

FADE IN

BLANK CARD

"Always remember that I have taken more out of alcohol than alcohol has taken out of me."

- WINSTON CHURCHILL

FADE OUT

INT. BIG D'S KITCHEN - DAY

BIG D SITS at the kitchen table reading some pages, poorly bound together in a run of the mill 99 cent Walmart binder. Different BOOKS, COMICS and LOOSE PAPER scatter the table.

BIG D's a big reader.

IN FRONT of him is a BOWL OF CEREAL - BOX OF CEREAL (COCO-PUFFS), CUP OF COFFEE, a JOKEY SMURF SHOT GLASS and one BOTTLE OF EXPENSIVE VODKA.

BIG D

Lets wake the fuck up Chris. Beep-beep-beep-beep-beep, wakie-wakie-wakie.

Without turning from his reading, BIG D POURS a healthy amount of VODKA into his SHOT GLASS.

EXCU: SMURF SHOT GLASS being filled up, until the alcohol spills over.

Still, without turning, BIG D dumps his morning relief into his cereal bowl, stirs a couple times, then dives in.

BIG D

(mouth full)

C'mon Sleepy Smurf, you there?
Wakie the fuck'ie up'ie, it's God damn, smurfy day out.

BIG D dumps another shot into his breakfast bowl.

INT. BIG D'S LIVING ROOM - MORNING

Upon a pull out couch a stirring body is visible, covered only by a small WHITE SHEET. Legs dash in and out, trying to kick the sheet, so it can fully cover our hidden CHRIS.

VENICE SHORE LINE CHRIS
 (tired, mumbling)
 Agh.

The UNCOVERED MATTRESS - PIZZA BOXES - and BEER CANS remind us of a classic, roach infested, fraternity house. However, none of our patrons are in school.

BIG D
 (O.S.)
 There he is.
 (like a cattle rancher)
 C'mon now, get up, get'em up now.

We sit at the bottom of the pull-out bed, when an unkept CHRIS springs up for a nice morning close up.

FREEZE CU: VENICE SHORE LINE CHRIS

VENICE SHORE LINE CHRIS (V.O.)
 Today's a big day, A BIG DAY. It's the last day till we all leave, the last'est day for all us poor fucks to find enough dosh to survive the entire 6 weeks.

UNFREEZE

EXT. BIG D'S HOUSE - MORNING

We're in ALLSTON. It's a shit town, a spit outside BOSTON. It's the place where all the people who serve you coffee, wait your tables, or make all your damn subs live. It's easy to miss.

VENICE and BIG D adjust their JACKETS, lock up the pig pen and hit the side walk.

BIG D is speaking very animatedly to VENICE, but we can't hear him.

VENICE SHORE LINE CHRIS (V.O.)
 My name is VENICE SHORT LINE CHRIS. People call me CHRIS, people call me VENICE, one rich surfer girl from Santa Monica, who smokes more pot than GOD, even calls me SHORE LINE. It really depends on the town, state, country or mind set you're in.

VENICE lights a cigarette; BIG D bums one.

VENICE SHORE LINE CHRIS (V.O.)

(continuing)

I've been on the road, touring,
since I was 17. The States,
England, Europe, Japan, all that
shit, you could say I'm A MODERN
DAY AMERICAN GIPSY. When I hit
Slovenia at the age of 18, I didn't
even know the fuckin' place
existed.

VENICE and BIG D are cruising down the sidewalk, but stop at the familiar neighborhood bum. They chat it up. BIG D pulls out a flask and sends it around. Together, they all enjoy a nice morning drink and smoke.

VENICE SHORE LINE CHRIS (V.O.)

(continuing)

Anyway, I do alright for myself. I
mean, I'm poor as fuck, but people
listen to my shit, book me tours,
and come to my shows when I play.
So, it works out. I guess you could
say I'm content.

A little change for our friendly bum, a couple of bro-shakes and VENICE and BIG D are off again.

VENICE SHORE LINE CHRIS (V.O.)

(continuing)

But tomorrow's tour is different,
tomorrow I'm hittin' England and
Europe for 6 weeks, but this time,
no this time, I'm not going alone.

CU: BIG D

Slapping his face, trying to wake himself up for the day.

VENICE SHORE LINE CHRIS (V.O.)

