

THE ELEVATOR

by

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FADE IN:

EXT. THE MARKET BUILDING - DAY

ANDY TAYLOR, a tall thin man with long hair, walks with a brief case towards a building with a sign out front that reads "The Market Business Building".

INT. THE MARKET BUILDING - PRESENT DAY

People are walking everywhere, a busy building with several signs for businesses on different floors.

ANDY (V.O.)

The day started out like any other day. I was walking through the lobby area toward the elevator in the market building to go to the eleventh floor, where my publishing company "Harmony Reports" was located. I missed the elevator by seconds. As the door closed and it went up. Four other people arrived and stood with me waiting for it.

ANDY, around 35 lean and tall with long brown hair is shown with four others.

BERNIE, geeky looking guy with short hair and dark glasses around 30, dressed in a suit and tie.

BRENDA, older woman around 50, hair in a bun, with a scarf around her neck.

SAPPHIRE, very attractive model looking woman with long blond hair around 25.

DONALD, grumpy looking business man with receding hair, around 45.

ANDY (V.O.)

The elevator came back down and the door opened with nobody in it. We all got on and the door closed. Everybody indicated what floor they wanted and I pushed the floor buttons. It started going up four floors and stopped. Then it happened.

The elevator door starts to open with the number light indicating the fourth floor.

As the door opens farther it shows a much different older style decor, and the elevator light indicating the floor is now on one again.

The group all look stunned and Brenda hesitates to get out.

BRENDA

Is this the same floor? It can't be.

DONALD

What, is this some kind of joke?!

ANDY

Well, if it is, it's a pretty good one.

BRENDA

Push the button again.

Andy pushes the fourth floor button again where Brenda was supposed to get out.

The elevator closes and goes up to the fourth floor, then opens showing the same odd scene they saw before. The same 1940's looking lobby complete with chandeliers and wooden furniture. The floor indicator light shows one again.

SAPPHIRE

Oh, this sucks. I don't have time for this, I've got a photo shoot. Can you push eight again?

Andy pushes the eighth floor button.

ANDY

Well, we'll give it one more try.

The elevator door closes and they go up to the eighth floor. The door opens and it's the exact same scene ... 1940's looking lobby. And the floor indicator light shows floor one again.

BERNIE

I'm getting kind of scared, to tell you the truth. I'd love to be the one who invented this prank, if it is a prank.

(slightly nervous)

Should we get out?

Everybody looks at each other, then they look at the open door with the odd outdated view.

ANDY

Well, I come here almost every day and I've never seen anything like this happen. This place is just businesses. Some entertainment, but I would never think they would interfere with one another.

As the group looks out of the elevator, they see people sitting at tables and some standing around talking, with others walking around like they know where they're going.

The group's surprised faces are shown looking at the strange event.

The people in the lobby are also wearing 1940s clothing.

BRENDA

Well, I have a little time, lets get out and try going along with this thing. Maybe we'll find out what it's about.

(slight laugh)

Kinda cool, actually.

Four of them shrug their shoulders (why not?). But Sapphire still looks upset.

SAPPHIRE

I don't know about the rest of you, but I traveled a long way for this photo shoot. If this is some kind of joke, they better make up for it.

Andy gestures to the rest of them to follow him out of the elevator door.

They step out the door looking up and around the large lobby.

DONALD

It felt like we were moving up in the elevator to those floors, but maybe we weren't. Maybe we just moved one floor to a room that is set up like this. And the elevator floor light moved.

BERNIE

Yeah, but if you notice, this is a much bigger room, the circumference is larger than where we started.

ANDY

Oh this is mind boggling. This isn't the same building. Look, you can see out the window, we're on the first floor of another building. I'd say another time, but then I'd be giving into what they want us to believe.

The group starts walking forward staying together, while Andy goes over to a person that is close by. It's a man around 30 years old with a suit and bow tie.

ANDY (CONT'D)

Excuse me sir, can you tell us the name of this building?

The group all stop and look at the man, waiting for a response.

MAN WITH BOW TIE

Well yes sir, is this some kind of a test? Or are you sauced?

ANDY

Sauced?

MAN WITH BOW TIE

Plonked.

ANDY

Oh, you mean drunk. No, we're not drunk. We're lost though. We came out of that elevator there.

(turning to point to  
elevator)

Oh my God! It's gone!

The group all turn around to look at where the elevator was.

BERNIE

Oh my God, that is GREAT! How'd they do THAT one?!

The group all start to say things and carry on as if they're trying to make sense of it all.

BRENDA

Wow! I don't know about you guys, but I'm READY to get sauced!

DONALD

I know one thing. This is going to be a legal matter, because I don't have time for this bullshit!

