

Boys and Girls Guide To Getting Down

"I Heart Friday Night"

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REVISED DRAFT
7/20/09

Over stock black-and-white footage of clean-cut guys in letter jackets courting clean-cut girls in poodle skirts and sweaters (one couple shares a malt at a diner, a guy drops a girl off at her door, kisses her on the cheek and walks away, etc.), we hear:

MALE NARRATOR (V.O.)

Fifty years ago, dating was sweet and innocent - chaste evenings at malt shops and sock hops, with the ultimate goal of lifelong marriage and parenthood.

We see sped-up cuts of twentysomethings RAY-RAY (African-American hipster), JOEY (white hipster), BRYCE (heavysset, wants to be black), CHAD (everyman), RAVEN (stripperesque), JASMINE (cute Asian), and DANA (beautiful, over it) drinking, smoking, snorting, and making out with DIFFERENT BOYS and GIRLS.

MALE NARRATOR (V.O.) (CONT'D)

That was fifty years ago. This is now.

MUSIC UP: "GIRLS & BOYS" BY BLUR

As we see the sped-up shots, we FREEZE on Jasmine holding Raven's hair while she vomits into a toilet. It grosses Jasmine out and we FREEZE on Jasmine as she is about to vomit on the back of Raven's head.

GFX: JASMINE & RAVEN.

Pan out to reveal BRYCE in the womens' restroom, snapping a camera phone photo of the vomiting girls. Jasmine chases him out.

GFX: BRYCE.

Speed through the debauchery until we FREEZE on Ray-Ray passed out on a lawn. ANGLE ON Joey passed out next to him with an arm around him. TWO GIRLS point and laugh.

GFX: RAY-RAY & JOEY.

Next, we FREEZE on DANA, who looks disgusted as she wakes up next to a GUY in bed. She rolls over to find ANOTHER GUY on the opposite side of her. She slaps her forehead.

GFX: DANA.

We FREEZE on CHAD as he has the world's most embarrassing orgasm, complete with jazz hands, while a GIRL rides him.

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CONTINUED:

CHAD

I'm...gonna...exploooode!

The girl stops in disbelief. Chad smiles awkwardly.

GFX: CHAD.

TITLE CARD: THE BOYS AND GIRLS' GUIDE TO GETTING DOWN

TITLE CARD: CHAPTER ONE: I HEART FRIDAY NIGHT

INT. OFFICE - LATE MORNING

The music continues as Chad sneaks in late. He looks into the conference room, where a large office meeting is in progress. There is an empty chair Chad is clearly supposed to be sitting in. The music cuts out.

CHAD

Goddammit.

We go close in on Chad's head and see a graphic representation of his brain.

MALE NARRATOR (V.O.)

The male brain is capable of processing millions of pieces of information in milliseconds. It's an incredibly complex organism made up of nine "medullas" or "chambers".

GFX: Nine parts of the brain, each a different color, light up. The sections read: Looking Cool, Tits, Sports, The Ladies, Getting Wasted, Bros, Ass, Money and Bacon. (The graphic may show images as well instead of the words to demarcate the chambers of the male brain).

MALE NARRATOR (V.O.)(CONT'D)

There is also a small, yet essential subsection devoted to "Work." Should the work subsection malfunction, a domino effect will topple the other major medullas, leaving you with nothing but "Bros." Which is pretty gay.

GFX: A dim subsection of "Money" marked "Work" flickers off. Starting with "Money," all the other sections, except "Bros," turn off one by one.

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MALE NARRATOR (V.O.) (CONT'D)

Chad understands this delicate balance, and while he doesn't love his job, he would like to keep it.

The meeting wraps up, everyone stands and mingles. Chad stands with his back against the conference room door. The door opens behind him, and as the meeting spills out, Chad slips into the crowd, unnoticed.

CHAD

Couldn't agree more! You've got to know when to hold 'em and know when to fold 'em, baby!

He spots his boss, MR. ORTIZ, 40.

CHAD (CONT'D)

Maybe my favorite meeting of all time, Mr. Ortiz. You killed that shit in there!

MR. ORTIZ

My office, Chad.

INT. MR. ORTIZ' OFFICE - MOMENTS LATER

Chad takes a seat across from Mr. Ortiz.

CHAD

Sir, I really need this job -

MR. ORTIZ

This isn't about your chronic lateness, Chad, although starting your work day at...

He looks at the clock, which reads "11:45."

MR. ORTIZ (CONT'D)

...11:45 really goes beyond lateness into a sort of grey area where it's not even clear if you're actually aware that you work here. But against my better judgement, I'm gonna let you keep your job. Under one condition.

CHAD

Anything.

(CONTINUED)

CONTINUED:

MR ORTIZ

You're big into the "club scene,"
right Chad? A real "raver?"

Chad stifles a chuckle at how lame Ortiz is.

MR. ORTIZ

I'm taking the boys from Murchison
Law out tonight and you know how
they like to party. I hate to ask
this, but...but I was wondering if
you could maybe...hook me up...

Chad looks confused. Mr. Ortiz puts a finger next to his
nose and sniffs - the international symbol for cocaine.