(continuing)

BIG DAN here, and my other buddy
PAUL, asked to come along. They're
like my Ernest Hemingway, Charles
Bukowski, drunk as hell, ALL THE
FUCKIN' TIME, writer buddies. They
say they wanna get inspiration or
whatever, but I think they just
wanna make out with a French chick
and stock up on Absinthe.

VENICE and BIG D take a corner and pass the commuter-rail. BIG D is making VENICE crack up; it looks to be a smutty joke.

VENICE SHORE LINE CHRIS (V.O.)
 (continuing)
 So, they told our buddy SCAMPI...

INT. BIG D'S DADS BAR - NIGHT

CU: SCAMPI, an Italian Boston boy, seems to be having a good old shit faced night.

SCAMPI
 (6 beers in)
 I'm going!

VENICE SHORE LINE CHRIS (V.O.)
 (CONT'D)
 Then he told his sister...

INT. LEE'S MARKET - DAY

Behind a convenience store counter is PEANUT. She's SCAMPI's crazy-hot, triple-cute, tough as hell younger sister.

PEANUT
 (screaming)
 I'm going, that's just it! You
 AIN'T leaving me here!

SCAMPI
 (hung over and beaten)
 OK! Alright!

BACK TO:

VENICE SHORE LINE CHRIS (V.O.)
 (continuing)
 So, now we're all fuckin' going.

VENICE and BIG D turn onto a main street.

CARS WHIZ by.

As they walk, more and more people are about.

MED SHOT

VENICE SHORE LINE CHRIS (V.O.)

Me...fuck, well I've ran around quite enough. I mean LOCATIONS, NOT girls, but yeah there were girls too. It was okay and all, but shit man I'm gettin' older ya know? So now...see now you know what I want? I want "it". I want "that look". The look, that look you girls give some guys. You gotta know what I mean.

The two boys hit COMMONWEALTH AVE., Boston's busiest college area. The sidewalk is packed with STUDENTS.

VENICE SHORE LINE CHRIS(V.O.)

(continuing)

You must have seen it at least once.

A COUPLE is walking towards VENICE. They're plain, expressionless, yet they're holding hands.

VENICE SHORE LINE CHRIS (V.O.)

That's not it.

VENICE looks past them. ANOTHER COUPLE is just exiting a SPORTS AUTHORITY. The GIRLFRIEND tippy-toes up to KISS her man. The BOYFRIEND doesn't react, he looks past her. It is as if she is not even there.

VENICE SHORE LINE CHRIS (V.O.)

(continuing)

That's not it.

We PAN RIGHT to see another couple heading straight at us. They're in full argument, making nasty faces at the points being made. They almost smash right into VENICE.

VENICE SHORE LINE CHRIS (V.O.)

(continuing)

NOT IT - NO - NO - NO WAY.
DEFINITELY NOT IT.

Finally, we find ourselves looking straight at a not too flashy, not too plain, not too anything, but a BEAUTIFUL GIRL holding her BOY FRIEND'S ENTIRE ARM. She's clearly in love with him. The BOYFRIEND is going on about something that's making her burst into LITTLE GIGGLES.

WE GO TO SLOW MOTION CU: the GIRL staring and reacting to her dream boy.

VENICE SHORE LINE CHRIS (V.O.)
 (continuing)
 AH, THERE IT IS...see, that's it,
 there. Now, see she loves him. I
 mean really, really, loves him, she
 loves truly loves, LOVES him, like
 IN LOVE WITH HIM, loves him.

END SLOW MOTION

CU: VENICE

VENICE SHORE LINE CHRIS (V.O.)
 (continuing)
 That's what life's all about, THAT
 LOOK, that whole, "you're nobody
 unless somebody loves you" thing.

BACK TO: SLOW MOTION with the couple.

VENICE SHORE LINE CHRIS (V.O.)
 (CONT'D)
 I've never ever had anyone look at
 me like that, for a brief second I
 looked at this one girl in that
 way, loved her, but that's not here
 nor there. Have you thou, I mean,
 had a girl gaze at you like she
 could see no other, that there
 REALLY was no other. For her..there
 was just you, just you. Mm, I gotta
 find it, I just gotta. S'only thing
 I need. Do ya know what I mean?

END SLOW MOTION

EXT. COFFEE SHOP - MORNING

BIG D SNAPS his smoke at a gutter and runs into a COFFEE SHOP. VENICE leans on the front window of the COFFEE SHOP to finish his up.

