

**My roommates a Haji**

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INT. EAGLE ST. HOUSE, MIKE'S ROOM - MORNING

Close up window, a flat palm pounds hard and loud on the glass. MIKE, 21 is jolted awake. A shrieking female voice calls to him from outside.

CHARITY (O.S.)

Wake up mike, we're under attack.

Mike is groggy and struggles to cling to his last moments of sleep.

MIKE

Go away!

Charity is relentless.

CHARITY (O.S.)

Wake up you lazy ass. Turn on the TV, They just bombed New York City fool.

Mike rolls over and opens his eyes adjusting to the morning light.

MIKE (TO SELF)

What?

EXT. EAGLE ST. HOUSE - MORNING.

CHARITY, early 20's walks with her bike from Mike's window to the front entrance.

CUT TO:

INT. EAGLE ST. HOUSE, MIKE'S ROOM

Mike rolls out of bed.

MIKE

(To self) No, our Eastern seaboard defenses are too tight, no one can fuck with us.

INT. EAGLE ST. HOUSE, LIVINGROOM - MORNING

Mike strolls to the front door his other roommate JAKE, is spellbound by the television, he sits motionless, holding a half eaten bowl of cereal.

Charity barges into the house, and comes to the living room. Mike stops when he sees the footage playing on TV. One of the WTC towers is on fire.

MIKE (TO JAKE)  
What happened?

JAKE  
I don't know.

CHARITY  
See, this is what I was talking about. We're under attack.

JAKE  
We're not under attack.

CHARITY  
Oh, what, you think some stick jokey just got turned ass backwards and flew his plane into that building.

MIKE  
What time is it?

CHARITY  
This is not pilot error.

MIKE  
What's that?

Their eyes all remain glued to the TV as they watch the events unfold. No shots of the second plane flying into the second tower.

DISSOLVE TO:

MONTAGE:

The expressions.

JAKE  
Oh, Christ.

Mike shakes his head in horror, as if; 'this isn't happening'.

CHARITY (V.O.)  
And that was how it started.

CUT TO:

INT. SUPERMARKET, CHECKOUT. DAY

Charity squashes a customer's eggs when she carelessly drops a melon on top of them.

CUSTOMER #1  
Hey, be careful there.

Charity snaps out of her daze.

CHARITY  
What?

The manager comes up quickly.

SUPERMARKET MANAGER  
Why don't you take a break.

Charity leaves the manager to handle the customer.

CHARITY (V.O.)  
I really thought it was some bad  
ass dream. Had I really been as  
safe as I thought all these years?  
How protected were any of us  
really? What great brutal force had  
vaporized my confidence so  
abruptly? What would our response  
be, more chaos, more killing, was  
this the beginning of the end?

DISSOLVE TO:

MONTAGE:

Various stock footage of speeches by the president and other white house officials on the details of the 9/11 incident, and our resolve for justice.

CHARITY (V.O.) (CONT'D)  
The following weeks were like a  
blur. Fear grew thicker in the air,  
trust disappeared, and tension  
between people rose sometimes to a  
boiling point..

Two students duke it out in a Poli-Sci classroom.

ANGRY STUDENT #1  
You, pinko commy bastard!

ANGRY STUDENT #2  
You fascist fuck!

CHARITY (V.O.)  
9/11 was quickly becoming a symbol,  
an American icon. Patriots came out  
of the woodwork and rose from the  
ashes to tell their heroing stories  
of that fateful day.

Footage of talk shows where patriots argue.

CHARITY (CONT'D)  
American Flag sales rocketed.

Footage of advertisements for an assortment of American  
flags, banners and stickers.

TV ANNOUNCER (V.O.)  
The brand new patriot kit for only  
19.95, And if you act now you can  
get the super patriot kit, with pet  
flag and car window banner.

Charity rides through her neighborhood streets on her bike.  
Everywhere she looks she sees the American flag.

CHARITY (V.O.)  
It was all very surreal. Was  
patriotism so simple it came in a  
nice neat little package that we  
could supersize and ship C.O.D.  
from a warehouse in Taiwan.

Charity bags groceries at a supermarket.

CHARITY (CONT'D)  
The whole world was different  
somehow. People had changed. The  
fear had been brought out in them  
and many of us scrambled to regain  
our shattered sense of protection.

A customer argues with a manager, about items out of stock.

ANGRY CUSTOMER #1  
Well, when are you getting more?  
This terrorist home prevention kit  
lists the specific 3M tape as a  
necessity.

## SUPERMARKET MANAGER

I don't know. it's still on back order.

## ANGRY CUSTOMER #1

What?! What am I suppose to do if there is a gas attack? I have to tape the windows, I have to make it air tight. How am I suppose to keep the Anthrax out if I ain't got the right tape?

## CHARITY

Hold your breath.

The Manager glares at Charity. The customer storms off. Charity peddles home from work.

## CHARITY (V.O.) (CONT'D)

Is this how people felt after Pearl Harbor? Had America lost her innocence once again? Was it more clear cut then? Was it kill the Nazis, bomb the Japs, destroy the Commies? But now, our hands were covered in blood and we had no one nation to point the finger at, No great evil super power to topple. And there was still the broader implications that bubbled to the surface each day, was this our fault? Had we been sewing the seeds of our own tragic future? (pause) If tragedy doesn't unite us will it tear us apart? What was I suppose to do?

Charity rides uo to a Karate class. Charity is in a line up with other classmates, she does high kicks in unison. She smiles at her cute Karate instructor, Ken.

BACK TO:

INT. EAGLE ST. HOUSE, JAKE'S ROOM - DAY.

Jake admires his new buzz cut in the mirror. Mike watches on in disbelief.

## MIKE

You didn't.

JAKE  
Hoorah! Baby. Hoo fuckin' Ra!

MIKE  
You're gonna have to shoot people.

Jake flexes his muscles, and checks his physique.

JAKE  
Hell yeah!

MIKE  
What about school?

JAKE  
Mike, little buddy, anyone can be an Anesthesiologist. But only the few the proud, we get to be heros.

MIKE  
Oh.

JAKE  
Are there trees in Afghanistan?

MIKE  
Are you serious?

JAKE  
Relax.

MIKE  
What about the rent?

JAKE  
Hey don't sweat it. We'll find someone before I'm gone.

MIKE  
What if we don't?

JAKE  
We will, jezzus, listen to yourself.

MIKE  
Are you absolutely sure you want to do this, you know maybe you can still get out of it.

JAKE  
What? No. What are you talking about. Mike my country needs me.  
(MORE)

JAKE (CONT'D)

I don't understand why you haven't signed up. Don't you want to go to Afghanistan and fight the Taliban?

MIKE

No, not my scene.

Jake looks at Mike's thin slacker like physique, it's not exactly military material.

JAKE

Well not everyone can be a Marine. There's always the Coast Guard.

MIKE

Please.

JAKE

Or what about the Reserves.

MIKE

This isn't helping.

JAKE

Listen my cousin knows a guy on the lacrosse team he says he's lookin' for a place, he's totally cool.

MIKE

Sure.

JAKE

Listen lets handle this the way any lost and confused college kid would.

MIKE

Party.

JAKE

Party.

MIKE

We might have to clear it with Charity.

JAKE

Right.

CUT TO:

INT. EAGLE ST. HOUSE, LIVINGROOM. NIGHT

Charity is hanging upside down, with the help of two strong boys, while chugging a beer bong. Jake's going away party is an unruly college bash in full swing. Jake finds Charity and Mike and introduces them to JAMES, 20 something. James is carrying a small palm size video camera.

JAKE  
Yo, this is my boy. James, this is Mike and Charity.

MIKE  
Hey...

James immediately starts taping Charity.

JAMES  
Oh, Wow honey you are perfect. Show me.

CHARITY  
Excuse me.

JAKE  
Oh yeah I forgot to tell you my boy's into video art club or some shit.

James moves up closer to Charity she stands her ground.

JAMES  
Show me your tits.

CHARITY  
Hah!

MIKE  
What?

JAMES  
Yeah, I got this contract witha, you know, from Girls Gone Wild, I pick up all the college action.

JAKE  
Hell yeah!

MIKE  
Wait a minute.

JAMES  
Now, show me your tits.

CHARITY  
I'll show you my tits, if you let  
me kick you in the nuts.

James pauses, for a moment of silence before he answers.

JAMES  
Uhhh, well-.

Charity kicks James, before he knows what hit him he's on the ground.

CHARITY  
No fuckin' way.

Charity walks away calmly. James lies doubled over on the floor. Mike heads off after Charity. Jake starts laughing at James.

JAKE  
Oh, man, she burned you dog.

EXT. EAGLE ST. HOUSE, ROOF - NIGHT.

Charity is sitting on the roof quietly watching the party below. She sees Ken talking to some cute girls. Mike finds her.

MIKE  
There you are.

CHARITY  
Here I am.

MIKE  
I guess the karate is paying off.

CHARITY  
Yeah, I quit.

MIKE  
What?

CHARITY  
Well, I'm just not going to classes  
anymore, I'm taking the home school  
approach, you know?

MIKE

Oh.

CHARITY

Don't tell Jake alright.

MIKE

No, but we still need to find a roommate.

CHARITY

See, now why you gotta bring up shit like that right now. This is a going away party. The most important part being party.

MIKE

You're worried about the old fella.

Charity hesitates in her response.

CHARITY

No, I'm not.

MIKE

Then what are you doing up here?

CHARITY

Scheming.

MIKE

I'll buy that.

CHARITY

He'll be fine.

Mike is about to respond when they both hear a large thud at the other end of the roof near the edge.

MIKE

What the shit.

Mike is more surprised than Charity. They go to investigate and find the front yards sprinkler has been flung up on top of the roof with the water hose still attached. Charity blows a kiss to a big dude and his boyfriend down below as they leave.

CHARITY

Thanks sweetie.

Charity moves down to get the hose and sprinkler.

JUVON  
Good night love.

CHARITY  
Drive safe Carl!

Carl gives her a thumbs up and opens the car door for Juvon

MIKE  
Be careful.

Charity fetches the contraption and pulls back up to their position. She removes the sprinkler unit, water pours out of the hose and down to the gutters.

MIKE (CONT'D)  
What are you doing?

Charity ignores him and aims the hose toward a group of partyers in the backyard. Charity lets a spray of water loose on a group of girls that start screaming. They rush to get out of the way, but no one is safe, Charity showers the crowd just enough that James runs into Ken and a small fight breaks out. James is pummeled by Ken.

MIKE (CONT'D)  
Oh shit!

CHARITY  
Lets get out of here.

Charity tosses the hose, and they make a quick escape.

CUT TO:

EXT. COLLEGE CAMPUS. DAY

Charity is posting a flyer for a room for rent, when she is startled by Ken.

KEN  
Charity?

She blushes the second she sees him.

CHARITY  
Ken. Hi.

KEN  
What are you doing?

Charity is speechless for a moment as she tries to understand, and respond. He looks at her flyer.

KEN (CONT'D)  
New roommate time hunh?

CHARITY  
Yeah.

KEN  
I haven't seen you in Karate class  
what happened?

CHARITY  
Oh, yeah, I know, I'm taking  
private lessons.

KEN  
Really, that's great. I thought for  
a minute it was me.

CHARITY  
No, your fine. (pause) At what you  
do. Great instructor, I have to go.

KEN  
I understand, good luck.

CHARITY  
Thanks.

KEN  
It was nice to see you again, drop  
by The Dojo sometime, don't be a  
stranger.

CHARITY  
Yeah, okay, bye.

Charity hurries off, leaving Ken holding a flyer.

CUT TO:

INT. EAGLE ST. HOUSE, LIVING ROOM. DAY  
MONTAGE:

Charity and Mike interview different roommates. Various  
interviews, various characters.

## NEUROTIC PRINCESS

... most people would say I eat too much, but look at me I'm a size zero. You think I was just handed this figure. No way. I start my morning with wheat grass and a full hour of yoga, this is what mommy wants so this is what mommy gets...

CUT TO:

## THE HUNTER

... I'm not one to brag, but I can send a squirrel plum sideways from over one hundred yards. I'd be in the core if it wasn't on account of that dick who screwed me on the psych. evaluation. I'm one hundred percent American...

## GOTHIC VAMPIRE

Do you always keep this many windows open?

## THE HUNTER

(sings)...I'm proud to be an American, where at least I know I'm free, I proudly-

## NEUROTIC PRINCESS

(cheering) Stand up, Stand up, so we can kick your butt, Stand up-

## GOTHIC VAMPIRE

I think eating is over rated.

They find no good candidate. They open a small fridge next to the couch and pull out a couple beers.

## MIKE

You've got to be kidding.

## CHARITY

We'll find one don't worry.

## MIKE

How, when, where?

## CHARITY

Smoke something and cool down koojo!

MIKE

I don't think you understand the full magnitude of the situation. We only have three days until the first.

CHARITY

So.

MIKE

You're insane!

CHARITY

We have a Halloween costume party. We let the crowd decide who's worthy.

MIKE

You're a genius!

They klink, and drink.

DISSOLVE TO:

INT. EAGLE ST. HOUSE, LIVINGROOM. NIGHT

Halloween Party.

The house is decorated and lit up. Drunk costumed college kids dash about the room mingling in drunken debauchery. Charity, dressed as Shiva/Original Star Trek(little red uniform)/Geine, finds Mike dressed as Sherlock Holmes in the center of the room.

MIKE

Are you sure this is going to work?

CHARITY

What, you doubt me, of course this is going to work.

MIKE

Okay, but-

Charity pulls out a bullhorn.

CHARITY

Put your hat back on, your ruining the illusion.

MIKE

Thank you.

CHARITY  
Now lets wrangle up a new roommate.

MIKE  
Right.

CHARITY  
Give me a hand.

Mike helps Charity on top of the mini-fridge next to the sofa. Charity speaks to the crowd through a bullhorn. Charity and Mike hatch their plan to use the costume party to select their new roommate sight unseen.

CHARITY (CONT'D)  
Hello, Yes, Hi can I have everyone's attention please.

