

HOW I MET MALONE

by

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NARRATOR (V.O.)

Gather round, guys – I've got a tale to tell. This story isn't just about how I met Malone. This is the story of how a cab ride turned my life around.

EXT. ROADSIDE DAY

BERNARD is waiting for a taxi at the side of the road. He is dressed nerdily and standing rigidly, touching his glasses with his hands folded in front of him. BERNARD spots a taxi and hails it frantically. The taxi coasts to a stop in front of BERNARD, who opens the cab door and enters the taxi. He closes the door and looks at the back of MALONE's seat.

INT. TAXI CAB DAY

BERNARD

Er, uncle – Jurong, please.

MALONE turns around and gives a douchebaggy look which he thinks passes for being suave. The frame freezes on MALONE.

NARRATOR (V.O.)

At that point, I was thinking to myself: did I get into the correct cab?

The frame unfreezes.

MALONE

You want to go Jurong ah?

BERNARD

Er, yes.

MALONE

(smirking)

Seatbelt.

Before BERNARD can even strap on his seatbelt, MALONE steps on the gas. BERNARD is flung back in his seat with his palms gripping the seat as if for dear life.

NARRATOR (V.O.)

Right then, I saw my life flashing before my eyes. I was pretty sure this cab ride meant I was going to die a virgin. But the next thing I saw changed my mind...

Porn-type music starts playing as BERNARD realises MALONE's taxi is filled with paraphernalia related to seduction/dating/romance, photos of his girlfriends and a picture of Marlon Brando. BERNARD's eyes widen in amazement.

Through the rear-view mirror, MALONE eyes BERNARD taking it all in, smirks, then says:

MALONE  
So how? Chio or not?

BERNARD  
(stuttering)  
These are your... your... ex-girlfriends?

MALONE  
No lah! This one all still my girlfriend! Got Mimi, Gigi, Yvette, Yvonne...

Scene dissolves into:

EXT. OPEN SPACE DAY

MALONE is dancing the tango or a partner dance with a GIRL. He twirls GIRL in and twirls GIRL out with a flourish, causing her to be flung out of the scene. MALONE stands there with his arm outstretched, smirking. GIRL runs back to him and he twirls her back, does a dance turn and a dip, which makes GIRL look like she's being hung because she's in agony. They freeze in that position and MALONE smirks.

Scene dissolves back to:

INT. TAXI CAB DAY

Camera focuses on MALONE's smirking face while BERNARD is in the background, blurred. Camera focuses on BERNARD who is awestruck, while MALONE's face is blurred.

MALONE  
Ah... This is how you do it.

BERNARD  
Wow...

MALONE  
(smirking)  
You? Young man like you, surely got many girlfriend.

BERNARD is still awestruck, but his expression changes to one of sadness before he replies:

BERNARD  
I...

Scene changes to:

INT. NIGHT CLUB        DAY

BERNARD has a glass of wine flung into his face as his expression changes from one of hope to one of dejected rejection.

Scene changes to:

INT. RESTAURANT        DAY

BERNARD (V.O.)  
...am...

GIRL laughs in BERNARD's face as his expression changes from one of hope to one of dejected rejection.

Scene changes to:

EXT. PARK DAY

BERNARD (V.O.)  
...hopeless.

BERNARD is given a tight slap across the face and his expression remains one of dejected rejection.

Scene changes to:

INT. TAXI CAB    DAY

MALONE  
Tsk, tsk, tsk, tsk, tsk. Wah... Boy –  
you really damn hopeless.

BERNARD stifles a sob and shakes his head. MALONE eyes BERNARD in the rear-view mirror and shakes his head too.

MALONE  
So... You come to me for help lah.

BERNARD  
Er...

MALONE  
What's your name?

BERNARD  
Bernard. Bernard Chin.

BERNARD

Bernard Chin. You can call me Malone.

BERNARD

Huh?

MALONE

They don't call me Malone for fun one, you know. They all said I remind them of Malone Brando.

BERNARD

Who?

MALONE

(pointing at picture  
of Marlon Brando)

Godfather!

As BERNARD quizzically looks at the picture of Marlon Brando, MALONE reaches down and grabs a book which he hands to BERNARD without looking at him.

MALONE

Nah.

BERNARD

What's this?

MALONE

Take!

BERNARD timidly takes the book from MALONE and slowly leafs through its pages, his eyes widening in amazement. INDIAN MUSIC starts playing softly.

BERNARD

But will it work?

MALONE

Does she like to... "dance"?

BERNARD

Dance? (perking up) Of course! How did you —

MALONE

(laughing)

All girls love to... "dance".

MALONE smirks as volume of INDIAN MUSIC increases slowly.

