

ITALY '99

Screenplay by
Erin Brown Thomas

Inspired by True Events

erinbrownthomas@gmail.com
330-283-8709

SUPER: "SUNDAY"

Blue.

It's hypnotic.

It's dancing.

It's water. And we are soaring above it.

Pixels slowly emerge, coruscating in cerulean and turquoise.

FRAME ZOOMS OUT revealing we're in a --

INT. 757 AIRPLANE - DAY (HI 8 CAMCORDER FOOTAGE)

STUDENTS goof around on a trans-Atlantic flight. Laughter. Playful jabs. Passing CD booklets and sharing music with headphones and a Sony Discman. Everyone is psyched for this spring break trip and the anticipation draws them closer.

The kids focus their attention on someone outside the group. CAMERA ZOOMS IN on a girl seated alone several rows back. They mock her as she rifles through her massive backpack.

This is CARLY.

She's earnest and naive. Fifteen going-on-ninety and a future Jeopardy champion.

INT. AIRPORT - VENICE ITALY - DAY

Carly wears wire frame glasses, a digital watch, and her giant iconic book-bag -- lovingly worn, and covered in patches, buttons, badges, and sharpie illustrations.

Carly and her classmates grab their luggage from the carousel. Despite being the smallest person on the trip, Carly has lugged the most stuff.

The Latin teacher MRS. P (50s) corrals the kids. She's a finally-burnt-out, chain-smoking version of Carly thirty years from now - even down to the glasses.

The class purchases ITALIAN LIRA at the money exchange which bears EASTER DECORATIONS. Over the kiosk window, a scrolling LED sign displays the date - MARCH 28, 1999.

EXT. AIRPORT - VENICE ITALY - LATER

The class waits for a shuttle bus.

STEPH (15, good natured) and AMANDA (16, blunt, relishes her popularity) practice their Italian accents.

STEPH
Can I borrow your Lipsmacker?

Amanda hands Steph her chapstick.

STEPH (CONT'D)
Grazie.

AMANDA
(without the rolled "R")
Prego.

STEPH
(teaching, warmly)
Prrrrr-ego.

AMANDA
(pronounced correctly)
Prego?

STEPH
Si.

Steph, now finished with the chapstick, hands it back to Amanda who playfully applies it and smacks her lips.

AMANDA
(overly rolls "R" and "L")
Prego, bella!

STEPH
(rolls her "R")
Bon-gio-rrrrrrrno.

The girls stand close to each other, rolling the R's and L's almost into each other's ears. It's a game.

TIM (16, the guy you AND your mom wants you to date) and his sidekick JORDAN (15, future frat boy) join in on the action.

JORDAN
Bon-gio-rrrrrrrrrrrno.

TIM
Arrrrrrrrrr-ivederci.

The class continues to roll their R's as Carly approaches. She tries to penetrate their circle of friendship. After a few attempts, she barges through into the center and yells...

CARLY
Eremare il Ladro!

There is NO romance to her pronunciation whatsoever. She's missed the point of the game and squashed all merriment.

CARLY (CONT'D)
(translating)
"Stop, thief?!"

Carly verbosely over-explains, as per usual.

CARLY (CONT'D)
I thought we were teaching each other Italian phrases? This one is a little less basic than yours. Plus, it might come in handy. In my preparatory research I read that Italians are notorious pick-pocketers.

The circle of friendship has been permanently deflated. The class scatters, revealing DREW (17, pretends to be dumb but is probably smarter than Carly) and JENNA (16, future homemaker) engaging in some serious PDA. Typical.

Carly watches with envy masquerading as disgust.

CARLY (CONT'D)
You're going to squander your opportunity to absorb all this culture if you don't take your eyes off each other.

A WIDE SHOT reveals merely airport traffic, full of exhaust.

They ignore her. Drew kisses Jenna and grabs her butt.

INT. SHUTTLE BUS - LATER

Students ride the bus towards the Venice islands. We drop in on pockets of conversation as classmates play M.A.S.H. and "would you rather?", tinker with Tamagachis, and play Game Boy Advance.

Carly listens to CLASSICAL MUSIC at the front of the bus. Her eyes are closed and her hands are dancing to the music, conducting her own private orchestra.

Drew and Jenna are still canoodling.

DREW

The guys are gonna be up late tonight.

JENNA

Wanna come to my room then?

Mrs. P stands at the front with an announcement.

MRS. P

One of you lucky kids is going to get the experience of a *room with a view*. You can share it with your friends. Let's determine with a little quiz.

The word "QUIZ" immediately RESONATES in Carly's ear, cutting through her classical music.

Before Mrs. P gets halfway through asking the question (which we can't even hear), Carly drops her invisible baton, and shoots her hand straight up.

CARLY

Cresco, crescis, crescere, crescimus, crescitis, crescunt-- To grow, spring forth, or be born.

MRS. P

Very good. And the lucky girls who get to share the room with you?

Carly looks around. None of the girls give her eye contact.

CARLY

Steph, Amanda, and Jenna.

Amanda, Jenna, and Drew sink in their seats.

INT. VENICE HOTEL - CARLY'S ROOM - EVENING

OVERHEAD SHOT of Carly's things on the bed. She's unpacking in an immaculate way. Everything has a place and is folded. She is massively over-prepared.

Carly removes a sweater from her suitcase, revealing a card. Surprised, she opens the card and reads the note:

TO OUR WORLD-CHANGING WORLD TRAVELER! WE'RE PROUD OF YOU. -- LOVE MOM & DAD.

Contained with the note is a \$100 bill.

Carly notices a doodle on either end of the bill. She folds it so that the two ends come together, completing the drawing of a stick figure girl standing on a world. She is taken aback by this gesture from her parents.

Her moment of vulnerability is interrupted when the girls burst into the room.

Amanda notices Carly's science textbook.

AMANDA

Oh my God, are you actually gonna study here?

Carly seems bothered by the use of the Lord's name in vain.

CARLY

My parents aren't rich, so I'm going to need a full ride in order to afford Harvard.

SUPER: "MONDAY"

EXT. VENICE CANALS - THE NEXT DAY

The class waits in a public area. As their DOCENT arrives (think young Italian Dick Van Dyke), he greets the class with the Italian word for "You're welcome."

DOCENT

Prego!

CARLY

You haven't done anything for us yet.

Docent gets a kick out of this comment.

EXT. STREETS OF VENICE - LATER

Docent leads the class past THE DODGE building. The kids snicker at a naked statue. Carly shakes her head in disgust -- they are so uncultured.

DOCENT

Here you can see a few gondolas.

CARLY

Actually, two are just row boats. Gondolas are a specific shape and require a gondolier to operate.

DOCENT
(genuinely)
You're right. How wonderful to have
such educated guests on this tour.

CARLY
(to Mrs. P)
How much are you paying this
docent? I could give us a better
tour for free.

EXT. VENICIAN PIAZZA - RESTAURANT - AFTERNOON

The class sits together. Several students have wine and are a
little extra giggly. A waiter approaches with a tray.

AMANDA
Oh man, I hope that's our foood.

STEPH
That was the hardest decision of my
life. Now I'm regretting not
getting the lasagna.
(to Amanda)
I'm trying some of yours.

AMANDA
I don't think I've ever been this
hungry before.

Students nod in agreement. The waiter sets a plate of pasta
in front of Drew.

AMANDA (CONT'D)
Drew, what is that?

JENNA
(answering for Drew)
Alfredo linguini with pesto. We're
gonna share like lady n' the tramp.

Jenna cuddles up to Drew. He's into it.

STEPH
(good natured)
Eww.

AMANDA
I would make out with anyone here
if it would get food in my mouth
immediately.

JORDAN

Anyone?

AMANDA

Anyone.

(her food arrives)

Just kidding. Offer's off the table.

Everyone digs in ravenously until --

CARLY (O.S.)

Thank you so much for this food,
Father God ...

The class turns their heads toward Carly, whose eyes are closed. They quickly and respectfully quiet themselves.

Mrs. P, sitting next to Carly has spaghetti hanging halfway out of her mouth. She slurps it as quietly as possible. The process is painfully slow.

CARLY (CONT'D)

... which you are blessing to our
bodies. We pray it will nourish us
and bring us good health.

Carly is silent, her eyes are still closed, waiting for divine inspiration.

The class watches and waits.

Eventually, Carly's eyes open. The class stirs and lifts their forks, believing that the prayer is over.

Instead she looks directly at each one of them.

CARLY (CONT'D)

And thank you God for bringing us
across the ocean safely...

Several students nod.

CARLY (CONT'D)

...so we can spend time with each
other and time with you. It means
the world to be this much closer to
your Holy Land where Jesus walked
and wept, especially during Holy
Week.

(closes eyes again)

(MORE)

CARLY (CONT'D)

And thank you Lord that we will get to go to Rome, where your brave Apostle Paul walked -- even if it's only for twenty-eight and a half hours.

Tim rolls his eyes. The class groans. They have heard this complaint before.

CARLY (CONT'D)

And Lord, if it's your will, provide us a chance to spend *more* time walking where your disciples and apostles once stepped.

Carly pauses, giving her classmates the opportunity for this statement to "sink in."

Hopeful that grace is over, Amanda picks up a fork.

CARLY (CONT'D)

(with building excitement)

Regardless, we appreciate the opportunity to see beautiful art - experience some **real** culture for our education. We will not be simple American tourists. We will contribute something to the world while on this spring break trip -- be excellent stewards of this opportunity that you have lovingly given us -- escort people into your Kingdom.

Amanda looks longingly at her lasagna. Her stomach groans.

CARLY (CONT'D)

Grant us **patience** as we learn to hunger first and foremost for your spirit. For you are the bread of life...

Amanda, unable to take it anymore, sneaks a quick bite.

CARLY (CONT'D)

...and whoever comes to you will never go hungry.

(shoots Amanda a dirty glance)

And whoever believes in you will never be thirsty.

More wine arrives at the table.

CARLY (CONT'D)

And Lord, help us to exercise good judgment while we bear witness to you and your holiness. We know you are always watching... over us.

MRS. P

Amen.

Finally everyone eats.

JORDAN

(under his breath)

A full week with her, huh?

EXT. VENICIAN PIAZZA - RESTAURANT - LATER

Students finish their meal. Mrs. P bites her necklace -- she needs a smoke. She looks into her purse at her cigarettes and then to her watch.

MRS. P.

Alright, pair up for an assignment.

Steph, Tim, and Amanda eye Carly. They all take a step in her direction and hover near her.

MRS. P

I'm giving you some free time to explore. Find one thing that speaks to your soul.

Steph, Tim, and Amanda step away from Carly.

MRS. P (CONT'D)

Everyone make sure to keep your map. Don't go far, meet back at the hotel at four.

The kids link up in pairs, or small groups. Everyone Carly approaches turns away from her to someone else.

Carly suppresses her feelings of inadequacy.

As kids take off, Mrs. P pulls out a cigarette. Walks away.

Carly catches up with Mrs. P, who is mid light. She doesn't seem delighted Carly is following her. Hides her lighter.

CARLY

I know none of the other kids care about the important works of art here.

(MORE)

CARLY (CONT'D)

I think it's good that you sent them away so we could have some serious discussions.

Mrs. P no longer cares she is around a student. She sits down on a step and lights up.

There's a bit of a pause as Carly figures out what to say.

CARLY (CONT'D)

I don't want you to get cancer. Maybe we can find you a patch around here somewhere. Or some of that gum they're always talking about on TV.

MRS. P

You know, I was like you as a child, Carly.

Carly raises a skeptical eyebrow.

MRS. P (CONT'D)

Not everyone wants a mentor. And even if they do, you might not be the right person to guide them.

Carly draws a blank face.

MRS. P (CONT'D)

Eventually you'll stop caring so much. It's too exhausting.

EXT. STREETS OF VENICE - LATER

Carly walks around, now on her own. She purchases postcards of famous Venician sites.

She sees a HOT ITALIAN GUY checking her out and turns away, uncomfortable with that kind of attention.

EXT. BRIDGE OF SIGHS - LATER

CAMERA PUSHES THROUGH a mass of people towards Carly; disposable camera at her eye, trying to get the perfect shot. She swats in the air -- as if the people in front of her are gnats that she would have any control over.

POV CARLY'S CAMERA

It's of no use. Masses of tourist cross in front of her, out of focus - they might as well not even be human. The bridge is in focus, obstructed by all the passersby in the foreground.

It's uncomfortable.

BACK TO SCENE

Pigeons fly past her. They get so close to her that their feathers almost go into her mouth.

CARLY

Gross. Get out of my way.

EXT. ST. MARK'S SQUARE - LATER

Carly looks at one of her post cards -- a breathtaking photo of the cathedral.

She walks around the square, looking for the perfect angle to re-create the photo.

Finally, she's standing in the exact spot. Her eyes light up.

Carly gets down on the cobblestone street, holding her camera low to the ground. Sprawled out in everyone's way. Someone literally steps right over her. She's not moving until she gets that perfect shot.

POV CARLY'S CAMERA

A crowd of people walks through frame. Just as they exit, *someone else* enters. They stop -- just standing there eating street food! It's *the worst!*

BACK TO SCENE

CARLY

Stupid tourists have no appreciation for beauty.

Finally, they clear her frame. In excitement, Carly's eyes light up. This is it! She's going to get that perfect photo.

Her finger steadies on the shutter of her disposable camera.

POV CARLY'S CAMERA

Just as the tourist leaves frame -- SNAP! -- she takes the photo --

-- right as someone else enters frame. Noooo!

