

ENGINE TROUBLE

by

Jake Smith

Jake Smith  
Second Draft  
Film/Video Thesis I  
Lewis/Staszal/Zavala  
jdsmith@pointpark.edu

EXT. APARTMENT DAY

We see the exterior of GUY's apartment building.

INT. APARTMENT DAY

GUY is getting ready for work. He is running around his apartment with a piece of toast in his mouth and documents in his hands. He stuffs the documents into his briefcase, grabs his coffee mug, and heads to the front door. He stops to grab his coat, and while juggling the items, he manages to open and close the door behind him. From inside of his apartment, we can hear GUY turn around and come back to the front door while swearing.

GUY  
Shit, shit, shit.

GUY comes back inside and quickly snatches his keys. He leaves his apartment in a hurry.

INT. STAIRWELL DAY

GUY bustles down several flights of stairs to his garage in the basement of his apartment building.

INT. GARAGE DAY

GUY bursts through the door and walks quickly to his car. We only see his feet from underneath the car as he walks to the driver's side door on the other side. He gets in and starts his car. It runs just long enough for him to put the car into gear before it dies.

INT. CAR DAY

GUY squeezes the steering wheel.

GUY  
No! Why!

He tries to start it again. It doesn't start.

INT. GARAGE DAY

He tries several more times. We see the tailpipes and different parts of the engine moving as he tries to start the car. The car itself is still somewhat nondescript.

INT. CAR DAY

GUY  
Come on, come on!

It starts to turn over and fire, and then it dies. Squinting, GUY examines the gauge cluster to see a single lit notification light. It looks like a modified version of the symbol for radioactivity that has been updated to appear more modern and less threatening (as we might perceive it to be).

Without saying anything, GUY's head and shoulders drop. He leaps out of his car and runs back up stairs to his apartment.

INT. STAIRWELL DAY

GUY dashes up the stairs.

INT. APARTMENT DAY

GUY enters his apartment and runs into the kitchen. He pulls open the junk drawer. He grabs an item that is packaged like an alkaline battery and runs out the door. We can hear him going down the stairs off screen.

INT. GARAGE DAY

We hear GUY coming closer as he runs down the stairs off screen. He hurries to his car.

INT. CAR DAY

GUY slides on to the seat. He hits a button on the middle console that is labeled with the modified symbol for radioactivity. The console opens and reveals a small cylinder. GUY quickly looks at the cylinder which has a frowny face that resembles the symbol for radioactivity. He tosses the cylinder aside and tears open the package that contains a new cylinder. When he extracts the cylinder from the packaging, it is glowing green. The green cylinder is loaded, and the console is closed.

The radioactivity indicator goes out. GUY starts the engine.

GUY  
(sighing, then  
reassuring himself)  
In the future they'll have robots  
to remind us to replace our nuclear  
batteries.

INT. GARAGE DAY

The car starts hard and runs rough for a moment before it idles stably. While it is idling, parts of the car are revealed as we see that it is more than just a road-faring car. The car actually has jet engines and parts that appear to make it capable of flight-or at least hovering. While the vehicle is futuristic, it appears to be a mainstream car rather than a luxury car, and it has been decently used.

INT. CAR DAY

GUY revs the engine. More sounds become apparent, and the vehicle sounds less like an ordinary car.

GUY turns on the radio. The music plays as part of the film's soundtrack, and GUY puts on a pair of sunglasses. He revs the engine twice.

INT. GARAGE DAY

The engine revs more and sounds monstrous. The garage door begins to open.

EXT. GARAGE DAY

We can finally see the entire car. GUY revs the engine a little and pulls out of the garage slowly. The door closes behind him, and he drives around to the front of the apartment building.

EXT. APARTMENT DAY

GUY pulls out of the driveway onto the road and floors it as he speeds off to work.

CUT TO BLACK:

THE END