SAPPHIRE

Tell me about it. I'm missing a very important session that could cost me my career if it's missed.

The group all start to carry on again amongst each other. The man with the bow tie has walked away by now.

BRENDA

Alright already! Lets keep our heads, and maybe ask someone else to help us?!

BERNIE

I agree, lets just keep calm and talk to somebody else.

The group all calm down and look around.

ANDY

Come on lets go over here.

Andy starts walking toward a help desk that has a man and a woman working behind the counter.

Bernie steps forward, ahead of the group. And goes to the woman behind the counter.

BERNIE

Excuse me Ma'am, could you help us? What is the address of this business building?

WOMAN BEHIND DESK

Are you sales people or something? What kind of outfits are they?

The woman has a questionable look, like she's trying not to laugh.

Andy butts in (little bit of an attitude in his approach).

ANDY

Yes, we're sales people, so tell us what this address is.

WOMAN BEHIND DESK

I'm sorry sir we have to start packing up. We've worked past closing already.

The woman turns her head and walks away and out the back door of the counter area.

ANDY

Hey, I'm talking to you!!!

Andy acts extremely upset. The group all put their hands on his shoulder. He calms down.

BRENDA

(Looking at Andy)

Ya know, I was starting to suspect you had something to do with this, but now, seeing you this upset, maybe not.

A man comes over to the group. He has a name tag that reads "Charles".

CHARLES

Excuse me my good people, but we're going to have to ask you to leave. We're closing for the evening.

ANDY

Sir, we're having difficulty understanding where we are, can you be so kind?

Charles turns and signals two men that seem to be security.

The two men come over and one puts his hand on Andy's shoulder.

SECURITY GUARD

Please follow me sir.

Andy starts walking with the guard, and the others in the group follow.

ANDY

Why won't anybody answer us? We didn't do anything wrong. This isn't funny anymore.

The security guard escorts the group out of the building.

EXT. MARKET STREET - DAY

The group all walk outside the building and look around. The whole scenery is 1940's New York. There are also 1940's cars driving by.

BERNIE

(looking up at the front  
sign)

Look! It IS the "Market Building"!

DONALD

Yeah, it's the market building  
alright, but it's the market  
building in 1943 or so. It used to  
look like this before they rebuilt  
it.

The group all start to carry on again amongst themselves,  
trying to make sense of it.

ANDY

This is crazy! I think we're really  
in the forties.

DONALD

Well, if we are, then how are we  
going to get back?

BERNIE

Think of the advantages of what we  
know from our time. If we were  
really BACK in time that is.

DONALD

I think we better be worrying about  
shelter and food. How are we going  
to pay for things? With plastic? I  
know that's all I have.

Sapphire (facing the other way observing the scenery), turns  
around.

SAPPHIRE

I have cash.

DONALD

Well, we're going to need enough  
for all of us probably.

The group all gesture the statement true.



SAPPHIRE

Well I have about one thousand dollars.

ANDY

Good God! One thousand?

The group all look at Sapphire.

SAPPHIRE

I have a job outside of modeling that pays a lot of cash.

Donald looks at Andy with a sly smile.

SAPPHIRE (CONT'D)

Yes, I dance part time. And that's all, just dance.

BRENDA

Well, that's cool. And you'd be willing to treat us?

SAPPHIRE

Well, seems that's the only choice we have, right?

The group all start to walk down the street.

BERNIE

Look, there's a hotel.

They all stop and look at the sign "The Mondell Hotel".

ANDY

Alright, lets get a bite to eat and some rest. Then we'll figure this crazy situation out.

The group all agree and proceed to the hotel door.

DONALD

You know, when they get a look at the cash, it will be a sure giveaway of the time we're in.

BERNIE

Yes, that's right! Then maybe they'll tell us what's going on.

The group all shake their heads agreeing as if the answer to the whole night will be revealed. They all go into the entrance.

INT. THE MONDELL HOTEL - EVENING

The group all walk up to the check in counter.

SAPPHIRE

Hello, I'd like to purchase some  
rooms for the night.

The man behind the counter looks in a reservation book.

HOTEL COUNTER WORKER

Are you all going to a costume  
party or something?

DONALD

No, we're not! Just tell us how  
much!

HOTEL COUNTER WORKER

Yes, that will be ten dollars and  
fifty one cents.

The group all look at each other with amazement, as if the  
gag was still being played out with accuracy.

BRENDA

Well, I guess this money is going  
to keep us going  
(slight laugh)  
For quite some time.

Sapphire pulls out a wad of cash, to pay the man.

The group all stare to see the reaction of the man when she  
gives him the money.

The man takes the money and turns to put it in his cash  
register.

DONALD

Hey! Hey buddy! Look at the year on  
the freakin money!