The HAPPY COUPLE stops at the crosswalk waiting for the light to change.

A GIRL energetically pops out of the COFFEE SHOP and CATCHES SIGHT of the HAPPY COUPLE. SHE stops and, as she BLOWS to cool her DRINK, she looks at the HAPPY COUPLE with SAD ENVY.

VENICE SHORE LINE CHRIS (V.O.)
 (continuing)
 She does.

The ENERGETIC GIRL pauses in a trance-like stare.

VENICE SHORE LINE CHRIS (V.O.)
 (continuing)
 She probably looked at someone like that once. Her...yeah she probably was in love with some guy, probably got burned, maybe he made out with one of her friends or something. Sucks huh? But what can you do, right?

The girl snaps out of it and walks on, but now with a little less pep in her step.

CU: COFFEE DRINKER GIRL walking.

We see the girl is fighting back TEARS.

VENICE SHORE LINE CHRIS (V.O.)
 (continuing)
 I mean it's fuckin' hard to get these days. People just don't seem to know how to, don't know how to, figure out how to, fuck man, I don't know how to LOVE EACH OTHER. It's like we all forgot.

THE HAPPY COUPLE

The light has changed - they walk off.

VENICE SHORE LINE CHRIS (V.O.)
 (continuing)
 But yeah, "THE LOOK" - that's what I want. I need it. My friend Julie's Mom, she says, "if you look for love, you won't find it. You gotta wait for it to find you".

VENICE

trying to snap out of his people watching.

We now INTER CUT between VENICE and the many different shapes and sizes of people walking by him.

VENICE SHORE LINE CHRIS (V.O.)

(continuing)

I say "fuck that". You ain't gonna meet shit at your shit job or sitting on your shit couch watching, "Who wants to marry my first born". That theory is just to make lazy people feel at ease. "Oh it's not my fault, I've been waiting all day and love didn't come by". Love ain't delivery Chinese food people.

(like a motivational speaker)

You gotta get out there, get that scary 7th grade feeling back. Wake up, get some balls, make the first move...well it sounds good anyway.

Interrupting VENICE's tangent BIG D comes out with two large coffees. He hands one off to VENICE.

VENICE SHORE LINE CHRIS

Where's PAUL then?

BIG DAN

(blows on his coffee)

Shopping.

MUSIC

EXT. STREET - MORNING

Walking at a high bouncy pace with two empty T.J. MAXX BAGS, PAUL, our skinny, disheveled, unhealthy, wet cat looking, yet somehow eye candy to the ladies, friend, takes a hard left into C.V.S..

INT. C.V.S. - MORNING

PAUL reaches up, grabs some TOILET PAPER and tosses it into the bag.

DISH SOAP and SPONGES in the bag.

LIGHT BULBS, TRASH BAGS, PENS and PAPER, in the bag.

HALLMARK CARDS and a couple of SNACKS, RIGHT IN THE BAG.

No effort - no problems - no one sees.

Shot through a surveillance camera, PAUL exits the C.V.S., giving the cashier a nice friendly nod.

The most pleasant and nonchalant shoplifting ever caught on tape.

MUSIC ENDS

INT. STARBUCKS - MORNING

COFFEE SHOP CASHIER
 (snooty)
 Chocolate Chi Latte?
 (louder)
 CHOCOLATE CHI LATTE?

WEAVING his way through people, with a smile, PAUL snatches the DRINK and heads out the door.

BUSINESSMAN
 (confused)
 Hey.
 (louder and more whiney)
 HEY! I had the Chocolate Chi,
 that's mine.

MUSIC KICKS BACK IN

EXCU: CONVERSE SNEAKERS

We follow PAUL's CONVERSE SNEAKERS as they enter an unknown building and join up with two pairs of BEAT UP VANS.

We slowly PAN UP to find ourselves in front of countless high definition BEST BUY TELEVISIONS.

"FERRIS BULLER'S DAY OFF" is playing on all the screens.

From here we will INTER CUT between PAUL, FERRIS BULLER'S DAY OFF and the two amazed 16 year old PUNKS, on either side of PAUL.

MUSIC FINISHES

PAUL sets down his BAGS and COFFEE, to perfectly match his hand movements to CAMERON's (on screen). In sync, CAMERON and PAUL mock the Wall Street bidders' hand motions.

