

EPISODE 1



Pilot Breakdown (Episode 1)

INT. AIRPLANE - DAY

FADIA (Female, age 20, Middle Eastern [anywhere from Turkish to Yemenite]) is at the window seat, looking out at Cairo.

CUT TO:

EXT. CAIRO INTERNATIONAL AIRPORT, EGYPT - CONTINUOUS

The airplane moves along the correct lane route, eventually preparing to takeoff.

CUT TO:

INT. AIRPLANE - CONTINUOUS

Fadia stares at the city before the airplane revs to takeoff.

CUT TO:

EXT. CAIRO INTERNATIONAL AIRPORT, EGYPT - CONTINUOUS

A plane flies out of the international airport, into the sky

CUT TO:

INT. AIRPLANE - CONTINUOUS

She turns to her device, presses "American Shit," listens with contempt, and/or amusement...

INT. LEAF'S CONDO, GARAGE - EVENING

Poppies at the end of their flowering stage sit in a 2-car garage, covering an area of 25 sq meters, 450 poppies all in all, in perfectly placed rows (10cm space in between).

Fluorescent tubes, controlled by remote ballasts, shine the desired amount of light on to the plants.

LEAF (male late 20s, ambiguous European origins), hidden by the outer-rim of the light's parameter, carefully goes down each row, touching each poppy pod he passes, checking it's firmness. If it's firm, he cuts a thin slice from the crown to the base.

Brown latex slowly comes out. He continues to do this procedure of checking/slicing the pods.

On **Page 1** we come right out of the gate with an intro to Fadia Qudsi and Leaf Riley. As season 1 progresses, the connection of these two is slowly realized. Their budding friendship, like the histories that are weaved in and out of the story, will also head to an apex.

What we learn on **Page 1** is that Fadia Qudsi is from the Middle East, maybe Cairo. And, as her "American Shit" playlist floods the audio, we see that poppies are being harvested by a young man named Leaf Riley. We don't know why, we don't know how it's connected, but it provides visual and intellectual provocation for the eventual apex of their friendship by the end of the season.

3.

INT. AIRPLANE - LATER

Fadia is listening to Yes'ed Sabahak Or Fayrouz's - "Dak El Hawa Ala El Bab", still awake, a book in her lap, and she's looking out the window, where she sees Los Angeles. The plane lands at-

EXT. LAX, RIDE-SHARE PICK-UPS - NIGHT

LAX is a battleground of buses, taxis, and ride-shares. Fadia waves down DRIVER 1, recognizing him from the RYDE app. Driver 1 stops, opens his trunk, and puts the bag in for her. They both get into the car.

INT. DRIVER 1'S CAR - CONTINUOUS

Driver 1 is embattled, beginning to pull forward, and suddenly honking, yelling-

CUT TO:

EXT. LAX, RIDE-SHARE PICK-UPS - CONTINUOUS

Another car comes through, cutting in front of Driver 1's car, which is still honking-

INT. LEAF'S CAR - CONTINUOUS

Leaf, who cut in front of Driver a grunt.

LEAF
(not yelling)
Ah, shut the fuck up-

EXT. LAX, RIDE-SHARE PICK-UPS - C

Leaf parks haphazardly, and his R the car. Leaf gets out, greeting

LEAF
(hasty)
Hello how are you?

By **Page 12**, Fadia has established herself into the university: dorms, working in the library, etc.. This is also when she meets Dean Walker, a pivotal character who becomes her arch nemesis (which we think might be her romantic interest at first). By this point, we have already gotten a glimpse into Fadia's reticent, even secretive, character.

By **Page 3** Fadia arrives to the disastrous LAX airport, and we find out that Leaf is also a Ryde (Lyft) driver. Airports throughout the entire series will be a very important motif, both visually, and narratively.

12.

LIBRARIAN

It would be customer service and technical processing. These are part-time jobs, so...

Fadia is encouraged by the Librarian's warm character, but her words start to mute out...