The man looks at the dollar bills that Sapphire gave him.

HOTEL COUNTER WORKER

I don't know what you're getting at  
sir.

DONALD

Look at the year, the date on the  
money.

The man walks over and holds the bill out to show him.

HOTEL COUNTER WORKER

Sir?

Donald walks closer and grabs the man's arm that is holding the bills.

DONALD

Oh my God! It's year is 1943.

The group quickly come up to the counter and look.

Sapphire reaches in her purse to look at the rest of her money. She pulls some bills out.

They're 1943, 1942 and 1940 bills.

The group all look terrified and turn different ways like they're starting to believe what's happening and don't know how to react.

DONALD (CONT'D)

Christ almighty, you really think we're back in time?

ANDY

We'll, I'm starting to think there might be a possibility.

HOTEL COUNTER WORKER

Well, here are your keys, my good people. Hope you have a good time at your costume party.

Everybody starts to walk very slowly, with exhausted steps toward the open caged elevator with an operator that will bring them up to their rooms.

As they get closer to the elevator they all look at each other like they're hesitant to get in another one.

BRENDA

I was serious when I said I was ready to get sauced. You think we could go get some drinks?

Everyone acts excited, like it was the best idea they've heard all day.

They all look at Sapphire, she nods yes.

They all head toward the lounge area, where jazz music is playing and echoing from the lounge hallway entrance.

INT. THE MONDELL HOTEL LOUNGE - NIGHT

As the group all walk into the lounge room, the music gets louder.

They all have seats around a table in the back of the room, where the music isn't too loud to talk over.

A waiter comes over.

The band is shown on the stage area playing up tempo jazz music.

Back at the table the group receive their drinks from the waiter.

SAPPHIRE

Well, since I'm buying for everybody. Why don't we all introduce ourselves and get to know each other a little bit, since we're all stuck here together. I'm Sapphire. I'm a model who had an opportunity to represent the market company. Doesn't look like THAT'S going to happen now.

Sapphire looks at Andy.

ANDY

I'm Andy, I own Harmony Reports, the publishing company on the eleventh floor of the market building.

Andy and Sapphire look to their left at Brenda.

BRENDA

I'm Brenda, I was going to an interview for a management position at the Molly's fragrance co.

Sapphire, Andy and Brenda look at Bernie.

BERNIE

I'm Bernie, I was looking at getting some connections for starting a innovative company.

ANDY

Do you have any particular inventions in mind?

BERNIE

Quite a few, but nothing's taken off yet.

Everybody looks at the last one in the group, Donald.

DONALD

Yeah, I'm Donald. I've been a sales manager for several companies. I was on my way to an interview for the Blogger account on the 8th floor, when this fucking crazy ass shit happened!

BRENDA

Donald, we're all in this together. There's got to be a reasonable explanation.

Everybody looks at Brenda. Brenda sighs and looks to the side at the band playing across the room.

She looks deeply at one of the members of the band.

SAPPHIRE

You alright Brenda?

BRENDA

Yeah. Ya know, that sax player in the band. I'll be damned if that doesn't look like my deceased grandfather. He used to play in these clubs, in the 40s.

ANDY

Well, if we're really back in time, that would be one of the most interesting things, to speak with relatives that have passed on.

SAPPHIRE

What do you think? Wanna go over there?

Brenda looks excited, but then shakes her head as if to doubt the possibility.

BERNIE

That's such an awesome thing to think about. Lets go.

The group all nod and get up to go across the room closer to the band.

As they walk closer, the sax player in the band gazes over at Brenda as she gets closer.

Brenda makes eye contact with him and shows a shocked face.

The group find some seats at a table closer to the stage and sit down. Just after they sit, the band goes on a break.

BRENDA

It's him, I can't freakin believe it.

Everybody looks excited and starts to express their feelings.

ANDY

That's amazing, are you going over to talk with him?

BERNIE

This is so cool, but holy God, I still don't believe it's real.

DONALD

What does it matter now what we do, go over and talk to him.

SAPPHIRE

Yeah, well, go over.

Brenda gets up and cautiously walks towards the sax player.

BRENDA

Excuse me sir.

The sax player looks over at her and keeps his eyes on her as she walks up next to him.

BRENDA (CONT'D)

Does your name happened to be Lawrence Arthur?

LAWRENCE

Why yes, and whom do I have the pleasure of speaking with?

BRENDA

My name's Brenda. I heard about you while discussing great sax players with some friends. Your name was one of them on the list. I saw pictures.

LAWRENCE

Well I'm flattered. Are you going to be here for a while? I have to do a few things while on my break.

BRENDA

I might be, but me and my friends will probably retire for the night, it's been a rough day.