HECKLER (O.C.)  
You suck!

CHARITY  
Mike if you please.

Mike hurrles a full can of beer at the heckler and gets a direct hit.

HECKLER (O.C.)  
Oh God! That was a full can.

CHARITY  
Thank you Mike. Now as some of you may know we are in need of a roommate. So we will be having a costume party for all of you eligible young underclassman who would prefer a life outside the dorm, and off campus.

Crowd Cheers.

CHARITY (CONT'D)  
Now, I understand the excitement. So if your interested please see my associate Mr. Sherlock Holmes here.

Mike waves to the crowd.

CHARITY (CONT'D)  
Thanks everyone we'll get started in about an hour.

Mike is immediatly swarmed by costumed underclassmen. Ken is there to help Charity down off the mini-fridge

CHARITY (CONT'D)

Thanks.

KEN

Don't mention it.

CHARITY

You came, your here.

KEN

Yeah, of course. Love your costume.

CHARITY

Yeah, you to.

KEN

So how's this contest going to work?

CHARITY

Well I'm not really sure. This is a desperate move. Lets get a drink.

CUT TO:

EXT. EAGLE ST. HOUSE, BACKYARD. NIGHT

Charity and Ken are in the backyard drinking and flirting. Ken is showing her some karate moves. He spins her around knocking her off her feet and slamming her to the ground knocking the wind out of her.

KEN

I'm sorry.

Charity catches her breath, she blushes.

CHARITY

It's okay.

KEN

You okay?

She nods, and smiles.

CUT TO:

INT. EAGLE ST. HOUSE, LIVINGROOM. NIGHT

An underclassman dressed as Bob Marley has got the crowds attention. He is dancing on top of the coffee table. The crowd loves the guy. They continue to cheer loudly. Charity looks to Mike He's cheering with everyone else.

CHARITY

And Bob is the Winner!

The crowd erupts with cheers.

CUT TO:

CLOSE UP: CASH EXCHANGES HANDS.

CUT TO:

MEDIUM SHOT: KEYS EXCHANGE HANDS.

CUT TO:

The crowd party's on.

DISSOLVE TO:

INT. EAGLE HOUSE, LIVINGROOM. MORNING

Next morning.

The new roommate moves in. HUGH enters with a box and a bag.

HUGH

Hello.

There is no response.

CUT TO:

INT. EAGLE HOUSE, CHARITY'S ROOM. DAY

Charity is passed the fuck out.

CUT TO:

INT. EAGLE ST. HOUSE, MIKE'S ROOM. DAY

Mike is passed the fuck out.

CUT TO:

INT. EAGLE ST. HOUSE, HUGH'S ROOM. DAY

Hugh brings his stuff into the empty room.

CUT TO:

INT. EAGLE ST. HOUSE, KITCHEN. AFTERNOON

Mike follows the delicious smell of cooking meat to the kitchen. He enters the kitchen and sees Hugh cooking breakfast steaks.

MIKE  
Who are you?

HUGH  
I am Hugh.

MIKE  
You are me?

HUGH  
No, I am, HUGH.

Hugh holds up the house key. Mike recognizes him.

MIKE  
Right.

HUGH  
Sit, I'm making steak and eggs.

CUT TO:

INT. EAGLE HOUSE, CHARITY'S ROOM. DAY. MOMENTS LATER.

Charity wakes up and heads for the bathroom, which is occupied. She can hear the shower running, and assumes Mike is in the shower. She makes her way into the kitchen. She frowns at the smells the cooked meat in the air.

CUT TO:

INT. EAGLE ST. HOUSE, KITCHEN. MORNING

Charity sees a plate of half eaten steak and eggs sitting on the counter. She scowls in disgust at them, grabs a coffee mug and heads for the Keg. She pumps some beer into her coffee mug, sips, smiles and then finishes the cup. She pumps out the last of the beer to fill her cup, she lifts the keg out of the pale of half melted ice. She still has to go to the bathroom. She looks at the pale full of ice and looks over toward the sound of the shower.

CUT TO:

INT. EAGLE ST. HOUSE, BATHROOM. DAY

Charity sneaks into the bathroom with the keg bucket full of ice. She creeps up on the shower and stands on the toilet to dump the bucket over the edge and on to Hugh. He screams and comes racing out of the shower. Charity screams when she sees him.

CUT TO:

EXT. EAGLE ST. HOUSE, BACKYARD. DAY

Mike is standing in his robe and shorts watering the bushes/cleaning up, when he hears Charity scream inside. He casually looks over his shoulder back at the house and then checks his watch for the time.

CUT TO:

INT. EAGLE ST. HOUSE, LIVING ROOM. DAY

Charity, Mike, and Hugh all sit eye to eye in silence. Hugh has a towel wrapped around his head, and is still a little wet.

CHARITY

Now Hugh, we need to get a few things down. Mike and I are Vegetarians. We're of the opinion that the whole "eat meat", or your a pussy' message is bunk.

HUGH

But, I like meat.

CHARITY

That's okay, that's fine. I'm not saying you can't consume the flesh of animals, I just want you to think about the poor conditions in which they live before ultimately they are slaughtered.

Hugh Begins to shift his weight nervously, as Charity glares at him.

MIKE

I think what Charity is trying to say is that-

CHARITY

What gives you the nut to think you would even have a clue about what I'm trying to say?

MIKE

God loves all the creatures of the world.

CHARITY

What?

MIKE

Right?

HUGH

Right.

CHARITY

Oh, this is fuckin' gay.

Charity storms off.

MIKE

Don't worry about it she'll be fine. It's just that-

Charity bursts back into the room.

CHARITY

Welcome to Hell Hugh!

She storms out.

MIKE  
(assuring Hugh) Really. It's a  
hormone thing.

CUT TO:

INT. COLLEGE CAMPUS, LIBRARY/ ART CLASS. DAY

Charity and Juvon are at drafting tables that face each other  
they are busy drawing and talking.

JUVON  
So how's the new roommate working  
out?

CHARITY  
We need the money.

JUVON  
That good, hunh.

CHARITY  
He's alright I guess.

JUVON  
What's his name?

CHARITY  
Hugh, or so he says. He doesn't  
look like a Hugh.

JUVON  
What do you mean?

CHARITY  
He's all, Middle Eastern looking.

JUVON  
Oh. Well where is he from?

CHARITY  
I don't know, one of the stans, or  
the rans,... I haven't asked.

JUVON  
Well are you gonna?

CHARITY  
Why you want a date?

JUVON  
I'm just sayin' check yourself.

CHARITY

Yeah, yeah I know.(pause) He just gives me the creeps.

JUVON

What?

CHARITY

He just smells funny.

JUVON

Really.

CHARITY

I don't know how long this will last.

JUVON

When is Jake done with boot camp?

CHARITY

Does it matter? They're just gonna ship him off to B.F.E. to do some huntin' for Uncle Sam. No I think we're stuck with him at least until Thanksgiving.

JUVON

You going home.

CHARITY

Yeah, you?

JUVON

Don't know yet.

CHARITY

Well, you know your always welcome at my house.

JUVON

What about Karate Ken?

CHARITY

Aangh. He thinks we're sparing buddies. The only reason I joined that class was so he could throw me down on the mat.

JUVON

Well what's wrong with that?

CHARITY  
That's as far as it ever goes.

JUVON  
Oooohh.

CHARITY  
Wham Bam, thank you ma'am.

CUT TO:

INT. EAGLE HOUSE, CHARITY'S ROOM. NIGHT

Charity is at her computer, she checks her e-mail and finds a message from Jake.

DISSOLVE TO:

EXT. MARINE CORP. BOOT CAMP, OBSTICAL CORSE. DAY

Jake runs his ass off.

JAKE (V.O.)  
This place is great. This is the best workout I've ever had. How's the Karate? They don't really yell as much as I thought they would.

A drill sargent yells at another soldier at the far end of a line up.

DRILL SARGENT  
What's a matter maggot you still clinging to your daddy's sack!

Jake can't hold back he coughs out a laugh. The sargent turns to him quickly.

JAKE (V.O.)  
Mike would think these guys are a riot.

The sargent starts walking down the line to Jake.

DRILL SARGENT  
Something funny chicken nut?!

Jake can't hold back and he burst out in laughter.

JAKE (V.O.)  
They're real big on the pushups  
around here.

Jake is on the ground doing push-ups.

CUT TO:

INT. MARINE CORP. BOOT CAMP, MESSHALL. DAY

Jake chows down.

JAKE (V.O.)  
I don't think you would like the  
food. Not exactly Charity approved.  
How's the new roommate hunt? I hope  
you guys found someone at least  
half as cool as me.

CUT TO:

EXT. MARINE CORP. BOOT CAMP, SHOOTING RANGE. DAY

Jake shoots at the targets.

JAKE (V.O.)  
Tell Mike I'm finally getting to  
shoot stuff. Paper targets for now,  
When I make my first kill, I'll try  
to get him a human ear.

CUT TO:

INT. MARINE CORP. BOOT CAMP, TRAINING ROOM. DAY

Jake sits in a classroom while an instructor points out  
regions of Afghanistan on a world map.

JAKE (V.O.)  
They still have us learning stuff,  
but I don't mind cause it's kinda  
cool. They say it could probably  
save my life.

CUT TO:

INT. MARINE CORP. BOOT CAMP, BARRACKS. DAY

Jake is finishing his letter, and looking at a calender.

JAKE (V.O.)

Well, I hope all is well with you guys. I have to catch some Z's. I miss you guys and that damn school, believe it or not. Give Mike a big slobbery one from me, and this wet Willy is for you. Peace.

DISSOLVE TO:

INT. EAGLE HOUSE, CHARITY'S ROOM. NIGHT

Charity finishes reading Jake's letter. The room is quiet for a second until Charity starts typing a response.

CHARITY (V.O.)

Jake, I'm glad to hear your getting such a good workout. It sounds like your having fun. I don't know if I approve of the firearms, and the human filleting. But I understand it's war. Just keep your head down.

DISSOLVE TO:

INT. COLLEGE CAMPUS, LIBRARY/ CLASSROOM. DAY.

CU CHARITY, FROZEN STILL, HER EYES OPEN WIDE. PULL BACK TO SEE HUGE LECTURE HALL COMPLETELY EMPTY.

CHARITY (V.O.)

School is still school. I've learned How to sleep with my eyes open. But it's a nasty habit.

CUT TO:

INT. SUPERMARKET, CHECKOUT. DAY

Charity glides across the store on a shopping cart full of customers groceries. The customer runs after her.

CHARITY (V.O.)

Work has been a blast ever since we got these new shopping carts.

Charity blows past the manager and out the door.

CHARITY (CONT'D)  
 Lookout, express checkout coming  
 through.

CUT TO:

INT. EAGLE ST. HOUSE, KITCHEN. NIGHT.

Charity is looking inside the fridge. She sees strange food with strange Persian writing on it.

CHARITY (V.O.)  
 Our new roommate is cool, I guess.  
 It was a last minute drunken ditch  
 effort. In retrospect I'm not sure  
 if it was a good idea to let a mob  
 of drunk people decide who would be  
 sleeping down the hall. We're gonna  
 role with it for now.

DISSOLVE TO:

INT. EAGLE ST. HOUSE, LIVING ROOM. DAY

Hugh, Mike and Charity are all in the living room doing their own thing. Charity dominates the center of the room, practicing her karate. Mike is watching TV, and playing with his lucky Zippo, too stoned to care that Charity's constant kicks briefly interrupts his view. Hugh is in the kitchen microwaving popcorn. They are all making activity, but ignoring each other in silence until Hugh enters with fresh popcorn. Mike is desperately munchie, he attempts to engage Hugh in a game.

MIKE  
 Hey, Hugh, You like games?

HUGH  
 Sure.

MIKE  
 Great, your gonna love this.

Mike puts a 3-D chess board on the coffee table.

HUGH  
 What is that?

CHARITY  
 Ah Mike, not that shit again.

MIKE

It's three dimensional chess. You ever watch Star Trek?

CHARITY

Oh great, this nights turning into a nerd fest.

The phone rings, Charity picks it up.

CHARITY (CONT'D)

Hello.

CUT TO:

INT. MARINE CORP. BOOT CAMP, BARRACKS. DAY

Jake's first phone call home.

JAKE

Hey girl.

CHARITY (V.O.)

Jake!

CUT TO:

Intercut Phone conversation:

INT. EAGLE ST. HOUSE, LIVINGROOM. DAY

CHARITY

(to Mike) It's jake.

Charity walks to the other side of the room.

JAKE

What's going on?

CHARITY

Veggin', Mike whipped out his geek, he's given Hugh a lesson in dork.

JAKE

Oh, I miss you guys.

CHARITY

Same.

JAKE

So how did this happen?

CHARITY

We masterminded a Halloween contest, and the rest was fate, or destiny, something.

JAKE

So what's he like?

CHARITY

He's cool, I guess.

JAKE

As long as he pays the rent, right?

CHARITY

Damn skippy!

JAKE

How's the Karate?

CHARITY

I'm a black belt.

JAKE

What, already, I thought that took years of training.

CHARITY

Yeah, if you wanna take that road you can do that, but I was in the Value Village last week. They had one on sale for fifty cents. It's absolutely crazy what people throw away. (beat) Are you blowing shit up with my tax dollars yet?

JAKE

Not anything real big yet, just small arms, and training classes.

CHARITY

And you thought you were getting away from school.

JAKE

Yeah, last week we had this whole briefing about eatin' the Haji food.

CHARITY

The what?

JAKE

Haji.

CHARITY

What's that?

JAKE

I don't know, Sarg says it means martyr. Me and the boys say it.

CHARITY

What did they say about the food?

JAKE

Oh, not much just told us not to eat it, or accept any food from peeps we may encounter in Afghanistan. Could be poisoned.

CHARITY

Poison?

Hugh is sitting with Mike in front of the 3-D chess game. Mike plays with his lucky Zippo. Charity is watching them from the other side of the room.

JAKE

Yeah.

Charity watches as Hugh brings Mike a separate bowl of popcorn.

