

UNTITLED 2013 DC 48HFP MUSICAL OR WESTERN

by

Patrick Flynn

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FADE IN:

EXT. DEPARTMENT OF MOTOR VEHICLES - DAY

Establishing shot.

CUT TO:

INT. DEPARTMENT OF MOTOR VEHICLES - CONTINUOUS

AMY, a young woman in her teens, sits on a bench next to
MADDIE.

MADDIE
Whatchu doing here, girl?

AMY
I come ta . . . take my parallel.

Western music cue.

MADDIE
Your parallel?

AMY
Yes, ma'am.

MADDIE
You know who the Parallel Parking
Inspector is 'round these parts, girl?

AMY
Yes, ma'am. Alex Berbrick.

Western music cue.

MADDIE
Alex Berbrick. That's right. You ever
paralleled for him before?

AMY
No, ma'am.

MADDIE
Well, there ain't nobody meaner. I seen
him bring grown men to tears over their
parallel parkin'. Grown men. Thought
they'd come to town and take down the
Berbrick. Many have tried, girl. All
have failed.

AMY
I'm real good.

MADDIE

Real good? Real good? Girl, you don't understand. You tango with Berbrick, you have to be the best. If that cone even catches a whiff a'your bumper. Poof. You're done. Failed.

AMY

I been practicing.

MADDIE

Practicing. Practice ain't the same thing as staring down the Berbrick. There was a lad came through here. 'Bout your age. He was good too. Kid by the name a'Kane. Marshall Kane.

CUT TO:

EXT. PARKING GARAGE - FLASHBACK

MARSHALL KANE cowers at the car crying while a man laughs and laughs

MADDIE (V.O.)

He'd been practicing. Then he went up against the Berbrick. He couldn't even get in the car.

CUT BACK TO:

INT. DEPARTMENT OF MOTOR VEHICLES - CONTINUOUS

MADDIE

Real good? Girl, that ain't --

The clock strikes noon. The elevator doors ding and open. A MAN comes flying out, apparently dead. The camera takes a slow walk upwards along the form of ALEX BERBRICK, clipboard in hand.

Amy and Maddie cower in his shadow.

ALEX

Who's next?

Amy meekly raises her hand.

ALEX

Get on up here.

CUT TO:

INT. ELEVATOR - DAY

Alex and Amy stand next to each other.

ALEX
I know you from some place?

AMY
Couldn't say. Sir.

ALEX
You think you're good, don't you?

AMY
I been practicing.

ALEX
. . . What do you think this is?

AMY
. . . My parallel --

Alex slams on the brake. The alarm sounds.

ALEX
Listen here, girlie. And listen good.
Hundreds of men twice your size have
faced me. Hundreds. They thought they
were good too. But they're all gone now
and I'm still here.

Alex releases the brake and the elevator continues on it's way.

ALEX
. . . You sure I don't know you from
some place?

Amy gives Alex a look. The bell dings and the doors open.

CUT TO:

EXT. PARKING GARAGE ROOF - DAY

Amy and Alex step out on to the test course. A group of EMPLOYEES stand nearby and cower when Alex appears.

The camera pans down to reveal a station wagon and two orange cones.

Alex sidles up to the front of the car and takes his position. Amy hesitates but then stands next to the front door of the car.

On-lookers peak from behind chairs and ledges.

The two face off, true gunfighter stances.

Maddie joins the group of on lookers.

ALEX

Why don't you go on home girl? Before you embarrass yourself.

Amy summons her courage and gets in the car.

ALEX

Alright, girlie! Let's do it.

Amy starts the car.

ALEX

On three. . . One. . .

Alex moves his hand to his pocket. Amy tightens.

ALEX

Two.

Amy tilts her eye. Alex holds.

ALEX

. Three.

Amy floors it and parallel parks it in record time. Alex barely has his pencil at the ready.

Amy steps out of the car slowly, Alex is stunned.

The crowd cheers.

Amy approaches Alex, who falters, then stumbles to the ground.

ALEX

Who . . . who are you?

AMY

My name is Amy Kane.

Alex's eyes widen.

AMY

My brother was Marshall Kane.

CUT TO:

EXT. PARKING GARAGE - FLASHBACK

Marshall failing his test, Amy looking on in horror while
Alex laughs.

CUT BACK TO:

EXT. PARKING GARAGE - CONTINUOUS

AMY

You failed my brother. But now . . .

Amy takes Alex's pencil from him and snaps it in half.

AMY

I fail you.

Amy tosses the pencil to Alex's chest and walks away.

Amy walks through the crowd down the ramp. She turns,
Maddie gives her an approving nod. She nods back and walks
off.

END OF FILM