EXT. UCLA - DAY

Fadia is reading at a bench, and notices DEAN (Early 20s, White), an attractive, well-dressed, young man, walking with a group of friends. He follows behind them and stops, evidently reading something on a tablet.

He looks up to see Fadia staring at him. She immediately looks away, doing well to hide her embarrassment.

EXT. UCLA - MINUTES LATER

Fadia is walking with Dean...

DEAN
Having trouble finding your class?

FADIA
No, I don't think so.

DEAN
What are you about to take?

FADIA
(lying)
Uhm. Ethics? 101?

DEAN
(smiling)
Let's see where...

He sneaks a peak at the paper in her hand, she's cautious, not hostile.

DEAN (CONT'D)
(laughs)
Well, it looks like you have
"Middle East: A history of-"

She cautiously turns the paper away, so he's amused-

Page 16, is where we introduce one of the top 3 characters of the story, Green Davids (Fadia and Leaf being the other two). What begins over coffee is a strong, completely plutonic, bond between them. This is despite Greene's initial crush on her, which he does well to keep to himself during the period it lasts. As time goes on, their friendship will remain; something that is arguably stronger, since it is based fully on trust, not attraction.

16.

Fadia, unknown to Dean Walker, breathes a sigh of relief.

EXT. UCLA - DAY

Fadia sits by herself, listening to Um Kalthoum's music, looking at the architecture, and stuff.

CUT TO:

EXT. UCLA - CONTINUOUS

GREENE (18-19, ambiguous European origins), a young man walks along, listening to the news. He could be handsome if he weren't 20 pounds overweight.

CUT TO:

EXT. UCLA - CONTINUOUS

Fadia catches sight of Greene, carrying a backpack, a camera on a steady-cam in his hand. He trips, falls; things come out of his bag. The camera lens breaks. He looks at it, and whimpers out-

GREENE

Oh no!

She laughs in shock, looking around for anybody else who saw. Out of instinct, she goes to help him. He looks around, embarrassed, and in pain; then he looks up, and sees Fadia there to help him. He's in awe of her beauty.

FADIA

Hey, are you alright?

GREENE

I... I don't know what happened-
this has never happened to me
before-

Fadia does well not to burst out into laughter.

FADIA

Uh. You fell! It happens.

She goes for his three books and they catch her attention: "The Hero with a Thousand Faces" by Campbell, "Gaza in Crisis" by Chomsky and Pappe; she looks at that for a longer moment, ignoring the general-ed text book.

She hands the books back to him, and he manages to stand.

22.

GREENE

I never thought of "idealism." I don't know if anybody can really have ideals until they're actually- uh- you know- (can't think of the word) I guess I hope for more nuanced challenges at this point in my life. Like my film. I don't even know if I'll be accepted into the film program! I wasn't really political or anything until this Summer cause... Well, you know.

Fadia is somewhat impressed by him in general, but also greatly amused.

FADIA

Yeah. "The whole Gaza thing."

Greene thinks as we...

EXT. GAZA - DAY

The place is quiet, perhaps too quiet. Bomber jets can be heard approaching.

The bombs begin: Urban centers destroyed and other loud noises occur as dust else goes everywhere.

INT. WHITE HOUSE - DAY

President Barack Obama is at a press briefing...

OBAMA

... As I have said repeatedly, Israel has a right to defend itself from rocket attacks that threaten the Israeli people.

EXT. ISRAELI NEIGHBORHOOD - CONTINUOUS

From **Page 22-23** is the first split end, or thread, that parts from the central narrative; this time in Israel and Palestine, where the infamous 2014 Operation Protective Edge that killed eight Israelis, and thousands of Gazans, rages.

23.

A projectile resembling a rocket comes from out of the sky, hitting a busy street, breaking the ground, the heavy projectile making loud metallic sounds, flipping up and down, moving at about 40mph down the street, impaling somebody.

CUT TO:

INT. WHITE HOUSE - DAY

President Barack Obama is at a press briefing...

OBAMA

... I'm proud that the iron dome system that Americans helped Israel develop, and fund, has saved many Israeli lives...

DISSOLVE TO:

INT. UCLA, DORM - DAY

Greene is watching something on his laptop...