MR. ORTIZ (CONT'D)

You do want to keep your job,
don't you Chad?

We go back into Chad's head for more of the "Male Brain
Graphics." "Work" lights up in Chad's brain.

MR ORTIZ

I got them a table at that club,
Kress tonight. You can join us if
you like. It's some model party...

"Tits," "Ass," and "The Ladies" light up.

MR. ORTIZ

...very VIP - we've got bottle
service.

"Getting Wasted" lights up.

MR. ORTIZ (CONT'D)

It's on the company, of course.

"Money" lights up.

CHAD

Yeah, I could make a call.

FEMALE NARRATOR

Chad now looks cool to his boss...

"Looking Cool" lights up.

FEMALE NARRATOR (CONT'D)

...but he is not a coke user and
has no idea where to get it. Time
to turn to his...

(CONTINUED)

CONTINUED: (2)

"Bros" lights up.

INT. BRYCE'S APARTMENT - LATE AFTERNOON

BRYCE answers his cell. It's Chad. Intercut Bryce at apartment/Chad at office.

BRYCE
(into phone)
'Sup Jon Bon Brovi.

CHAD
(into phone)
'Sup Edgar Allan Bro.

BRYCE
'Sup Fee Fi Bro Fum.

CHAD
'Sup Brohemian Rhapsody.

BRYCE
I win. You've used that one
before.

CHAD
Shit. Alright, focus Bryce. I need
a favor. Little Dracula dandruff.

BRYCE
Little what now?

CHAD
Yeyo. Yak. Booger sugar.

BRYCE
What are these words? You sound
like a four year old.

CHAD
SOME COCAINE BRYCE! I NEED SOME
HIGH QUALITY, COLUMBIAN COCAINE!!

A MIDDLE-AGED CO-WORKER walks by Chad's office and gives him a concerned look.

BRYCE
Oh! No problem, Robert DeNirbro. I
know plenty of coke dealers.

We close in on Bryce's head for the "Male Brain Graphic."

GFX: "Looking Cool" section lights up.

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MALE NARRATOR (V.O.)

Bryce does not know a single coke dealer. He does have a pot dealer.

Bryce hangs up the phone and takes a huge hit out of his water bong. He pulls out a post-it with the name "Ray-Ray" and a phone number written on it.

INT./EXT. DYLAN'S HOUSE - GROWROOM - CONTINUOUS

Ray-Ray, small time weed dealer, is pulling up outside a scruffy looking house.

MALE NARRATOR (V.O.)

And his pot dealer also has a dealer, who knows a coke dealer.

Ray-Ray is greeted by a strange, spacey and unkempt pot farmer, DYLAN - lots of tattoos, a gold tooth and a brightly colored head-scarf wrapped around his scalp. He hands Ray-Ray a couple of pounds of shrinkwrapped weed.

DYLAN

Ray-ray, you're late. Gonna cost you more for my time.

RAY-RAY

Are you shitting me? You're an unemployed pot farmer with no car! Do you even know what day it is?

DYLAN

Wed...sterday. It's Wedsterday.

Ray-Ray stares at Dylan in disbelief.

DYLAN (CONT'D)

No?

RAY-RAY

Jesus Christ. It's Friday! And you know how busy it gets on Fridays, so stop busting my balls.

Ray-Ray's phone rings and he answers.

RAY-RAY (CONT'D)

(into phone)

What you want, Bryce?

SFX: Bell ring.

GFX: "Guide Tip #1 - Buy Your Drugs on Thursday."

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MALE NARRATOR (V.O.)

Economics 101: Supply and Demand. Demand gets higher on Friday nights, while supply remains the same. Add in traffic, gas prices, and the cops, and you get shitty service and inflated weed prices.

RAY-RAY

(into phone)

I'm charging you double, bitch. I'll see what I can do on that other thing you mentioned.

Ray-Ray hangs up the cell.

RAY-RAY (CONT'D)

You know anyone with blow? My guy went into politics.

DYLAN

Maybe. What do I get?

RAY-RAY

How 'bout a calendar and some how not to be a retard lessons? That's what your dumb ass needs.

DYLAN

I'll get my guy Hector's number. But I want that calendar.

INT. BRYCE'S APARTMENT - EVENING

Chad and Bryce are knocking back beers. Chad is leafing through *The Pick-Up Artist*.

CHAD

It's called "negging." You insult the girl and she falls madly in love with you.

BRYCE

Really? So like, "What up slut, you smell like my dick." Or how about "Hey bitch, suck this." Pretty good, right?

CHAD

I'm gonna go ahead and disagree with you. The first one suggests that your dick smells bad, and the second one was just a command.

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CONTINUED:

BRYCE

Whatever, I know what I'm doing.

Bryce's phone rings and he picks up.

BRYCE (CONT'D)

(into phone)

This is Bryce. What up, Hector.
Yeah, we can meet you at the
Pavilions. Melrose and Vine,
right? By the Pepsi, you got it.

CHAD

Ha! Pepsi...and coke! Get that?
This guy's funny.

Bryce stares blankly at Chad.