PAUL/FERRIS
 Do you wanna get married?

PAUL/SLOAN
Sure

PAUL/FERRIS
Today?

PAUL/SLOAN
I'm not getting married.

PAUL/FERRIS
Why not?

PAUL/SLOAN
What do you mean, "Why not?" Think about it.

PAUL/FERRIS
Well, no. Besides being too young, having no place to live, you feeling a little awkward about being the only cheerleader with a husband, give me one good reason why not.

PAUL/CAMERON
I'll give you two good reasons: My mother and my father. They're married and they hate each other, you've seen 'em, am I right?

PAUL/FERRIS
So what?

PAUL/CAMERON
It's like the car, he loves the car, he hates his wife.

PAUL turns to one of the 16 year old PUNKS and along with CAMERON hits the side of his CHEEK to make the DRIP SOUND.

EXT. BIG D'S DAD'S BAR BUKOWSKI'S - MORNING

LONG SHOT of BUKOWSKI'S

A nice, quaint dive that we all love to drink at.

PAUL walks up to the entrance and stands by the door. After a beat, an OLDER MAN comes up and unlocks it. It's BIG D'S DAD, MR. STOPPLEMAN.

MR. STOPPELMAN
 (as if part of his daily
 routine)
 Hello Pauly, C'mon in.

EXCU: of a cell phone being dialed.

CUT TO:

PAUL

Listening to his PHONE.

RING!

INT. BEDROOM - MORNING

RING!

CU: CELL PHONE

VIBRATING and RINGING on a BED SIDE NIGHT STAND. The damaged DIGITAL CLOCK behind the CELL PHONE also ERUPTS in ALARM.

It's 10:00am.

A frantic HAND SLAPS at everything on the NIGHT STAND. CDs, UNOPENED CONDOMS, and a GLASS OF WATER are knocked off. One solid hit and the ALARM CLOCK is killed. The hand searches and finds the CELL PHONE.

PEANUT (O.S.)
 (screaming)
 SCAMPI, GET UP!

From above we see...

SCAMPI hung over and disoriented. He brings the PHONE to his EAR.

SCAMPI
 (to the phone)
 I'm up.

PEANUT (O.S.)
 (louder)
 SCAMPI!

SCAMPI
 (louder - to Peanut)
 I'M UP!

INT. BIG D'S DADS BAR BUKOWSKI'S - MORNING

PAUL is at the BAR, sipping on a SCOTCH ON THE ROCKS. A binder similar to BIG D's is in his hand. BOOKS and LOOSE PAPER are scattered about. He is editing the last finishing touches of his 4th NOVEL.

PAUL
(laughing)
You're up? You don't sound up.

CUT TO:

INT. KITCHEN - MORNING

PEANUT is rushing around making BREAKFAST.

PEANUT
(screaming)
C'MON SCAMPI!

BACK TO SCAMPI

From above...

SCAMPI
(screaming)
PEANUT, I'M UP, CLOTHES ARE ON. I'M
UP!

From under the covers a SLEEPY GIRL emerges onto SCAMPI's shoulder.

First shocked, then SCAMPI remembers...

SCAMPI
(to the girl)
Oh right, hey.
(into the phone)
Who is this anyway?

Onto SCAMPI's left shoulder another GIRL emerges.

SCAMPI looks astonished.

INT. BIG D'S DAD'S BAR BULOWSKI'S - MORNING

PAUL
You told me to call you at...

BACK TO SCAMPI

PAUL
(through SCAMPI's phone)
Ten.

SCAMPI
Cool, right thanks buddy.
(pause)
Yeah, OK.
pause
Yep, OK see ya then.
(pause)
Bye.

SCAMPI nuzzles back into his GIRLS and closes his eyes.

EXT. BUS STOP - MORNING

VENICE and BIG D approach the 57 BUS STOP.

BIG D
So, are they hot-hot or like mid
range?

They both sit down on the 57 bus stop BENCH.

VENICE SHORE LINE CHRIS
OK, take Victoria's Secret and that
Fredericks thing right? Now, chicks
JUST LIKE THAT are in these space
station like rooms.

BIG D
Through windows. Yeah, but my Dad
said the girls aren't that hot at
all.

VENICE SHORE LINE CHRIS
Nah-nah, that's Amsterdam. Those
chicks are nasty and nah-nah-nah,
that's the old tourist shit.