BACK TO SCENE

Carly's eyes are full of frustration. There's no one around to share her disappointment with.

WIDE ANGLE of Carly laying on the ground, stubbornly waiting.

EXT. STREETS OF VENICE - SUNSET

Carly snakes her way through the Venice Canals with a skip in her step, practicing what she will write on her postcards.

CARLY
(to herself)
Venice is beautiful... no that's
too generic... Being in Venice I
feel so connected to the greats
that have come before me.

Carly continues through the canals until she sees Steph and Amanda in the distance.

She runs after them waiving her postcards.

Steph and Amanda are flirting with A TALL DARK AND HANDSOME MAN (20); holding a map and using it as an excuse to get close to him. He's happy to oblige.

STEPH
So we're here.

Steph points to the map.

TALL DARK AND HANDSOME
(Good English. Slight
Italian Accent)
No. You are here.

He takes Steph's finger and drags it across the map to show her the route she will take.

CARLY
(genuine / innocently)
Guys! The hotel is right around the
corner! I can take you back!
(MORE)

CARLY (CONT'D)
(to Handsome)
Thanks for your help though!

As Carly butts in, Handsome winks and walks away.

CARLY (CONT'D)
What did you guys do?
(proudly, with postcards)
I recreated all these iconic
photos. I can't wait to develop the
film and show you. Maybe we can
hang them at school?

AMANDA
What the hell Carly? You are
ruining this trip.

CARLY
(seriously unaware)
Wait, what?

STEPH
Amanda!

AMANDA
God she's no fun at all. Stop
protecting her like she's your
little sister or something!

CARLY
I'm sorry? Do you want one of my
postcards? I don't know what I did.
What did I do?
(to Steph)
Please help.

STEPH
(privately, to Carly)
Don't worry about it. She's a
little drunk. Just maybe, give her
some space for a moment.

Carly watches Steph lead Amanda back towards the hotel.

AMANDA
If she wasn't so repressed maybe
she would loosen up a bit.

Carly stands, unsure of what to do.

Eventually, she leaves and sits in a secluded area with
foliage. She watches the blue water in a canal -- reminiscent
of the first shot of the film.

The water sparkles -- It's calling to her.

She's fully transfixed when a delicate flower emerges from around the corner of the canal.

It floats by, dancing atop the liquid crests.

Carly gets excited and pulls out her camera.

This is the magic shot she's been waiting for.

She steadies her finger on the shutter.

But at the last minute a gondola paddle strikes and sinks it.

Carly's head drops.

INT. VENICE HOTEL - CARLY'S ROOM - LATER

Jenna, Steph and Amanda lay shoulder to shoulder on a queen bed in pajamas.

JENNA

We've done everything but, you know... "it."

Silence for a moment.

STEPH

Have you guys like ... been naked?

JENNA

Well, we had our swimsuits on.

The girls all seem impressed.

JENNA (CONT'D)

It's just so surreal. We're practically in love and only months ago I was crushing so hard on him.

STEPH

Crushes are the best.

AMANDA

(gossip)

Ohhh... who's your crush?

STEPH

No one right now. Well, I mean, Leonardo DiCaprio... if that counts.

JENNA
That DEFINITELY counts.

The girls slowly turn over to their backs, looking up to the ceiling wistfully as they continue laughing and chatting.

| | |
|-------------------------|--|
| AMANDA | STEPH |
| I loved him in Titanic. | My parents let me stay up and watch him on the Oscars when I was 10. |

AMANDA (CONT'D)
He's so adorable and *hot*.

JENNA
Even his name is sexy. Le-on-ar-do.

AMANDA
(rolling her "R")
Le-on-arrrrrrrrr-do.

The girls burst into laughter.

EVERYBODY
(dreamy)
Le-on-arrrrrrrrr-do.

GIRL'S VOICE (O.S.)
Did you know he was homeschooled too?

Still laying down, the girls throw their heads back and see an upside-down Carly standing over them, wearing her usual metaphorical beret.

AMANDA
Huh?

CARLY
Leonardo Di-Vinci. He received no formal training, unlike most other Renaissance artists.

AMANDA
Carly. We get it. You're smart. Just talk about boys like a normal person.

Steph moves making room for Carly.

AMANDA (CONT'D)
I wonder if all the boys here will be as cute as he is.

Carly seems confused, but sits down and joins the pajama party on the bed. The girls now lay in a circle on their backs. Carly stands out, looking matronly in her two-piece cotton pajamas with pastel pink and yellow flowers.

STEPH

(to Jenna)

We should find someone and go on double dates.

AMANDA

Triple dates!

STEPH

An Italian romance would be the ultimate spring break experience.

The girls sit quietly for a moment, lost in daydreams. For once, Carly is quieter - enjoying this closeness. Amanda seems to have forgotten the previous incident.

AMANDA

I wonder what it will be like.

STEPH

What?

AMANDA

Sex?

(a beat)

Do you guys think you'll be able to wait till marriage?

AMANDA (CONT'D)

You know Ashley from soccer? Her older sister did this class before she got married to reclaim her virginity.

JENNA

How does that work?

CARLY

(under her breath)

It doesn't.

JENNA

If you already know you're going to marry the person, shouldn't that count?

STEPH

You thinking of rounding third base in Italy, Jenna? Maybe a little...

Steph mouths a blow-job.

Carly lifts her Bible INTO FRAME, holding it at her chest.

CARLY

Guys, we're not pagans!

Carly flips through her Bible, but before she can further educate her flock...

AMANDA

Oh, come on Carly! You never think about sex? Never think about getting it on with anyone? What about Tim?

CARLY

(defensively)

What? No!

STEPH

Tim is yummy.

As the girls continue to talk about how cute Tim is, we CLOSE IN on Carly whose face is red. She agrees with them.

SUPER: "TUESDAY"

EXT. VENICE CANALS - THE NEXT MORNING

Water has spilled over into the streets due to high tide. The class changes course to avoid wet shoes.

Tim and the other boys playfully fight each other, trying to fling one another onto the wet sidewalk. Jordan gets flung and his pants get wet.

EXT. GONDOLA'S OF VENICE, ITALY - MOMENTS LATER

While waiting for the gondolas, the class skips stones competitively. Mrs. P smokes around the corner. She's neither noticing this activity nor policing it.

Tim watches Amanda get three skips and congratulates her. Carly tries but accidentally hits a classmates with a stone.

EXT. GONDOLA'S OF VENICE, ITALY - MOMENTS LATER

The class divides into several gondolas. Tim draws the short straw ending up by Carly.

The GONDOLIER doesn't care that this is NOT a romantic moment. He serenades them as Tim leans away from her. Everyone makes fun of Tim, especially Jordan.

As they are about to dock, Tim notices a YOUNG ATTRACTIVE ITALIAN GIRL (17) walk by. She has similar coloring and features as Carly. He elbows Jordan, and points her out.

Carly notices Tim and the girl locking eyes.

Tim is smitten. The girl appears equally interested.

The entire class murmurs, but Jordan has no filter--

JORDAN

She's like a hot version of Carly -
with boobs!

CLOSE ON Carly - sinking in her gondola, quiet. She's too insulted to retort or bring any attention to herself. She turns from Tim, hiding her injured expression.

Tim, focused on this gorgeous Italian lass, is oblivious to Carly and her feelings. He exits the boat to chase the girl.

TIM

(to class, re: Mrs. P)
Distract her for a minute.

On a separate Gondola, Mrs. P is having an oral fixation with her silver necklace chain, licking it repeatedly.

JORDAN

Yeah, that won't be hard. She's
jonzing hard for a Virginia Slim.

EXT. SHORES OF MURANO - LATER

The class takes a water taxi towards the Island of Murano.

Carly sits outside on the deck, separate from the class. We can see them laughing through the window, as well as dancing reflections of Venice off the glass. Through the window Carly watches Tim and Amanda capture the attention of their fellow classmates with a story they are telling.

EXT. STREETS OF MURANO - SUNSET

Jenna, Amanda, and Steph are huddled together, window shopping for souvenirs -- Venetian masks and new shoes. Carly walks past them, uninterested.

However, as Carly reaches the next window, her eyes light up. A RED MURANO GLASS VASE sits in the windowsill, lit as if it were artwork in a gallery.

Carly leans in, enamored with the vase. The price tag reads 100,000 Italian Lira (which is about \$60).

Through the store window, the girls watch as Carly receives the glass from the clerk. Carly's body falls forward - it's much heavier than she anticipated.

EXT. STREETS OF MURANO - MOMENTS LATER

Carly, face half covered by her shiny new Murano Glass purchase, leads the girls through the canals.

STEPH

How are you going to fit that in your suitcase?

CARLY

Oh, I came prepared. I left some room and packed lots of extra socks in case I found a good deal.

AMANDA

That was a good deal?

CARLY

Ha! Do you have any idea what this is worth? I've been eyeing this *famous* Murano glass the last two days and this is a *steal*. I prefer souvenirs which hold their value instead of impractical chachkies. You'll see. In a year you'll regret your purchases- they'll be junk in a landfill. This will be a family heirloom. One day I will bequeath it to my grandchildren.

The girls share a confused look: how is Carly so future focused while paradoxically myopic?

They reach their hotel and walk inside.

INT. VENICE HOTEL HALLWAYS - LATER

We glimpse into pockets of activity. Students run through the hallways. LAUGHTER ECHOES from rooms with open doors.

Jenna, Amanda, Steph, and the other female students walk down the hallway, eating Gelato. Carly walks with the group, but is not a part of it. Cinematically speaking, she fights to share the screen with the girls as they walk, so at most her body is sliced in half vertically; She's in and out of frame.

STEPH

We're really close to Verona.

AMANDA

(ah-ha!)
Romeo and Juliet!

JENNA

Leo!

EVERYBODY

Le-ooooooo. Le-on-ar-do. Le-on-ar-do-
Di-Cap-ri-o.

They share a laugh like sisters.

JENNA

I wish we were going to Milan.

CARLY

Why? Milan is super modern. It's
basically America.

JENNA

I like fashion. I wanna get an
outfit to go with my new shoes.

Carly insecurely checks her outfit.

CARLY

Fashion is a distraction from
working on your inner-self. What
does scripture say?

Carly pauses, like a teacher waiting for an answer.

CARLY (CONT'D)

"Man looks at the outward
appearance, but the Lord looks at
the heart."

AMANDA

God Carly, she says she wants to go
to Milan, not the freakin seventh
circle of the inferno.

Carly can't help but correct Amanda. It's really her duty.

CARLY

The seventh circle is for the
pugnacious and violent.

(MORE)

CARLY (CONT'D)
 The greedy are in the fourth.
 (to Jenna)
 Anyways, You'd be in the second--
 Lust.

Carly pushes through the group right to the center- she walks backwards slowly, taking advantage of her captive audience.

CARLY (CONT'D)
 This trip is a once in a lifetime
 opportunity.

Carly comes to a stop in the hallway, halting the class.

CARLY (CONT'D)
 (emphatically)
*Every moment should be life
 changing.*

Carly still barricades the hallway. "Thou Shall not pass"
 until she gets her way.

STEPH
 Carly. You know no-one changes the
 world by following all the rules?

AMANDA
 Not Jesus, not Nelson Mandela, not
 even your bestie Paul.

Carly allows this thought to sink in.

Until a realization snaps out of it--

CARLY
 Oooooooh! I could lead us in a
 study of the letter he wrote from
 his Roman jail cell tonight?

EVERYBODY
 (acquiescing)
 Sure / Yeah / Sounds good.

The girls pass Carly and approach the door to their room.

CARLY
 You know, give things time to
 percolate... before Easter.

A MUFFLED PHONE RING resounds through the walls. Amanda
 unlocks the door and hurries into the...

INT. VENICE HOTEL - CARLY'S ROOM - CONTINUOUS

...and picks up the phone as Jenna, Steph, and Carly follow her in. Amanda distances herself from Carly, keeping her phone conversation private. After hanging up, Amanda turns to Steph and Jenna.

AMANDA
(privately)
You guys ready?

CARLY
Where are you going?

AMANDA
Oh... Nowhere. We'll be back.

Amanda can't get out of the room quickly enough. Jenna and Steph follow.

AMANDA (CONT'D)
(Privately, to Jenna)
We have to get rid of her.

CARLY
(to Amanda)
Right, for the Bible study tonight.

JENNA
(reassuringly, to Amanda)
Maybe we'll get new room
assignments in Florence?

The girls are halfway out the room

AMANDA
(Loudly, to Carly)
Sure. Later.

Carly hears the DOOR CLOSE behind them. Through the wall, she immediately hears MUFFLED KNOCKING at the neighboring door.

She puts her ear to the wall -- the GIRLS have entered the BOYS' room next door.

CLOSE UP on Carly. Disappointed. She remains still, *longing* to be with her classmates. Her expression is softer than we have seen thus far.

INT. VENICE HOTEL - CARLY'S ROOM - HOURS LATER

SOUNDS OF A PARTY ECHO through the wall.

WIDE SHOTS of Carly looking small and powerless in the frame:

Carly sits on her bed and opens her Bible to Romans and reads silently. She sits impatiently, cross armed.

She closes the Bible and listens through the wall. She can hear LAUGHTER.

She re-opens the letter from her parents, reads it, and holds it close to her chest.

INT. VENICE HOTEL - CARLY'S ROOM - LATER

The room is now dark. The clock reads 4 AM.

The DOOR HANDLE JIGGLES. Steph, Amanda, and Jenna tip-toe into the hotel room, kinda drunk. As they round the corner into the bedroom area, the light turns on. Carly sits cross armed, as if she's busted them.