INT. BERNARD'S ROOM DAY

Tempo/volume of INDIAN MUSIC can be faster/louder to indicate pace of action. Possible to split up the following scenes to have an effect of him having done many things.

BERNARD is topless and standing in front of a mirror in his room, staring at the book as if reading and memorising it. He takes one last glance at it and throws it aside. BERNARD flexes his pectoral muscles in front of the mirror and growls aggressively.

Scene cuts to BERNARD carrying out dance moves in accordance with MALONE'S voiceover.

MALONE (V.O.)

Seduce with your eyes: it's all part of  
the dance.

Angle your body as you twirl and prance  
Harden your core and then you start  
To spread your legs, shoulder-width  
apart

Position your head and move it about  
Thrust it forward; breathe in and out  
Gyrate your pelvis – pivot and twist  
Scissors those legs; finish with a  
flourish

BERNARD falls onto the floor in exhaustion. He turns his head to his side and sees the guitar standing on the floor. He turns his head back to its original position and gives a Malone-like smirk.

Scene cuts to BERNARD dancing with the guitar as the camera follows him around with the music also reaching a crescendo. Camera shows BERNARD caressing the back of the guitar, cradling its "hips", fingers following the curves of the guitar, etc.

A mirror transition where BERNARD is filmed in the mirror's reflection, dancing. The camera zooms in on BERNARD and the image is blurred before transition into:

EXT. OUTSIDE OF DANCE STUDIO DAY

BERNARD and CHRISTINE are walking toward the dance studio.

BERNARD

So, er, thanks for, er, coming out  
with me again, Christine. I, er,  
really didn't expect it.

CHRISTINE  
Yeah, Bernard – whatever.

BERNARD  
Well, I guess we're here.

CHRISTINE  
(rolling her eyes)  
Thanks, Captain Obvious.

NARRATOR (V.O.)  
Bitch. I should've dumped her there and then. But something about what I read in Malone's book made me carry on.

BERNARD  
So is this your first time?

CHRISTINE  
I've been around. You?

BERNARD  
Er, I've been practicing hard! Real hard.

CHRISTINE  
Really? How hard?

BERNARD  
Er... I could show you.

INT. DANCE STUDIO DAY

DANCE INSTRUCTOR  
OK, party people! Sassy greetings to one and all! Now, (claps twice) get into your positions and let's warm up by shaking those booties!

INDIAN MUSIC from previous scene starts playing again as snatches of MALONE'S voiceover is whispered. BERNARD pairs up with CHRISTINE and attempts the moves: he awkwardly seduces CHRISTINE with his eyes, angles his body, twirls CHRISTINE about so he stands behind CHRISTINE. BERNARD spreads CHRISTINE'S legs.

CHRISTINE  
(closing her legs)  
What are you doing?

BERNARD  
(repeating the spreading

of CHRISTINE's legs)  
 Don't move! The book says it's  
 important not to miss this step.

CHRISTINE  
 Huh? What book?

FLASHBACK to

INT TAXI CAB DAY

Previous taxi scenes replayed in slow motion: MALONE passing the book to BERNARD. BERNARD flips the pages of the book and the camera focuses on the illustrations. MALONE's voiceover of the positions is played again.

DISSOLVE to:

BERNARD completes thrust toward CHRISTINE. CHRISTINE's expression is one of revulsion. The frame freezes.

NARRATOR (V.O.)  
 At this point, I thought I was going  
 to be yet another headline in The New  
 Paper.

The frame unfreezes. Instead of outrage, CHRISTINE's expression changes from revulsion to realisation to pleasure. BERNARD is still behind CHRISTINE, who is still bent over.

CHRISTINE  
 (turning her head around,  
 saying sultrily)  
 Oh. That book.

BERNARD  
 (expression changing from  
 satiation to quizzical)  
 How did you know?

CHRISTINE  
 (grinning)  
 Everybody knows Malone.

CHRISTINE spins around, grabs BERNARD by the head with one hand and undoes his belt with another hand. She holds the belt as though ready to crack it like a whip. Fade to black with the sound of a whip and BERNARD sighing orgasmically. Music plays, but after a few seconds:

NARRATOR (V.O.)



Guys: if you haven't already done so, you've got to meet Malone. He might not always understand you - but he sure as hell knows what to do.

EXT. ROADSIDE DAY

GUY is waiting for a taxi at the side of the road. GUY spots a taxi and hails it frantically. GUY closes the cab door and looks at the back of MALONE's seat.

INT. TAXI CAB DAY

GUY

Er, uncle - Jurong, please.

MALONE

(turning around)

You want to go Jurong ah?

THE END