INT. HOT CHICK'S APARTMENT - CONTINUOUS

Hector, hispanic, late thirties, beefy/thuggy, is getting ready to leave a HOT GIRL'S place.

HECTOR

(on phone)

...and don't be late.

He hangs up. The girl doesn't want him to go. He lays out another line for her and they begin making out.

MALE NARRATOR (V.O.)

Hector said half an hour, but he is on drug dealer time. Add forty minutes to whatever they say.

SFX: Bell ring.

GFX: "Guide Tip #2 - Coke Dealers vs. Weed Dealers"

INT. RAY-RAY'S APARTMENT - NIGHT

Ray-Ray is stressed and whacking the brick of weed to put it into little baggies, but his phone keeps ringing.

FEMALE NARRATOR (V.O.)

Ray-Ray will also be late, but for different reasons.

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CONTINUED:

MALE NARRATOR (V.O.)

If you are considering becoming a drug dealer, but don't know which drug to sell, it's a decision that, like your product, should be weighed carefully.

OUTSIDE AN APARTMENT

Ray-Ray knocks on a door, but no one answers.

FEMALE NARRATOR (V.O.)

Weed dealers are tardy due to the common practice of being "dicked around." Pot is plentiful, so clients will attempt to negotiate the price, come up short, or not even be there when you show up.

A HOUSE PARTY

BEAUTIFUL WOMEN surround Hector, he is like a king.

MALE NARRATOR (V.O.)

Coke dealers are late because they can be. Everybody knows a weed guy but not too many people have a coke dealer in the rolodex. Coke dealers always know where the party is, and chicks will sleep with them just for the drugs. Which is nice.

We see a trashy but hot COKE WHORE hand Hector money. He counts it and shakes his head 'no.' She gets on her knees and opens his fly. Hector smiles and nods 'yes.'

MALE NARRATOR (V.O.)(CONT'D)

At this point, you're likely favoring the career path of a cocaine dealer. But keep in mind the risks and consequences of both businesses. Weed providers tend to be friendly and good-natured.

AT DYLAN'S GROWROOM

Ray-Ray gets his weed from Dylan, who is surrounded by a CIRCLE OF HIPPIES with acoustic guitars and bongos.

MALE NARRATOR (V.O.) (CONT'D)

On the other hand, cocaine providers are always ready to "place a cap in your ass."

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IN A SHADY WAREHOUSE

Hector gets his cocaine from a GANGSTER. He's surrounded by a CIRCLE OF THUGS holding guns. One of them points the gun at Hector's temple and pulls the trigger but nothing happens. Hector pisses himself, and the thugs laugh.

FEMALE NARRATOR (V.O.)

This difference occurs because pot dealers do community service...

OUTSIDE A BUILDING

Stoners laugh merrily as they clean graffiti. Policemen laugh along with them and offer to lend a hand.

MALE NARRATOR (V.O.)

...while coke dealers go to jail.

INSIDE A PRISON

A handcuffed Hector is escorted inside by COPS, where he sees an ENORMOUS BLACK MAN twist his own nipples.

INT. PAVILIONS SUPERMARKET - NIGHT

Bryce and Chad are waiting for Hector.

CHAD

Where the hell is he, dude? This shit makes me nervous.

BRYCE

Chill out, Broleteriat.

Bryce pushes Chad. Chad pushes back. They start to tussle. HECTOR, a tattooed Mexican gangster, approaches, but they don't notice. Bryce pushes Chad into Hector. Chad turns around, sees Hector and almost shits himself.

HECTOR

Give me the money.

Chad takes out his wallet and starts dumping out money.

CHAD

I'm sorry, sir! Take everything!
Please don't hurt us!

HECTOR

(whispered intensely)
The money for the stuff, dipshit.

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CONTINUED:

CHAD
(very loudly)
Ooooooh! For the cocaine!

Hector fumes as Chad grabs his bills from the floor and pulls out a Ziplock bag with a bunch of change in it.

CHAD (CONT'D)
Sorry about the pennies. The economy, you know...

Hector angrily grabs the cash out of Chad's hand, shoves the coke into his pants pocket, and angrily walks off.

CHAD (CONT'D)
Dude, he totally touched my dick.

INT. JOEY AND RAY-RAY'S PLACE - NIGHT

Joey wears a gaudy fedora, he and Ray-Ray prep to go out.

RAY-RAY
Let me help you out with that hat.

Ray-Ray grabs the hat off Joey's head and stomps on it.

JOEY
Real nice. That hat was money.

RAY-RAY
That hat was about as "money" as calling something "money."

Joey pours two extra large shots. The boys try to down them, but they are too big to take in one gulp.

SFX: Bell ring.

GFX: "Guide Tip #3 - Load Up at Home."

FEMALE NARRATOR (V.O.)
Shots in your kitchen are cash in your pocket. Joey knows this because he's been burned by the Hollywood clubs before:

INT. BAR - NIGHT (FLASHBACK)

A JOYLESS FEMALE BARTENDER slides three drinks to Joey.

BARTENDER
\$45.

(CONTINUED)

CONTINUED:

JOEY

Forty-five *dollars*? That come with
a handjob or something?