STEPH

How was your study of Romans. Sorry we missed it.

CARLY

It's OK. I'm more prepared now.

JENNA

It's a little late for tonight. Maybe tomorrow.

CARLY

I got a lot of good insights...

Carly half-hides her displeasure by turning away and passive-aggressively talking to herself loudly.

CARLY (CONT'D)

Like, "Don't be drunk on wine which leads to debauchery, but --"

UNKNOWN GIRL'S VOICE

(Italian accent)

That's not from Romans.

Carly turns to see where this retort came from. Her sense of superiority is tested though when she notices the hot Italian girl that Tim ran after.

ALL THE GIRLS

(celebrating)

Lucia!

Hot Italian Girl (AKA Lucia) enters the room. Steph, Amanda, and Jenna engulf her in a hug.

Despite the fact that everything Lucia says is in good nature, Carly is not super excited to see her.

CARLY

Obviously. I know that.

Lucia moves some of Carly's things and sits down next to her like they are best friends. Their butts and shoulders touch. This is the most personal space anyone has shared yet with Carly.

The other girls sit on the opposite bed, transfixed, noticing the resemblance between the two girls - they *do* look very similar. And yet, somehow Lucia has a glow that Carly lacks - an effortlessness.

Carly notices the girls staring.

CARLY (CONT'D)

What?

AMANDA

Are you guys like, *distantly* related?

LUCIA

Fun! I always wanted a sister.

CARLY

I don't think so. I'm of Dutch descent. Pure bread.

LUCIA

Pure bread? Like a dog!

The girls laugh at Lucia's innocent insult of Carly.

CARLY

I've traced my heritage back to several significant historical figures from the sixteenth century.

Lucia grab's Carly's face and stretches the skin over her cheekbones.

LUCIA

(genuine)

Oh I believe it. Look at your high cheekbones. Very royal.

AMANDA

Lucia, if we can only do one thing while in Florence tomorrow, what do you suggest?

LUCIA

Get some Tuscan food. Much better than the touristy stuff here.

Carly jumps in. Her dictation is challenged because Lucia is still stretching her face.

CARLY

(barely discern-able)

The Duomo is an architectural masterpiece, and Michelangelo's David will be there as well.

LUCIA

She's absolutely right.

Lucia lets go of Carly's cheeks.

LUCIA (CONT'D)

Why didn't you come to the party earlier, Carly?

CARLY

Well, we were *going* to unpack Paul's letter to the Roman church, to prepare for our arrival in Rome on Easter.

Lucia enthusiastically leans onto Carly, as if they have discovered very rare common ground. It's marvelous.

LUCIA

What fun! I just studied Romans chapter two at Mass last week. It's full of wonderful revelations.

The girls, charmed by Lucia's spirit, hang onto her every word.

STEPH

What does it say?

CARLY

I thought you were too tired to study scripture?

An awkward pause.

LUCIA
 Carly's right. It's late. After
 all,
 (to Carly, as if an inside
 joke)
*There is a time and place for
 everything under the sun.*

Carly looks at Lucia blankly.

LUCIA (CONT'D)
 (To Carly)
 I'm quoting Ecclesiastes! Chapter
 3?
 (to everyone)
 I think right now is a time for
 laughter.

Everyone but Carly smiles.

AMANDA
 (to the group)
 She's like a FUN Carly!
 (to Carly)
 I think she knows scripture better
 than you.

CARLY
 I just don't feel the need to show
 off.

Off Amanda's exaggerated eye roll--

AMANDA
 (to Lucia)
 Have you been to Verona?

JENNA
 Have you seen Romeo and Juliet?

LUCIA
 Yes! It is very good cinema! Do you
 like it Carly?

CARLY
 It's good. I do prefer the classic
 Franco Zeffirelli version.

LUCIA
 Yeah.
 (beat)
 But the LEONARDO version.

All the girls swoon. We PULL BACK and get the sense that they are going to talk long into the night, admiring Lucia.

SUPER: "WEDNESDAY"

INT. VENICE HOTEL - CARLY'S ROOM - THE NEXT DAY

Carly wakes up to her alarm. She's hanging halfway off the bed because a sleeping Lucia is monopolizing it. Carly is tired and is slow to rise. The other girls are packing.

INT. VENICE HOTEL - CARLY'S ROOM - BATHROOM - LATER

Steph and Amanda are wrapped in towels doing their makeup and brushing their damp hair. They listen to music and share a hairbrush. Lucia enters in her underwear. The scene is soft and feminine, the girliest and most frolicsome thing you've ever seen - one step away from a slow-motion pillow fight.

But behind the shower curtain:

Carly listens to the other girls laugh and bond, water POURING over her face like she's caught up in a rainstorm.

Carly peers through the curtain: Amanda hands Steph a brush. She longs to be there with them. She notices Lucia's figure and looks down at herself. Lucia does have bigger boobs. Carly doubles down on hiding behind the curtain.

INT. VENICE HOTEL - CARLY'S ROOM - LATER

Carly is alone. She carefully packs her suitcase, taking extra care to pad the Murano glass vase. She forcefully zips the suitcase closed. It bulges in the shape of the vase.

INT. HOTEL RESTAURANT - MORNING

Carly enters, rolling her overpacked suitcase.

Mrs. P, clearly out of cigarettes, is having an oral fixation with her necklace. She's reading a dime romance novel, sitting across the room from the class, who is gathered together for breakfast. A couple of tables have been pulled together to create a long dining table. There is one seat open in the middle, waiting for Carly.

The class is huddled together, as if sharing a secret. They notice Carly from across the room and sit up, ceasing their scheming as she walks over.

Just as Carly approaches the empty chair, Lucia sits down in it, taking her seat between Amanda and Tim.

LUCIA
(warmly)
Ciao!

TIM
You're still here!

LUCIA
I wasn't ready to leave.

Lucia winks at Tim. They share a smile.

TIM
Funny because I wasn't ready to let
you go.

Carly notices their connection. She looks around the table. No seats are left. All attention is on Lucia. No one seems to notice Carly awkwardly standing there. She walks across the room to source another chair.

Prolonged, flirtatious, eye contact continues for Tim and Lucia. Nothing could come between them until:

SCREECH SCREECH SCREECH--

Carly's head awkwardly pokes out behind Lucia's, inching her way INTO FRAME with each invasive slide of her chair.

Carly fights for eye contact from Tim.

Tim looks around the table. Everyone huddles forward in group-think. Jordan looks to Tim, as if for permission. Tim gives a knowing nod back to Jordan.

JORDAN
Hey Lucia... Remind me again,
what's your favorite part of Italy?
Like I dunno... is it up here in
the North? Or somewhere else? Where
should we be going?

LUCIA
Oh I love Southern Italy. It's like
a whole different country. It's--

CARLY
 (interrupting)
 This is what I've been saying!

The whole class looks pleased that Carly has chimed in. They turn their undivided attention to her. Nodding and agreeing with her as she sermonizes.

CARLY (CONT'D)
 It's such a waste that we are staying in Northern Italy for our entire trip. How are we supposed to have an authentic, life-changing experience if all we do is see tourist attractions in major cities with no biblical significance?!

JORDAN (O.S.)
 Carly brings up a good point.

Off Carly's "surprised / thank you" expression--

JORDAN (CONT'D)
 (to Carly)
 It's a shame you didn't get to plan this trip for us.
 (beat)
 But you know...
 (beat)
 nah, never mind. It'd never work.

CARLY
 Wha-- what would never work?

JORDAN
 Well I dunno. You've got a credit card and map...

Carly's eyebrow rises with intrigue.

| | | |
|-----------------------------|---------|------|
| JENNA | | DREW |
| Are you saying what I think | ("yes") | |
| you're saying. | No. | |

AMANDA
 Jordan, don't be ridiculous.

Carly's eyes dart around the room, charting everyone's reactions -- "are they talking about me?!"

TIM
 Is it ridiculous? She's practically leading this trip.
 (to Carly, flirtatiously)
 (MORE)

TIM (CONT'D)

I mean, you knew more than the docent yesterday, right?

For the first time in her 15 years of life, Carly is speechless. All she can do is nod. Now she and Tim share prolonged eye contact. Finally--

TIM (CONT'D)

I don't know guys. She's probably right, it would be too scary and difficult... even for her.

AMANDA

It would take extreme knowledge of Italian language and culture....

Carly's attention ping pongs around the table as the group continues to talk about her.

JENNA

Like genius level.

DREW

Plus I don't know if someone who was voted "teacher's pet" would be willing to leave Mrs. P for a week.

Carly holds up her finger, but before she can interject--

JORDAN

Yeah that's definitely a "most likely to succeed" sort of move.

TIM

But could you imagine getting back to Ohio and telling that story.

The whole class leans in. They are on board.

AMANDA

(Gesturing, as if it's a news headline)
"Heritage student follows in Paul's footsteps."

JENNA

(also gesturing)
"Carly conquers Campania."

TIM

(to Carly)
Everyone would be talking about it.

AMANDA
Like, for years.

JORDAN
This story would be passed down
through generations. Your great
grandchildren would hear about it.

Carly is completely captured by the picture they've painted.

CARLY
I would be...

Carly's classmates lean in, close enough to kiss her.

TIM
(whispery)
A legend.

BINGO. This is exactly what Carly needed to hear. She looks
up into the distance, as if imagining her triumphant return.

CARLY
Ok.

UPBEAT MUSIC TICKS LIKE A CLOCK...

JORDAN
(high fives Carly)
All right, little one!

TIM
Here's the plan.

INT. HOTEL RESTAURANT - CONTINUOUS / EXT. HOTEL ENTRANCE -
LATER

Mrs. P reads by the hotel entrance as Jordan approaches her
with scissors behind his back.

TIM (V.O.)
Steph, how far can Mrs. P see
without her glasses?

CLOSE ON scissors cutting the lanyard on Mrs. P's glasses.

STEPH (V.O.)
Feet? Inches?

Mrs. P searches her pockets and surroundings, squinting.

TIM (V.O.)
Carly, stuff everything into your
suitcase?

CLOSE ON quick cuts of Carly's hands removing items from her
book bag and further stuffing her bulky suitcase.

TIM (V.O.)
Lucia is going to need your bag.

Jordan tosses Carly's empty book bag to Lucia.

TIM
I think this is gonna work.

Carly and Lucia stand shoulder to shoulder. Amanda and Jenna
swoop in like makeup artists, adjusting the two girl's hair,
bra straps, and clothing. They stuff a puffy jacket into
Carly's book bag and step back.

TIM (CONT'D)
Yes. This is the plan.

Jordan steps next to Tim and sees the two girls.

JORDAN
(interrupting/ bursting)
Carly and Hot Carly are going to
switch places!

The class looks amongst themselves, they can't believe their
luck.

THE GIRLS
Show us Carly! Be Carly!

Lucia flings Carly's book bag over one shoulder and struts
down the street like it's a catwalk, doing her best Carly
impression.

JORDAN (O.S.)
(pointing to Lucia)
If she carts around that giant
monstrosity and keeps her head
down, we can totally pull it off.

Lucia playfully strikes poses wearing Carly's book bag.

STEPH
I dunno. Are you sure?

MRS. P (O.S.)
Carly! Come over here for a minute.

The class turns towards the hotel doors where Mrs. P is standing, only to find that she is not even looking in Carly's direction. They follow Mrs. P's eye-line which leads her RIGHT TO LUCIA!

TIM
(to Mrs. P)
Can you give her a minute? She's
conjugating some Latin verbs for
us.

Amanda finds Tim's comment hysterical and has to hide her face from Carly. Lucia walks back to the group.

Tim removes Carly's glasses, flirtatiously touching her face in the process.

TIM (CONT'D)
Look, I wish I could go with you.
We all wish we could go with you.

The class nods in agreement as Tim puts Carly's glasses on Lucia.

TIM (CONT'D)
We couldn't all get away with it.
She would notice. But you could.
You could do this.
(beat)
For us.

Everyone stands, circled around Carly. It's intoxicating.

JORDAN
When we get back home, you can
teach us everything you've learned.

JENNA
Show us all your photos--

AMANDA
Give us a full presentation.

TIM
It will be as if we got to go with
you. You'd be bringing us closer to
God. Closer... to Paul.

Angle up on Carly as she dreams.

CARLY
I'll retrace the steps of his final
missionary Journey.

MONTEY PYTHON-ESQUE ANIMATION GRAPHIC:

A medieval fresco, complete with an ancient-looking map of Italy and a figure of Carly who has a halo around her head. This is her canonized pilgrimage as painted on the walls of cathedrals for a thousand generations.

The animated figure follows the following route --

CARLY (V.O.)

Hit up Pozzuoli, Sicily, maybe take to sea for a day to really feel connected with him. Finally, I'll traverse the Via Appia, all the way to Rome...

BACK TO SCENE

ANGLE UP on Carly. She's so backlit by the sun that it looks like her animated halo has carried over into the real world.

CARLY

...and I'll arrive *before* you guys get there. I'll bathe in the glory of all the ancient landmarks that you won't have time to experience, or the understanding to appreciate.

STEPH

Carly...

Amanda shoots Steph a look: "Don't mess this up!"

Please be careful.

CARLY

(patronizing)

Steph. God will protect me. Just wait and see! This is my calling. This is my very important mission.

EXT. VENICE PARKING LOT - LATER

A greyhound bus with a sign that says "HERITAGE CHRISTIAN SCHOOL" in the window is parked in a lot near the road towards the mainland. The kids load the bus. Lucia walks right by Mrs. P, wearing Carly's bookbag. Mrs. P is searching her pockets as Jordan walks by.