CHARITY

Are you sure? That's sick.

Charity begins to panic a little thinking Mike could be playing a deadly game with Hugh, maybe he's poisoned Mike's bowl of popcorn.

CHARITY (CONT'D)

Here talk to Mike.

Charity hands the Phone to Mike and glares at Hugh, she goes back to doing her Karate kicks in the background as Mike talks on the phone.

MIKE

Hey man what's up.

JAKE

How's your love life?

MIKE

Well I got a new virus software and  
put in a new hard drive. I'm back  
in the saddle again.

Charity "accidentally" kicks Mike's bowl of popcorn off the table and across the room shattering the bowl and spilling it all over the floor. Charity gives Hugh a nasty glare. He just sits in silence giving her a 'what the hell is wrong with you' look.

MIKE (CONT'D)

Okay that's it Charity, no more  
karate in the house.

Charity bows to him and exits.

CHARITY

Yes Sensei.

CUT TO:

INT. EAGLE HOUSE, CHARITY'S ROOM. NIGHT

Charity over hears Hugh talking in Persian. She peaks out of her room and down the hall to see him on the phone. He gathers his coat and heads out the door.

CUT TO:

INT. EAGLE ST. HOUSE, LIVINGROOM. NIGHT

Charity looks out the window and watches Hugh get in a car with his friends, till they drive off.

CUT TO:

INT. EAGLE ST. HOUSE, HUGH'S ROOM. NIGHT

Charity sneaks in and starts snooping around. She is so caught up in her searching that she doesn't hear Mike come in.

MIKE

What are you doing?

CHARITY

Nothing.

MIKE

Bullshit.

Mike stands at the doorway watching her scurry about the room inspecting all of Hugh's belongings.

MIKE (CONT'D)

What exactly are you looking for?

CHARITY

I don't know, but I know this guy's not on the level.

MIKE

Come on.

CHARITY

I'm serious. This is how they do it, they move in as students and then take flight classes and then they forget how to land.

MIKE

Hey! You don't actually think Hugh is a terrorist, do you? Look he's a math student.

Charity stops her search for a moment, and looks at a stack of papers with math equations, and math books.

CHARITY

Well that's just it, I don't know.

MIKE

Listen we're all on edge right now.

CHARITY

Don't start with that psycho-babble, bullshit!

MIKE

I'm just saying check all the apples in your cart before you head to market.

CHARITY

What the fuck is that suppose to mean?

MIKE

Maybe your being a little paranoid.

CHARITY

Oh, so I guess your gonna tell me  
that you never thought about it,  
not even half a second.

MIKE

Not even half a second.

CHARITY

Paranoia is essential for survival.  
Terror alert levels, have alerts,  
and levels, for a reason, terror.

MIKE

Lets just talk to him and get to  
know him before we start the black  
opps.

CHARITY

You do what you want.

Charity storms out of the room, and Mike follows her slamming the door. Hugh's papers and books have been moved just enough that the door slam causes them to topple off of the desk. Things are now left disturbed in the room so that Hugh will know someone was in his room.

CUT TO:

EXT. COLLEGE CAMPUS. DAY

Charity follows Hugh, spying on him from the bushes in a phoney disguise. Hugh goes into the Math Club. She sees Hugh and his friends working on computers.

CUT TO:

INT. KARATE DOJO. DAY

Charity is watching Ken throw students down on the mats. He sees her and gives his class a break.

KEN

Hey.

CHARITY

Hi.

KEN

You wanta go a round?

CHARITY

Oh, no that's okay. I was just in the area, and I thought, I don't want to be a stranger, so here-

KEN

Would you mind if I took you to dinner tonight?

CHARITY

Tonight?

KEN

I'm sorry if your busy we could-

CHARITY

No, yes, I mean I don't know.

Ken is confused by her response.

KEN

How about I give you a call when I'm done here.

CHARITY

No, tonight's fine.

KEN

Pick you up at six?

CHARITY

Grrreat.

KEN

I'll see you later.

CHARITY

Yeah.

Ken goes back and gets his students in line.

CUT TO:

INT. EAGLE ST. HOUSE, MIKE'S ROOM

Charity enters like a hurricane, and closes the door behind her. Mike remains motionless at his computer.

MIKE

You need something.

CHARITY

Look!

Charity hands Mike a small file folder with black and white photos of Hugh and his friends at the math club.

MIKE

What is this?

CHARITY

Proof.

MIKE

Of what?

CHARITY

Listen I know how it looks.

MIKE

Looks? You photographed our new roommate and his math club. This looks like nothing.

CHARITY

Now wait, hear me out.

MIKE

And the only thing this proves is your paranoia.

CHARITY

No! Listen to me Mike. This is serious. I saw this program last week on the History channel about this machine called Engine.

MIKE

What?

CHARITY

Yeah, it was during World War two.

MIKE

That's a surprise.

CHARITY

I agree they should call it the Hitler channel, but hear me out. The Nazi's had this code breaker thing.

MIKE

You mean Enigma?

CHARITY

Yeah, yeah that's it.

MIKE

What does a W.W.II code breaker have to do with you shadowing our roommate, and his math club chums?

CHARITY

Everything, If they could do that then, imagine the kinda shit they got now.

Mike shakes his head 'yes' as he ponders the thought, then he turns his shake from 'yes' to 'no'.

MIKE

I don't get it.

Charity points to the computers in the photos.

CHARITY

The computers, the Internet. Hugh is working with a terrorist cell, sending encrypted messages using the Math Club computers.

MIKE

You're loosing it.

CHARITY

No. Ask yourself Mike, is it possible. You can't sit there and tell me it's not.

MIKE

Okay, I'm sure it's possible, but very unlikely.

CHARITY

Why?

MIKE

Because it just is.

CHARITY

Your scared... it's okay.

MIKE

Whatever.

CHARITY

Mike your right, I could be wrong,  
but what if I'm not-

MIKE

This is ridiculous.

CHARITY

What if I'm not, and they're  
planning the next attack.

MIKE

No see this is the kinda bullshit I  
hate.

CHARITY

What bullshit? We are at War, Jake  
knows it, I know it, we all have to  
do our part.

MIKE

No.

CHARITY

Look, we just go in and check it  
out. I can't do this without you.

MIKE

Well your gonna have to.

Mike exits quickly leaving Charity with her photos.

CUT TO:

EXT. RESTAURANT. NIGHT.

Charity continues her surveillance on Hugh. Charity  
photographs Hugh having dinner with a Super Aryan looking man  
in a nice suit with an American flag on his lapel.

CUT TO:

INT. RESTAURANT. NIGHT

The Super Aryan man is Federal Agent Glover attempting to  
recruit Hugh into the FBI.

AGENT GLOVER

I just want you to keep your  
options open Hugh.

HUGH

I am sir, but as you say, they are my options.

AGENT GLOVER

Yes, of course they are. I'm just here to remind you that someone with your skills could greatly benefit by making such talents available to the U.S. Government.

CUT TO:

EXT. RESTAURANT. NIGHT

Charity is naively suspicious of this mysterious man that Hugh is meeting with him. Her phone rings and she sees that it is Ken.

CHARITY

Crap.

She lets it ring one more time, takes a deep breath, and answers the phone.

CHARITY (CONT'D)

Hey.

KEN

Hey, how was your day?

CHARITY

Oh, blah.

KEN

Right, are you ready?

CHARITY

Listen, Ken, I don't think I can make it. I forgot I have this thing.

KEN

Thing?

CHARITY

Yeah, well it's a big deal actually. Family thing.

KEN

Oh, I hope everything is alright.

CHARITY  
Oh yeah it'll be fine.

KEN  
Rain check?

CHARITY  
Sure, I'll call you. I have to go.

She hangs up quickly. She looks around for Hugh and Glover, but she has been distracted by the phone call and lost sight of them.

CHARITY (CONT'D)  
Damn.

CUT TO:

EXT. MOSQUE. DAY

Charity is hiding across the street and quickly snaps photographs of Hugh and some of his friends.

PAN UP TO SECOND FLOOR WINDOW BEHIND CHARITY.

INT. STAKE OUT ROOM. DAY

Two federal agents maintain surveillance on the mosque. They have a small team of men watching monitors feeding live video from bugs placed inside.

CUT TO:

INT. EAGLE ST. HOUSE, KITCHEN. DAY

Mike is making an afternoon snack when the phone rings.

INTERCUT PHONE CONVERSATION

INT. MARINE CORP. BOOT CAMP, BARRACKS. DAY

Jake's second phone call home.

MIKE (V.O.)  
Hello.

JAKE  
Mike, what up dude?

CUT TO:

INT. EAGLE ST. HOUSE, KITCHEN. DAY

Mike almost drops a jar of pickles.

MIKE  
Jake.

JAKE  
Oh man I am so glad you answered  
the phone.

MIKE  
Oh yeah.

JAKE  
I'm not hating on Charity. I just  
think you would appreciate this  
more than she would.

MIKE  
What's that?

JAKE  
Ah, man I don't know where to  
start, everything here is designed  
for destruction. It's unreal. Even  
us, we're being transformed into  
killing machines.

MIKE  
Wow, that's, that's-

JAKE  
Mike you have got to get a gun. We  
could go shooting when I get back.

MIKE  
A gun?

CUT TO:

INT. EAGLE ST. HOUSE, LIVING ROOM. DAY

Mike is looking at guns on the internet, when Charity bursts  
in. He quickly changes the screen.

Charity shows more of her surveillance photographs to Mike in order to convince him that Hugh is up to no good.

CHARITY

Mike look at this guy, tell me he's not a Nazi.

MIKE

Not this again.

CHARITY

Listen, I got a plan, it's smooth.

MIKE

You're crazy.

CHARITY

Mike I understand your need to cut me off. It falls into the escapist lifestyle, which you live with the faith and dedication. But you need to ask yourself one thing. (pause) What would Paul Stanley do?

Before he can answer Charity shushes him with a finger to his lips.

CHARITY (CONT'D)

Shhh. Don't say anything yet, think about it.

Charity walks away. Mike is conflicted, one friend wants him to take part in a little B. & E., and the other is telling him to buy a gun. He chooses the lesser of two evils, sort of.

CUT TO:

INT. GUN SHOP. DAY

Mike is looking at guns.

The store owner, JED, 50's, dressed in fatigues and a flannel, watches Mike perusing the handguns.

JED

Can I help you?

MIKE

No, I'm just looking.

JED

For what?

MIKE

What?

JED

You need something for basic home protection, or is it just a long dark walk home?

MIKE

Uhhh. Basic home protection.

JED

Right.

Jed pulls out a Desert Eagle.

MIKE

Jezzus.

JED

Yeah makes you crap your drawers just lookin' at it don't it. Now just imagine if it was loaded. No sir there aint no better hand cannon I would rather be standing behind. This here is 50 caliber Desert Eagle, lazer scope optional. This will handle your average gang of Tar baby's, but if you're going head to head with a hood rat strung out on crystal meth and PCP you're gonna need something with a little more stopping power. This was a double barrel shotgun before I made some custom modifications. Lazer scope optional. With this added magazine this basic home prevention firearm is capable of turning a Volkswagon Bug into scrap metal before you can scream "incoming."

After an over zealous demonstration by the manager, Mike realizes a gun is not for him, but he does buy a Tazer.

CUT TO:

EXT. PARK PLAYGROUND. DAY

A nightmare of the future. A glamourized snowy landscape. A woman walks with her children into the park they are all dressed in designer haz-mat suites with designer gasmasks, and face shields, Gucci, Prada, Armani, etc...

CUT TO:

INT. EAGLE ST. HOUSE, MIKE'S ROOM. MORNING.

Mike wakes up from the nightmare in a dead sweat.

CUT TO:

INT. EAGLE HOUSE, LIVINGROOM. MORNING

Mike enters to find Charity inspecting Bugles with binoculars.

MIKE  
Okay, I'm in.

CHARITY  
Yes?

MIKE  
Listen, I hope you have a good plan. The Library sciences department has been known to take down even the most cunning students.

CHARITY  
Got it, trust me.

DISSOLVE TO:

INT. COLLEGE CAMPUS, LIBRARY/ MATH CLUB. NIGHT

Charity and Mike sneak their way to the math club entrance.

CHARITY (V.O.)  
Now Mrs. Baumis always walks over to lock the south entrance at least ten minutes before the library closes.

An old Librarian, MRS. BAUMIS locks the south entrance.

CHARITY (V.O.) (CONT'D)  
 The front desk is the weak link.  
 One young student intern.

They watch the door through the book shelves. They see the cute naive intern, NATLIE, 20, working the front desk alone.

MIKE  
 She's a librarian?

CHARITY  
 Future librarian. What is that?

MIKE  
 It's a Tazer.

CHARITY  
 Geek.

MIKE  
 This is a non-lethal weapon, it's  
 for basic home protection.

CHARITY  
 Geek.

One of the math club members, POPATOE, young Indian exchange student, exits and locks the door. He heads for the front desk.

CHARITY (CONT'D)  
 Okay this is it, go, go.

Charity nods to Mike, and he stands up and screams, clasps his chest and collapses on one of the study tables. Popatoe and other students watch in shock for a moment. Natalie rushes from behind the front desk to investigate the noise. Charity uses the diversion to slip behind the front desk as Popatoe approaches with the key.

POPATOE  
 What happened?

CHARITY  
 Stress. It's getting more and more  
 of us everyday. You're not  
 stressed, are you?

POPATOE  
 What?

CHARITY  
 Are you done for the night?

POPATOE

Yes, Professor McKinney will be in tomorrow morning.

He hands her the key.

CHARITY

Right.

Popatoe looks at her suspiciously for a second before he leaves. She smiles and waves as he walks out the door. She jets out from behind the counter after he exits. Mike suddenly wakes up while Natalie is giving him mouth to mouth.

MIKE

It's a miracle.

The small crowd of students cheer and Natalie blushes. Mike gets up quickly and races out of sight. He is headed for the exit when Charity reaches out from behind a bookshelf and pulls him off balance.

CHARITY

This way.

