

IN TRANSIT

A Sci-Fi Short Written By

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--SHOT 1A (CONTINUOUS TAKE STARTS HERE)--

1 DARKNESS

1

A futuristic display comes to life and engulfs our view: PHOEBE, Operating System. Then a home screen; resembling a modern-day smartphone. A notification appears:

KELLY (TXT)  
Wer r u?!

A finger slides around a keyboard in response:

PAUL (TXT)  
Be there soon.

A different kind of notification overtakes the screen; a colorful announcement:

YOUR FOOD ORDER IS READY! ^.^

He swipes it away.

TRACK OUT TO REVEAL:

--the DISPLAY to be just a small holographic-like projection wavering in front of Paul's open palm. The image is created by a sleek projector on his finger like a ring.

Another notification appears on PHOEBE:

KELLY (TXT)  
Gonna tell mom YOU ARE SO LATE

PAUL sighs and powers the display off.

TRACK OUT TO:

OTS as Paul strides to his food order in an outdoor court. A thank-you message scrolls across a display as he grabs the bag in silence.

Paul TURNS to camera as he opens the bag and pulls out some fries. He's twenty, maybe thirty years old and looks distant, quiet, reserved. He steps forward--

PAN TO REVEAL:

The cityscape. Unfamiliar urban noises fill the air, cars roll down the street blaring futuristic music. In the air, FLYERS rocket across the sky in lanes resembling city streets. Epic buildings gleam and glitter, above the grungy ground-level. Sleek displays are omnipresent.

(CONTINUED)

OVERLAY TITLE: Austin, 2043 September

After just a few seconds of the vista, the camera--

TRACKS WITH:

Paul as he walks along the sidewalk. He passes a group of college students absorbed by their PALMs.

Paul's own PALM alerts him and he stops. The camera moves into the screen.

MOM (TXT)

Seriously?? Late again??

Paul is defeated, tired. He walks to his car in the distance, leaving the camera behind.

--END SHOT 1A (CONTINUOUS TAKE ENDS)--

2 INT. PAUL'S CAR - EVENING 2

The car's motor hums in the background as Paul drives. Kelly sits in the passenger seat, staring out at the streets flashing by. Paul attempts to say something, but decides not to.

Kelly begins texting away on her palm, and activates the car speakers, filling the space with abstract music. Paul glumly drives.

3 INT. PAUL'S APARTMENT - NIGHT 3

Paul comes in through the door and sets down his bag. He takes a beer from the fridge and sits at his desk, waving his desktop display to life. The screen prompts him for login credentials.

Paul notices the background displaying the outdoors, greenery. He wistfully gazes at the wallpaper cycle through nature photos, enamored.

4 EXT. NATURE 4

Paul's eyes open. He's in a rugged mountain-area surrounded by greenery, inhaling the fresh morning air. He only has seconds to take in his beautiful surroundings before--

5 INT. PAUL'S BEDROOM - DAWN 5  
Paul is woken up by the gentle alarm resonating from his home OS. He eyes his landscape desktop background once again. His eyes spark open with a new sort of passion, a decision creeps into his mind and he cannot shake it.

6 INT. PAUL'S CAR - MORNING 6  
Paul still retains the look on his eyes, a frenzy almost. Focused and collected. His car is playing IN THE COURT OF THE CRIMSON KING.

7 PHOEBE OS 7  
Paul types out a message to his mother and sister.  
PAUL (TXT)  
I'm going to leave this place for a long time.  
MOM (TXT)  
What??

8 EXT. CITY STREETS 8  
Paul's car launches to the sky, flying past skyscrapers and air traffic.

9 INT. PAUL'S CAR 9  
His speakers blare: WARNING, ALTITUDE! He continues flying high into the air, his vehicle now shaking with speed.

10 PHOEBE OS 10  
PAUL (TXT)  
I love you.

11 EXT. CITY STEETS 11  
Paul is looking into the camera, openly and sincerely. Around him, the city blares; flying cars zip over the decaying older cars below, massive advertisements surround every conceivable corner. The camera retreats backward, isolating Paul among the bustling, impersonal streets.

- 12 PHOEBE OS 12
- PAUL (TXT)  
And I'm sorry.
- 13 EXT. PAUL'S CAR 13
- The car flies directly into a tall, glimmering building. The explosion is catastrophic, releasing billowing clouds of dark smoke.
- 14 EXT. NATURE - SUNSET 14
- Paul's eyes open. Birds are calling, the wind rustles gently through the leaves. He stands on top of a tall, beautiful hill surrounded by wildlife and green. The landscape is ancient, devoid of any sort of technological advancement. We see Paul, for the first time, calm.
- 15 EXT. AUSTIN SKYLINE 15
- The smoking building is revealed to be PHOEBE CORP-- the electronics conglomerate. The smoke can be seen from miles away, a dark smudge in the gleaming cityscape.
- 16 CREDITS 16