JORDAN

I'm sure they'll turn up, Mrs. P
You probably packed them.

Jordan snickers as he enters the bus.

From a distance, Carly watches the class. With an air of determination she's repeating something under her breath, like a mantra. But the look on her face says "What did I just get myself into?"

MONTAGE EXT. TRAIN STATION / INT. TRAIN

Carly leaves Venice in an effortless and punctuated montage. She uses her itinerary and a map to quickly identify her route. She smiles.

CARLY (V.O.)

Dear Mom and Dad. Can you believe I'm 4,291 miles away from you? My journey thus far has taken me to the floating city of Venice. Gondaliering is something every person should do.

While on the train, she writes on a postcard. She folds it and draws a photo (mimicking what was done on the \$100 bill from her parents).

CARLY (V.O.)

One day, after I've established my law firm, I will send you here for your anniversary.

EXT. TRAIN STATION - LATER

Carly exits a train and walks across the station.

CARLY (V.O.)

I want you to know that the sacrifices you made to send me on this mission will truly earn you your reward in heaven.

Her eyes scan the departures and arrivals board and she quickly identifies her next move. Traveling is easy!

CARLY (V.O.)

I've never so clearly been called somewhere before. I can feel that my entire life has been leading up to this moment.

She boards a bus.

INT. BUS - LATER

Carly rides a bus, writing a detailed itinerary for herself, not even bothering to look out the window to see any of what Italy has to offer. She's missing some beautiful views.

Carly exits the bus with her suitcase in a remote part of Italy. At the bus stop, she notices several businesses closed for the afternoon hours.

Carly turns to the BUS DRIVER as new passengers load.

CARLY
(gesturing to gap the
language barrier)
How much time until the bus leaves?

BUS DRIVER
(in Italian)
It's up to me. When the bus feels
full.

CARLY
Thanks! I'll be back in fifteen.
Grabbing a snack!

No sooner does Carly walk away from the bus, it pulls away. She runs after it.

CARLY (CONT'D)
(freaking out)
Did you not hear me?

The bus pulls out of site.

CARLY (CONT'D)
(yelling)
That's not the way to treat guests
to your country!

Carly approaches a NEARBY SHOP OWNER who is closing up for afternoon siesta.

CARLY (CONT'D)
When will the next bus arrive?

NEARBY SHOP OWNER
No more busses come here today. But
there are other spots where busses
come more frequently. Pick up a map
in the alimentari...
(searching for word)
Grocery mart.

CARLY
I know what it is.

EXT. STREETS OF ITALY - MOMENTS LATER

Carly blazes forward with her head down, looking at her itinerary instead of scenery. She almost walks into a statue.

CARLY
(thinking it's a person)
Watch out!

EXT. STREETS OF ITALY - LATER

Appearing a little lost, Carly approaches an ITALIAN LOCAL.

CARLY
Scuzzi. English?

HELPFUL ITALIAN LOCAL
How can I help you bella?

CARLY
Where can I purchase a map and a quick snack? Everything seems to be closed.

HELPFUL ITALIAN LOCAL
For snacks, a few streets down there is a small grocery mart.

CARLY
Perfect!

Before Carly can head that way---

HELPFUL ITALIAN LOCAL
Or you could turn there and go two more streets and there is croquette shop. Next to it you can purchase pizza by the slice. You like risotto? Five minutes further try Trattoria Borgo Antico- ask for Antonio - the fat one, not the skinny one.

Carly is overwhelmed. This helpful local is too helpful.

HELPFUL ITALIAN LOCAL (CONT'D)
While you're there, stop by my cousin's shoe shop next door.
(MORE)

HELPFUL ITALIAN LOCAL (CONT'D)

Tell him Salvatore sent you -- he will give you an unbelievable discount. Also nearby -- an ancient cistern. Tourists love it.

CARLY

I said a quick snack.

INT. SMALL GROCERY MART - MOMENTS LATER

Carly waits in the checkout aisle with a map and snacks. An OLD WOMAN slowly unloads her cart in front of Carly.

Feeling impatient, Carly feigns being a Good Samaritan and helps Old Woman load her groceries.

Old Woman waits as Carly makes her purchase, then using body language and speaking only in Italian, she gestures to Carly to help carry her bags.

Still in a hurry, Carly rolls her eyes. However, they land upon something which catches her attention: a Catholic pamphlet with a picture of Jesus holding out bread -- a loaf awfully similar to the one Old Woman just purchased.

EXT. STREETS OF ITALY - MOMENTS LATER

Carly exits the store balancing Old Woman's groceries on one arm, while pulling her own bulging suitcase. She sees an OLD MAN with an open trunk and walks towards him, but Old Woman yells at her in Italian - they are headed elsewhere.

Carly follows Old Woman around the corner... and then around another corner, and then another.

CARLY

I'm on assignment from God right now, and I have to stick to my itinerary. By my calculations I need to get to Pozzuoli tonight-- find somewhere to sleep there. Is this on the way to the bus stop? I missed my last bus and cannot miss another.

Old Woman nods and Carly skeptically follows until they arrive at the base of a long uphill road --

EXT. ROAD TO CIVITA, ITALY

Carly sees the hill and expresses her displeasure.

OLD WOMAN
(broken English)
This the only way.

CARLY
Shortcut?

Old Woman nods, having no idea what Carly means.

Carly hauls both their belongings uphill, half frustrated half determined. The feeble Old Woman can walk much faster than she does and is quickly far ahead of her on the hill.

Halfway up, Carly pauses exhausted.

CARLY (CONT'D)
(to herself)
Better be a substantial shortcut..

WIDE ANGLE REVEALS Carly approaching a city built into a hill with no other roads connected to it -- Civita. She lunges forward as if she is invading this fortress.

EXT. CIVITA - LATER

Carly follows Old Woman through the ancient Etruscan streets. Old Woman reaches her home and pulls out her keys. Carly, noticing the edge of the cliff, walks past Old Woman to investigate. The view confirms - she's landlocked via cliffs. There is no one around to whom she can complain, except a cat, napping on a precarious ledge.

CARLY
What is there to do here other than
sleep? How do I get outta here?
Never mind, I don't need your help.

Carly scans the view, looking for an exit strategy, missing the beauty. Eventually she walks back to the Old Woman.

EXT. OLD WOMAN'S BED AND BREAKFAST - MOMENTS LATER

Carly drops the groceries at Old Woman's home, who motions to follow her to a downstairs unit. Carly reluctantly follows.

CARLY
There's clearly no bus here! Even
if it could fit through these tiny
bumpy streets, it would fall off a
cliff once it got here! You've
brought me to the middle of
nowhere! I'm behind schedule.

INT. OLD WOMAN'S BED AND BREAKFAST - MOMENTS LATER

Old Woman shows Carly around the Bnb. The bathroom - the bedroom - the kitchen - even the fabulous view out the back.

CARLY

I appreciate the tour but, I'm going to miss seeing the beautiful amazing sights that I have to document! I have important places to be!

Old Woman builds Carly a fire under the hearth of the quaintest fireplace you've ever seen.

A note welcoming guests lies on the kitchen table written in both Italian and English, along with a notebook where past guests have left messages, reviewing their stay of this Bnb.

CARLY (CONT'D)

(to herself)

A bed and breakfast?

(to Old Woman)

Is this how you run your business? You trick people into coming all this way, exhausting them so that you can make them stay in your creepy bnb in the middle of nowhere? Too bad for you I'm young and healthy and not too tired to walk all the way back to civilization.

Carly slaps some money down on the table.

CARLY (CONT'D)

I was trying to be a nice person and help you! You should feel ashamed. This is not the way we run business in America. You would be reported to the Better Business Bureau in an instant.

Old Woman picks up the money and hands it back to Carly before leaving.

Carly realizes she was just trying to help.

CARLY (CONT'D)

(momentarily sincere)

I'm sorry.

(subtext: it's your fault)

I'm just on a *very important mission*. I can't get distracted.

Old Woman warmly absorbs Carly's misplaced anger.

INT. OLD WOMAN'S BED AND BREAKFAST - LATER

After Old Woman leaves, Carly walks around the Bnb. She stares at the bed, thinking about curling up into it.

There's a fanciful tea set laid out for her by a windowsill, a local map on her bedside table. It's incredibly peaceful.

INT. OLD WOMAN'S BED AND BREAKFAST - NIGHT

Carly sleeps in the twin bed. Moonlight, diffused by lacy curtains, illuminates the room. She wakes up and turns to her back.

CARLY
(to herself)
The mediocre are not remembered.

Restless, she looks at her watch (it's 11 PM). She calculates in her head and makes a decision.

EXT. CIVITA - MOMENTS LATER - DARK

Carly makes her way down the steep Civita hill.

EXT. NEARBY TOWN - LATER - DARK

Carly arrives at a bus stop, sweaty and out of breath.

After a long wait, a cab pulls up.

CARLY
I'm waiting for a bus.

CABBIE
(first in Italian, then in
English)
Buses don't come this time of
night. Get in.

INT. CAB - LATER

After a long drive in the dark, the cab pulls up to a hostel.

CABBIE
Sixty-seven thousand lira.

CARLY
That's like, ten times the bus
price.

Cabbie doesn't care.

CARLY (CONT'D)
C'mon. It's almost Easter.

Cabbie cares even less.

CARLY (CONT'D)
I bet you would have charged the
risen Christ for a ride.
(to herself)
Opportunistic *ladro*! (thief)

Carly hands over her credit card.

CABBIE
Cash only.

Carly hands over the majority of the money she has left.

INT. HOSTEL LOBBY - MOMENTS LATER

Carly marches up to the desk and hands over her credit card.

CARLY
One night please.

AUSTRALIAN HOSTEL WORKER
How old are you?

CARLY
How old do I look?

The hostel worker looks her up and down skeptically and
pauses. Carly doesn't blink. He gives her a brand new map.

AUSTRALIAN HOSTEL WORKER
There's free breakfast in the
morning. 5,000 lira for the night,
5,500 if you want a towel.

CARLY
In America, towels are always free.
We pride ourselves on our
hospitality.

The hostel worker almost laughs, working to ignore the irony.
Then he points to a WARNING SIGN about locking up valuables.

AUSTRALIAN HOSTEL WORKER
Well, this is a hostel. Not a
hotel. Make sure not to leave any
valuables unattended.

INT. HOSTEL BEDROOM - MOMENTS LATER

Carly, towel in hand, walks into a shared bedroom with bunk beds. None are taken. She chooses a bottom bunk. Following advice she got earlier, she removes her valuables and keeps them in bed with her, placing everything of value inside the Murano glass vase.

She falls asleep spooning the vase.

DARKNESS.

SUPER: "THURSDAY"

CREEK. CREEK. CREEK.

INT. HOSTEL BEDROOM - MIDDLE OF THE NIGHT

Carly wakes up to the bed shaking. She looks up and sees the HEAD OF A WOMAN IN HER TWENTIES, hanging over the bed frame, bobbing in and out of her view. She has her eyes crossed in a way that looks possibly like pain but possibly like pleasure.

This chick is getting her brains screwed by an ITALIAN STUD whose feet are hanging over the other edge. It's consensual but it does not look loving. For a moment Carly makes eye contact with the woman. It's awkward.

Carly tucks one of her sheets under the top mattress, creating a canopy-bed situation. She lays awake trying to drown out the movement and sound.

INT. HOSTEL BEDROOM - THE NEXT MORNING

Carly, eyes bloodshot, peeks her head out of the sheet to ensure she's alone.

She removes the cross necklace from her neck and drops it into her vase. Then her fanny pack, Bible, and the note from her parents follow. Lastly, she grabs a change of clothes and zips up her luggage, hiding it under the bed.

INT. HOSTEL HALLWAYS - CONTINUOUS

Carly walks down the hallway in her pink and yellow floral pajamas. She carries her toiletries, towel, and vase of valuables. She passes a woman exiting the bathroom.

INT. HOSTEL BATHROOM - CONTINUOUS

Several showers are already running. Carly claims the only one not in use and gets the water started. She undresses then tests the temperature - still too cold.

Carly wraps her towel around her and scurries to a bathroom stall to use the toilet while the water is getting hot.

Suddenly Carly hears the sound of TWO ITALIAN MEN. They've come in together, wrapped in towels and chatting in Italian. They check each shower to confirm all are in use, peeking into the curtain where Carly's belongings are.

CARLY

(under her breath)

What if I had been in there?!

A woman leaves one of the stalls and the men greet her with a flirtatious "ciao bella!" One of them takes her stall.

CARLY (CONT'D)

(under her breath)

Country is full of Heathens.

Carly looks down at her towel, it's not a generous size. She messes with it so that it covers more of her legs, but then realizes that she wants to cover more of her chest. She works to find the right compromise.

Carly watches through the crack in the toilet stall door until the second man finds his stall. Then, having tightened the towel around her, she darts to her shower.

Once inside, she tests the water - nice and hot now!

She turns and notices that the shower curtain is not quite wide enough to cover the gaps on the sides. She doesn't want to take her towel off quite yet. She adjusts the curtain to the side but pulls to hard and reveals--

A BUCK NAKED MAN who just walked into the restroom.

She quickly pulls the shower curtain the other way and through the other opening she reveals ANOTHER NAKED MAN at a urinal. He begins to pee.