The 57 BUS pulls up and the boys jump on. Both sit across
from each other in the back.

VENICE SHORE LINE CHRIS
Fuck, it's hard to explain. You
gotta go out of Amsterdam, 30
minutes to Denhelder or Alkmaar.
(MORE)

VENICE SHORE LINE CHRIS (cont'd)
 See, there they got these space station, all plastic, modern rooms and they're all connected. They take up like a whole block, like a block and a half.

The BUS STOPS. People get on and off, an ELDERLY WOMAN SITS by BIG D.

VENICE SHORE LINE CHRIS
 (continuing)
 There they got blondes, brunettes, red heads, black chicks, you can get two girls at the...

BIG D
 (interrupts)
 Two chicks?

VENICE SHORE LINE CHRIS
 Yeah. Two chicks and THEY'RE BOTH HOT. Not like a threesome with a hot chick and her busted friend. These girls are like Maxium hot.

BIG D
 Porno hot?

VENICE SHORE LINE CHRIS
 You got Playboy, Penthouse, and fuckin' Club man. You could fuck Jenna Jamison and Tera Packet if you had the dosh.

BIG D
 (dieing of excitement)
 Damn Tera Packet. What is it like \$300.00 or what?

VENICE SHORE LINE CHRIS
 About \$25 bucks American for a "Suck 'N Fuck".

BIG D
 (laughing)
 "Suck 'N Fuck", what's that?

VENICE SHORE LINE CHRIS
 (embarrassed)
 They suck your dick, then you fuck'em.

They both erupt in LAUGHTER.

The bus stops again. A MOTHER and DAUGHTER SIT by VENICE.

VENICE SHORE LINE CHRIS
It's crazy man, they got old chicks
in they're 60's there too. And be
careful, cause like some of the hot
chicks are really dudes. Be best to
check with me first, drunk or
sober.

BIG D
(disgusted)
Grandmas, they got real grandmas?

VENICE SHORE LINE CHRIS
Yeah, they got everyone for
everybody. I guess old guys like
old chicks, I don't know.

As the boys laugh on, we PAN around to see three BLACK KIDS,
a YOUNG GIRL, her MOTHER, an ELDERLY WOMAN, and a MEXICAN MAN
all with their MOUTHS OPEN from shock of what they've just
heard.

VENICE SHORE LINE CHRIS
(continuing)
In HAMBURG GERMANY, there are so
many whores, it's like every man is
fucking ELVIS.

BIG D has picked up a MAGAZINE on the bus floor and is
flipping through it.

BIG D
What do you mean?

VENICE SHORE LINE CHRIS
Like, each girl is only allowed to
stand in a 3 by 3 square foot
radius.

VENICE shows the distance with his hands.

BIG D tosses the magazine - he found nothing good in it.

We PAN around to the MOTHER and ELDERLY WOMAN disgusted, the
DAUGHTER confused, and the MEXICAN MAN and 3 BLACK KIDS
listening intently.

BIG D
Why?

VENICE SHORE LINE CHRIS
Cause there's too many whores. So
they grab at you. HARD!

VENICE PULLS BIG D's shirt to show him how hard.

BIG D
(laughing)
Hey, fuck off!

VENICE SHORE LINE CHRIS
And they hold onto you tight, so
that you won't leave their space,
cause if you do, your in some other
bird's square. And the first girl
hasta stop. S'like the rule.

BIG D
Fuck.

VENICE SHORE LINE CHRIS
Yeah, it's weird as shit. It's like
you gotta avoid hot girls that
wanna have sex with you. Lets say
you wanna get a stick of gum, you
get pulled, grabbed, and tugged the
whole way. Take, you 20 minutes for
a 5 second walk.

The BUS STOPS at VENICE and BIG D's destination.

VENICE SHORE LINE CHRIS
(to bus driver)
Back door!

The back door opens.

MEXICAN MAN (O.S.)
(shouting to the boys)
\$25.00? Where my friends, where?

EXT. THE BUS STOP - DAY

VENICE SHORE LINE CHRIS
(shouting to the Mexican
man)
Alkmaar, it's in the Netherlands.

We are looking into the bus. Everyone stares at the MEXICAN
MAN as he frantically writes down the information.

The DOORS CLOSE - the bus roles off.

CUT TO:

INT. LEE'S MARKET - DAY

PEANUT and the CANDY DELIVERY MAN are in mid argument in the sweets isle.