They sneak their way to the Math Club door, and get inside before anyone can see. They wait until the library closes and all the lights go out. Charity switches on a flashlight.

MIKE

What are we looking for?

CHARITY

Let's start with the computers.

Charity's flashlight goes out.

CHARITY (CONT'D)

Damn.

She bangs it a few times, but it is dead. Mike flicks his lucky Zippo lighter on. Charity looks under the desk for the computer switch. The flame from Mike's lighter catches a paper Thanksgiving turkey decoration on fire. The turkey fire spreads to three streamers spread across the rooms ceiling. The fire alarm immediatly goes off and the sprinkler system is engaged. Sparks fire off of the electronic equipment. Charity and Mike head for the exit. Charity sees the campus security officer running toward the room. Charity and Mike turn the other way and escape out through a window.

Mike loses his lucky Zippo something that is unique to him, something only Hugh would recognize, from their game earlier.

CUT TO:

INT. MIKE'S CAR. NIGHT.

Charity is trying to convince Mike their only chance now is to sneak into the Mosque.

MIKE

This is not what I signed up for.

CHARITY

I didn't make you sign anything, besides it's your fault.

MIKE

My fault?

CHARITY

You set there thanksgiving decor a blaze.

MIKE

This was your idea.

CHARITY

No one was suppose to get hurt.

MIKE

What?

CHARITY

You destroyed the evidence, there's no way we can prove Hugh's into it with Alqueda.

MIKE

I didn't do it, the damn fire prevention system fried the computers maybe you missed the sparks.

CHARITY

Don't be so dramatic, I didn't have the lighter.

MIKE

No, you had the shitty flashlight.

CHARITY

The flashlight's not shitty, the batteries are.

MIKE

That's not the point. I'm done with this okay.

CHARITY

That's it.

MIKE

That's it? I'm glad you agree. I mean come on Hugh? A terrorist? What are we crazy.

CHARITY

No, don't you see, the Mosque.

MIKE

The what?

CHARITY

The Mosque I followed him there last week.

MIKE

No, no way.

CHARITY

Oh, don't crap out on me now. You're like an old man.

MIKE

I'm not gonna let you talk me into your Orwellian dimensia. This has gone far enough Charity now let it go.

CUT TO:

INT. COLLEGE CAMPUS, LIBRARY/ MATH CLUB. NIGHT

Hugh and his classmates survey the damage to their computers. Hugh finds Mike's lucky Zippo lighter. He keeps the discovery to himself.

CUT TO:

INT. EAGLE ST. HOUSE, LIVING ROOM. DAY

Charity and Juvon are playing video games. Charity losses, and immediately hurls the wireless controller across the room.

CHARITY

Damn this controller. Did you see that, I was pushin' left the fuckin' thing just whacked!

JUVON

Wasn't that Mike's controller?

CHARITY

Yeah, I'll get it later.

JUVON

Hah.

CHARITY

Why does this happen to me?

JUVON

Your a poor loser.

CHARITY

No, I am most certainly not.

JUVON

Then why are you blamein' the damn controller when you know you lost fair and square. Now I know you didn't bring your 'A' game.

Charity squirms a little as Juvon lays down the truth.

CHARITY

I just have a lot of shit.

JUVON

Then shit.

CHARITY

What?

JUVON

Shit. Get it out. I'm sure you'll feel whole lot better.

CHARITY

Juvon you're a genius.

JUVON

Ah shit.

CUT TO:

INT. EAGLE ST. HOUSE, MIKE'S ROOM - NIGHT

Charity snoops through Mike's closet until she finds his Tazer. She picks it up, and quickly Exits.

CUT TO:

INT. EAGLE HOUSE, CHARITY'S ROOM. NIGHT

Charity rips one of her sheets, and uses a weaved belt to construct a head piece.

CUT TO:

INT. SUPERMARKET. DAY

Charity swipes a fake beard from the Halloween clearance bin.

CUT TO:

INT. MUSLIM MOSQUE. DAY

Charity is in disguise, beard, robe, and sunglasses. She is a short looking Muslim. She follows Hugh at a distance and then heads to the entrance. She is stopped by a tall man at the entrance. She has an imagined heart attack as he speaks to her.

MUSLIM WORSHIPER #2

Wait brother, Your shoes please.

She can't understand him, but notices people taking off their shoes before they enter. She nods and kicks her shoes off. She watches Hugh follow two men down a hall and then enter a back office. Charity finds her way to the hall, but stumbles into the wrong room and garners the attention of some really rough looking characters. One of the men speaks to her in Persian.

MUSLIM WORSHIPER #1

Fandak daari baraadar?  
(subtitled) Do you have light  
brother?

Charity is frozen with fear. She looks around, and sees no one else he could be addressing. She makes a bowing gesture and starts to back out gracefully making grunts and incoherent mumbling.

MUSLIM WORSHIPER #1 (CONT'D)  
 Vaassaa, kojaa meery?  
 (subtitled) Wait, where are you  
 going?

Charity dashes from the scene they follow her around the mosque until she blends in with a crowd and makes another narrow escape.

CUT TO:

INT. STAKE OUT ROOM. DAY

The Feds monitoring the situation witness the event and become curious about Charity/The short Muslim.

AGENT GLOVER  
 Who is that small fry?

AGENT FLETCHER  
 I don't know sir, he must be new.

AGENT GLOVER  
 Well lets get a couple snapshots,  
 open a file, just to be safe.

AGENT FLETCHER  
 Another faction maybe?

AGENT GLOVER  
 I don't know, but that is the  
 shortest looking Muslim I've ever  
 seen.

CUT TO:

EXT. PARK GAZEBO. DAY

Dream sequence:

Charity is having tea with Osama Bin Laden. The moment is peaceful.

CHARITY  
 Lovely day, don't you think Osama.

Without warning Osama leaps up across the table and starts choking Charity.

CUT TO:

INT. EAGLE HOUSE, CHARITY'S ROOM. NIGHT

Charity wakes up screaming, Hugh is standing over her shaking her awake.

HUGH

It's okay, your just dreaming.

Charity reacts with a quick kick, and knocks Hugh back she grabs the Tazer from her night stand and shoots Hugh he collapses convulsing against wall. Mike enters just as he hits the wall. Mike flips on the lights.

CHARITY

Fuck you Osama!

Mike sees Hugh slide down the wall. Charity stands in silence for a moment.

MIKE

What the Hell are you doing?

CHARITY

I,I,I,

MIKE

Give me that.

Mike goes to grab the Tazer out of her hand but is shocked in the process. He drops to the floor with Hugh they are shaking and convulsing. Charity Drops the Tazer and checks on Mike.

CHARITY

Crap, I'm sorry. You're gonna be okay, it's okay.

HUGH

What's wrong with you?

MIKE

Get, out.

CUT TO:

EXT. CITY STREET. NIGHT.

Charity walks alone talking on her cell phone.

ANSWERING MACHINE (V.O.)  
...please leave a message at the  
sound of the beep.

CHARITY  
Mike, this is Charity please call  
me as soon as you get this.

Charity looks at her phone's call history. She sees Ken's  
Number and remembers she still hasn't called him back. She  
dials the number.

CUT TO:

INT. EAGLE ST. HOUSE, LIVINGROOM. NIGHT

Mike and Hugh sit quietly on the couch. Both of them are  
recovering from being Tazered. Hugh confronts Mike while  
Charity is gone.

HUGH  
You assume everything about me...  
people call me Hugh, because they  
can't say my name, my name is  
Husein. I must look like the enemy  
to you...

HUGH (CONT'D)  
I am as American as you. I was born  
here just like you, and have the  
same fucking rights as you have. I  
could turn your ass in and cause  
big trouble for you, but I am not

Hugh gives Mike his Zippo back.

HUGH (CONT'D)  
And, I am as mad as you are towards  
those ignorant Arabs calling  
themselves Muslims and blowing  
things up for the sake of Allah.

Hugh points his finger at Mike's face.

HUGH (CONT'D)

Math and Science is the most important thing in my life, you destroyed a lot of our hard earned scientific work. Don't fuck with me. If you want to know something about me ask me, I'll tell you.

MIKE

Hugh, I'm sorry.

HUGH

Thank you, but it's not enough to keep me here.

MIKE

Hugh, dude it doesn't have to go down like this. We can make this work.

HUGH

I want both of you to respect me, or I'm gone.

Mike nods and Hugh exits.

CUT TO:

INT. KEN'S APARTMENT. NIGHT

Ken opens the door to see Charity.

KEN

Come in.

Charity discusses Hugh, and her suspicions with Ken. They almost smooch, until Jake interrupts with a call.

CUT TO:

INT. MARINE CORP. BOOT CAMP, BARRACKS. DAY

Jake's calls Charity.

JAKE

Hey, what's going on

CHARITY

You wont' fuckin' believe it. They're sendin' messages in strange codes and languages.

JAKE  
Who?

CHARITY  
Hugh.

JAKE  
Me?

CHARITY  
No, HUGH! The roommate, he's a  
Haji! Our freakin' roommate's a  
Haji!

JAKE  
What do you know?

CHARITY  
I know, I feel it, something  
horrible is going to happen soon.

JAKE  
Now, now.

CHARITY  
No Jake! Fuckin' believe this, you  
listenin' to me. I am sure if he  
knew I was on to him, he would kill  
me in my sleep.

JAKE  
What do you want me to do?

CHARITY  
Can you get some time off?

JAKE  
What?

CHARITY  
This is a matter of life and death,  
even a matter of national security.  
I need you Jake.

CUT TO:

EXT. MARINE CORP. BOOT CAMP, BARRACKS. NIGHT.

Jake goes AWOL.

CUT TO:

INT. EAGLE ST. HOUSE, LIVINGROOM. NIGHT

Charity comes home to find Mike chillin' on the couch.

CHARITY  
He still here?

MIKE  
No, he's gone for the weekend.

Charity throws herself down on the couch.

CHARITY  
I'm sorry.

MIKE  
I know.

Mike opens a little mini fridge next to the couch, and pulls out a cold beer, he hands it to Charity.

MIKE (CONT'D)  
Cheers.

CHARITY  
What are we watching?

Mike shuts off the TV and turns to look at Charity.

CHARITY (CONT'D)  
I get it. This is the we need to talk maneuver. Where should we begin?

MIKE  
Maybe with the several thousand volts you sent through my heart!

CHARITY  
I said I was sorry.

MIKE  
Not good enough, and what about Hugh?

CHARITY  
What, you wanta Tazer me now? Would that make you feel better?

MIKE  
No, listen you're missing the point.

CHARITY  
No, you're in denial.

MIKE  
Hugh, is not a terrorist. I wish  
you could realize how fucking  
racist, and paranoid you sound.

CHARITY  
I'm not a racist.

MIKE  
No, You're down right ignorant.

Charity slaps Mike. Silence, Mike steps back. He starts to walk to his room.

CHARITY  
What, now you're just gonna walk  
away?

MIKE  
You need to figure out what's  
important to you. Drop it, please,  
or I'm gone.

CUT TO:

EXT. EAGLE ST. HOUSE. MORNING

Charity watches Mike leaves for his parents house for  
thanksgiving.

CUT TO:

EXT. FREEWAY. NIGHT

Jake hitches his way back home.

CUT TO:

INT. CHARITY'S PARENT'S HOME, ENTRANCE. DAY.

Charity's mother, Betty opens the door to find Charity and  
Juvon.

CHARITY  
Happy Thanksgiving Mom.

JUVON  
We brought pie.

BETTY  
Great, just what we need.

CHARITY  
Nice to see you to mom.

BETTY  
Don't be dramatic.

CHARITY  
Mom this is my friend Juvon.

BETTY  
Charmed. Make you and your friend a  
drink, and stay out of the way  
until it's time to eat. It's a mad  
house around here.

Betty takes the pie from Juvon and leads them into the house.

CUT TO:

INT. MIKE'S PARENT'S HOME, DINNING ROOM. DAY.

Mike is having a nice quiet dinner with his family. His  
father, MITCHELL speaks up.

MITCHELL  
So Michael, Your mother tells me  
one of your classmates joined the  
Marines.

MIKE  
Yeah, that's right. A lot of people  
did. It was like Invasion of the  
Body Snatchers.

Mike's mother, Maris laughs aloud to break the tension.

MARIS  
Ah, I just love that movie, oh, in  
the end, where she looks up and he  
looks into her eyes, and he knows.

Mike cracks a smile as his mother continues to chuckle to  
herself until she looks over at Mitchell and he is not  
smiling. She quickly shifts her mood.

MARIS (CONT'D)

Oh, I almost forgot, the rolls.

Maris gets up quickly and leaves the table.

CUT TO:

INT. CHARITY'S PARENT'S HOME, KITCHEN. DAY.

Betty is putting out a fire in the oven.

CUT TO:

INT. CHARITY'S PARENT'S HOME, CHARITY'S BEDROOM. DAY.

Charity and Juvon are sharing a blunt and listening to: *The Revolution will not be televised*. They blow the smoke out the window.

JUVON

Did you grow up in this room?

CHARITY

Kinda, I spent high school here. My mom blew a circuit in 96. I think it was the beginning of the end.

JUVON

What happened in 96?

CHARITY

It wasn't 69.

JUVON

Oooh.

CHARITY

Yeah, the whole damn things a mess.

Charity takes a drag off the blunt and looks at the end admiring the smoke lifting slowly from the hole.

CHARITY (CONT'D)

The hole, check it, we smoke through a hole.

JUVON

True.

CHARITY

We breath through a hole, we see through a hole, piss, shit fuck and bread all through a hole. And in the end they bury you in a fucking hole.

JUVON

The fuckin' hole thing is a mess.

Betty bursts in she looks crazy, but calm. Her smile is both sinister and innocent. Her hair is a little frizzy, and her apron is a mess.

CHARITY

Mom.

Betty walks in and grabs the blunt from Charity.

BETTY

What is this? This is for old people with arthritas.

Betty sits down and takes a drag.

CHARITY

Oh great.

DISSOLVE TO:

INT. MANICURE/PEDICURE SHOP. DAY

Charity, Juvon, and Betty are all getting their toes done.