GREENE (V.O.)

Don't do it, Barack...

DISSOLVE TO:

INT. WHITE HOUSE - DAY

OBAMA

But, over the past two weeks, we've all been heartbroken by the violence-

CUT TO:

EXT. GAZA - DAY

The bombs continue: Urban centers destroyed, sirens, screams, other loud noises, dust, debris, everything else scattering.

INT. DRIVER 2'S CAR - EVENING

A da-da-ding-! Ryde notifies DRIVER 2 of a ride request.

CUT TO:

Greene Davids has a special connection to this current event, for it is what has apparently thrown him into a general concern for the Middle East (The Iraq War notwithstanding). Later, as the series continues, Greene transforms from a concern person, into an activist (Season 2).

SAM
To working at the library!

TOM
Here, here!

JUDY
... Why do you work in the library?

FADIA
It eases the cost of tuition for my family-

DEAN
(to Fadia)
I think it's great.

JUDY
They're- like- poor people, then?

DEAN
Judy, how drunk are you?

Judy rolls her eyes, finishing her third glass of wine. Fadia is getting less and less comfortable.

FADIA
I just want to help-

DEAN
Don't listen to her.

Sam and Tom are just watching while drinking their third, or so, already.

JUDY
I didn't say anything,
Eric is completely lost. Sam and
speaks, trying to be chill-

TOM
Uh. So, how is the lik

FADIA
(beat)
Good.

JUDY
Like, I hear the schoo
Middle East are actual
good! Why'd you come a
out here? That's all I

Page 26-27 shows an attempt by Dean Walker to introduce Fadia to his friends. There's no doubt at this point that Mr. Walker has ulterior motives with her, but one would assume they're just romantic ones; at this point that is probably what they are.

FADIA
Where do you propose I attend?

Reeling from the minor social disaster, Dean goes for her hand-

DEAN
Here is perfect for you-
She bats him away, surprised-

FADIA
No, no, wait- excuse me..!
(to Judy)
Where should I attend university?

Awkward silence. Tom and Sam, drunk, look over to Judy to see what she'll say, Eric asks the waiter for "the dessert menu," while Dean sits uncomfortably.

JUDY
Uh. I don't know.

INT. DRIVER 3'S CAR - LATER

A da-da-ding-! Notification shows DRIVER 3 that "Your Ryde is here!"

EXT. RESTAURANT - LATER

Fadia and Dean stand in the pick-up/drop-off zone. They're not saying anything to each other- it's awkward. Fadia is cool, despite her frustrated face.

DEAN
Really sorry about that.

Driver 3 arrives, and Dean gets in. Fadia stays outside.

DEAN (CONT'D)
You're not coming?

FADIA
Uhm... Look, I don't have time for friends. I'll focus on my studies for now. Thanks for tonight. Maybe I'll see you on campus?

DEAN
(disappointed, but civil)
Yeah. Maybe- I... We'll talk, okay?
I wanted to talk about a lot!

Dean's charm and outlook of trustworthiness obfuscate him from any ill perceptions, at least for now. Sufficed to say, the encounter doesn't go well. His friends are not as indistinct as he.

28.

FADIA
(puzzled)
Okay..?

He gives one final goodbye before closing the door. The car drives away.

INT. UCLA, CLASSROOM - LATER

Fadia sits in class, thinking about the other night. The class lets out, and Fadia walks up to PROFESSOR WILLIAMS, a middle-aged, run-of-the-mill, professor.

PROFESSOR WILLIAMS
Fadia, is it?

FADIA
Yes.

PROFESSOR WILLIAMS
You challenged me today. What're your thoughts on the connection between military might and societal advancement?

FADIA
(laughs)
There's certain huge import is destruction of

PROFE
Yes, by more ad have the power destroy. See, i of right and wr of can and cann make right, per argument; might whatever we may

FADIA
Okay, fine, but discussed. It w richer nations without taking actions of the

PROFE
Okay- "Actions- talking militar might-

Page 28-29 Fadia has her first real encounter with a professor. Many of the professors, she quickly figures out, are imperialists.