PEANUT has a CLIPBOARD and PRICE GUN in one hand and a PENCIL in the other. She wears a small BLACK BASEBALL JERSEY that says, "BOSTON PEANUTS".

She's flustered.

PEANUT
(shouting to SCAMPI)
SCAMPI, it's the fuckin' Cups guy
again.

PEANUT grabs the empty REESE'S PEANUT BUTTER CUPS box and SHAKES IT in the air.

PEANUT
(to the Candy Man)
Empty, 3 weeks, empty!

CANDY MAN
(stern - broken English)
I'm sorry, no of that candy. No!

CUT TO:

SCAMPI, VENICE, AND BIG D

at the front of the store. SCAMPI is behide the counter.

SCAMPI
(to VENICE and Big D)
In Vegas you pay like 5-\$800.00, or
like \$1000.00 easy, for some
busted, white trash hoe, who gives
you attitude the hole fuckin' time.

PEANUT (O.S.)
SCAMPI he's being a fuckin' prick
again.

SCAMPI
(to PEANUT)
Here I come!
(to VENICE and BIG D)
(MORE)

SCAMPI (cont'd)
 She just thinks she's head fuckin'
 cheerleader, cause fuckin' KOBI
 BRYANT dropped a grand and an eight
 ball on her ass the night before.
 Watch the counter a sec..

SCAMPI walks down the isle to help his sister.

SCAMPI
 (to Peanut)
 What's up?

PEANUT
 (quiet and cute)
 He's being a fuckin' prick.

SCAMPI grabs the clipboard from PEANUT and gets right in the face of the CANDY MAN.

SCAMPI
 I don't give a fuck where you're
 scheduled tomorrow.

SCAMPI grabs the empty box from PEANUT and holds it in the CANDY MAN's face.

SCAMPI
 This fuckin' box better be Niagra
 falling peanut butter cups. You got
 that Candy Man?

SCAMPI gets even closer to secure dominance.

The CANDY MAN changes his expression to "very pleasant".

CANDY MAN
 Yes, yes OK. Tomorrow, 12:00.

SCAMPI
 11:00

CANDY MAN
 11:00. Yes, 11:00. Okay.

CANDY MAN grabs his TWO WHEELER and exits, rather quickly.

We follow PEANUT and SCAMPI as they walk to the front of the store. PEANUT pulls her hair up, but with so much hair even when it's up, a lot of it is still down.

PEANUT
 (mutters to herself)
 Mother fucker! Rrrr...so annoying!

SCAMPI puts his arm around his sister and fixes a strand of HAIR that got away from her. Then he heads back behind the counter.

PEANUT shakes off the encounter as if she has just seen a big hairy spider. PEANUT's attitude has 180'd, she's now like a little girl a day away from going to Disney Land.

PEANUT
(sings)
Tomorrow-tomorrow-tomorrow.

PEANUT does a little twirl and strikes a 1930's actress's pose.

PEANUT
(in a horrible french
accent)
I am going to meet a romantic
French man and he will kiss me by
the...
(confused)
The thing, the leaning thing...the
ahh wait the...umm

SCAMPI
The leaning thing's in Italy Numb-
nut, you mean the Eifel Tower.

PEANUT
(not phased by her
mistake)
Ohh yes.

PEANUT's, HANDS on her HEART.

PEANUT
The Eifel Tower.
(back to American)
And I won't haf'ta work here.

PEANUT's hair has fallen a bit from her twirl. She puts it back up with her pencil and does a little cat walk up and down the isle.

PEANUT
(back to her bad french
accent)
I will be a sexy European chick and
my French boyfriend Jean-Louis will
take me anywhere I want to go.

SCAMPI slaps the clip board down on the counter.

SLAM!

SCAMPI
You ain't kissin' no French
tickler!

CU: PEANUT looking annoyed.

CUT TO:

EXT. SCAMPI & PEANUT'S HOUSE / SIDEWALK - DAY

A 9 year old PEANUT is standing on the sidewalk. She is wearing the same BOSTON PEANUT shirt, yet it fits a bit looser.

An EXCITED BOY runs up to PEANUT with a yellow flower.

VENICE SHORE LINE CHRIS (V.O.)
Since I can remember, Scampi's
never let anyone come within 2 feet
of his sister.