INT. JOEY AND RAY-RAY'S PLACE - BACK TO PRESENT

Joey fills a flask with whiskey.

FEMALE NARRATOR (V.O.)

And don't forget your "to-go" cup.

INT. CHAD'S APARTMENT - NIGHT

Bryce divides lines of coke into separate baggies.

SFX: Bell ring.

GFX: "Guide Tip #4 - When You Buy for Someone Else, Skim
Some for Yourself."

CHAD

Dude, leave some for my boss. You
sure you know what you're doing?

BRYCE

Relax, Lindsey Brohan. I'm a pro.

Bryce snorts a small line, and his face scrunches up into
a horrified squeal and tears stream down his face.

BRYCE (CONT'D)

Ow, it stings! It stings me in my
nose!

CHAD

Yeah, it's cocaine.

BRYCE

My nose is stingy! It's burny too!
Stingy *and* burny! I hate it!

CHAD

Jesus Christ, Tony Montana over
here. Let's go.

BRYCE

Am I bleeding? I'm bleeding, I
know it! Owwww!

Bryce makes a bunch of odd nose noises as they walk out.

END OF ACT ONE.

ACT II

MUSIC UP: "TRUTH OR DARE" BY N.E.R.D.

Boy and girl graphics with our characters' faces stand at either side of the screen.

MALE NARRATOR (V.O.)

It's Friday Night and boys are looking for a hook up with no strings, that happens easily and doesn't cost them too much.

FEMALE NARRATOR (V.O.)

Girls are out to find a nice guy who treats them right and pays for stuff and will maybe watch *Grey's Anatomy* with them sometimes.

The boy-graphics and the girls graphics face off...

MALE NARRATOR (V.O.)

This battle of wills is what makes Friday night so much goddamn fun.

EXT. KRESS - NIGHT

SLOW-MOTION POWER SHOT of Chad and Bryce walking onto the red carpet of the club. Suddenly, they get weird and uncomfortable looks on their faces.

ABRUPTLY END MUSIC.

INT. KRESS - BATHROOM - NIGHT

Chad and Bryce are in stalls, shitting out their souls.

MALE NARRATOR (V.O.)

Be forewarned that cocaine is known to act as a strong laxative.

INT. KRESS - NIGHT

Chad and Bryce enter and sit in the VIP section with Mr. Ortiz and his colleagues. Chad hands Mr. Ortiz a baggie. Ortiz examines the baggie closely and Chad looks nervous.

MR. ORTIZ

That's a lot more than I expected.

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CONTINUED:

Chad breathes a sigh of relief. Bryce spots two hot girls, HEATHER (bitchy) and Dana.

BRYCE

Whoa. I'd eat a mile of her shit
just to see where it came from.

CHAD

I didn't know you read Jane
Austen.

A GUY tries to talk to Dana and Heather. Dana shuts him down. Heather finds it all amusing.

MALE NARRATOR (V.O.)

Chad would like to talk to these
girls, but they seem out of his
league and unapproachable. In
reality, the boys have no reason
to be timid. To wit:

GFX: "The Make Under" - as we hear each "improvement", it disappears, leaving Dana a bit less attractive.

MALE NARRATOR (V.O.)(CONT'D)

If we take away that pushup bra...

Dana's breasts drop and get drastically smaller.

MALE NARRATOR (V.O.)(CONT'D)

The Spanx...

Her waist and stomach expand a bit.

MALE NARRATOR (V.O.)(CONT'D)

And the hair and make-up...

The hair goes into a ponytail and the make-up is washed away, leaving her looking plain but pretty.

MALE NARRATOR (V.O.)(CONT'D)

You are left with a girl about as
attractive as you.

DANA

(to Heather)

Can I be honest with you? I also
had a nose job when I was sixteen.

A beat. Heather looks at her, surprised.

DANA (CONT'D)

Oh, shut up, I looked like Owen
Wilson. It had to be done.

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CONTINUED: (2)

MALE NARRATOR (V.O.)

You see? She's insecure too. So
don't be shy.

HEATHER

Damn, I need a drink.

Dana spots Chad and Bryce.

DANA

What about them?

ANGLE ON: Chad and Bryce, still checking out the girls.

BRYCE

Call them over.

CHAD

Okay, I'm going, I'm going.

They sit motionless.

CHAD (CONT'D)

Okay, you go.

BRYCE

Wait a minute. Dude...it's on.
Here they come. They want it.

They can't believe their luck as the girls approach them.

MALE NARRATOR (V.O.)

When you sit in the bottle service
area, girls are friendlier than
usual. Don't have any illusions
about why they're there. But make
it work for you.

DANA

Can we sit here?

CHAD

(voice cracking)

Sure.

(embarrassed)

Sorry. Puberty's a bitch.

The girls force laughs and reach for the drinks.

INT. TEMPORARY SPACES BAR - NIGHT

Two pretty girls, CARLA and ANGELA, are sitting with
their girlfriends. They are laughing and having fun.

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CONTINUED:

FEMALE NARRATOR (V.O.)