29.

FADIA
Illustrate that point in class next time. If you like. We don't want these young students to automatically pair "advancement" and "military might" without first knowing what that entails, right?

Fadia smirks, walking away.

PROFESSOR WILLIAMS
Oh, is that your final word? Next week is a lecture strictly on the failures of the Global South. We won't have time to "illustrate" the results of militarism.

FADIA
The failures of the Global South? Of course, I'm sure it's all the Global South's fault, right? Despite economic warfare from the Global North?

PROFESSOR WILLIAMS
(smirking)
I'll see you next week. Maybe I'll let you get a word-in to talk about that.

Fadia does a casual army salute, and leaves.

INT. DRIVER 4'S CAR - DAY

A da-da-ding-! Ryde notifies DRIVER 4 of a Ryde request.

INT. DRIVER 4'S CAR - DAY

Greene listens to news about Operation Protective Edge (Gaza), holding back tears, which makes his face strawberry.

EXT. BOUGIE CENTER - CONTINUOUS

Greene gets out of the car, armed with a book bag. He looks around at the bougies drinking coffee- yoga mats, dogs, etc.

From **Page 30-32** Greene Davids and Jasmine (Krasner) continue their budding something-ship as they work their part-full time job at Yoga West. Jasmine (Krasner), we find, happens to be the girlfriend of Leaf Riley. This entire situation, too, will come to an apex.

30.

INT. YOGA WEST, RECEPTION - DAY

Greene enters to basic commotion, people getting checked into yoga class, customer complaints, etc. Greene's supervisor approaches him.

SUPERVISOR

We need you at the desk, c'mon bud!

Greene approaches the desk, throws down his book-bag, and immediately begins checking people in-

GREENE

Hello, have a good class-
(turns to female coworker)
Hi Jasmine-

JASMINE (attractive, mid-20's) is also checking people in.

JASMINE

Hi, Greene.

31.

GREENE

Oh. Well you know. Just. Yeah.

JASMINE

I can't do politics. It brings bad energy.

GREENE

Well... I see it less as politics, I guess... And more about... I don't know. Just. Life? Like, one Day, when I'm successful and famous, I wanna use my filmmaking powers to help change-

JASMINE

But nothing's going to change, man-

GREENE

(growing frustrated)
- Like, stopping the humanitarian catastrophes, and wars in the Middle East, for example-

JASMINE

Well, we all know *that's* not going to change-

GREENE

- a massacre is happening- uh- 500 children-? I'm not talking about gravity, here- it's not inevitable! Are you just..? How can you be so comfortable saying that?

JASMINE

I don't know. I just am.

Greene stares at Jasmine, anger growing, then dissipating, because he thinks she's sexy as hell. He clears his throat.

GREENE

Well. Yes. Politics isn't for everybody.

JASMINE

So, you're a filmmaker?? Greene, you never told me!

GREENE

(blushing)
Working on it. I'm just a student.

CUT TO:

YOGA WEST, STUDIO - MEANWHILE

32.

JASMINE

Oh my god! I'm an actress! So cute!

Greene does well not to turn strawberry.

GREENE

Uh! Yeah! Cool!

CUT TO:

EXT. YOGA WEST, PARKING LOT - LATER

A da-da-ding-! Ryde notification: "Your Ryde is here!"

INT. DRIVER 5'S CAR - EVENING

Greene sits in the backseat, smiling, blushing.

EXT. YOGA WEST, PARKING LOT - EVENING

Jasmine exits the yoga studio, and gets into her Ryde, Leaf's car.

INT. LEAF'S CAR - CONTINUOUS

She gets in the passenger seat, kissing Leaf. They drive off.

INT. UCLA, DORM - LATER

Greene lights a bong, inhales smoke, blows it out a window.

DISSOLVE TO:

INT. LEAF'S CONDO, GARAGE - EARLY MORNING

Water sprays over large weed plants, then it stops. Leaf (in boxers like he just woke up) enters the garage with a light load of tools, over to the poppies.