CHARITY (V.O.)

Never fails, the slightest amount of bud and my mother want's to bond. Which usually translates into a free pedicure and manicure.

CUT TO:

INT. LOCAL F.B.I OFFICE, AGENT GLOVER OFFICE. DAY

Agent Glover gets a call regarding Jake going AWOL.

AGENT GLOVER

...Always glad to help out.

He scribbles down an address.

AGENT VON (V.O.)  
We've already got someone on his house, his family said he didn't show up for thanksgiving.

AGENT GLOVER  
Yeah, so why hand this over to me.

AGENT VON (V.O.)  
He's 24 hours overdue at Pandalton.

Something familiar about the address.

AGENT GLOVER  
Ahh, and maybe he's come back for one last chug with the boys.

AGENT VON (V.O.)  
Something like that, just look around let me know if anything comes up.

AGENT GLOVER  
Will do. Good bye.

Agent Glover looks through a file folder until he finds the matching address, on Hugh's paperwork.

CUT TO:

EXT. EAGLE ST. HOUSE

Agent Glover sits in his car quietly watching the house.

CUT TO:

INT. AGENT GLOVER'S CAR. DAY

He waits until he sees Mike pull up, and go inside with his bags.

CUT TO:

INT. EAGLE ST. HOUSE, KITCHEN. DAY

Mike is peacefully putting left overs in the fridge, until Jake scares the shit out of him. He has come back to help them out with the Haji.

JAKE  
So I hear your new roommate's a  
Haji.

MIKE  
Aren't you suppose to be somewhere.

JAKE  
I am somewhere, I'm right here.

MIKE  
I mean somewhere else.

JAKE  
Well, it's a matter of national  
security.

MIKE  
I don't think going AWOL from  
bootcamp was a very good idea.

JAKE  
It's not AWOL, it's UA, and I'm out  
for the Thanksgiving weekend. Oh  
yeah, you're gonna have to drive me  
back Sunday night.

The doorbell rings. Mike looks outside and recognizes Agent  
Glover from Charity's photos.

MIKE  
The Nazi!

JAKE  
The what?

Mike and Jake make a half ass attempt at being quiet while  
they wait for Glover to go away. Mike tries to bring Jake up  
to speed on the most recent developments.

MIKE  
That's the guy from the photo...

Agent Glover goes around to the side of the house, and tries  
the side door. Mike locks it before he gets to it. Agent  
Glover is persistent he goes to the back of the House and  
peaks in the windows. The back door is unlocked.

MIKE (CONT'D)  
He's coming in.

JAKE  
Let him.

Jake is ready with a golf club while Mike is clutching a spatula. Agent Glover looks inside and sees a basket of laundry he recognizes, the head dress and robe as the short Muslim from the mosque. He looks around and also sees a bra hang drying above the washer. He decides not to enter and closes the door and makes his way back to the front. The boys take a breath.

CUT TO:

EXT. EAGLE ST. HOUSE, BACKYARD. DAY

Charity hides in the bushes until Agent Glover is gone.

CUT TO:

INT. EAGLE ST. HOUSE, LIVINGROOM. NIGHT

Charity paces back and forth.

MIKE

We have to do something.

JAKE

He's finally getting it.

CHARITY

(to Mike) You know what we have to do.

MIKE

No.

JAKE

What?

MIKE

We can't it's impossible.

CHARITY

It's not impossible

JAKE

What are you talking about?

CHARITY

The Mosque.

They all go silent for a moment.

JAKE

Wow.

CHARITY

This is what we do Jake, you'll come with me undercover into the mosque.

JAKE

What, like in a disguise?

MIKE

Are you crazy?

CHARITY

It's okay. I've done it before.

MIKE

You what?

CHARITY

You have to take your shoes off.

JAKE

Oh, this is great.

CHARITY

Now once inside, Jake will watch my back while I sneak into the office.

MIKE

And then what?

JAKE

That's when we uncover the evil terrorist plot, and save the day.

MIKE

What do I do.

CHARITY

You're the driver.

MIKE

Why, because I'm the only one with a car?

CHARITY

No.

CUT TO:

EXT. MUSLIM MOSQUE. DAY

Charity, and Jake arrive in a cab. They are disguised, robes, beards, and sunglasses.

CUT TO:

INT. MIKE'S CAR, OUTSIDE MOSQUE. DAY

Mike watches from across the street, He talks into a cell phone.

MIKE  
Looking good guys.

CUT TO:

EXT. MOSQUE, ENTRANCE. DAY

Jake and Charity have ear pieces hidden under their head pieces.

JAKE  
(whispers) Say, over.

MIKE (O.S.)  
Why?

JAKE  
Radio protocol, over.

MIKE (O.S.)  
What?

JAKE  
Just say, over.

MIKE (O.S.)  
But these aren't radios.

People around them are becoming suspicious.

CHARITY  
Just say it!

MIKE (O.S.)  
Over. Jeezz, I don't see what the big deal is.

CUT TO:

INT. STAKE OUT ROOM. DAY

Two Feds watch Charity and Jake on surveillance monitors.

AGENT FLETCHER  
There's that short Arab again,  
looks like he brought a friend.

AGENT GLOVER  
Yeah, lets keep an eye on those two  
today.

CUT TO:

INT. MOSQUE, HALL. DAY

Jake creates a diversion and Charity slips into the office.

CUT TO:

INT. STAKE OUT ROOM. DAY

The agents witness the move.

AGENT FLETCHER  
Wow, did you see that?

AGENT GLOVER  
What are they up to? Get me the  
office cameras.

CUT TO:

INT. MOSQUE, OFFICE. DAY

Charity tip toes into the room. There is a large file cabinet, and a couple of lockers. On the far end is a big desk. Charity goes through the desk, but doesn't really know what she is looking for.

CUT TO:

INT. STAKE OUT ROOM. DAY

Agent Glover is starting to put the pieces together.

AGENT GLOVER  
Where is his buddy?

AGENT FLETCHER  
He's still in the hall, watching  
guard.

CUT TO:

INT. MOSQUE, HALL. DAY

An entourage of men are walking toward Jake's position. Jake acts casual and moves away from the door.

JAKE  
Charity get out of there, it's  
gettin' kinda crowded out here.

CHARITY (O.S.)  
I'm on my way out.

JAKE  
Wait, they're going in.

CUT TO:

INT. MOSQUE, OFFICE. DAY

About seven Muslims enter the room, They are talking fast and joking with each other. One Of the men goes to the lockers and opens it he removes one robe and changes into another. Charity is hiding in the locker next to his. The room goes silent as Hugh enters the room. The men relax when they recognize him.

MUSLIM WORSHIPER #3  
Haji Husein So good to see you come  
in, please come in.

Hugh approaches the men and they all seem to be congratulating him for something, but Charity can't understand what for. One of the men pulls out a map from one of the desk drawers. Charity watches from the slits in the locker as he lays it out open on top of the desk.

MUSLIM WORSHIPER #3 (CONT'D)  
Now Sayeed, you and Omar will start  
out here. Sohrab, and myself will  
meet you at the drop off, here.  
From there we will cover this area.  
Husein, the rest will be up to you.  
You must be at the train station by  
11:45 pm. Take the number 12 bus.  
(MORE)

MUSLIM WORSHIPER #3 (CONT'D)

We have planned years for this my  
brothers. Lets make this one  
Christmas they will never forget.  
Praise be to Allah.

ALL MEN

Praise be to Allah.

CUT TO:

INT. STAKE OUT ROOM. DAY

Agent Glover watches Charity hide in the lockers before the  
men enter the room.

AGENT GLOVER

They're communicating.

Agent Glover picks up his binoculars and looks outside the  
window and down at the street. He spots Mike's car.

CUT TO:

INT. MOSQUE, OFFICE. DAY

The men finish their business, put the map back in the  
drawer, and leave the room. Charity gets out of the locker  
and goes to the desk to find the map/bus schedule with notes,  
and numbers scribbled on it. She pockets it and makes her way  
back to the hall.

CHARITY

Is the coast clear?

JAKE (O.S.)

Affirmative.

CUT TO:

INT. MOSQUE, HALL. DAY

Charity escapes unnoticed, and they make for the exit.

CUT TO:

INT. MIKE'S CAR. DAY

Mike starts up the car and heads for the entrance. He sees  
Agent Glover come out of the building across the street.

MIKE

What th-, guys, hurry up, I just spotted the Nazi.

JAKE (O.S.)

Alright we'll go out the back, meet us in the alley.

CUT TO:

EXT. MOSQUE, ALLEY. DAY

Charity and Jake exit through the back alley, and hop in Mikes car to make a fast get away

CUT TO:

INT. EAGLE ST. HOUSE, LIVINGROOM. NIGHT

Charity believes bus schedule and map show proof that Hugh is involved in a terrorist cell, and they attempt to bomb the #12 express when it reaches the train station, at midnight on Christmas eve. But she can't read the notes on the map because they are in Persian, and she doesn't understand the numbers, and there significance.

CUT TO:

EXT. EAGLE ST. HOUSE. DAY

Charity answers the door to find Ken. Charity is completely surprised.

CHARITY

Ken.

KEN

Hi.

CHARITY

Come in.

CUT TO:

INT. EAGLE ST. HOUSE, KITCHEN. DAY

Charity and Ken sit having a beer.

CHARITY

It's not like I don't have anywhere else to go, I've just had 21 Christmas's and that's two decades of Santa on my mom's terms. So this year I'm gonna have a little dinner here. A vegetarian Christmas dinner.

KEN

I wish I could make it.

CHARITY

Well, it's not a big thing. What? You wanta come?

KEN

I wish I could be there.

CHARITY

Then come, you can meet my mom she's a trip.

KEN

I can't.

CHARITY

Okay. That's cool.

KEN

Charity I'm not going to be there because I joined the Army.

Charity is silent for a second as she digests the information.

CHARITY

You, what? You What?! Are you out of your fucking mind?

KEN

Hey-

CHARITY

You think just cause you can break a few boards with your head you're gonna stop a militant terrorist regime bent on our destruction?

KEN

Calm down, I'm just kidding.

CHARITY  
What?

KEN  
I'm gonna be working.

CHARITY  
Get out.

KEN  
What? Are you serious?

Charity grabs what's left of his beer and guzzles it empty.

CHARITY  
Yeah, not funny, now get out.

KEN  
I'm sorry.

Charity leads him to the front door.

CHARITY  
Don't tell me your sorry, tell  
those starving kids in Africa, you  
make me sick.

KEN  
Africa?

She pushes him out the door, and slams it. He stands on the porch for a few seconds and then walks away. Charity checks to see him walking down to his car, he turns to look back at the house and she quickly ducks out of view. She smiles to herself.

CUT TO:

INT. LOCAL F.B.I OFFICE, AGENT GLOVER OFFICE. NIGHT

Agent Glover is reviewing the surveillance footage from the mosque. He watches Charity's movements closely.

AGENT GLOVER  
It's a girl.

AGENT FLETCHER  
Sir?

He rewinds the footage of Charity scurrying to the lockers.

AGENT GLOVER

Watch.

He plays the footage again and she tip toes like a girl, she even snaps a nail on the locker and quickly sticks her finger in her mouth.

AGENT GLOVER (CONT'D)

She broke a nail.

AGENT FLETCHER

Are you sure?

AGENT GLOVER

Yeah, watch her get into the locker, her movements are too fluid.

He pauses the footage, and points at the screen.

AGENT GLOVER (CONT'D)

What's that, zoom in, clear that up.

AGENT FLETCHER

French manicure?

CUT TO:

INT. EAGLE ST. HOUSE, LIVING ROOM. NIGHT

Charity and the boys discuss Hugh.

MIKE

Hugh might not be coming back.

JAKE

Our troubles are over.

CHARITY

No, they're not. They're still planning to blow something up I know it. Guys we may be the last hope.

MIKE

Enough of this we should just be straight with Hugh. Lets ask him.

JAKE  
Interrogation?

MIKE  
No. Just a quiet civil  
conversation.

CHARITY  
And what are we suppose to say. Hey  
there Hugh, or should I say Husein.  
Yeah we were wondering if maybe you  
and your pals were planning on  
blowing anything up, because if you  
are we would just ask that you  
don't, because that would be really  
bad for us. Okay, great thank you.

MIKE  
Well what are you gonna' do? You  
can't avoid him forever. Sooner or  
later you need a face to face. You  
can't just Tazer all your problems  
away.

JAKE  
You Tazered someone?

MIKE  
Twice. She didn't tell you.

CHARITY  
It's your own fault.

JAKE  
You?

MIKE  
And Hugh.

JAKE  
Damn girl, What do you need me for?

MIKE  
Maybe we should call her "The  
Electrocutioner".

Jake and Mike Have a laugh like old times.

CHARITY  
Shut up, both of you.

CUT TO:

INT. COLLEGE CAMPUS, LIBRARY/ MATH CLUB. DAY

Hugh is working with his friends and setting up a new work space. Agent Glover comes in to ask Hugh about Jake

HUGH

I never met him, his room was cleaned out when I moved in.

AGENT GLOVER

What about your roommates?

CUT TO:

INT. COLLEGE CAMPUS, LIBRARY/ HALL. DAY

Charity is walking toward the math club through the window she sees Hugh inside talking to Agent Glover. She jumps back and reaches for her phone. She calls Mike.

CUT TO:

INTERCUT PHONE:

INT. EAGLE ST. HOUSE, KITCHEN. DAY

Mike answers the phone.

CHARITY (O.S.)

He's here.

JAKE

(to Mike) Who is it?

MIKE

Charity?

CHARITY

The Nazi, he's with Hugh.

MIKE

So what, go introduce yourself. You need to face your fears grasshopper.

CHARITY

Damn it Mike get down here.

MIKE

No. I'm not going to hold your hand threw this.

CHARITY  
Asshole.

MIKE  
Bye.

Mike hangs up.

JAKE  
Who was that?

MIKE  
Charity.

JAKE  
Well.

MIKE  
Well what?

JAKE  
What did she say?