A younger SCAMPI enters the shot and LAYS A GOOD ONE across the little boys face, sendin' him.

INT. MIDDLE SCHOOL SOCK HOP - NIGHT

A 13 year old PEANUT stands in a corner of the gym giggling with 4 friends.

A DRESSED UP BOY approaches to ask for a dance.

The girls gasp. Who will it be?

The boy extends his arm to PEANUT.

As PEANUT raises her hand to except, SCAMPI enters and...

POP!

The BOY falls out of frame.

PEANUT
(yells)
SCAMPI!

EXT. BURGER JOINT - DAY

A 16 year old PEANUT (same black Jersey) is leaning on a 1974 RED TRANS-AM with a really COOL 18 YEAR OLD BOY.

GIGGLING together, they both slurp up FOUNTAIN DRINKS.

DUST kicks up.

SCAMPI jumps out of his shit box of a car.

Recognizing SCAMPI's ride, the 18 year old BOY tosses his DRINK and bolts.

PEANUT throws her soda at SCAMPI.

SCAMPI
GOD DAMN IT SCAMPI!

INT. HIGH SCHOOL PARTY - NIGHT

PEANUT age 18 (same black jersey) and a COLLEGE BOY, are sneaking away down a hall, towards a make out room. A bit DRUNK they enter the room and close the DOOR.

INT. HIGH SCHOOL PARTY - NIGHT

CU: FRONT DOOR.

The DOOR BELL RINGS.

RING!

EXCU: a hand opening the FRONT DOOR.

Who is it, but a pissed off SCAMPI with THREE FRIENDS.

SCAMPI
Where is she?

We follow SCAMPI as he B-lines it down the hallway. SCAMPI rips open the DOOR, enters, then SLAMS the DOOR behind him.

We HEAR SCAMPI throwing the POOR BOY around.

SLAM! CRASH! BREAK!

PEANUT (O.S.)
SCAMPI NO! NO SCAMPI STOP! SCAMPI!
SCAAAAAMPPI!

INT. LEE'S MARKET - DAY

This dialogue will be fast ping-pong INTERCUTTING.

PEANUT

I AM gonna meet somebody, so stay
out'a my shit!

SCAMPI

No!

PEANUT

SCAMPI!

SCAMPI

NO WAY!

PEANUT

SCAMPI!

SCAMPI

NO FRENCH TICKLERS!

BLACK FRAME

VENICE SHORE LINE CHRIS (V.O.)

We Americans get a lot of flak from
YOU Europeans. You say, "we're not
as cultured, and that we don't care
to visit other countries" ..blah
blah blah... Well, let me shed a
little light on the subject.

Figures appear on screen, like a HIGH SCHOOL MATH BOARD.

We'll hear CHALK AGAINST A BLACKBOARD as they're drawn.

The words and figures appear as VENICE says them.

VENICE SHORE LINE CHRIS (V.O.)

Our PLANE TICKETS were about 350
each, that's round trip. FOOD will
be about 440 quid each, it usually
would be way more for a normal
tourist, but the venues usually
give us bread and cheese in the
morning and some bizarre vegan type
soup each night. So, we're lucky.
As for LODGING, maybe 400 or 500,
lets say 400 just to plan bad, see
we'll usually get sorted out, stay
at the club, pub, squat, or some
bloke's house.

(MORE)

VENICE SHORE LINE CHRIS (V.O.)
 But not all the time. GAS, TOLLS,
 BOAT FARE, \$3700.00. BEER will be
 free 95% of the time, we're in the
 band, sooo maybe 80 quid...for
 emergencies. DRUGS, well, to each
 his own, but average between our
 lot, um lets say, shit 6 weeks, um
 well weed is usually free, um I
 don't know 80 quid too. And
 finally. PROBLEMS AND PRESENTS. And
 trust me there's always problems,
 300 quid.

The total will be calculated in short hand on the BLACKBOARD.

VENICE SHORE LINE CHRIS (V.O.)
 Now simmer down all you number
 crunching calculating geeks. Quit
 tellin' how you got a better deal.

CUT TO:

AVERAGE AMERICANS SLAVING AT WORK - WAITERS, CASHIERS, ECT.

VENICE SHORE LINE CHRIS (V.O.)
 Now your average middle class
 American, after taxes makes about
 \$1400.00 a month.