Most girls want a drop dead
gorgeous guy with six-pack abs and
bulging biceps.

GFX: PHOTO OF A SHIRTLESS BEEFCAKE WITH NO HEAD

FEMALE NARRATOR (V.O.)(CONT'D)

Unfortunately, men who look that
good would generally rather sleep
with other men who look that good.

GFX: ADD THE HEAD, REVEALING THIS IS A PHOTO OF HUGH
JACKMAN.

Shots of average looking guys at the bar.

FEMALE NARRATOR (V.O.)(CONT'D)

If you're more Paul Giamatti than
Paul Newman, you'll need to step
up that personality to get with
her. Listening, *really listening*,
to her is a great start.

We see Ray-Ray staring intently at Carla, and nodding as
she shows him her hair. We see what he's really staring
at - her cleavage. He nods and smiles.

CARLA

...but this is more of an ashy
blonde, with lowlights...what do
you think?

FEMALE NARRATOR (V.O.)

When you are required to speak, it
is best to repeat her previous
sentence.

RAY-RAY

Yeah, it's definitely more of an
ashy blonde, with lowlights.

CARLA

You're so easy to talk to...

MALE NARRATOR (V.O.)

Sweetness is always a panty-
dropper...

ANGLE ON Joey at the bar. In front of him is a midget who
can't see over the bar. Joey picks him up so he can order
his drink. The girls notice and approve.

(CONTINUED)

CONTINUED: (2)

GIRLS

Awww...he's so sweet!

INT. KRESS - BOTTLE SERVICE AREA - SAME TIME

FEMALE NARRATOR (V.O.)

...and acting rich always helps.

Chad drains the Vodka and gets the WAITRESS' attention for another bottle with a cocky attitude.

CHAD

Come on girls, party up, we're celebrating. I just closed this HUGE deal...I might just get a room here and party on through.

He throws some bills towards the waitress.

WAITRESS

This isn't a hotel, Trump.

Dana looks away awkwardly. Chad opens his mouth to speak, but stops and slumps.

INT. TEMPORARY SPACES BAR - LATER

Joey is chatting up Angela.

FEMALE NARRATOR (V.O.)

But the quickest way to a girl's heart is through her funny bone.

JOEY

They call them suicide girls because when you hang out with them you want to kill yourself.

Angela cracks up.

INT. KRESS - SAME TIME

Bryce tries Heather but she doesn't seem into him.

FEMALE NARRATOR (V.O.)

Just make sure you know your audience.

BRYCE

She was a squirter! You believe that shit? Stained the walls.

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CONTINUED:

HEATHER

You're disgusting. Dana, let's go.

Chad is horrified, all his effort about to be in vain.

CHAD

Do you guys want to dance? How about another drink?

DANA

It was really nice meeting you.

CHAD

Wait...ahhhh...you want some coke?

Dana's eyes light up. Heather is not into it.

HEATHER

Whatever Dana. Call me later.

Heather leaves. Chad gives Dana the baggie and she kisses him on the cheek.

GFX: The "Looking Cool," "Tits," and "Ass" segments of his brain appear and get so bright they nearly explode.

MALE NARRATOR (V.O.)

Yes, the quickest way to a girl's heart, at least in the City of Angels, is through her nose.

FEMALE NARRATOR (V.O.)

I just told them the way to her heart is through her funny bone.

MALE NARRATOR (V.O.)

I don't recall a lot of laughter when you and me hooked up.

FEMALE NARRATOR (V.O.)

Believe me, I was laughing on the inside. You ever hear of a clitoris?

MALE NARRATOR (V.O.)

Just take us to commercial before you say something you regret.

FEMALE NARRATOR (V.O.)

I'll go to commercial when I damn well want, you controlling motherf-

END OF ACT TWO.

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CONTINUED: (2)

ACT THREE

INT. TEMPORARY SPACES BAR - NIGHT

The "last call" lights come on and the boys and girls are trying to figure out what to do.

FEMALE NARRATOR (V.O.)

After all the prep work and posturing, the boys finally have to make their move.

JOEY

So...who wants to go back to our place?

ANGELA

I think we're just gonna go home. Thanks for all the drinks, though!

CARLA

We should totally swap numbers!

Close up on the boys, now pissed.

MALE NARRATOR (V.O.)

A quick cost/benefit analysis of the evening clearly shows that the boys got dissed.

In graphics, we see the boys each mentally totaling up how much they spent. Ray-Ray bought cabs, drinks, condoms, and hair products equaling \$128. Joey bought a fedora and a pack of gum equaling \$9.

FEMALE NARRATOR (V.O.)

But their game was average and these girls are hot, smart and independent. They need a reason to go back to the boys' place other than mediocre sex! Now watch what happens if the boys had bought a secret weapon...a fun, cool gay dude.

The scene rewinds a few moments. Only now, sitting with the girls, is Keyvon, a fun and stylish gay guy!

KEYVON

...so we're dancing, and he just takes it out and starts jacking!

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CONTINUED:

GIRLS

Eeeeeewww!

The girls laugh. They love him. Joey and Ray-Ray sit to the side, happy to let Keyvon do all the heavy lifting.