LAWRENCE

Alright then. We'll be playing here tomorrow night also, if you're interested.

BRENDA

We just might be here, thank you.

LAWRENCE

By the way, I like your costume.

Brenda gives a slight smirk and a nod, then turns to walk back to the table where the rest are sitting.

Everybody jumps out of their seats and go over to Brenda.

ANDY

Well?

BRENDA

Yes, it's him.

SAPPHIRE

What did you say to him?

BERNIE

Did you tell him about the elevator?

BRENDA

No, I just couldn't. I made up a story that I heard of him from some friends.

DONALD

Well, eventually we'll bring it up, if an explanation doesn't present itself first.

The group all start walking to the elevator that they were going to take earlier.

They stop and look at each other for a moment before getting on.

The cage gate of the elevator opens with a young operator at the controls.

ELEVATOR OPERATOR

Can I take you to your rooms?

They all cautiously get on, and the elevator goes to the 3rd floor.

They all get out and walk to their room numbers.

As they stand in front of their room doors before retiring.

BRENDA

We GOT to get some cloths.

INT. THE MONDELL HOTEL (ANDY'S ROOM)

Andy wakes up in the morning in his hotel room. He sits up and looks out the window.

There are people walking up and down the sidewalk and old model cars driving back and forth on the city street.

ANDY (V.O.)

As time went on, we all adapted to the new life.

MONTAGE:

A)Donald (wearing 1940's suit and tie) making a sale, shaking hands with a client.

B)Sapphire (In 1940's fashion wear) getting photographed for an advertisement.

C)Brenda sitting on a step of a porch looking up at the night sky. (A 1942 chevy coupe parked in the driveway next to her).

ANDY (V.O.)

We all missed our families and lives, and at first, checked for that elevator everyday. But as time went on, we kind of settled with the fact that we were here now, for what ever reason, and had to deal with it the best we could. A few of us met our past relatives, but didn't say anything in thinking it would screw the future up somehow.

END MONTAGE



I/E. THE MARKET BUILDING - DAY (4 YEARS LATER)

Andy goes into the market building as if it's an old routine.

ANDY (V.O.)

Then one day on one of my now few visitations to the market building. I happened to look over at the area where that elevator was.

Andy's face extremely excited.

ANDY (V.O.)

And there it was. The old elevator that we walked out of 4 years ago leaving us stranded in this time period.

Andy runs over to the pay phone and starts making calls.

INT. THE MARKET BUILDING - DAY

Everybody, one by one, walk through the entrance and go to where Andy is standing.

BRENDA

I can't believe it.

DONALD

I am hesitant to even think of getting on that thing again. What if we end up in some other time, stuck again.

SAPPHIRE

Well, I'm willing to take a chance, this time period doesn't suit me. I want to live my life with modern technology, at least.

Bernie doesn't say anything and his face looks disappointed.

ANDY

Well, are you all going to get on it with me? I know for one, that I miss my family and friends. I was happy with my life before.

INT. THE MARKET BUILDING (INSIDE ELEVATOR) - PRESENT DAY

The door of the market building elevator opens, and reveals the lobby everybody left four years earlier.

INT. THE MARKET BUILDING (ANDY'S OFFICE) - DAY

Andy sits at his desk looking out the window at the busy city below.

ANDY (V.O.)  
We never did find out what  
happened, or why, but we all were  
extremely glad to be back.

MONTAGE:

A) Sapphire walking down the sidewalk, playing with her cell phone.

B) Donald, wearing a suit and tie, driving by in a BMW.

C) Brenda talking to people from behind a counter with perfume bottles in front of her.

END MONTAGE

EXT. CITY STREET - DAY

Andy walks down the sidewalk looking in store windows.

ANDY (V.O.)  
But there's one person that didn't  
come back.

Andy stops and looks at a business sign on a building across the street that says "The Innovative Corporation of Bernie Edwards".

ANDY (O.S.)  
And I don't think we would have  
that major company in existence if  
he did.

FLASHBACK:

Everybody walking out of the elevator and looking around the old 1940's lobby.

ANDY (O.S.) (CONT'D)  
One other strange thing I noticed  
though, was the fact that we were  
only gone 43 days in our time  
period. But walked out of that  
elevator in 1943 and lived there  
for 4 years and 3 months.

END FLASHBACK

INT. ANDY'S OFFICE - PRESENT DAY

Andy sitting at his desk with his feet propped up on the desk and a book in his hand.

ANDY (V.O.)

And just one more thing. It took  
someone 4 months and 3 days to  
write a book that came out on the  
43rd day of the year.

Andy throws down a book on his desk that reads "Andy Taylor's  
"THE ELEVATOR".

ANDY (O.S.)

And sales are up!

FADE OUT