SCREEN GOES TO SPLIT SCREEN

LEFT SIDE

RIGHT SIDE

CU: Different household
 bills. Each total is circled
 in red pen.

\$1400.00 appears

With each bill said, the total will get deducted from the
 \$1400.00

VENICE SHORE LINE CHRIS
 After rent, food, cable, phone, car
 payments, and whatever...beer!
 There's only about 400 bucks left.

SPLIT SCREEN FINISHES

INT - BOOK STORE MANAGER'S OFFICE - DAY

A YOUNG GIRL is sitting in front of her BOSS's DESK. She is
 asking for time off to explore EUROPE.

VENICE SHORE LINE CHRIS (V.O.)
 And it's not like your job will be
 cool with you leaving for a month.

EXT. BOOK STORE - DAY

The YOUNG GIRL is holding a CARDBOARD BOX of her belongings.
 And even though she has been fired, she looks extremely happy
 - freed.

VENICE SHORE LINE CHRIS (V.O.)
 You can count on getting fired, I
 always do.

CUT TO:

TELEVISION

Many different shots of CELEBRITIES walking the RED CARPET.
 PARIS HILTON, 50 CENT, BEYONCE, etc.

VENICE SHORE LINE CHRIS (V.O.)
 (continuing)
 So, unless your a rich Paris Hilton
 American elitist...

A big DOLLAR BILL takes the entire BLACK SCREEN.

VENICE SHORE LINE CHRIS (V.O.)
 (continuing)
 Culture is just WAY out of your
 price range.

The DOLLAR SIGN slowly transforms into a COBRA tightening
 itself around a pint glass.

VENICE SHORE LINE CHRIS (V.O.)
 (continuing)
 Shit, now come down all you
 suburban big backpack wearing Euro-
 travelers, I didn't say it can't be
 done.

The COBRA HISSES at the audience and shatters the PINT GLASS.

HISSSSS!

BEGIN MUSIC MONTAGE.

SCREEN GOES TO SPLIT SCREEN

We intercut among our 5 FRIENDS, selling everything they've got.

With each selling of an item, that person's total increases. It's how much dosh they will have for the trip.

LEFT SIDE

RIGHT SIDE

INT. SUPER MARKET - DAY

PAUL has 5 jars full of PENNIES that he is pouring into a COINSTAR MACHINE.

PAUL's total goes up penny by penny.

PAUL looks extremely proud as the total increases.

INT. - PAWN SHOP - DAY

SCAMPI and PEANUT are bartering with the PAWN SHOP OWNER. He's not giving them what they'd hoped for.

SCAMPI and PEANUT's totals go up.

SCAMPI sells off a WEIGHT SET, CAR STEREO, PLAYSTATION, and finally tries to sell off some DIRTY MAGAZINES without any luck.

PEANUT sells a BOOM BOX, CDS, EAR RINGS, and a pair of FUCK ME BOOTS.

INT. CAN REDEMPTION CENTER - DAY

PAUL's tossing cans in a recycling machine for redemption money.

PAUL's total goes up NICKEL by NICKEL.

PAUL takes a swig of a 5th of WILD TURKEY and hands it off to a cute OLD ASIAN WOMAN manning the machine next to his.

They both take a break.

EXT. BIG D'S FRONT YARD - DAY

VENICE and BIG D are having a
make-shift yard sale.

VENICE and BIG D's
totals go up.

The TELEVISION, LAWNMOWER, BIKE,
BLENDER (BIG D is sad to see go),
THE COUCH (VENICE woke up on earlier)
are all sold.

EXT. ALLEY - DAY

PAUL sells a couple of quarter bags
of weed to different young business
men.

PAUL's total finally
goes up a healthy
notch.

MUSIC MONTAGE FINISHES

SPLIT SCREEN FINISHES

STAY WITH RIGHT SIDE

The totals are in...

VENICE - \$487.00 BIG D - \$545.00 SCAMPI - \$560.00 PEANUT -
\$624.00 PAUL - \$109.00

VENICE SHORE LINE CHRIS (V.O.)
We're good to go.

INT. AIR PORT TERMINAL - NIGHT

MUSIC

The motley crew enters in SLOW MOTION. Everyone has shoddy
BAGS except PEANUT. Her luggage looks as if it was won on THE
PRICE IS RIGHT. VENICE has his ACOUSTIC GUITAR.

WE'RE OFF...

More...