MALE NARRATOR (V.O.)

Guide Tip #5: The fun homosexual is the ULTIMATE WINGMAN...

Wingman GFX: This appears as a list over shots of Gay Themed graphics (Unicorns, Rainbows and Roosters). After each reason is read, we hear SFX of a gay cheer.

MALE NARRATOR (V.O.)(CONT'D)

1) They will never try and snag your chick. 2) Girls love them and don't feel threatened. 3) They like sex for everyone and are actually pleased if you get some. 4) If it all goes wrong and the girls split, you can probably get him to give you a secret blowjob.

Last call lights come on again.

KEYVON

Hey, what are you girls doing now?

ANGELA

Um...

KEYVON

Let's go back to Joey's and have a photoshoot! I've got a ton of samples from work. I'm gonna glam you sluts up!

ANGELA

Awesome! Can we bring our friends?

KEYVON, RAY-RAY, AND JOEY

YES!

KEYVON

(mouthed to the guys)
You owe me.

INT. KRESS - BOTTLE SERVICE AREA - LATER

Mr Ortiz pays the bill. He has picked up a transgendered lady, but he doesn't realize.

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CONTINUED:

He gives her a bump of cocaine, then gives Chad a thumbs up from across the room. Chad notices the "woman," and opens his mouth to speak, but stops himself and returns the thumbs up.

When Dana approaches, Chad picks up the receipt and pretends to sign it. To Dana, it looks like he paid for everything.

DANA

Oh thanks Chad. That's so cool.

CHAD

No problem. You got the rest of the stuff?

DANA

There was only a tiny bit left. I think I did it all.

Chad is momentarily pissed. He spots the waitress and approaches her, ostensibly to give her the signed credit card receipt, but really to have a word with Bryce.

CHAD

Dude, she did it all.

BRYCE

Don't be pissed. That's what it's for. Here.

Bryce hands Chad his own little baggie.

CHAD

Thanks, Bromeo.

BRYCE

No problem, bro-de-lay-hee-hoo.

CHAD

(to Dana)

You want to keep the party going over at my place?

Dana hesitates, we FREEZE ON HER as she starts to answer.

FEMALE NARRATOR (V.O.)

Dana knows that "over at my place" likely means expected intercourse. But she also knows that "keep the party going" means more free coke. She must weigh the pros and cons, and hopefully she will emerge with her moral fiber intact. You see...

(CONTINUED)

CONTINUED: (2)

DANA

Let's go!

CHAD

(to Bryce)

We're out of here. You can still pick up a bit of "last minute."

BRYCE

Yeah, I'll try some stuff from that book. Negging, right?

CHAD

Just be more subtle.

He sees a BLONDE.

BRYCE

Blondie. What's up with that top?

BLONDE

Fuck you, you fatass piece of shit!

BRYCE

(confused, hurt)

I have been outnegged.

EXT. STREET - OUTSIDE TEMPORARY SPACES - LATER

Joey and Ray-Ray are in Joey's car, the girls follow with two new additions - Jasmine and Raven.

JOEY

Are they following us?

RAY-RAY

I see them. I better jump in with them so they don't ditch out.

SFX: Bell ring.

GFX: Guide Tip #6 - A Bro with the Girls Behind Means They Can't Change Their Mind".

Ray-Ray jumps in the girls' car.

INT. JOEY AND RAY-RAY'S PLACE - KITCHEN - LATER

Keyvon makes up the girls in the living room while the boys strategize in the kitchen.

(CONTINUED)

CONTINUED:

The guys have drawn a table with their names on one axis and the girls' nicknames, ("Juggs" "Jessi Spano" "Bad Breath" and "Rising Sun") on the other, and they put "x" marks in various boxes as they try and figure out who they are going to sleep with.

NOTE: THIS NARRATION IS READ AT THE SPEED OF A LEGAL DISCLAIMER ON A RADIO AD.

MALE NARRATOR (V.O.)

Joey Likes Angela but she was talking about a guy - she might have a boyfriend. Needs to check with Keyvon and find out if it even matters if she does. He also likes Carla but she lives with her parents in Long Beach - she might need to be home - but probably not if shes going to an after party at 3AM. Or maybe she is really young, she is in school after all. Not *high* school though, right? No way.

CLOSE ON: Carla, who does look really young in the light.

MALE NARRATOR (V.O.)(CONT'D)

Well...maybe.

FEMALE NARRATOR (V.O.)

Raven is not really Ray-Ray's type, and he's got a major Asian fetish, so Jasmine seems a perfect choice. But she definitely has to be at work the next morning. Although she's a hairdresser for God's sake, not like it requires you to be at the height of your mental and physical powers. Plus Keyvon said he saw a toothbrush in her purse. Promising, but he put in the most time with Carla...

INT. JOEY AND RAY-RAY'S PLACE - LIVING ROOM - SAME TIME

The girls are gossiping as Keyvon does their make-up.

FEMALE NARRATOR (V.O.)

Since any of the girls could sleep with whomever they like, their discussion is much more concise.

JASMINE

I'm gonna bang Joey.