Both men turn toward her, delighted to see her. She closes the curtain quickly and reconsiders the length of her towel-- still too short. She quickly hops back into her pajamas, grabs her things and bolts--

INT. HOSTEL HALLWAYS - MOMENTS LATER

Armed with something new to complain about, Carly bounds through the hallway in her pajamas, holding her vase...

CARLY
(to herself)
Thanks Italy, I guess I'll just
wear my pajamas to breakfa--

INT. HOSTEL BEDROOM - MOMENTS LATER

...back to the bedroom where her SUITCASE is OPEN ON HER BED - it's been rummaged completely.

CARLY
But it's been like 5 seconds!

She sets her clean clothes down and...

INT. HOSTEL HALLWAYS - CONTINUOUS

... storms around the hostel, holding her vase, trying to figure out who took her stuff.

INT. HOSTEL BEDROOM - MOMENTS LATER

By the time she gets back the entire suitcase is gone - all that's left is one shoe.

CARLY
Seriously?
(loud, so anyone in nearby
rooms will hear her)
You're gonna have to pay for that
AP bio textbook!

Carly surveys the room, devastated. Not allowing herself to have a meltdown, Carly takes deep breaths to calm herself.

EXT. STREETS OF ITALY - SHOPPING AREA- LATER

Carly walks in pajamas with one shoe, carrying her vase.

She approaches a shoe shop. She reaches for the door but notices a sign in the window with graphics depicting:

"NO ENTRY WITHOUT SHOES AND SHIRT"

Ah, the irony.

Frustrated, she takes the shoe off and walks barefoot until reaching an...

EXT. BARTERING MARKET - CONTINUOUS

She buys a disposable camera and a gigantic water bottle. She wipes sweat off her brow. On a blanket, she finds shoes for sale -- among them is HER OTHER SHOE!

The MAN IN LINE listens as Carly attempts to communicate with the merchant who speaks no English.

CARLY

Where did you get that shoe? It's
my shoe. It's stolen! Is this some
kind of shady pawn shop?!

Carly shakes the shoe in her hand. Man in Line purchases the shoe. Carly is taken by his kind gesture.

CARLY (CONT'D)

Thank you so much.

Not the good Samaritan she thought, Man in Line gestures for money, pointing to a fifty thousand lira note -- more than the vendor was asking for. Carly fumes.

INT. TRAIN - LATER

CLOSE UP ON Carly's feet, with reclaimed shoes, walking through the train.

Carly sits, drinking her gigantic water bottle. She watches voyeuristically through the seats at a teenage couple. A handsome boy kisses his girlfriend on the forehead. It's very innocent.

CARLY

Everyone will want to kiss me once
I get published or win a Nobel
Peace Prize, or something.

Carly guards her vase as if it were her own heart. She repeats her mantras.

CARLY (CONT'D)
 (to herself, repetitively)
 Suffering produces perseverance.
 Perseverance, character. Character,
 hope.

She sinks into her seat. Hides. Smells her armpit. It's not good.

EXT. STREETS OF ITALY - LATER

Carly walks, head down, referring to her map. She's still whispering her mantra, but it's effectiveness is fading.

CARLY
 ...Suffering produces perseverance.
 Perseverance, character. Character,
 hope.

Sweaty, gross, and still holding her vase, Carly arrives at...

EXT. STREETS OF ITALY - FOUNTAIN - MOMENTS LATER

...a fountain with a peeing cherub.

Carly sees her reflection in the fountain pool - her face is dirty.

Carly rolls up her pajama pants and hops into the fountain. She approaches the stream coming out of the cherub's penis. She sniffs it -- this better just be water!

CARLY
 (quoting Scripture to
 herself, like a promise)
 "For I consider that the sufferings
 of this present time are not worthy
 to be compared with the glory that
 is to be revealed in us."

Carly cries a few noble tears and washes her face.

Try as she might, she can't help but feel refreshed as she washes herself. A gust of wind comes which feels even better in this heat. And then another.

Carly turns to her vase, sitting on the old eroded ledge of the limestone fountain next to her disposable camera. As another gust of wind comes, Carly sees the vase tipping. She launches towards it to catch it.

Carly and the vase fall into the water and get completely soaked. Carly splashes around collecting her belongings until another hand joins her -- it belongs to a BEGGAR (35).

BEGGAR
(Italian, charming)
This is not the bathing fountain.

He sets his cardboard sign down. Helps Carly out of the water then hands over her Bible. Sensing it's significance, he does a prayer-hands gesture.

CARLY
Grazie! Finally a brother in the faith.

EXT. STREETS OF POZZOULI - MOMENTS LATER

Carly rounds the corner with Beggar, riffling through her vase for lira. Now in the very streets he walked, she channels Paul's inner charity.

CARLY
I want to gift you something for your troubles.
(hands a bill over)
Please don't spend it on booze.

Carly smiles. *Damn* it feels good to be selfless.

Beggar's eyes light up which causes Carly to look down. Oh shit -- she gave the wrong paper note. Instead of lira, she gave the \$100 bill from her parents!

CARLY (CONT'D)
Oh sorry, I meant to give you this.

She hands the lira. Beggar takes it from her. She reaches for the \$100 bill but he won't let it go.

CARLY (CONT'D)
I'm sorry, but I really can't give you one hundred dollars. It's American money and all I have left. And it's for a very important-

She tugs. He tugs back. Their tug-of-war escalates into an ALL-OUT-BRAWL on the ground. Carly now has occasion to repeatedly yell the phrase she so diligently learned!

CARLY (CONT'D)
Eremare il Ladro!

Locals in the area notice the brawl.

As they fight, the beggar's sign gets kicked across the street, landing next to Carly's vase.

EXT. STREETS OF POZZOULI - A FEW BLOCKS OVER - MOMENTS LATER

An ACUTE LOCAL alerts a POLICE OFFICER.

ACUTE LOCAL
A beggar is stealing from someone!

EXT. STREETS OF POZZOULI - MOMENTS LATER

The fight has escalated. Since Carly is wet, dirt sticks to her pajamas. When Officer arrives, she looks like the dirty one and is mistaken as the beggar!

Officer speaks in Italian unless otherwise noted.

OFFICER
Give back the money.

Carly doesn't understand. Someone nearby translates roughly.

| | |
|---|---|
| <p>CARLY I'm not the beggar. He's the beggar!</p> | <p>BEGGAR (Italian) This girl tried to rip money from my hand! Did she not? She's a lost little Bitch from America!</p> |
|---|---|

CARLY (CONT'D)
(proudly)
Yes! American! I'm an American.

Beggar mocks her, implying that she is snotty.

CARLY (CONT'D)
What?! We saved your butts in World War II!

Officer rolls his eyes. He notices the sign sitting next to her vase which has some money in it. Picks it up.

OFFICER
(to himself, In Italian)
Interesting collection device...
(in English)
I take this evidence.

CARLY
No! That's mine!

OFFICER
("Aha", points to Carly)
Stealing, solicitation, and
assault, are illegal!

ANOTHER HELPFUL LOCAL
He says stealing
solicitation, and assault are
illegal.

CARLY
That vase has all my belongings!
I'm just trying to find Pozzouli --
where Paul sailed.

The officer whistles to OFFICER #2 in the distance. He heads
in their direction.

ANOTHER HELPFUL LOCAL
That's the shipyard. We are in
Pozzouli now. Who's Paul?

Helpful local points to a shipyard where people are smoking.

CARLY
One man is responsible for over
half the canonized New Testament
and he can't even get a damn
plaque!? Who are you people? Have
you no sense of culture or
holiness!?

Officer reaches for his handcuffs.

OFFICER
You are trying to get yourself
thrown in jail, just like your hero
Paul.

Carly sees Officer #2 walking. Thinking quick, she snags the
vase from Officer. He in turn, grabs her shoulder twisting
her around. He grips the vase. They fight over it like tug-of-
war while Officer #2 approaches.

CARLY
(on the verge of tears)
Please. This vase is going to be my
daughter's one day. It's fragile.

Suddenly, Officer lets go of his end of the vase and it goes
flying in the air.

Just as it's about to hit the ground a PAIR OF YOUNG HANDS
catch it. They belong to an attractive ITALIAN TEENAGER (17).

No sooner do Carly and Teenager lock eyes before he grabs her hand, yanking her away from the cops and the crowd.

Carly's DIGITAL WATCH snaps off her wrist and FALLS TO THE GROUND as the two make a break for it -- winding between pedestrians, hopping over barriers, looking over their shoulders. The cops are close behind. It's a *full on chase*.

Carly falls behind. Cops gain ground while the teenager goes a little too fast for her. He still has the vase.

Carly's face looks concerned: "Am I going to get caught?" -- "Is he stealing my stuff?"

Teenager slows as he rounds a corner. He looks over his shoulder, waiving Carly in the right direction. Relief comes over Carly's face as he leads her down side streets and alleys until they find a good spot to hide.

SIRENS sound in the distance.

Carly is breathing heavily from the run.

They can hear MUMBLING -- the cops are close.

Carly's face is full of panic.

CARLY (CONT'D)
(whispering)
What are they say---

Teenager cuts Carly off, cupping the back of her head with one hand and gently putting his finger over her lips.

He holds his breath.

She does the same.

They hold their breath for as long as they can before the sounds of the cops quiet down. A minute passes. Finally, the teenager lets out an enormous exhale.

ITALIAN TEENAGER
I am Nico.

Relief washes over Carly's face.

CARLY
Carly.

NICO
Would you like to get some gelato?

CARLY
(feigning disinterest)
Oh, I don't know. I don't really
have time for gelato.

EXT. STREETS OF ITALY - LATER

Carly and Nico emerge from a shop eating gelato. Carly's face and hands are clean now. Nico is holding the vase for Carly. They reach a cross street.

CARLY
Grazie per il gelato.

Carly licks the cone. Gets dark chocolate gelato on her nose.

Nico notices but doesn't say anything.

NICO
Prego.

CARLY
Well, the bus is this way.

Carly reaches for the vase, but Nico continues to hold it and turns right, down another street.

CARLY (CONT'D)
Oh, you're going this way too?

After going down another long street they reach a crossroad. Carly tries to take the vase from Nico but he won't let her.

NICO
(in Italian)
Allow me to carry it for you.

Carly gestures, as if asking Nico to be careful.

CARLY
Heir-loom!

Nico finds this amusing.

NICO
(broken English)
So your friends from school are not
afraid of you being all alone, so
far away?

CARLY
No. They are not.

NICO
(broken English)
No one wanted to come with you?
That's very lonely.

CARLY
Very few people are destined for
greatness. If you're going to be
great, you're going to be lonely.
(beat)
Not that I am.

NICO
(broken English)
Why did they let such a tiny girl
travel such a long way?

CARLY
You might not get this, but
Americans like to have goals. We
set them and we keep them. We take
risks. That's how we got to the
moon.

Nico is silent. Only we can see that he is very amused. He notices a landmark in the distance and runs after it.

CARLY (CONT'D)
Hey, were are you going with my
vase?!

NICO
(broken English)
This here... is a very important
historical place.

Carly gets excited. She runs over to Nico and reaches into the vase, still in his hands. She rummages through to find her disposable camera.

CARLY
Here, take a picture of me.

Nico frames Carly in the shot.

CARLY (CONT'D)
What happened here.

NICO
Well... right here... at this
place...

Nico gestures to Carly to move a foot to her right.

NICO (CONT'D)
Right there.

Carly's smile is getting stiff.

NICO (CONT'D)
I lost my first tooth.

At the last minute he turns around himself and turns it into a selfie of the two of them in front of this building.

CARLY
What?! You just wasted a photo! I only get 24 of them. I have to reserve them for important places.

NICO
(Italian, amused)
It was very important to me! The Topolino gave me 10,000 lira. That's a lot for a six year old!

Carly yanks the vase away from Nico and charges off without him.

Carly turns a corner. After walking a ways she looks over her shoulder and sees Nico still following her.

She turns another corner, then another quickly, trying to dodge him.

She waits. Nothing. She peers her head around the corner, looking for him.

Suddenly a hand taps her shoulder.

Carly jumps, almost losing her grip on the vase. Nico, having taken another route, is now behind her.

CARLY
You almost broke my Murano glass!
Do you want that on your conscience?

Nico squares off to Carly and invades her personal space a bit. He asks her a pointed question -- as if he's been waiting to ask her since they met.

NICO
(in Italian)
Would you like to come home with me?

Carly's flustered demeanor quickly morphs into fear. She is still with eyes wide. She shakes her head "no" and slowly backs away from Nico.

CARLY

You're just like all the rest of them. Yeah, I know your kind. Being all nice to me, asking lots of sweet and thoughtful questions, pretending to care when all the while all you wanted was to get in my pants. Italians. Typical.

NICO

...to have dinner... with my family.

Carly notices SIRENS sound in the distance. She turns back to Nico and lets her guard down.

CARLY

(sheepish)

Oh. Well...

EXT. NICO'S HOUSE - LATE AFTERNOON

Carly and Nico travel down a gravel driveway past chickens and herding dogs towards Nico's house. He carries her vase.

INT. NICO'S HOUSE - MOMENTS LATER

Carly comes through the door to meet a very large Italian family (NICO'S MOM (40s), NICO'S DAD (40s), his siblings FRANCESCA (20), MAX (10), GIAN (10) and LUCA (4)).

The place is busy with everyone walking about, talking in Italian, half paying attention to her, half preparing dinner.

Carly can't really tell what anyone is saying but she's comforted to see a cross on the wall.

Carly overhears Nico speaking to his mom.

NICO (O.S.)

(Italian)

In Pozzuoli. By the ships. Felt wrong to leave her all alone. She's very American. It's funny.

