

TIMELAPSE

Written by

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INT. MAN'S BEDROOM - MORNING

A dimly lit room bathed in the soft glow of dawn. The MAN, 30s, with a contemplative gaze, sits on the edge of his bed. The world outside accelerates, the sun streaks across the sky in seconds, shadows dance wildly.

He stands, his movements languid and deliberate. As he dresses, the room blurs with the rapid passing of day and night. The clock's hands spin furiously.

EXT. CITY STREET - DAY

The MAN steps out. People rush past him in a blur, their faces indistinct and fleeting. Cars zip by, a cacophony of honks and engines. Yet, the MAN walks at a normal pace. A fish swimming upstream.

MAN
(to a passing blur)
Do you have the time?

No response. He's a still point in a turning world, an anchor in a sea of motion.

INT. CAFE - DAY

The MAN sits at a table, a cup of coffee in hand. Patrons enter and exit in fast-forward, their laughter and chatter a high-pitched buzz. He sips his coffee but it's taken and cleared mid motion by a passing blur of a waitress.

MAN
(to the waitress, a
passing shadow)
I wasn't done with that, may I have
it back?

She nods, but her form is already gone, replaced by another.

INT. CLASSROOM - DAY

Man arrives into the class room. People furiously writing and typing. The teacher cycling through countless slides and gesturing wildly. Man turns to the blur beside him.

MAN
What was last Week's assignment?

BLUR

(Imperceptibly fast)

We needed to Create a short film that encapsulates the essence of an existential paradox. Your film should be a visual representation of a philosophical quandary that has plagued humanity since the dawn of thought.

The Title has to be exactly seven words long, no more, no less. You need to Write a script in iambic pentameter, using only words derived from Old Norse.

All characters must be portrayed by inanimate objects that you believe have significant existential angst. Employ a combination of Dutch angles and extreme close-ups to convey the inner turmoil of your characters.

Create an original score using instruments you have crafted yourself from kitchen utensils. Edit your film using a non-linear timeline that reflects the cyclical nature of time as theorized by Nietzsche.

Use a color palette inspired by the works of Edward Hopper, but only during scenes that discuss the concept of 'nothingness'.

Any special effects must be practical effects, created using a combination of shadow puppetry and interpretive dance.

All dialogue must be in Morse code, translated from the original Old Norse script.

Provide subtitles in Esperanto, with every fifth word in reverse order.

Design costumes that reflect the theme of 'cosmic irony', using only recycled materials from a local thrift shop.

The Blur moves on and a new Blur2 takes their place.

BLUR2

The set should be constructed entirely out of cardboard, symbolizing the transient nature of existence.

Use lighting techniques that were popular during the silent film era, to highlight the isolation of your characters.

The final film must be screened on a vintage 1920s projector that you Write a 2000-word critique of your own film, analyzing it through the lens of Freudian psychoanalysis.

Your film, along with all accompanying materials (script, score, critique, etc.), must be submitted in a hand-carved wooden box, with an engraving of Kierkegaard's silhouette on the-

Man rises and begins to leave the room.

EXT. PARK - SUNSET

The MAN lies on the grass, staring up at the sky. Clouds form and dissipate in seconds. Stars blink into existence as night falls and recedes, over and over.

The world spins, days pass in moments, but the MAN remains, a silent observer. A prisoner in a world of progress.

The Man slowly rises, takes a breath, and joins the blur.

FADE OUT.