(CONTINUED)

CONTINUED:

KEYVON/GIRLS

Yeah...he's hot.

ANGELA

I'm out. Dave's taking me to Santa Barbara tomorrow.

CANDACE

Awww. Well, I can't. Crimson Tide.

CARLA

(high-fiving Candace)
Me too. In sync!

RAVEN

I don't. And Ray-Ray's funny. And I've never been with a black guy. And I don't really want to stay on your couch again.

INT. JOEY AND RAY-RAY'S PLACE - KITCHEN - CONTINUOUS

Ray-Ray and Joey have settled on Carla and Angela.

JOEY

So I'll take Angela.

RAY-RAY

And I'll take Carla.

Just then, Keyvon enters.

KEYVON

(pointing to Joey)
Jasmine.
(pointing to Ray-Ray)
Raven.

The guys tear up the chart.

INT. CHAD'S APARTMENT - NIGHT

Chad enters with Dana. She is not impressed.

DANA

This is your penthouse?

CHAD'S ROOMMATE is passed out on the couch with his pants undone and porn on T.V. Dana is having second thoughts.

DANA (CONT'D)

You have a roommate?

(CONTINUED)

CONTINUED:

CHAD

What? No, no. He's a...homeless...
drifter. I'm letting him live here
until he gets back on his feet.

DANA

You live with a *drifter*?

CHAD

Not like a...stabby drifter.

Embarrassed, he wants her out of the living room. He
grabs a bottle of vodka and glides into the bedroom

CHAD (CONT'D)

The coke's through here.

DANA

(seeing through it)
The bedroom. How convenient.

INT. JOEY AND RAY-RAY'S PLACE - JOEY'S ROOM - NIGHT

Joey and Jasmine are in bed, about to copulate, when Joey
spots a condom wrapper in the bed, next to her head.

FREEZE ON the horror on Joey's face.

MALE NARRATOR (V.O.)

After all you've gone through to
get her back here, it's important
not to get caught out on something
silly. Even though the girl is in
your bed, there is no guarantee.

UNFREEZE - He goes in for a kiss and scoops the wrapper
up without her noticing - very slick. Then Jasmine spills
her drink all over his bed.

JOEY

It's fine. Don't worry about it.

FEMALE NARRATOR (V.O.)

Boys are not as easily deterred...

A massive earthquake rocks the house, things falling off
the walls all around them. A mirror shatters over his
head and a slow trickle of blood seeps from his temple.

JOEY

It's fine. Don't worry about it.

INT. JOEY AND RAY-RAY'S - RAY-RAY'S ROOM - SAME TIME

FEMALE NARRATOR (V.O.)

In fact there is a point, just before insertion, where the girl can do or say pretty much anything and the boy will still proceed.

RAVEN

...I was drunk off my ass and driving crazy fast, and this little girl walking her dog comes out of nowhere...and I hit her and drove off...

RAY-RAY

(hot and bothered)
You were wasted. You didn't mean to. She's probably fine.

FEMALE NARRATOR (V.O.)

Girls however, will actually leave, even at the last minute. The reasons for this fall into three main categories...

GFX: BLUE BALLS GRAPHIC with three light blue balls (labeled: "Hygiene", "Sleaze" and "Girlfriend") that come together to form a Venn Diagram. In each of the balls we see graphic representations of the specific reasons below.

So, in "Hygiene" we see: DIRTY SHEETS, UNDERWEAR SKID-MARKS, BALL FUNK, INFESTATION.

In "Sleaze" we see: BOTTLE OF LUBE, CONDOM WRAPPERS, PANTIES IN THE BED, SEX PARAPHERNALIA, STD MEDICATIONS, EARRING ON THE FLOOR.

In "Girlfriend" we see: TAMPONS, MAKE UP, FRAMED PHOTOS, EARRINGS ON THE COUNTER.

SFX: Bell ring.

GFX: "Guide Tip #7 - Prepare Your Lair Before She's There."

INT. CHAD'S BEDROOM - NIGHT

Chad is on top of Dana, looking uncomfortable. She is staring at the ceiling.

(CONTINUED)

CONTINUED:

MALE NARRATOR (V.O.)

There's a lot of pressure for boys to perform at the top of their game with a beautiful girl. Unfortunately, with all the whiskey, weed, and coke in Chad's system, that is an impossibility.

FEMALE NARRATOR (V.O.)

The temptation is to talk your way out of the awkwardness. It is best to resist that temptation.

CHAD

I'm sorry, I...I don't know what's going on.

FEMALE NARRATOR (V.O.)

Yes, you do.

CHAD

This has never happened to me before.

FEMALE NARRATOR (V.O.)

Yes, it has.

CHAD

This has nothing to do with you.

FEMALE NARRATOR (V.O.)

Yes, it does. She's too hot for you and you know it and you're nervous. Stop talking. Stop stressing. And most importantly, stop mashing your limp noodle up against her delicate flower. Ease the tension with a joke.

CHAD

So...this may come as a shock...but it appears a half-gallon of Jack Daniels is not the best thing for an erection.

DANA

(laughing)

Really? You're kidding me!