MIKE  
Nothing.

JAKE  
So she just called for nothing.

MIKE  
She has to face this little  
neurotic after school fantasy she's  
built up in her mind. I'm just  
helpin'.

JAKE  
By hanging up on her?

MIKE  
Oh, come on.

JAKE  
We are at war Mike, don't you-

MIKE  
Jake, please, enough with the war  
bit. It's gettin' really old.

Jake pauses furious, but calms himself and responds humble.

JAKE  
I'm sorry little buddy, sometimes I  
get carried away.

MIKE  
It's okay, I ain't mad at ya.

JAKE  
Thanks man.

MIKE  
I can only imagine the brainwashing that you've been subjected to already. Did they tell you not to eat Persian food?

JAKE  
Yeah.

MIKE  
Ah, that's ridiculous.

JAKE  
Hey you still got that game?

MIKE  
Yeah, you wanna play?

JAKE  
Maybe a quick game for old time sakes.

Mike's excited and goes to his room to fetch the game board, or pieces.

MIKE  
This is great, Charity never wants to play. I got some new pieces off of E-bay

Before he returns Jake has swiped his car keys off the table and is going in reverse out the drive way.

MIKE (CONT'D)  
Son of a bitch!

CUT TO:

INT. COLLEGE CAMPUS, LIBRARY/ MATH CLUB. DAY

Charity peaks her head in and knocks on the door.

CHARITY  
Knock, knock.

This is the first time Hugh has seen Charity since he was Tazered by her. Agent Glover meets Charity for the first time. He notices her french manicured nails, and the broken one.

CHARITY (CONT'D)

Hi there, Hugh, hey I don't mean to interrupt, yeah, but you see the thing is. Listen,  
(to Glover) Hi.

GLOVER

Hi.

CHARITY

(to Glover) Excuse me.  
(to Hugh) Yeah, Hugh the thing is we're having a sort of house dinner, A Christmas dinner actually. I just stop by to see if you were gonna be there. Around eight o'clock on Christmas Eve.

HUGH

Yes, sure.

CHARITY

Great, that's great.

There is an awkward silence before Agent Glover breaks the silence.

GLOVER

Aren't you going to introduce me to your friend Hugh?

HUGH

I'm sorry, Charity this is-

GLOVER

Glover, Sam Glover.

CHARITY

Nice to meet you. You should come too. I mean if your not busy, with stuff. Not that stuff to be busy with is a bad thing. Hah, idle hands and the devils work and all.

GLOVER

Oh I don't know I wouldn't want to impose.

HUGH  
Oh, it will be fine I'll make you a  
classic Persian dish.

Glover takes a moment and looks at the two of them  
contemplating the decision.

GLOVER  
What the heck.

HUGH  
Wonderful.

CHARITY  
Great, eight o'clock then?

Charity bows and walks out the door backwards, knocking over  
a student with a stack of books.

CHARITY (CONT'D)  
Hey watch it.

CUT TO:

INT. MIKE'S CAR. DAY

Jake pulls into the college parking lot. Charity finds him  
and hops inside. She points out Agent Glover as he gets in  
his car.

JAKE  
What's the plan?

CHARITY  
Where's Mike?

JAKE  
He's playing with his, Klingon?

CHARITY  
You're despicable.

JAKE  
What?

CHARITY  
Lets go home.

JAKE  
What about the Nazi?

CHARITY  
Home. Now.

CUT TO:

EXT. CHRISTMAS TREE LOT. DAY

Mike, Jake and Charity are searching for just the right Christmas Tree. She tells them of her dinner plans.

MIKE  
What about this one?

CHARITY  
Are you kidding, it looks like a deformed Jack Skelington.

JAKE  
Yeah, this is it.

CHARITY  
That won't fit through the front door.

MIKE  
It has to speak to us.

JAKE  
What?

MIKE  
The spirit of Christmas.

JAKE  
Charity something's wrong with Mike.

CHARITY  
Mike stop communing with holiday spirits, you're freaking Jake out.

Charity stands in front of a perfect tree.

CHARITY (CONT'D)  
Now that's a perfect tree. Cut it down Jake.

Jake and Mike move into take down the tree.

CHARITY (CONT'D)  
Wait, a moment of silence.  
(pause) Okay.

JAKE  
Yeah, think the Haji even  
celebrates Christmas?

MIKE  
What are they feeding you, special  
military issue stupid pills.

CHARITY  
Stupid pills?

MIKE  
We'll I'm just making a point. Of  
course they celebrate christmas.

JAKE  
How do you know?

CHARITY  
I think he's right. I read it  
somewhere.

MIKE  
See, she read it.

CHARITY  
Or maybe I saw it.

JAKE  
What?

CHARITY  
A Discovery Channel special, I  
think.

MIKE  
Educational programing at work.

CHARITY  
I remember Christmas was about  
presents, I remember that.

JAKE  
Isn't that the Charlie Brown  
special?

CHARITY & MIKE  
No.

JAKE

Why are we going through all of this anyway?

CHARITY

You're asking that now?

MIKE

What?

JAKE

I mean we usually get some El cheepo plastic tree, why are we going through all the trouble of cutting down our little friend here? I thought choppin' down trees for meaningless decoration was against one of your rules.

CHARITY

That's why there my rules.

JAKE

(pause) Yeah, but, don't we have a certain terrorist element we should be keeping an eye on.

MIKE

You haven't told him?

JAKE

What?

MIKE

Charity's having a little Christmas get together with Hugh, and his buddy. What's his name?

CHARITY

Sam.

Jake almost has the tree down, but it's still won't budge.

JAKE

Great, just great. If you're sleeping with the enemy, then will you please tell me what the hell I'm doing here?

Jake violently asualts the Christmas tree, as he struggles to free the tree, from it's roots.

JAKE (CONT'D)

I thought we were in danger. A matter of National Security. Do you remember that? I went AWOL to catch me a jihad happy towel head, not have tea with Alqueda!

Jake rips the tree out of the ground and starts hog tie it with twine.

JAKE (CONT'D)

Now you wanta get friendly with the enemy. That's when they get you, you know, when you're not expecting it. One minute you're dreaming of a phat ride and a blow-job on the interstate at illegal speeds, and the next thing you know your heads a Pez dispenser.

Mike and Charity are silent for a moment as Jake catches his breath.

JAKE (CONT'D)

God I love the Holidays.

Jake walks away dragging the now defunct tree with him.

MIKE

(to Charity) I'm proud of you.

CHARITY

Thanks Mike.

CUT TO:

INT. EAGLE ST. HOUSE, LIVINGROOM. NIGHT

Charity and Jake are decorating the tree.

CHARITY

Hey, I'm not perfect.

JAKE

Neither am I. Who is.

CHARITY

Yeah, I just want you to know I appreciate you, what you did. You coming here, it's good, I'm glad you're back.

JAKE  
I can't be a part of this.

CHARITY  
Did you really go AWOL?

JAKE  
kinda.

CHARITY  
What?

JAKE  
I got thanksgiving off, but I took  
a few extra days. If I go back  
tonight, I might get off easy.

CHARITY  
You should go back.

JAKE  
Yeah. What are you guy's gonna do  
about the Haji?

Charity looks over her shoulder to see if Mike is anywhere  
around.

CHARITY  
I have a plan.

JAKE  
I'm sure you do.

CHARITY  
I'm gonna get to the bottom of this  
with or with out his help.

JAKE  
How?

CHARITY  
I'm gonna throw a Party.

JAKE  
Right on.

CHARITY  
No Beer bonges.

JAKE  
What?!

CHARITY

This is going to be a respectable  
Christmas Dinner Party.

JAKE

Oh that party, that's not a real  
party.

CHARITY

I know, that's why your not  
invited.

JAKE

But it's Christmas.

CHARITY

Oh, you'll be there you'll just be  
out of sight.

JAKE

I don't get it.

CHARITY

We are now Operation Bye-Bye Haji.  
Details are on a need to now  
basses. Is that clear soldier?

Jake stands at attention and salutes Charity.

JAKE

Yes sir.

CHARITY

Don't say good bye, just go.

Jake marches away.

CUT TO:

INT. MIKE'S CAR. DAY

Mike is driving Jake back to base.

JAKE

You know she ain't gonna drop it.

MIKE

Sure man, Charity never stays mad  
for too long.

JAKE

I mean the Haji.

MIKE

No, I think she's coming around.

JAKE

Mike, the whole friendly act is a smoke screen, she's scheming, you know it, and so do I.

MIKE

Well I had hoped she was getting better.

JAKE

Look she's not actually insane. She's just a woman.

MIKE

Well what do you think? I don't think Hugh is anything other than the average student.

JAKE

I don't know the guy. I can't say, but he seems to have lit Charity's fuse.

MIKE

That's not really that hard.

JAKE

Yeah, but this time there was something different. Something I've never heard in her voice before.

MIKE

Yeah?

JAKE

Yeah, fear.

MIKE

Oh, whatever Charity isn't scared of anything.

JAKE

Wrinkles.

MIKE

True, yeah she really does hate those.

JAKE  
I just need to know where you  
stand.

MIKE  
Stand?

JAKE  
Yeah if shit goes down on  
Christmas.

MIKE  
What shit?

JAKE  
I'm not saying that there is gonna  
be any shit.

MIKE  
What are you two up to?

JAKE  
Things might become, a little more  
polarized. And-

MIKE  
Polarized, you mean like in a  
heated discussion. You know  
Politics, religion that sort of  
thing.

JAKE  
Well by polarized, discussion,  
political discussion's they can get  
quite heated, some turn into a  
little more.

MIKE  
More?

JAKE  
Like war.

MIKE  
War?

JAKE  
I'm not profecying armagedon over  
the Christmas duck.

MIKE  
Moc-Duck.

JAKE

Moc-War.

MIKE

Moc-War, I like that. It's like a  
Bocca-Battle.

CUT TO:

INT. EAGLE HOUSE, CHARITY'S ROOM. NIGHT

Charity is inspecting the map with a magnifying glass.  
Someone knocks on the door, and she scrambles to hide the  
map.

CHARITY

Yes, just a minute.

MIKE (O.C.)

Charity?

CHARITY

Yeah.

Mike enters the room.

MIKE

Hey.

CHARITY

Hey.

MIKE

What ya up to.

CHARITY

Nothing, just making a list,  
checkin' it twice.

MIKE

Tiz the season.

CHARITY

Yep, what's up with you?

MIKE

I just wanted to make sure  
everything is okay.

CHARITY

What do you mean?

MIKE

Charity, you know what I'm talking about. (pause) I want to make sure things are cool with you and Hugh.

Mike sees the map.

CHARITY

Sure why wouldn't they be?

MIKE

I'm not assuming anything.

CHARITY

Good, there's nothing to assume.

MIKE

I want your word.

CHARITY

How can I give my word, when I don't even know what your talking about?

MIKE

You're still trying to figure that map out.

CHARITY

So.

MIKE

So, I don't want your dinner party to turn into a witch hunt.

CHARITY

Oh god, you're dramatic. This map is just a puzzle. A brain teaser.

MIKE

Brain teaser?

CHARITY

Yeah.

CUT TO:

INT. EAGLE ST. HOUSE, LIVINGROOM. NIGHT

The House Dinner with Charity, Mike, Hugh, Juvon, Glover, and Betty. Charity is slightly tipsy as she explains her Osama dream.

CHARITY

...and there I was with Osama, when he suddenly leaps across the table and starts choking me. When I woke up Hugh was there shaking me, I freaked out and Tazered him.

BETTY

Oh, honey, you didn't tell me this.

CHARITY

I'm sorry Hugh.

Hugh doesn't say a word.

MIKE

Hugh isn't the only one she lit up.

GLOVER

You too?

CHARITY

Oh, that was your fault.

MIKE

My fault?

CHARITY

Who wants coffee, or tea?

BETTY

Oh, that sounds lovely.

GLOVER

Yes coffee sounds great.

Charity gets up and clears the table. Mike, gets up and helps.

CUT TO:

INT. EAGLE HOUSE, CHARITY'S ROOM. NIGHT

Jake is hiding out in another room watching the living room through a Monitor.

JAKE

What is she doing?

CUT TO:

INT. EAGLE ST. HOUSE, KITCHEN. NIGHT.

Charity is making tea, and coffee. Mike is putting dishes in the sink.

MIKE  
I'm proud of you.

CHARITY  
Oh yeah?

MIKE  
I was sure you had some alterier  
motive in mind with this dinner  
party. (pause) I'm sorry I doubted  
you.

The Kettle whistles, and Charity turns off the heat.

CHARITY  
Well I'm full of surprises.

Charity pours the coffee's.

CHARITY (CONT'D)  
Take these, I'll be in with the tea  
in a second.

Mike exits and Jake appears in the kitchen Window as Charity turns around. She almost screams.

JAKE  
What is this Martha Stuart shit?

CHARITY  
Jake! What are you doing?

JAKE  
Pulling your head out of your ass.

CHARITY  
I don't know if we're doing the  
right thing.

JAKE  
Oh, don't go soft now. You just  
have to keep him here until  
midnight. Just get him in the  
bathroom, I'll take it from there.

CHARITY  
I know, It's just.

Jake drops out of sight. Mike enters.

MIKE  
Need any help.

CHARITY  
No, I got it. You wanta bust out  
your guitar?

MIKE  
For real?

CHARITY  
Sure, have a ball.

MIKE  
Right on.

Mike exits. Jake pops back up.

JAKE  
You know what to do, Now go.

CHARITY  
Okay, okay.

JAKE  
Are you going to eat that?

Jake points to a plate of half eaten food.

CUT TO:

INT. EAGLE ST. HOUSE, LIVINGROOM. NIGHT

Mike pulls out his guitar and leads everyone in a song.

MIKE  
Don't be afraid of the Taliban, the  
Taliban, the Taliban. Don't be  
afraid of the Taliban...

Charity aims to spill her tea on Hugh, but accidently spills  
tea on Glover instead. Charity escorts Glover to the  
restroom.