He uses a butterknife to scrape dried latex from the pods he had cut (with a scalpel) the evening before, into a plastic container. He goes down the poppies, continuing this action.

From **Page 33-36** we get a glimpse into Jasmine and Leaf's relationship. They generally mind their own business (try to), watch TV (Leaf just installed cable, but Jasmine wants Roku), and talk about this city they find themselves in- Los Angeles. It should be obvious that they've been together for a while because they say little to each other, and the little they do say comes with a context of its own. They're not from here, we know that much. And they haven't been here long. This will change, of course, as time goes on, and fights will begin to brew, because they each are each changing throughout the season. We continue more into Leaf's world, his poppy technics, his general absentia, and a thread of his own: An Afghan man destroying poppies, and the Arctic ice sliding down into the waters below.

INT. LEAF'S CONDO, LIVING ROOM- EVENING

Jasmine is sitting on the futon-couch, stuffing weed in a cut cigarillo. The TV is playing a quality film, she watches.

CUT TO:

INT. LEAF'S CONDO, KITCHEN - CONTINUOUS

Leaf enters from the garage (now dressed) and walks to the kitchen. He looks at the scalpel which has new latex on it. He licks it, then rinses the scalpel in the sink. Then, walks to Jasmine-

INT. LEAF'S CONDO, LIVING ROOM - CONTINUOUS

Leaf collapses on to the futon-couch, as Jasmine lights the blunt. They smoke, watching "Who's Afraid.?" After a moment, Leaf looks at Jasmine, who stays fixated on the movie...

LEAF
How're you doing?

JASMINE
Huh? Good. You?

35.

LEAF
(sighs)
Yeah...

DISSOLVE TO:

EXT. MARIJUANA FIELD - DAY

Leaf is walking through the field of marijuana plants, and approaches a plant that has spider mites. He looks off, less than 400 ft away, where about 800 poppies sway in the wind.

CUT TO:

INT. LEAF'S CONDO, GARAGE - LATER

Leaf scrapes more of the, now dried, poppy lactate from the stems into small, air-tight container. He looks up...

DISSOLVE TO:

EXT. AFGHANISTAN - DAY

A farmer destroys poppies with a large stick, the hills of Afghanistan visible in front. The farmer looks out to the mountains, and what is beyond...

LEAF (V.O.)
I don't know if it'll fuck with the price in a good way or a bad way...

DISSOLVE TO:

EXT. ANTARCTICA - DAY

Some polar ice caps crumble, crashing down.

CUT TO:

INT. LEAF'S CONDO, GARAGE - CONTINUOUS

Leaf, same place, same look... Says to himself-

LEAF
I just don't know...

34.

LEAF
Artsy. Cool. Uhm. So-

JASMINE
We got drinks, so I spent the night-

LEAF
Yeah- yeah- So... How's Los Angeles?

Jasmine blinks, an endearing look coming across her face, so she moves into Leaf, making serious eye contact...

JASMINE
I don't know, how is it for you?

LEAF
(beat)
I'm making it work.

36.

INT. LEAF'S CONDO, KITCHEN - LATER

Leaf goes from the kitchen, up the stairs-

INT. LEAF'S CONDO, BEDROOM - CONTINUOUS

The bedroom is empty, except for what's in the closet: a lap-top backpack, paper lunch-bags, a scale (for grams) a wood plank, and a safe. He pulls out the wood plank and the scale.

CUT TO:

INT. LEAF'S CONDO, BEDROOM - LATER

Leaf weighs a blocky, crumbly material, and it comes out to 1 gram. He slides the raw opium back into a container.

He scrapes with his finger the leftover opiate micro-crumbs, and eats it. More of a convenient cleaning technique, than recreational usage.

He packs the gear up into a plastic container, enters his closet, opens a medium-sized safe in the far corner, then puts it in one of the two slots- the bottom.

On the top shelf of the safe is a bunch of cash in semi-neat bundles, and three blocks of raw opiate that would weigh about a pound each.