The mother comes over to meet Carly and immediately notices the chocolate ice cream stain on her nose.

MOTHER
(in Italian)
You have some gelato on your nose
dear.

CARLY
(recognizing one word)
Yes! Gelato. Yum.

The mother does a "wiping her nose" gesture.

Carly, thinking the gesture is a cultural greeting, proudly
gestures back.

The mother laughs and gives her a hug and continues speaking
to her in Italian.

SERIES OF SHOTS:

Francesca (perceptive and worldly) hands Carly a clean shirt
and pants.

The mother puts Carly (now in clean clothes) to work prepping
for dinner alongside Nico's brothers and sisters.

Despite the language barrier, everyone treats her like she's
part of the family, gently correcting her for making mistakes
while cooking.

Carly catches her own reflection in a pan and notices the
chocolate ice cream. She wipes it off, embarrassed.

When no one is looking, she pops a little food into her
mouth. It's super hot - her tongue burns. She hides her face
till she can swallow it.

EXT. NICO'S HOUSE - SUNSET

Carly carries a bucket across Nico's yard to a shed.

She peers inside and watches as he milks goats.

Carly seems almost hypnotized by the rhythm of his hands at
work. He's really good at it.

She waits a few moments before speaking up.

CARLY
I think your mom wanted me to bring
you this.

Nico turns around. He takes the empty pail from Carly and
hands her another one now full of milk.

NICO
(Italian)
Thanks. I'll be done shortly.

EXT. NICO'S HOUSE - LATER

Nico leads Carly to a field of flowers, carrying her vase protectively. Nico gently takes it from her hands. Everything is starting to bloom. The wisteria is purple.

NICO
It is spring.

They pick flowers together. He knows all about the flowers. He tells her the name of each one as he picks it.

NICO (CONT'D)
Oleandri, Fiordaliso, Dalia.

She watches him. He puts one behind her ear, like it's just a regular Tuesday. It feels more significant to her.

EXT. NICO'S HOUSE - MOMENTS LATER

Nico carries the bouquet of flowers. He lays them on an outdoor table next to the vase and hands Carly a cloth bag.

Nico watches as Carly removes items from her vase and places them in the bag.

Carly checks her peripheral vision to chart Nico's reactions to her things- especially her Bible and the card from her parents.

He lays her bible out open, to dry on the table.

Nico gathers the flowers to put them in the vase. Just before placing them, he notices something at the bottom of the vase - it's Carly's cross necklace.

Nico hands the bouquet to Carly. She holds it like a bride as he retrieves the necklace and drapes it around her neck. Carly remains quiet as he connects the clasp.

INT. NICO'S HOUSE - DINING ROOM - LATER

The bouquet of flowers in Carly's Murano vase adorns the dining table.

The family sits down to eat around the Murano glass centerpiece. Plates are served. Carly can't wait! She digs in devouring her food - she's starving!

Her carnivorous bliss is interrupted by a noise -- everyone in the family speaking in Italian in unison. She looks up and realizes they are saying a Catholic prayer of grace.

Carly stops eating and moves her mouth as if she was saying grace with them, attempting to blend in but not doing such a hot job. She finally joins in successfully when they do the "sign of the cross" at the end of grace.

Carly digs back in.

FATHER

(Italian)

Do they feed girls in America? This one is so hungry. Like the goats!

They all laugh. Carly momentarily looks up from her food, wondering what the joke is. The whole family's demeanor is very gracious.

Francesca picks up a carafe of wine and serves everyone.

CARLY

No thank you.

Francesca pours it anyway, giving Carly a healthy portion.

The dinner conversation starts. The Mom and Dad speak no English. Though Francesca speaks English fluently, neither she nor Nico choose to translate for Carly. No one even bothers to speak slowly for her. It's almost as if she wasn't there -- but also, as if she's been eating with them for years. They are incredibly warm with each other.

Carly keeps eating. She does her best to fit in. She cracks a laugh when the family laughs. She smiles when they smile.

Her eyes continually wander to Nico. She notices things - his hands, his arms, the sauce in the corner of his mouth.

At one point Nico catches Carly stealing glances of him -- she quickly looks away. He smiles and keeps eating.

Nico's mother brings a tray of goat cheeses to the table.

MOTHER

Formaggi!

There are several kinds of cheese ranging from hard to soft, arranged beautifully on a wooden tray. Sprigs of lavender and basil garnish complete the presentation.

Francesca points to a soft round cheese doused in olive oil.

FRANCESCA
Caprino - very creamy.

She points to another cheese with a thin yellow rind.

FRANCESCA (CONT'D)
Caprino Stagionato - aged longer.
Salty.

She points to a crumble white cheese.

FRANCESCA (CONT'D)
Ricotta Fresca.

She points to another cheese.

FRANCESCA (CONT'D)
Caciotta Capra Foglie de Noce -
wrapped in walnut leaves- very
sharp, very intense.

She shaves a small piece off and hands it to Carly.

FRANCESCA (CONT'D)
Go ahead. My parents made them.

Carly looks surprised and delighted.

FRANCESCA (CONT'D)
From our goats outside.

Carly tastes the cheese.

CARLY
Mmmmmmmmmmmmm.

We stay on Carly as Francesca explains the aging process.

FRANCESCA (O.S.)
(English)
Some hard cheeses have to...
(searching for word)
mature to reach peak flavor. The
milk starts off with potential, but
the right circumstances and time
sharpen them.

She shows Carly how to pair the cheese with honey and wine.

Carly tries the honey but seems resistant to drink.

FRANCESCA (CONT'D)
Do you not like wine?

CARLY
Well, I don't want to get drunk.

FRANCESCA
We are not drunk - just happy.

Carly looks around. They do all look happy. Even Max and Gian have a little wine in their cups.

MOTHER
(in Italian)
Loosen up American girl!

FATHER
(in Italian)
Jesus turned water into wine
because it's better!

NICO
(struggles to translate)
He says Jesus turned water into
wine at a wedding - it's sacred.

Carly watches Nico take a sip.

Carly sniffs the glass.

She takes a sip. Then another.

Time passes. Max and Gian clear the table.

FATHER
(Italian)
Nico tells us you were in a hurry
today?

NICO
They want to know why you were in
such a hurry to leave me today.

Carly hesitates before sharing.

CARLY
I just had somewhere I have to be.
It's not really important though.

Carly is now pretty tipsy.

MOTHER
(pointing to the vase)
You really know how to make a
centerpiece.

NICO
She says you did a beautiful job.
Bellissimo.

Carly blushes, bashfully. Up to this point, she has made a conscious effort not to lock eyes with Nico. But now they share some prolonged eye contact.

Francesca notices.

The table is now completely cleared. They rest in silence for a long beat.

MOTHER
(to Francesca, in italian)
Take Carly to the Shower.
(to Carly, In italian)
You stink.

The mother plugs her nose with her fingers. Everyone laughs.

INT. NICO'S HOUSE - HALLWAY - MOMENTS LATER

Francesca walks Carly past the indoor bathroom. Carly starts to enter but Francesca stops her.

FRANCESCA
Luca is going to get his bath, you
can use the other shower.

EXT. NICO'S HOUSE - CONTINUOUS

Francesca leads Carly to an outdoor shower with a "modesty wall." She hands Carly a towel, soap, and a white nightgown.

Francesca leaves.

Carly undresses.

There is nowhere inside the shower to hang her clothing, dry towel, and nightgown so she places them outside on a hook.

Carly turns on the shower. It's dusk. She can't see much.

The hot water creates steam in the cool evening air. Carly closes her eyes and enjoys the shower - this simple luxury means so much more after her long sweaty journey.

Carly hears WRESTLING IN THE GRASS and opens her eyes.

Carly wraps her hand around the exterior shower wall. She can't quite reach her towel.

The sound grows louder - whatever is causing it is getting closer and closer. Carly gets very nervous.

CARLY
Francesca!
(beat)
Someone's in here.

Carly turns the water off and listens.

The noises grow louder. She covers herself with her arms as a shadow grows on the wall. She backs away warily.

CARLY (CONT'D)
(searching for words)
Ciao. Buona sera! Mi scusi! Per
favore. Mi chiamo Carly.

Suddenly, the noise gets very loud. Whatever is outside is right outside.

Too scared to access any deep knowledge of the Italian language, Carly reverts to her O.G. favorite phrase:

CARLY (CONT'D)
(yelling)
EREMARE IL LADRO!

As she yells, something enters the shower with her:

A GOAT.

Carly stares at the goat in bewilderment and then bursts into laughter. She pets the goat as it licks her face.

INT. NICO'S HOUSE - INDOOR BATHROOM - LATER

Francesca and Carly stand next to each other at the mirror, wrapped in towels. Francesca towers over Carly as she combs her damp hair.

FRANCESCA
Do you fuck?

Carly's eyes bug out of her head.

CARLY
What?

Francesca lifts eyebrow tweezers out of a drawer and shows them to Carly.

CARLY (CONT'D)
(relieved)
Ohhhhh PL-uck!
(beat)
No. Should I?

Carly touches her eyebrows.

Francesca hands the tweezers to Carly.

FRANCESCA
(correcting herself)
You need to... pl-uck.

Carly leans into the mirror to pluck. Through the reflection she can see that Luca is naked, splashing and enjoying his bath behind them.

Carly plucks. OUCH.

Francesca takes the tweezers from Carly, tilts Carly's head back, and begins tweezing Carly's brow.

FRANCESCA (CONT'D)
What part of America are you from?

CARLY
Ohio.

Francesca pauses, as if trying to decide how relevant/cool that answer is.

FRANCESCA
Have you ever been to New York

Carly nods.

FRANCESCA (CONT'D)
Have you ever met Leonardo Di
Caprio?

CARLY
Not yet. But once I'm in an Ivy,
I'll likely spend much more time in-

Carly pauses. She realizes this means nothing to Francesca.

CARLY (CONT'D)
He was so cute in Romeo and Juliet.

FRANCESCA
Oh my God I know! So cute.

Francesca sets the tweezers down and goes back to brushing her hair.

CARLY
So cute.

Carly internalizes a thought. She gambles...

CARLY (CONT'D)
(sexy?)
Le-o-nar-do.

Nope. Not sexy. Swing-and-a-MISS!

Francesca looks at Carly like she is crazy. A long awkward beat. But then...

FRANCESCA
(mimicking Carly)
Le-o-nar-do.

Carly smiles.

FRANCESCA (CONT'D)
Ha. Le-o-nar-do.

Carly bursts into laughter. Francesca joins her.

Francesca leans close to the mirror, as if to kiss it. She breathes hot air onto the mirror leaving fog, then draws a heart with her finger. For an instant, Nico appears in it, while walking past the bathroom.

In the heart-shaped reflection we see Carly watching Francesca in amazement.

The whole world slows as Francesca holds out her hairbrush towards Carly - an invitation into sisterly friendship. Carly accepts, not taking this gesture lightly.

They return to grooming themselves.

FRANCESCA (CONT'D)
So what do you think of my brother?

Carly blushes.

INT. NICO'S HOUSE - LAUNDRY ROOM - LATER

Nico's mom pulls fresh linens out of the dryer. She hands them over to Carly and looks for the sheet corners.

They fold the sheets together.

MOTHER

(Italian)

No, no you're doing it wrong!

Carly bites her tongue as Nico's mom shows Carly "the correct" way to hold the sheets.

MOTHER (CONT'D)

(In Italian)

Locate the corner. No, inside out.
Inside out. Right hand to left
hand. Let's adjust that edge. Ok,
bring the corners to me. Yes. And
again.

Carly makes herself a laundry student, patiently learning from Nico's mother, who talks a mile a minute and warmly over-explains every detail in Italian.

INT. NICO'S HOUSE - HALLWAY - MOMENTS LATER

Carly walks by the bathroom where Nico is now getting ready for bed. He stands shirtless with a towel around his waist.

Carly pauses for a moment admiring him. He notices her staring. She gets red in the face and walks away.

INT. NICO'S HOUSE - NICO'S BEDROOM - MOMENTS LATER

Nico's mom is changing out the sheets on the bed. Carly walks in and Nico follows her, now in pajamas.

NICO

You can sleep on my bed.

IN HIS BED?! Carly seems nervous and excited but also not comfortable.

NICO (CONT'D)

I'll be with Luca in his room.

Carly looks relieved.

Nico brings her things into the room.

CARLY
(to Nico and his mom)
Grazie.

NICO MOTHER
Prego. Sei la benvenuta cosa dolce.

After they leave the room she gets into bed.

Carly's eyes slowly close.

FADE TO BLACK.

SUPER: "GOOD FRIDAY"

EXT. STREETS OF CAMPANIA - MORNING

Nico's entire family walks through town together, past budding irises and small shops. Nothing is modern. While old and worn, the buildings are clean.

The family wears clean pressed clothes. Carly wears a white cotton dress. Nico walks his bike.

They arrive at a small Catholic chapel.

PRE-LAP the reverent sound of LITURGY SPOKEN IN ITALIAN.

INT. CATHOLIC CHAPEL - LATER

SERIES OF SHOTS:

The VOICES continue to EMANATE, as Carly sits in a pew next to Francesca and her mother.

Carly watches as attendees laugh and smile. She smiles too, as if realizing for the first time that a reverent moment can also be fun.

We are CLOSE on Carly but can make out the lips of church attendees, speaking in unison -- in one voice. Carly listens attentively - not as if studying the words, but rather absorbing the moment. She doesn't attempt to speak.

As Carly looks up, colored light shines on her face.

The sun is spilling through a modest stained-glass window.