CUT TO:

INT. EAGLE ST. HOUSE, BATHROOM. NIGHT

While Glover is cleaning up in the bathroom Jake pulls a pin in the door knob, so that when Glover tries to leave the door knob will fall out and Glover will be locked in.

CUT TO:

INT. EAGLE ST. HOUSE, LIVINGROOM. NIGHT

Charity returns to the living room to find Mike and Betty sipping coffee and sharing a laugh.

CHARITY

Where's Hugh?

BETTY

He left sweetie.

MIKE

Yeah.

Charity glares at Mike.

CUT TO:

INT. EAGLE HOUSE, CHARITY'S ROOM. NIGHT

Jake watches as Hugh leaves, he heads down the street walking toward the school.

JAKE

What tha-

CUT TO:

INT. EAGLE ST. HOUSE, LIVINGROOM. NIGHT

Charity calmly tries to contain her rage. She's furious that Mike let Hugh leave, but because her Mother is there she holds her tongue. Juvon comes out of the Kitchen balancing three cups of coffee he gives one to Charity.

JUVON

Where's home boy?

CUT TO:

EXT. CITY STREET. NIGHT.

Jake follows Hugh, and comes up behind him with something that feels like a shotgun, a baseball bat.

JAKE  
This sure ain't my prick in your  
back, Mohammad. Put this on.

Jake hands Hugh a dish cloth.

HUGH  
What is this for?

JAKE  
Turn around, it's a Blind fold.

HUGH  
What for?

JAKE  
Are you retarded? To blind you.

HUGH  
But, yeah?

JAKE  
Temporarily, just put it on, come  
on, come on.

Hugh ties the blindfold and Jake leads him back to the house.

HUGH  
Who are you?

JAKE  
Baka laka daka, now keep movin'!

CUT TO:

INT. EAGLE ST. HOUSE, LIVINGROOM. NIGHT

Charity flicks Mike in the ear while no one is looking. As soon as he turns she motions for him to follow her into the kitchen.

MIKE  
Hey, you guys want some chocolate?

BETTY  
Oh, no I couldn't.

MIKE  
Are you sure?

BETTY  
Oh, well.

MIKE  
I'll be right back.

Mike leaps up and rushes to the Kitchen.

CUT TO:

INT. EAGLE ST. HOUSE, KITCHEN. NIGHT.

Mike comes in quietly as Charity grabs him by the collar and throws him against the fridge.

CHARITY  
Are you out of your mind?

MIKE  
Are you crazy?

CHARITY  
I'm asking the questions, so don't answer me with a question. How could you let him go?

MIKE  
I didn't let him go he's not a prisoner. He can come and go as he pleases.

CHARITY  
You just don't get it do you?

MIKE  
Get what?

CHARITY  
At 11:45 tonight Hugh and his pals are going to be committing some serious act of terrorism and all you can say is, get what?

MIKE  
Oh, this is rich. You're still that paranoid. Listen to yourself will ya. How many times do I have to tell you. Hugh is not a terrorist!

CHARITY  
Did you ask him?

MIKE  
No.

CHARITY  
Well then how do you know?

MIKE  
No one's gonna admit there a  
terrorist. Think about what you're  
saying.

Mike gets a small box of chocolates out of the freezer.

CHARITY  
I know you don't believe me. I  
guess I just hoped that you would.

Charity exits and Mike follows.

CUT TO:

INT. EAGLE ST. HOUSE, LIVINGROOM. NIGHT

Juvon is reading Betty's palms. Charity blows past them and  
heads for her bedroom.

BETTY  
Honey what's wrong, are you okay?

CHARITY  
I'm fine mom.

Mike enters with the chocolates to share with Betty and  
Juvon.

JUVON  
Any one want some more coffee?

Juvon gets up and heads back to the kitchen.

CUT TO:

INT. EAGLE ST. HOUSE, BATHROOM. NIGHT

Glover snoops around the medicine cabinet and looks through  
the drawers.

CUT TO:

INT. EAGLE ST. HOUSE, KITCHEN. NIGHT.

Jake brings Hugh in Blindfolded. Juvon is scared by their sudden entrance and screams.

CUT TO:

INT. EAGLE HOUSE, CHARITY'S ROOM. NIGHT

Charity sees Jake is gone, she hears Juvon's scream from the kitchen. She immediatly heads to the Kitchen.

CUT TO:

INT. EAGLE ST. HOUSE, BATHROOM. NIGHT

Glover knocks over a shelf in the medicine cabinet and pills clippers hair clips, face creams, and lotions all spill out onto the counter, sink and floor. He desperately tries to recover everything and fix the shelf.

CUT TO:

INT. EAGLE ST. HOUSE, LIVINGROOM. NIGHT

Mike and Betty look toward the Kitchen.

MIKE

Juvon?

BETTY

They're a very musical people.

CUT TO:

INT. EAGLE ST. HOUSE, KITCHEN. NIGHT.

Jake brings Hugh in and sits him down. Juvon watches in shock.

JAKE

Hands on the table where I can see  
them. Or I'll put your teeth  
through the back of your skull.

Hugh quietly follows his directions.

JAKE (CONT'D)  
 (to Juvon) Tzup bro?

MIKE (O.C.)  
 Juvon, are you okay?

Juvon stands silent.

MIKE (O.C.) (CONT'D)  
 Juvon?

JAKE  
 Are you gonna answer them?

CUT TO:

INT. EAGLE ST. HOUSE, LIVINGROOM. NIGHT

Mike and Betty quietly await a response.

MIKE  
 Maybe I should go check on him.

Charity enters the room as Mike is getting up to go investigate.

CHARITY  
 I got it.

Juvon comes out of the kitchen before Charity makes it to the door. He looks at Charity for a long hard second.

JUVON  
 There's a big scared white mouse in there, you best go check on'im.

BETTY  
 A mouse?

MIKE  
 At least it's not a rat.

CUT TO:

INT. EAGLE ST. HOUSE, KITCHEN. NIGHT.

Charity enters to see Mike eating a small tub of ice cream. Hugh is sitting quietly blindfolded. Charity looks at Hugh, she is silent for a moment. She can't seem to speak. Jake saunters over to her smiling.

JAKE  
(whisper) What now?

CHARITY  
(whisper) Uh, uhm.

JAKE  
(whisper) You ain't gettin' cold  
feet are ya?

CHARITY  
(whisper) Why did you bring him  
here?

JAKE  
(whisper) What?

HUGH  
I can here you Charity.

CHARITY  
Gag him.

Jake pulls off the blindfold.

HUGH  
Why are you doing this?

Jake ties a gag around Hugh's mouth.

CHARITY  
This is a hazing ritual. Everyone  
who's lived here at the Eagle  
street house has been put through  
this same initiation.

Hugh tries to speak but his sounds are muffled and  
incoherent. Jake leans in and listens.

JAKE  
But cheese for eternity?

Charity removes Hugh's gag.

HUGH  
But this isn't a fraternity.

Charity puts the gag back.

CHARITY  
No Husein it sure isn't is it? I  
think you're gonna like our rituals  
here on Eagle street.  
(MORE)

CHARITY (CONT'D)

They might be a little far out,  
some might say a little painful,  
but all together quite satisfying.  
Leaves you with a sense of  
belonging.

CUT TO:

INT. EAGLE ST. HOUSE, BATHROOM. NIGHT

Glover has pretty much stabilized the medicine cabinet and all it's junk. He checks his reflection in the mirror and heads for the door. As he pulls the knob it comes off in his hand.

GLOVER

Damn it.

He paces for a moment, and then yells for help.

GLOVER (CONT'D)

Hello! Hey, can anyone hear me!

He tries to fit the knob back in place to open the door. It falls off and bounces behind the toilet.

CUT TO:

INT. EAGLE ST. HOUSE, KITCHEN. NIGHT.

Charity, Jake and Mike all hear Glover calling for help.

JAKE

The Nazi trap?

CHARITY

Sounds like it worked. Keep an eye  
on this one, I'll be back.

Charity exits. Hugh looks at Jake's baseball bat sitting on the table. Jake picks it up before Hugh can.

JAKE

Don't worry she won't hurt you,  
much.

CUT TO:

INT. EAGLE ST. HOUSE, LIVINGROOM. NIGHT

Charity comes out.

CHARITY

Now what?

MIKE

I think the republican's locked in  
the bathroom.

Charity roles her eyes and leads the way to the bathroom.

CHARITY

(to glover) Hello.

BETTY

Sam can you hear us?

Betty looks through the hole in the door, where the knob use  
to be. Mike looks around on the ground for the missing door  
knob.

CUT TO:

INT. EAGLE ST. HOUSE, BATHROOM. NIGHT

Glover is still digging behind the toilet groaning as he  
strains to reach for the door knob.

BETTY'S POV: GLOVER LOOKS LIKE HE IS HUMPING THE TOILET.

CUT TO:

INT. EAGLE ST. HOUSE, HALL. NIGHT.

Betty pulls back away from the door hole in disgust.

BETTY

Oh my.

CHARITY

Sit tight, I'll get a screwdriver.  
We'll have you out of there in no  
time.

Charity heads off to the kitchen Mike finds the other half of  
the door knob and tries to get glover's attention.

MIKE

Yo, dude, don't panic. This kinda  
thing happens to the best of us.

Mike hands the door knob to Betty and races after Charity.

CUT TO:

INT. EAGLE ST. HOUSE, KITCHEN. NIGHT.

Charity searches for the screwdriver in the tool drawer. She finds it just as Mike enters. He sees Hugh gagged and Jake standing guard with a baseball bat.

MIKE

Damn it, I knew it.

CHARITY

Relax it's not like he's covered in gasoline. He's still got both his ears.

MIKE

What the fuck are you guys doing?

JAKE

Hey, who's side are you on?

MIKE

Side?

CHARITY

Hey this is your fault.

MIKE

What?!

CHARITY

This was your idea and now you wanna back out. You made up the Eagle st. ceremonies. Are you telling me that none of our devotion means anything to you, oh, Grand Master of the Eagle st. order.

JAKE

Yes, oh Grand master what shall we do now?

Hugh looks at Mike confused. Mike looks at Charity and Jake confused.

MIKE

Is there something in the water I should know about?

JAKE

Water, oh yes the water torture.

Charity grabs Mike and drags him out of the kitchen.

CUT TO:

INT. EAGLE ST. HOUSE, LIVINGROOM. NIGHT

Mike argues with Charity about her actions.

MIKE

I thought you're gonna drop this.

CHARITY

Listen, whatever He's supposed to do, happens in fifteen minutes we just keep him occupied until we know he's not a threat.

MIKE

By gagging him, and threatening torture.

CHARITY

We're not going to hurt him.

Mike pauses to glare at Charity.

CHARITY (CONT'D)

We won't, I promise.

MIKE

This is over.

CHARITY

Okay, just help me get rid of you know who.

MIKE

Fine, fine.

CUT TO:

INT. EAGLE ST. HOUSE, LIVINGROOM. NIGHT (MOMENTS LATER)

Charity and Mike escort Glover to the door. Betty stands behind them she doesn't trust Glover after what she witnessed him humping the bathroom toilet.

MIKE

Well thanks for coming.

GLOVER

Great song, I think you got a,  
special talent. Thank you.

CHARITY

Bye now.

Glover moves in nervously to give Betty a hug, she backs away creating an awkward moment for Glover.

BETTY

Bye now, drive safe.

GLOVER

Yes, good night.

He exits and Charity closes the door. Betty heads for the kitchen.

BETTY

Oh, thank God that's over. I need a  
drink.

Charity stands at the door for a second before she realizes her mother is headed for the kitchen.

CHARITY

Mom!

Betty is half way through the threshold, she turns around.

CUT TO:

INT. EAGLE ST. HOUSE, KITCHEN. NIGHT.

Jake sees Betty come through the door, but she's not looking in front of her.

CUT TO:

INT. EAGLE ST. HOUSE, LIVINGROOM. NIGHT

Charity sees Hugh and Jake behind Betty.

CHARITY

Mom, have a seat let me get you a  
drink.

Betty closes the door for a second to respond.

BETTY

Oh sweetie don't be ridiculous  
you've been on your feet all night  
I can get it myself.

Betty turns and heads into the kitchen. Hugh, and Jake have disappeared. Charity and Mike look at each other in shock. The door swings closed and then quickly opens as Jake busts through dragging Hugh all behind Betty's back they roll out into the living room.

MIKE

Jeezus Christ. How much longer we  
going to do this.

JUVON

Well it's been a lovely dinner, but  
I really should be on my way, peace  
ya'll I'm out.

CHARITY

Oh, already.

JUVON

Yeah this kidnapping thing is just  
a little more holiday spirit than I  
can handle.

Juvon is out the door before Charity can catch him.

JAKE

What do you want to do with him?

MIKE

Let him go.

CHARITY & JAKE

No.

MIKE

Oh that's it. I'm done with you  
idiots.

Mike heads off to his room.

CHARITY

Mike. Hey come back.

Mike ignores her and heads off to his room. Charity looks at her watch.

11:30pm

CUT TO:

EXT. EAGLE ST. HOUSE. NIGHT

Glover realizes he forgot his hat and heads back to the house. He sees inside as Jake drags Hugh into the living room. He watches Mike and Charity drag Hugh off down the hall. He sneaks around the side of the house, past the kitchen.

CUT TO:

INT. EAGLE ST. HOUSE, HUGH'S ROOM. NIGHT

Jake sits Hugh down in the center of the room.

CHARITY

Keep him here, I'll be right back.

Hugh tries to say something.

JAKE

What did he say?

CHARITY

I don't know he's gagged.

Jake moves down close to his face.

JAKE

What? I'm sorry I can't hear you  
Haji!

Suddenly Jake is shocked by Mike. Jake collapses on the floor from the tazer blast. Mike takes the stupid gag off of Hugh and helps him up.

HUGH

Thank you.

MIKE

No problem.

They look down at Jake, who is still twitching, he slowly starts to piss himself.

HUGH

Man, You got some fucked up  
friends.

MIKE  
They're good people really.

Jake lets out a little whimper.