INT. UCLA, DORM - EVENING

Fadia does her studies in peace, until the sound of loud music permeates from the bottom floor. She knows what's next-

FADIA
Oh no-

The door bursts open, and partiers flood the scene. Fadia angrily gets up, exiting with her materials.

EXT. UCLA - EVENING

Fadia walks through the campus, approaching a library-like building. She sees Greene through a window, on his computer. She smirks, walking into the building.

(doing best to play along)
Behind their butts in this case?

FADIA
Correct. And my purpose will be complete!

GREENE
So, you want to rule the world??

At Page 37 we have another important story thread: a piece of the infamous violence being dealt out against Fadia's country, Syria, by many actors; this time, by the infamous ISIS at Kobani.

Greene and Fadia go to their respective devices. Fadia, it turns out, is reading the news on her i-phone...

CUT TO:

EXT. KOBANI, SYRIA - DAY

ISIS fighters wearing the familiar black, with white lettering, bombard the small city of Kobani with gun fire, anti-tank missiles, and mortars. People can be heard screaming half a mile, or so, away from the attacking group.

CUT TO:

From Page 37-43 the bond strengthens between Fadia and Greene as they each learn a little more about the other. Greene finds out that Fadia is from Syria, not Egypt, and Fadia finds out where Greene's initial concern for Middle East incursions and conflict spawn from, despite him not actually knowing what or where Syria is on the map. "That near Iraq?" A couple other things are discussed, but what matters is the friendship that's building between them.

40.

FADIA
(smiles)
I'm going to tell you. I consider you a friend, so here it is...

GREENE
Well, I'm honored!

She looks around, and casually whispers-

FADIA
Alright. Your county is bombing my country.

GREENE
(whispering back)
We're bombing Egypt? What the fuck?

Fadia realizes something, then laughs. They continue casually whisper.

FADIA
Alright. Here's another thing. I'm from Syria...

GREENE
(something new)
Syria...

Fadia can't believe it.

FADIA
It's a country.

GREENE
(beat, blank)
Wow. Uh- good.
(beat)
That near Iraq-?

FADIA
My country went to war three years ago-? You don't know this..?

GREENE
Well... I... Gaza, and-

FADIA
It's next to Iraq if that matters.

GREENE
(mixture of bad feelings)
Oh my God. I. Am so sorry.

41.

Fadia didn't expect this; Greene is lost in despondence.

FADIA
But I'm here, now. It's okay.
Greene. It's okay, stop.

GREENE
I was just thinking of Iraq.

FADIA
No kidding.

GREENE
Yeah.

FADIA
Look. It could be worse... Always.
(beat)
Why do you think of Iraq?

GREENE
(tries to say it like her)
Iraq. Yeah, I was against that war too. When I was a kid.

Fadia is connecting dots.

FADIA
I see.

GREENE
You were too, no? I'm guessing?

Fadia laughs-

FADIA
Yes, don't you think?? ISIS wouldn't have invaded my fucking country if it weren't for you!

GREENE
(aggressive agreement)
Yeah I know!

Fadia laughs-

FADIA
Man, you are unlike anything I've ever- uh- just you're interesting.

Fadia meant it in a totally plutonic manner, but Greene blushes all the same. Fadia smiles for a moment, then-

From **Page 44-49** We re-enter Leaf's world of low-key, calculated, drug dealing; we see how he uses ride-share as a way to network his product, and gain customers. Most importantly, he meets Greene Davids for the the first time.

48.

LEAF

Are you okay, man?

Greene quickly wipes away tears, embarrassed.

GREENE

Uh- yeah. Just- uh- allergies- and bad things- ahem-! I- What did you say?

LEAF

Are you okay..?

(beat, calculating)

You need anything?

Greene takes a moment to think about that...

GREENE

Uhm. I don't know. Like what?

LEAF

(shrugs, innocuous)
Well, what do you need?

GREENE

(not quite getting it)
Well, uhm. I just got another problem. Injustice around the world-

LEAF

Injustice around the world? No-

GREENE

Of course not- you meant... Wait, what did you mean-?

LEAF

You getting along with her?

Leaf laughs hard, Greene is just nervous.