Carly wells up with emotion as the colorful sunlight dances across her wet eyes. She remains silent as the service continues.

EXT. PARK - LATER

A community park is nestled between ancient historic buildings and cobblestone streets. Wild flowers are popping up around the roots of jacaranda trees.

Nico's family arrives on foot.

Carly is giving Luca a piggy-back ride. She sets him down and he runs off. No one bats an eye or follows him.

EXT. PARK - LATER

The family sits on the grass for a picnic. The mother pulls sandwiches out of a woven basket.

She counts them out as she places them.

MOTHER

uno, due, tre, quattro, cinque,
sei, sette, otto...

She sets the last sandwich down in front of Carly. Carly seems surprised to be included. She beams, graciously.

EXT. PARK - LATER

A group of teens play street football (soccer).

Carly watches from a distance.

Nico watches Carly watch.

No sooner does she turn back to Nico's family, when the ball rolls across the grass in her direction. Carly jerks, reacting to the ball hitting her leg. She turns back towards the game.

In the distance, a friendly football player motions for the ball.

Carly looks to Nico. He gives a knowing smile.

EXT. PARK - LATER

Carly, still in her dress, runs after the ball. The kids on the other team arrive before she can get there. They kick it in the other direction. Carly changes course and runs after it again.

Time passes as Carly continues to enjoy the game. She's competitive, but also terrible.

Nico, also on the field, smiles watching her. His eyes suddenly perk up.

NICO
(Italian)
Wrong direction! You're on the
other team!

Carly runs the ball down the center of the field. Her teammates gesture to her that she is going the wrong direction. The other team gladly lets her through.

NICO (CONT'D)
(Italian)
Bella! You're going the wrong way.

Carly can't believe her luck as she approaches the goal.

From across the park Nico's parents watch laughing.

FATHER
(yelling, Italian)
Other way!

Carly scores. She turns around to celebrate. She realizes what happened. Looks to Nico, worried.

Nico laughs. She laughs.

EXT. STREETS OF ITALY - LATER

Francesca and Carly walk with gelato in hand. Nico, now on his bike, weaves in between them. He rides one handed, also eating gelato.

CARLY
Would you rather have seven fingers
on each hand, or seven toes on each
foot?

FRANCESCA
What? Neither!

CARLY
No, you have to pick one.

Carly licks her gelato.

FRANCESCA
Why?

CARLY
It's hypothetical.
(off Francesca's confused
look--)
A game.

FRANCESCA
I have to pick one?
(beat)
Toes. For sure.

CARLY
Why?

FRANCESCA
Less people see my feet than my
hands.

CARLY
True. But none of your shoes would
fit anymore.

FRANCESCA
These would.

Francesca looks down at her sandals.

CARLY
But those shoes don't hide your
toes.

Francesca shrugs "oh well" and takes another lick.

The girls walk silently for a beat. Nico rides behind them,
eavesdropping.

FRANCESCA
Would you rather be able to run one
hundred kilometers per hour, or be
able to fly but only ten kilometers
per hour.

CARLY
Ooooh. Fly.
(beat)
(MORE)

CARLY (CONT'D)

Would you rather be able to speak every language, or be able to speak to every animal.

FRANCESCA

I already speak three languages. That's enough humans for me. I choose animals.

(licks gelato, pauses to think)

If you were reborn in a new life, would you rather be alive in the past or future?

Carly looks stumped.

NICO (O.S.)

Past.

Nico inserts himself into their conversation, winding his bike closely around the girls.

FRANCESCA

Really? We have history books to tell us about the past. Aren't you curious about the future?

NICO

(Italian)

To read about something and to experience it are totally different things.

FRANCESCA

(To Nico, In Italian)

Ok, Ok... Would you rather be totally safe, or totally free.

Carly watches Nico. He looks at her and sits upright, riding without hands.

NICO

(In Italian)

Free.

(to Carly, in English.)

Would you rather be a blind painter or a deaf singer.

CARLY

Singer.

NICO

(in Italian, To Francesca)

No gelato, or only gelato?

FRANCESCA
(Italian)
Only gelato.

NICO
(to Carly, in English)
Invisible or fast?

CARLY
Fast.

NICO
Good. I like seeing you.

Carly blushes. Francesca teases her brother, pretending to fan herself off. Nico is coy. He changes the subject.

NICO (CONT'D)
(to no-one in particular)
Would you rather continue with your
life now, or restart it?

Both girls pause to seriously consider.

CARLY
Is it possible to do both?

EXT. ITALIAN COUNTRYSIDE - SUNSET

No longer in town, Carly, Nico, and Francesca travel on a gravel path.

They arrive at a chain link fence blocking the rest of the path which continues beyond the barrier.

Francesca climbs over the fence, trespassing. Walks off without them.

Nico exits his bike and props it against the fence.

He climbs up the fence and pauses at the top, looking down to Carly. He waves her up.

She climbs and meets him at the top. They jump down together.

EXT. TRAIN TRACKS - SUNSET

Train tracks cut through a lush field with overgrown grass. A path of well-matted grass leads to a tree log where Carly sits next to Nico.

Francesca, now a small blurry dot in the distance, walks away from them along the tracks, smoking.

Carly and Nico sit in silence. Though looking only forward, they are focused on their peripheral -- on each other.

After awhile a train rushes past them, lifting Carly's hair as it passes.

Carly swings her feet and enjoys the silence.

PRE-LAP LAUGHTER

EXT. STREETS OF CAMPANIA - SUNSET / TWILIGHT

Nico and Carly make their way through the dimly lit streets. Carly sits on Nico's handlebars as he winds back and forth causing her to counterbalance by leaning heavily side to side so she doesn't fall. Every time he switches directions she laughs heartily, which in turn makes him laugh heartily.

We hear the SOUND of TIRES ON GRAVEL as they ride off into the distance slowly, the sun going down behind them.

FADE TO BLACK.

DARKNESS

NICO (V.O.)

Carly.

INT. NICO'S HOUSE - NICO'S BEDROOM - MIDDLE OF THE NIGHT -
[DREAM-LIKE]

Carly wakes up and sees someone standing over her, backlit by moonlight.

It's Nico.

NICO

(Italian)

The moon is full.

He takes her hand and leads her out the door. We can't see their feet, but we are sure they are floating.

EXT. NICO'S HOUSE - MOMENTS LATER - [DREAM-LIKE]

Nico leads Carly outside into the field. The moon is quite full and looks oddly large.

Nico is shirtless in white cotton pants. Carly wears the white nightgown Francesca lent her.

Nico takes her hand and twirls her around and around as they float across the field in between the trees.

There are no lights anywhere. They could barely see each other except for the pale moonlight illuminating their faces to one another.

We hear them conjugating the Latin verb Amo:

CARLY AND NICO
Amo, Amare, Amavi, Amatus...

They take turns, each saying a verb to the other. Then in unison.

They look up at the sky full of stars.

The sky transforms as the moon becomes the sun.

Was she dreaming?

SUPER: "SATURDAY"

INT. NICO'S HOUSE - NICO'S BEDROOM - MORNING

Carly wakes up to a room full of sunlight. She opens her eyes and sees--

Luca standing right in front of her watching her sleep.

LUCA
(in Italian)
The girl is awake. The girl is awake.

EXT. NICO'S HOUSE - MOMENTS LATER

Now dry, Carly's Bible is laid out in the sun, the pages gently flipping in the wind.

Luca guides Carly by the hand to a chicken coup where they grab eggs, freshly laid.

Mom and Dad are also outside, in the background, working on the landscape.

INT. NICO'S HOUSE - KITCHEN - MOMENTS LATER

Carly eats breakfast with Luca, Max, and Gian.

The kids set their plates and put little flowers out. They do breakfast as if it were a royal meal. You get the sense that they would be doing this even if it were just them alone by themselves.

They consume eggs, grapes, and fresh lemon water.

INT. NICO'S HOUSE - DINING ROOM - MOMENTS LATER

Without him knowing, Carly watches Nico prepare his breakfast through the doorway while she eats with the kids.

INT. NICO'S HOUSE - DINING ROOM - LATER

Carly puts the finishing touches on a picture. She has drawn her family on the left side of the card and Nico's family (goat and all) on the right, separated by a ton of water.

Carly turns the note over and folds it (like the dollar bill from her family). Now folded, the two worlds come together and the stick figures from each family all appear to be holding hands.

Carly writes "grazie", turning the picture into a thank you note.

She places the note next to the Red Murano Glass Vase on the table. We PULL BACK on the vase as she exits frame, leaving it as a gift.

EXT. NICO'S HOUSE - MOMENTS LATER

Carly walks around the yard carrying the remainder of her belongings. There's not much left - everything fits inside the cloth tote Nico gave her the day before.

She finds Francesca and Nico's parents with the goats.

CARLY

Thank you so much for dinner and
letting me stay here. I'm on my
way.

Carly points, gesturing that she is leaving.

Nico's parents hug Carly.

After the parents walk away, Francesca hugs Carly and kisses her on each cheek.

FRANCESCA

When I visit America, we will have
some fun.

Carly smiles and nods.

EXT. NICO'S HOUSE - MOMENTS LATER

Carly searches the yard, looking for Nico.

She finds him playing with the dog, standing with his back to her.

She pauses, waiting for him to turn around.

He's oblivious.

She coughs to get his attention.

Still nothing.

CARLY

I'm ready to go.

He turns.

NICO

Alright. Let's go.

Nico walks past Carly, toward the road. Carly turns and catches up to him.

CARLY

Oh. No that's ok. I'm on a strict
itinerary, my plane leaves Rome
tomorrow.

NICO

I insist. As do my parents. It's
not safe for you to be alone.

CARLY

You've done so much already. I...
I'm... I'm very capable and I
wouldn't want to impose on your
weekend anym-

Carly turns around and sees that Nico is running back to his house.

CARLY (CONT'D)

Oh.

She waits a beat then starts walking again.

Carly walks and walks. Minutes pass. Dread slowly comes over her face. What was she thinking!? Should she turn back?

Suddenly the SOUND OF BREATHING AND RUNNING FOOTSTEPS come from behind her. It's Nico with a packed bag!

They walk for a beat next to each other, both smiling. There's a silent agreement between the two of them that they are going on this journey together.

Eventually Nico speaks...

NICO

(In Italian)

Does this journey of yours require
you walk, or should we take my
family's car?

Nico reveals car keys.

CARLY

You have a car?!

EXT. NICO'S CAR - LATER

Carly and Nico drive through Italy. Carly steals glances of Nico driving.

Out the window there are lemon groves and old houses. For the first time, Carly looks out a window instead of at an itinerary.

They round a corner of the Amalfi coast. Carly's eyes light up. Nico looks over to her, enjoying her delight.

NICO

(Italian)

I thought we'd take the scenic
route.

They round the coast and see a gorgeous view: colorful homes built into an enclave of the hills. This is Positano.

CARLY

Hey wait. Can you pull over?

Nico smiles, knowingly.

EXT. STREETS OF POSITANO - DAY

Carly and Nico walk the upper roads of Positano - taking in the majestic views.

They drink lattés at a table overlooking the coast.

EXT. STREETS OF POSITANO - LATER

Carly and Nico walk by a retail shop. Something catches Carly's eye in the windowsill:

A BLUE MURANO GLASS VASE.

Carly leans in, enamored with the vase. Like the red one from Venice, it too is lit as if it were artwork in a gallery.

CARLY

Woa. I like this color even better.

Carly looks down at the tag. 100,000 LIRA - same as the shop in Venice. She points to the price.

CARLY (CONT'D)

It's on sale here too!

Nico is amused.

NICO

(In Italian)

This is cheap carnival glass. Made in China. Cheap Chinese knockoff.

Carly looks at Nico blankly.

NICO (CONT'D)

(English)

Junk.

CARLY

Oh.

Carly suddenly looks embarrassed.

CARLY (CONT'D)

Was my glass fake?

NICO

(Italian)

Yours was priceless.

EXT. STREETS OF POSITANO - LATER

Carly and Nico explore the tunnels and stairways of Positano.

EXT. STREETS OF POSITANO - LATER

They play a game where they have to jump from shadow to shadow, not allowing themselves to step on an area that is in the sun.

EXT. STREETS OF POSITANO - LATER

Carly and Nico sit on the edge of a very high overlook and stare off at the coastline.

Houses of every color hang onto the cliffs, almost precariously above the crashing waters below.

Despite the devastatingly gorgeous view, Carly turns her attention to Nico, looking into his eyes. He looks back. We hang here for what feels almost too long.

EXT. STREETS OF POSITANO - SUNSET

They walk through tunnels and down staircases towards the beach.

EXT. POSITANO BEACH - SUNSET

Carly and Nico walk along the beach.

Carly's feet step into Nico's footprint, but then he steps into hers.

They find a secluded spot and sit down, watching the sunset.

Carly is cold and Nico drapes his sweater around her.

Moments later she can see from the goosebumps on his arm that he is also cold.

CARLY
I have an idea.

EXT. POSITANO BEACH - TWILIGHT

MONTAGE

Nico and Carly walk with firewood in hand to a secluded area on the rocky coast.

Nico assists Carly as she lights a bon fire on the beach.

The kindling ignites and the fire roars.

Locals and tourists stop by to investigate where the light is coming from.

Someone comes along with a box of candles and shares them with Nico and Carly.

Nico and Carly place the candles in the sand creating a cluster of flickering light around the bon fire.

They steal glances of one another, lit by the dancing light around them.

END MONTAGE

EXT. POSITANO BEACH - NIGHT

The sky is almost black. Carly and Nico are still enjoying the fire.