HUGH  
You wanta see a Haji, I'll show you  
a Haji.

MIKE  
Come on you don't have time for  
this.

Hugh looks at his watch.  
11:31

HUGH  
I'm late.

MIKE  
I know.

HUGH  
How do you know?

MIKE  
It's a long story, come on I'll  
give you a ride.

CUT TO:

INT. EAGLE ST. HOUSE, KITCHEN. NIGHT.

Charity enters and goes to the tool drawer. Betty is doing  
the cleaning up the dishes.

CHARITY  
Mom leave them.

BETTY  
Are you trying to get rid of me?

CHARITY  
Yes. No. I mean have another drink  
relax.

Charity finds the Duct tape and exits. Betty sees Glover  
sneaking up to the kitchen door. She steps back out of sight  
and looks for a weapon.

CUT TO:

INT. EAGLE ST. HOUSE, KITCHEN. NIGHT.

Glover creeps in he's almost inside, when Betty gets the drop on him. She knocks him unconscious with a large cookie jar. Cookies go everywhere, and he collapses onto the small breakfast table.

CUT TO:

INT. EAGLE ST. HOUSE, HUGH'S ROOM. NIGHT

Charity arrives with the duct tape to find Jake on the floor.

CHARITY

Jake.

JAKE

He came out of nowhere, like a Ninja.

CHARITY

Who?

JAKE

Leave me, save yourself.

CHARITY

No, you can make it.

Charity starts to smell the piss.

JAKE

No, really, go without me.

CHARITY

Did you piss yourself?

JAKE

Yeah, there is that, that happened, I think I might need to change.

CHARITY

Yeah.

JAKE

There's no time, hurry you have to stop the Haji.

CHARITY

Right.

Charity leaps up and races out the door.  
Start Montage: *The Best Around*

CUT TO:

INT. EAGLE ST. HOUSE, LIVINGROOM. NIGHT

Charity swipes her moms car key's and heads out the door.

CUT TO:

INT. EAGLE ST. HOUSE, KITCHEN. NIGHT.

Betty is looking through Glover's pockets. She finds his  
F.B.I. Badge.

BETTY

Oh, crap.

She hears the front door slam shut.

CUT TO:

INT. BETTY'S CAR. NIGHT.

Charity heads out the drive way and down the street.

CUT TO:

INT. EAGLE ST. HOUSE, LIVINGROOM. NIGHT

Betty rushes from the kitchen looking for Charity.

BETTY

Charity, sweetie.

She hears her drive away. She goes to the door and watches as  
Charity drives down the street.

CUT TO:

INT. BETTY'S CAR. NIGHT.

Charity is driving recklessly through the city streets. She  
cuts through someone's lawn running down Rudolph and other  
plastic reindeer ornaments. She swerves back onto the street  
and has snagged the Santa display on her rear bumper.

She roars down the street dragging the lawn Santa and a couple reindeer down the street.

CUT TO:

INT. NEIGHBORHOOD HOUSE. NIGHT

Children look out an upstairs bedroom window and see Santa flying down the road attached to the back of Betty's car.

CUT TO:

INT. BETTY'S CAR. NIGHT.

Charity looks in the rearview mirror, and sees Santa. She tries to shake him, but he's still tailgating her.

CUT TO:

EXT. CITY STREET. NIGHT.

Charity takes a sharp turn. Santa is cut loose, and sent sliding into the campus.

CUT TO:

EXT. COLLEGE CAMPUS. NIGHT.

Santa continues sliding through the campus, past dorm room, Statue or fountain, etc...

CUT TO:

INT. JUVON'S PAD. NIGHT

Juvon takes a second look as he sees The plastic Santa pass by his window.

CUT TO:

EXT. COLLEGE CAMPUS. NIGHT.

Plastic Santa in his sled continues on it's own momentum past a campus security officer in a small electric golf car. Ken is the officer on patrol he just stares in dumb shock as Santa speeds past him. He quickly turns in pursuit and radio's it in.

KEN  
 Greg, this is Ken in quadrant two,  
 I'm in pursuit of a renegade  
 plastic Santa, over.

Ken follows the Plastic Santa to the edge campus he stops at  
 the campus border.

KEN (CONT'D)  
 Damn, you got away this time Chris  
 Cringle.

He watches as Santa crosses the street. Mike's car is headed  
 straight for a collision with Santa.

INT. MIKE'S CAR. NIGHT

Mike and Hugh are driving quietly until Santa comes out of  
 nowhere and heads them off.

MIKE  
 Holy-

HUGH  
 Santa?!

CUT TO:

EXT. CITY STREET. NIGHT.

Mike makes a quick swerve and misses Santa. Charity runs over  
 Santa. Ken is watching from the campus.

KEN  
 No! Santa!

Ken starts after them staying on the campus as he tries to  
 follow the chase.  
 END MONTAGE

CUT TO:

INT. MIKE'S CAR. NIGHT

Mike watches in the rearview mirror as Betty's car plows over  
 the plastic Santa.

MIKE  
 Charity.

HUGH  
She just ran over Santa.

CUT TO:

INT. BETTY'S CAR. NIGHT.

Charity speeds up and pulls along side Mike.

CHARITY  
Pull over you commy! I'm making a  
citizen's arrest! Come on Mike pull  
over, don't let it go down like  
this bro! Who's side are you on  
anyway! Pull over!

CUT TO:

INT. MIKE'S CAR. NIGHT

Mike and Hugh are keeping pace with Charity as she screams  
out for them to pull over.

MIKE  
Listen Hugh, this is probably as  
good a time as any for me to tell  
you this.

HUGH  
Tell me what? She's crazy?

MIKE  
No, I know that. Charity thinks  
you're a terrorist.

HUGH  
What? (pause) You're serious?

MIKE  
Wish I wasn't.

Mike pulls over.

CUT TO:

EXT. CITY STREET. NIGHT.

Charity cuts Mike's car off and parks in front of him. She gets out and heads for Mike.

CUT TO:

INT. MIKE'S CAR. NIGHT

Mike and Hugh watch as Charity approaches.

HUGH  
What are you doing?

MIKE  
Pulling over.

HUGH  
She's coming!

MIKE  
She looks pissed.

HUGH  
Drive.

MIKE  
Hunh?

HUGH  
Drive. I have a better idea.

Mike smiles, accelerates in reverse just before Charity gets to the car.

CUT TO:

EXT. CITY STREET. NIGHT.

Mike speeds away and Charity rushes back to Betty's car. Charity is unaware that Ken is approaching in the distance.

CUT TO:

INT. BETTY'S CAR. NIGHT.

Charity tries to start the car, but it won't start. She punches the steering wheel a few times, and keeps trying.

CHARITY

Come on, not now. Start you son of a bitch. Come on! Piece of shit. I'll rip out your guts and feedem' to ya, if you don't start right, fuckin', now! Damn! I didn't mean that, I'm sorry you're a good car. Yes you are. Be a good little car now and start for Aunt Charity, so we can go kick some ass! Damn you.

CUT TO:

INT. EAGLE ST. HOUSE, LIVINGROOM. NIGHT

Glover holds an ice pack to his head. Betty tries to apologize. Jake enters slowly. He is still wearing his wet pants. Betty screams. Jake is moving slow and choppy like a zombie. He looks up at Betty and Glover. He tries to speak but drool comes out of his mouth. Betty screams again.

GLOVER

Jeezzus!

JAKE

Wait.

BETTY

Do something.

GLOVER

That's Jake.

BETTY

I know. What's wrong with him?

GLOVER

He's on P.C.P.

JAKE

No. Charity.

BETTY

Charity, you better not have my baby mixed up in your Satanic drug orgies.

JAKE

No. Ms. Sinclair we have to help Charity.

BETTY

What is he talking about.

GLOVER

I don't know, it's best we subdue him for now.

BETTY

Okay, but don't hurt him.

GLOVER

Don't worry I'm equiped to handle these situations with no leathal force.

JAKE

No, please.

Glover roles up his sleeves and rushes in tackling Jake to the ground.

BETTY

Watch out, looks like he pee'd himself, be careful.

CUT TO:

INT. MIKE'S CAR. NIGHT

Mike is driving Hugh to the train station.

MIKE

Hugh, I'm sorry I haven't gotten to know you. That was stupid. I think I passed judgement on you and that was wrong. I want my freedom, and you deserve yours. Charity's overreacting. There's just so much fear in the air. Everyone's just looking for some answer, someone to blame. I'm sorry. We let paranoia overwhelm us. Words may not be worth much but if there is anyway we can redeem ourselves, then tell me. I Know I personally would like you to stay at Eagle st. house.

Hugh looks at his watch.

11:45pm

HUGH  
You wanta see what is so important?

CUT TO:

INT. BETTY'S CAR. NIGHT.

Charity is face down in the steering wheel.

KEN  
Charity?

CHARITY  
Ken?

CUT TO:

INT. CAMPUS POLICE, GOLF CAR. NIGHT.

Ken and Charity are racing down the street headed for the train station. Charity has the Map, and is trying to follow the streets that are highlighted.

CHARITY  
We have to get to the train station.

CUT TO:

EXT. TRAIN STATION, WAREHOUSE.

Charity and Ken arrive in the golf car. Charity sees Mike's car, but it's empty. Charity jumps out of the golf car and starts running for the entrance without Ken.

KEN  
Wait, Charity.

Ken looks around and notices a number of trucks and Military Hummvees in the parking lot. Ken Gets out and runs after her.

KEN (CONT'D)  
Hey, wait!

CUT TO:

INT. GLOVER'S CAR, NIGHT

Glover races to the train station.

BETTY

I've never rode in the front of a police car.

GLOVER

Well technically it's not a police car, I'm not even suppose to have this siren.

Jake is handcuffed in the back of the car.

JAKE

You could've at least let me change my pants.

CUT TO:

INT. TRAIN STATION, WAREHOUSE.

Charity rushes into the warehouse and sees one of Hugh's friends loading boxes into a truck. She Sees Hugh with a number of men on the far side of the warehouse, she approaches from behind a few barrels and kicks them out into the open tackling Hugh and spilling the contents of the barrels which are hundreds of christmas presents.

HUGH

What are you doing?

CHARITY

Stopping you before-

Mike rushes over to try and pull Charity off of Hugh.

MIKE

Charity Stop let him go.

CHARITY

Never. I have to make sure he doesn't do anything with all of these presents and toys and stuff.

KEN

Charity let him go.

Ken shows her a Toys for tots poster plastered to one of the barrels she knocked over. Charity doesn't want to believe it.

CHARITY

No, no this isn't right.

Charity lets go of Hugh and grabs one of the presents, she rips it open and finds a Toy. She becomes Hysterical.

CHARITY (CONT'D)

No, this is all wrong, where's the bomb?

Just then a crowd of Marines loading a truck over hears the word Bomb.

MARINE #1

Did she say Bomb!?

The Marines all rush, and Tackle her pinning her to the ground. Mike, Ken and Hugh all rush to help her.

CHARITY

Where is it?!

HUGH

What?

CHARITY

Don't play stupid Haji.

HUGH

Again with Haji. Do you people even know what Haji means?

Charity has no response, she is silent, she looks around the room. Mike looks at her in disappointment. Jake, Betty and Glover enter the warehouse. The Marines keep Charity pinned.

JAKE

Martyr.

GLOVER

No. It's a pilgrimage.

Glover flashes the badge to the Marines.

GLOVER (CONT'D)

Let her up.

Mike, and Ken help Charity up.

JAKE

Haji's a pilgrim?

HUGH

One to Mecca.

JAKE  
I'm sorry pilgrim.

Marine M.P.'s start to take Jake away.

CHARITY  
Wait. Jake I'm sorry.

JAKE  
What for, that was awesome. It  
must've taken five guys to subdue  
you.

They take Jake away.

CHARITY  
(to Glover) What's going to happen  
to him?

GLOVER  
They'll probably shoot him.

MIKE  
No.

GLOVER  
Just kidding, I'll put in a good  
word for him, he'll be fine.

Glover follows Jake and the M.P.'s Mike looks at Charity with  
conviction.

CHARITY  
Don't look at me like that.

MIKE  
Like what?

CHARITY  
I know.

Charity goes to Hugh.

CHARITY (CONT'D)  
Hugh, I'm sorry. I don't know what  
to say. I don't blame you if you  
hate me.

HUGH  
I don't hate you Charity. I don't  
even know you.

CHARITY

That's part of the problem. I don't know if there's a chance that I can change first impressions, but I would certainly like to give it a shot.

Hugh ponders her apology for a moment.

HUGH

Clean slate?

CHARITY

Yes, if there's anything I can do-

Hugh is loading a box of assorted toys onto a truck.

CHARITY (CONT'D)

Toys.

HUGH

Enough for every shelter and orphanage in the metro area.

MIKE

Oh this is going to be a long night.

CHARITY

What do we do?

Hugh puts on a red Santa cap.

HUGH

We play Santa.

Some of the other workers hand them all caps.

CUT TO:

INT. ORPHANAGE, NIGHT.

Charity, Jake, Mike, and Hugh quietly deliver piles of presents. Charity looks in on one of the children fast asleep as she slips presents under their tree.

DISSOLVE TO:

MONTAGE:

Charity and the gang drive all over town helping Hugh and his buddies deliver all of their presents in enough time. They continue through the entire night.

CUT TO:

INT. EAGLE ST. HOUSE LIVING ROOM. NIGHT

New Years evening. A crowd of people are all in the living room, the entire cast is there. Together they all countdown.

ALL

Five!

We see Glover and Betty.

ALL (CONT'D)

Four!

Jake and two hot chicks.

ALL (CONT'D)

Three!

Mike and Natalie.

ALL (CONT'D)

Two!

Charity and Juvon.

ALL (CONT'D)

One!

Hugh and two hot chicks. The room erupts in celebration. Charity, Mike, Jake, and Hugh leap up and are frozen in mid air. Credits role.

FADE TO BLACK.

INT. EAGLE ST. HOUSE, LIVINGROOM. NIGHT

Everyone dancing at the New Years party while the credits role.

FADE TO BLACK.