GREENE

We- yeah.
(struggling to converse)
She... May be in my movie! She's an actress- You probably knew that.

LEAF

(beat, suddenly weird)
Yeah. Yeah. She mentioned a filmmaker...

49.

GREENE

(sensing scorn)
I mean... Nothing's set in stone-

LEAF

So, you make movies?

GREENE

Yeah... I do-

LEAF

Artsy. What's your movie about?

GREENE

Well. It's-

Jasmine comes out of the bathroom-

JASMINE

Okay, let's go-

She exits the studio to the parking lot, Leaf following, turning back around to Greene, slight awkward pause.

LEAF

She's just angry at me.
(on another note)
Look, if you ever need anything...
(motioning to Jasmine)
You know how to find me, yeah?

Leaf nods at Greene affirmatively, who nods back, slightly weirded out by the last comment- ignoring it- complimented. Leaf is out. Greene sits for a moment.

GREENE

Huh. Nice guy..?

CUT TO:

INT. YOGA WEST, RECEPTION - MOMENTS LATER

Greene receives a text reading "Leaf." Greene texts back "Greene."

INT. UCLA, CLASSROOM - LATER

Greene runs into a large classroom, late to class; PROFESSOR BARKIN (40s, Woman, Ambiguous European) is speaking-

Page 50-58 begins with Dean, Fadia, and Greene, sharing a class together. A furious debate ensues between Professor Barkin and Fadia Qudsi over the constitutionality of targeted assassinations. A Visual thread of the targeted killings of Anwar Awlaki and his son comes in as the debate between the two focusses on that particular instance. Also, Dean, Fadia, and Greene, share their first bit of screen time after class; details about the enigmatic Mr. Walker are cryptically revealed through small threads, bits of dialogue, and his own clash with the same professor previously; what's eventually building here are multiple nemeses that will span seasons.

As BSYP progresses, many threads in the Middle East, and connections to foreign policy weave in and out. Like many of the other threads, there will be an apex to each one; two trajectories coming around to meet each-other. Some are more significant than others. If the series is allowed to continue around 4-5 Seasons, the Middle East policy apex would come around in the end, as Fadia would be deeply involved in American politics by that point. Other important story threads would come around by the end as well. If it continues for 6, the last season could actually be a window into the near future.

53.

EXT. YEMEN - DAY

Anwar Al-Awlaki sits in a remote village somewhere in Yemen, drinking coffee at a nearby shack cafe.

Suddenly, a large explosion that's far enough not to cause harm to Awlaki, but close enough to blow his hat off, and his coffee out of his cup, and to warm his face, lighting up a nearby set of houses.

At least two people are dismembered, and on fire, walking around, confused. Anwar Al-Awlaki is frightened, but composed.

ANWAR AL-AWLAKI
(in Arabic)
Oh my fucking God.

He doesn't stand up, perhaps paralyzed with shock.

FADIA (V.O.)
As a constitutional lawyer, this is okay with you?

PROFESSOR BARKIN (V.O.)
As a constitutional lawyer, I say Anwar Awlaki was an imminent threat to our county.

FADIA (V.O.)
And what of his son?

EXT. YEMEN - EVENING

Abulrahman Al-Awlaki is eating dinner at an outdoor restaurant, sitting across a small table with somebody he knows. There are other restaurant customers in the vicinity. This young Al-Awlaki is not jubilant, but focused, thinking.

As anybody does, he looks up at the sky, thinking, eating.

FADIA (V.O.)
Was *he* a threat?

CUT TO:

EXT. YEMEN, SKY - CONTINUOUS

The sky is clear, generally purple from the twilight. After a moment, a fast whiz of a vaporous kind shoots by. The vapor slowly expands as it rests in the air...

51

PROFESSOR BARKIN
Still in the middle of lecture.

Fadia is about to protest, but is interrupted by another- Dean, much to her surprise-

DEAN
Professor Barkin, you had a back-n'-forth with Jason ten minutes ago!

FADIA
Dean Walker?