A MARRIED COUPLE FROM KOSOVO walks by. The ALBANIAN WOMAN holds out her hands to gather warmth from the fire. Carly invites her to sit down.

EXT. POSITANO BEACH - AN HOUR LATER

More people have come to sit down and share this fire.

A cigarette makes it's way around the circle. Nico takes a drag and passes it to Carly. She smiles and passes it onto the next person.

Time passes and Carly is fully present in the moment as people share stories.

We hold on Carly as she listens intently to The ALBANIAN MAN.

ALBANIAN MAN
(in English with thick
accent)

When we crossed over we only had a
suitcase. There was no room for
books, toys, heirlooms...

Carly looks down, thinking.

ALBANIAN MAN (CONT'D)
All we have left is our memories.

ALBANIAN WOMAN
(poking fun)
And your shitty shoes.

He laughs and shows a hole in his shoes.

ALBANIAN WOMAN (CONT'D)
He has new shoes.

ALBANIAN MAN
Well, I happen to like these shitty
old shoes. They're sexy.

Everyone laughs. Carly joins in, un-phased by the vulgarity.

ALBANIAN WOMAN
Leaving everything behind was hard.

The married couple lock eyes. Carly notices their connection.
Everyone is quiet. All we can hear are the waves crashing.

NICO
You're from Kosovo?

The Albanian woman nods.

CARLY
Was it scary?

ALBANIAN WOMAN
(in English with thick
accent)
Depending on others has taught us
that we don't have to make
everything happen for ourselves.

The couple looks at each other with sustained eye contact.
They start to tear up.

ALBANIAN WOMAN (CONT'D)
Strangely, I'm more open to
possibility than ever before.

Close on Carly's face as she listens.

SUPER: "EASTER"

EXT. POSITANO BEACH - THE NEXT MORNING

Carly and Nico wake up next to the remains of a camp fire on the beach. Carly uses Nico's jacket as blanket.

Miles up, a plane flies over them through cotton candy sky.

NICO
(in Italian)
In 12 hours you will be on a plane.

CARLY
Wow. I haven't thought about the
time in days.

They lay still in silence for a long beat, listening to the waves.

CARLY (CONT'D)
Is this your favorite place in
Italy?

NICO
It's one of them for sure.

CARLY
Where's your favorite place?

NICO
My favorite place?

CARLY
Yeah.

NICO
Not far from here.

CARLY
Where is it?

NICO
(broken English)
It's better to see it, than just
hear about it.

CARLY
You're such a tease!

She hits him playfully.

CARLY (CONT'D)
Well... I don't technically need to
be back in Rome until the evening.

NICO
(struggling to find the
English words)
You won't beat the class to Rome.
You'll barely get to see any of it.

CARLY
(in perfect Italian)
How great is this place?

NICO
(in Italian)
It's the best.

EXT. SHIPPING PORT ON AMALFI COAST - MORNING

Nico leads Carly onto a ferry.

EXT. FERRY - LATER

Nico and Carly enjoy the wind in their hair as they look off
in the distance to an island.

They laugh while recreating the scene from Titanic -- "I'm
the king of the world!"

As they get closer, Carly's eyes widen in wonder.

EXT. ISLAND OF CAPRI

MONTAGE

Carly and Nico walk through the shipyard of Capri.

They get onto a funicular and travel up the coast, enjoying
the skyline, eating more gelato.

They walk past a coastline view in the upper piazza.

They pause for gorgeous views of rock formations.

They hike their way down a snaked path towards the rocky
coast.

They take their shoes off and run across rocks between the
crashing of waves. There's an element of danger - but mostly
of excitement.

They just barely make it across each path before waves come
crashing.

END MONTAGE

EXT. MEDITERRANEAN SEA OFF CAPRI- LATER

Carly and Nico board a boat.

The skipper takes them underneath an arched rock formation.

As they round the corner of the island Carly focuses on the water.

CARLY
It's so blue.

SKIPPER
(perfect English. Italian
accent)
Limestone. If you look now you can
see some mackerel below.

Carly looks over the edge to see the fish. As she looks straight down her glasses fall off.

Nico starts to remove his shoes, but Carly stops him.

CARLY
It's ok. I'll be ok without them.

They pull up to a cliff with a very small opening.

The skipper points to the chains near the opening.

SKIPPER
Ok, I'm going to pull on that
chain, and we all need to duck.

The skipper gets them in position. Carly and Nico look at each other as he counts.

SKIPPER (CONT'D)
uno, due, tre!

They all duck as the boat makes its way into...

EXT. THE BLUE GROTTO - MOMENTS LATER

Inside the grotto Carly is amazed. She looks around, unable to comprehend what she is seeing.

It's a magical world where the water is phosphorescent.

Carly and Nico are both completely captivated by it.

The blue water sparkles - reminiscent of the first shot of the film.

Nico notices blue light dancing across Carly's face.

NICO
You're my blu bella.

They sit in the tiny boat shoulder to shoulder.

CLOSE ON their pinkie fingers touching.

They enjoy this exact amount of contact with one another as they exit the blue grotto into the sunlight again.

MONTAGE

EXT. STREETS OF CAPRI - LATER

Carly grasps Nico tightly as they ride a blue vespa.

EXT. FERRY - LATER

Carly and Nico ride the ferry again. This time her head is on his shoulder.

EXT. PORT OF NAPLES - LATER

They exit the ferry together.

EXT. STREETS OF NAPLES - LATER

They run through crowds of people on the streets of Naples.

EXT. TRAIN STATION - LATER

Carly and Nico make their way through the train station to the platform. Neither of them want to say goodbye. They stand totally unfazed by the frantic boarding and unloading of everyone around them.

Eventually....

NICO
(Italian)
You're going to miss your train.

Carly gives Nico the biggest hug. She pulls back and they share one more smile together before Carly turns to board the train.

She gets on the train without looking back.

Nico looks for her to appear in a window...

But she doesn't.

He waits a little longer.

She doesn't appear.

Suddenly, like a whirlwind, Carly is right in front of him.

She gives him a kiss. It's quick. A peck, really - but it carries so much emotion behind it.

WUSH - the train makes sounds as the doors begin to close.

Carly runs back to the train, this time looking back at Nico while she boards.

They sustain eye contact as long as possible until she disappears behind the closing doors.

INT. TRAIN - LATER

Through the window, Carly soaks in the bliss of Italy, noticing every detail.

EXT. ROME TRAIN STATION - LATER

Carly exits the train with her tote in hand.

EXT. STREETS OF ROME - LATER

Carly roams the streets, looking up, asking for directions instead of looking at a map.

EXT. VATICAN CITY - SUNSET

Carly enters St. Peter's Basilica.

It's full of life, a colorful sea of people on Easter Sunday.

Fully in the present, Carly spins -- absorbing every sight, sound, and smell. She's completely taken.

Around her, all the columns on the Basilica line up in hypnotic fashion. They begin to dance.

She blinks. Cocks her head. Blinks again.

The focus shifts within the world around here. Despite the remarkable architecture, it's the everyday people around her calling for her attention -- magic radiating from the mundane:

The man holding three shopping bags.

The Asian family taking a Polaroid.

The young woman with her crying baby.

Time slows, allowing every detail to be savored.

Carly's eyelashes blink slowly... deliberately, like a camera shudder.

As they open the world has changed again:

As Carly looks out and sees --

The people around her now looking her way.

Not at a distance anymore, the woman with the baby is right in front of Carly standing before her with an entire world of color behind her, out of focus. (We are in Carly's subjective point of view).

Everywhere Carly looks and every person she sees, it's the same.

She sees each one, and each one sees her.

But not only them...

MATCH CUT TO:

People whom Carly encountered throughout her journey now gaze endearingly upon her (into CAMERA) in matching PORTRAIT SHOTS.

Suddenly Carly starts to remember.

The people she never bothered to fully see before:

- The Old Woman with the groceries, in CIVITA
- Lucia, in VENICE
- The Beggar and the Police Officer, in POZZUOLI

- The Naked Man, in HOSTEL BATHROOM
- The Woman Having Sex, in the HOSTEL
- The Skipper, in CAPRI
- Back to Carly, in ROME

END MONTAGE

EXT. VATICAN CITY - CONTINUOUS

Carly's direct stare into camera is interrupted by the sound of VOICES CALLING HER NAME. She looks over her shoulder --

It's Steph! She runs towards Carly with the rest of her classmates following her, freaking out.

STEPH
I was so worried!

JORDAN
I can't believe it. Well
done little one.

AMANDA
No freakin way.

TIM
I'm impressed.

JENNA
Where all did you go?

CARLY
I didn't make it all the way to
Sicily, but I went pretty far and
had a really good time.

STEPH
But you missed seeing the Mamertine
prison... where Paul was chained!

CARLY
That's ok. I got to see other
things.

STEPH
Like what?

Drew wraps his hands around Jenna and puts his hands in her front pockets. She leans back into him.

CARLY
Um... I guess...
(beat)
People.

Amanda gives Carly a hug.

AMANDA

You gave us a heart attack. I thought we were meeting up this morning! I'm so glad you're OK.

JORDAN

We were worried that we were gonna have to tell Mrs. P.

CARLY

(possibly concerned)
She forgot about me?

The class looks over to MRS. P, squinting, taking in the beauty of the architecture, smoking a cigarette.

JORDAN

I told you we'd handle it.

Carly's concern shifts into amusement, watching Mrs. P.

CARLY

Cool.

JORDAN

I guess I should return these now.

He takes MRS. P's glasses out of his pocket.

In the distance, Carly can see Tim and Lucia saying goodbye to one another. She smiles.

Everyone crowds around Carly for a minute longer, still impressed by her. But a moment later, Jordan notices a street performer out of our frame, and the class walks off, leaving Carly by herself again.

Carly enjoys a reflective moment alone.

MRS. P (O.S.)

CARLY!

Carly turns to see MRS. P, now wearing her glasses again.

MRS. P (CONT'D)

Stay with the group! I can't have you getting lost.

Carly smiles to herself, then starts walking.

CARLY (V.O.)

Dear Mom and Dad...

EXT. STREETS OF ROME - MOMENTS LATER

Carly drops a postcard with a picture of the blue grotto into a public post box.

CARLY (V.O.)
 Since leaving you I have aged 182
 hours 36 minutes, and eleven
 seconds. But honestly, It feels
 more like 182 days, 36 hours and
 eleven minutes. So... 183 and a half
 days. Point is ... I know it was a
 short trip, but you probably won't
 recognize me when I get home.

Carly, now wearing her mostly empty backpack, walks past the Colosseum with the class.

CARLY (V.O.)
 You guys always taught me to leave
 a place better than I found it.

INT. SHUTTLE BUS - LATER

The class stuffs their suitcases into seats and overhead compartments. Carly walks past them, unencumbered by luggage.

CARLY (V.O.)
 So I always thought of travel as my
 way of sharing myself, offering
 answers to other people's
 questions...

EXT. HIGHWAYS OF ROME

The shuttle bus winds through the streets.

EXT. ROME FIUMICINO AIRPORT - LATER

Carly exits a shuttle bus with her class.

CARLY (V.O.)
 ...changing the world.

INT. ROME FIUMICINO AIRPORT- MOMENTS LATER

MASSSES of people crisscross in front of her.

She people watches.

CARLY (V.O.)
I guess I thought the only way to
make the world better was to
accomplish something big.

Carly walks behind Drew and Jenna who have their hands in
each other's back-pockets.

She doesn't bat an eye.

CARLY (V.O.)
But maybe that's not the only way.
Like... what do flowers accomplish
except blooming for a little while
before they die?

Carly and the class approach their gate.

CARLY (V.O.)
But flowers are beautiful and they
pretty much make everybody happy.

Carly observes young Italian parents, corralling their little
children who are playing games at the gate.

The youngest looks like Luca.

CARLY (V.O.)
You know what else makes me happy?

CLOSE IN on Carly's face as she watches them play.

CARLY (V.O.)
Goats, and cheese, and how
limestone makes water the most
beautiful blue I've ever seen.
Little things. I took a ton of
pictures to show you but I don't
think they'll do it justice.

LOUD SPEAKER (V.O.)
(first in Italian then in
English)
Now boarding flight 756, nonstop to
New York.

Carly turns her head, reacting to the loud speaker.

INT. JETWAY - MOMENTS LATER

Carly walks in line, toward her plane.

In front of her, Jordan and some of the ot

her kids engage in horseplay.

CARLY (V.O.)
Anyway, I know this postcard won't
reach you until I'm back, but I
thought it was important to write
down some of my thoughts while I'm
having them.

INT. AIRPLANE - MOMENTS LATER

Carly smiles to the pilot and stewardess.

The class is on the airplane, all paired up in groups of two
or three.

CARLY (V.O.)
No one will ever get to know me if
I don't share what's inside.

CAMERA TRACKS DOWN the aisle slowly.

CARLY
I feel vulnerable admitting my
feelings... even the good ones I
guess.

CAMERA LANDS on Carly, sitting alone again, but happy.

CARLY (CONT'D)
Actually, especially the good ones.

Carly finishes writing her new name "BLU BELLA" on the
backside of her backpack - a place only she can see it.

CARLY (V.O.)
But I don't feel like hiding them
anymore. They are a part of me.

CAMERA MOVES IN on her as she reflects.

CARLY (V.O.)
I'm really excited to get home, but
I'm not in a hurry anymore.

Carly smiles to herself. She turns and looks out the window.

FADE OUT.

FADE TO BLACK.