MALE NARRATOR (V.O.)

Assure her you'll rock her world tomorrow.

(CONTINUED)

CONTINUED: (2)

CHAD

Let me sleep this off and I'll
make it up to you in the morning.

DANA

If I let you.

FEMALE NARRATOR (V.O.)

And offer to go down on her.

CHAD

I *could* make it up to you now...

Chad kisses down her stomach.

DANA

Hmmmm...I like that.

MALE NARRATOR (V.O.)

Or you could have just popped a
Viagra while you were brushing
your teeth.

INT. CHAD'S BEDROOM - NIGHT

Rewind back the previous scene to find Chad brushing his
teeth. He opens the medicine closet door and bites off a
half of the Viagra tablet.

CUT TO:

INT. CHAD'S BEDROOM - MOMENTS LATER

Chad is pumping away and Dana is screaming loudly.

MALE NARRATOR (V.O.)

V works every time. Trouble is,
you gotta add another dealer to
your list.

INT. CHAD'S APARTMENT - MORNING

Chad opens the door to find an ELDERLY MAN. The man looks
both ways shadily and slips Chad some Viagra. Chad slips
the man a wad of bills and the man slips the wad into his
back brace. He holds out his hand for more. Chad sighs
and hands him a handful of butterscotch candy. The old
man nods, smiles, and slinks off into the night with his
walker.

END OF ACT THREE.

ACT IV

EXT. STREET - DAWN

A short montage of shots of Hollywood at dawn - people going to work, walking dogs, a street cleaning vehicle. The camera pulls out to find on one of those "cinematic" shots of Hollywood in the morning's early light.

FEMALE NARRATOR (V.O.)

And as the sun rises and the alcohol metabolizes, the girls begin to come to their senses.

INT. JOEY AND RAY-RAY'S PLACE - JOEY'S ROOM - SAME TIME

Jasmine gathers her things as Joey sleeps, snoring with drool coming out of his mouth. She notices he has a boner and grimaces. Gross. She looks in the mirror and sighs, a little disappointed in herself.

INT. JOEY AND RAY-RAY'S - RAY-RAY'S ROOM - SAME TIME

MALE NARRATOR (V.O.)

And the boys begin to prepare for their next hunt.

Ray-Ray is up, but Raven is sleeping in his bed. He grabs the under-sheet and pulls it off the bed, rolling Raven onto the floor.

RAY-RAY

Sorry sweetie...laundry day.

INT. CHAD'S BEDROOM - SAME TIME

Dana looks hot as she pulls on her dress. Chad wakes up and checks her out in the morning light.

CHAD

Hey, ahhh...you want to get breakfast?

Dana looks pleasantly surprised.

DANA

That'd be...nice.

She climbs back into bed with Chad and they make out.

(CONTINUED)

CONTINUED:

MALE NARRATOR (V.O.)

Chad's offer of breakfast helps him appear less sleazy and Dana appear less slutty. As an added bonus, it also earns him a round of "morning after" sex. Sweet.

FEMALE NARRATOR (V.O.)

And let us not forget the complimentary breakfast that Dana will receive, which will prove eminently more satisfying than this needy, desperate-to-prove-something bout of intercourse you should be thankful we're going to spare you right now.

FADE TO BLACK

FEMALE NARRATOR (CONT'D)

Sweet.

INT. BRYCE'S APARTMENT - LATER

Bryce is in bed, on the phone to Chad.

BRYCE

(on phone)

You couldn't get it up for that hottie? God, you're a loser.

PAN OVER to reveal crumpled up tissues and a bottle of lube next to Bryce in bed.

INT. CHAD'S APARTMENT - AFTERNOON

Chad is on his cell looking out at the city, which has never looked better.

MALE NARRATOR (V.O.)

The very best thing about Friday night is that when you wake up...it's nearly SATURDAY NIGHT.

FEMALE NARRATOR (V.O.)

But be sure to use Sunday to rest up. Because when Monday rolls around...

INT. OFFICE - LATE AFTERNOON

Chad sneaks into work nervously and bumps right into Mr. Ortiz, who stands with his arms folded. It looks like Ortiz is going to discipline Chad, but he just chuckles, shoots him with "air guns" and walks back to his office, where he kisses a framed photo of the transgendered woman.

FEMALE NARRATOR (V.O.)

...you've got to be at work at the crack of noon.

Chad sits at his desk, puts his hands behind his head, and smiles. He puts his headphones on and...

MUSIC UP: "GIRLS & BOYS" BY BLUR

FADE TO BLACK

INT. LIVING ROOM - NIGHT

DYLAN sits on the couch and does a huge bong hit.

MALE NARRATOR (V.O.)

We try to say no to drugs, but they don't always listen, so come back next week for the Boys and Girls Guide to marijuana, pipes, bowls, bongs, edibles, and vaporizers. Don't forget!

DYLAN

Who's there? Is somebody talking to me? Shit man, I'm hearing voices, man. This shit's freaking me out, man. Not cool. Not cool at all, bro.

MALE NARRATOR (V.O.)

You may want to write it down.

END OF SHOW.