PROFESSOR BARKIN
(sour)
Mr. Walker. I'm not quite sure why you care, but if... Who the hell was it...

She looks around for the "young man" that wanted to initially speak, and finds him-

56.

GREENE
She's not political, just well informed.

DEAN
Is that so? Miss "Middle East studies" isn't political?

Greene does his best not to obsessively glance back and forth from her to Dean.

FADIA
(coy)
I'm Poli-Sci until I figure out what I want to do-

Dean glances at her notes-

DEAN
What're you working on-?

Dean tries to turn her work so he can see it- Greene's eyes go wide- Fadia calmly snatches it away- closes her laptop-

FADIA
You see? That's your problem. You just think you can look at stuff.

DEAN
Sorry. It's a white male thing.

Fadia is cool with the clever admission of guilt, but thinks he's kind-of dumb.

FADIA
I'm quite aware of that.

Greene continues to glance back and forth between them...

DEAN
(beat)
C'mon, Fadia, give me a chance.

FADIA
A chance? I'm busy! Wait. A chance? At what??

DEAN
Look, I won't lie. I'm looking at careers in politics. And I will get something. What about you?

As we close out Episode 1, **Pages 59-65**, we get more insight into Fadia, where she comes from, her goals, intentions, values. By now, it has been about 3 months, and Greene proposes that they should be roommates to save money, create convenience, etc.. The plutonic outcome of their relationship, despite Greene's crush, is all but settled, especially for Fadia. He likes being friends with her and wouldn't ask for more. This proposal is about as far as "asking for more" goes, and it doesn't contain ulterior motives. He truly likes her company.

does.

64.

FADIA

(beat)
One of the first things I wanted to do when I arrived was get out of the dorms. Of course, this isn't exactly how I envisioned it.

She ponders the living situation with Greene. She realizes-

FADIA (CONT'D)

We'd share a bathroom?

GREENE

Sharing with one guy is better than three girls, is what I thought...

FADIA

(laughs)
You already thought all of this through!?

GREENE

Only a block away from the school-

FADIA

Do you have other motives, Greene?

GREENE

(turning red)
Uh..!

Fadia waits a second, then laughs hysterically.

FADIA

Oh my god, you're face, Greene!
(thinking, reading)
You know what?
(beat)
Yes. I'll be your roommate!

She literally hits him in the arm

GREENE

Ow.

FADIA

Eff' you, Greene!

GREENE

(shocked)
What!?

GREENE

I mean. That's kinda'... Political-

FADIA

Why do you all feel you're entitled to know everything about me?

GREENE

Whoa, whoa, I don't know who you think I am- but I sure ain't no whoever *that* guy was! Call me crazy for just asking you a simple thing! I mean... Psh! This *is* college. I'm *pretty* sure you're the one being sorta' weird. But, I don't know, maybe I'm the crazy one...

Fadia sighs, pauses, then-

FADIA

Look. I was going to go to University in Damascus...

65.

FADIA

I wonder if we can get this done by next month. That would be preferable.

GREENE

Wow! Okay! Great!

Fadia smiles. Then, they continue on their way.

DISSOLVE TO:

EXT. SYRIA - DAY

The mountains, grass, blue sky of Syria exist in a breeze.

DISSOLVE TO:

INT. UCLA, DORM - MORNING

Fadia finishes writing a handwritten letter in Arabic...

FADIA (V.O.)

... With much love. I miss you both so much... P.S. I have actually made a friend..."

DISSOLVE TO:

EXT. UCLA - MORNING

Fadia walks down the big slope of stairs, seemingly alone, but who is caught up by Dean. They speak together rather jovially as they walk.

CUT TO:

INT. UCLA, DORM - CONTINUOUS

Fadia puts the letter in an envelope, and seals it shut.

FADE TO BLACK:

End of Episode 1

INT. UCLA, DORM - MOMENTS LATER

Greene has a box of stuff.

والدي العزيز ..

أعني أريد تصالحه من الرسالة وأنت بسلام الصلح ..

والذي الخوف الله يدره .. حيث

ماتت أيتها أيتها أيتها من المص

عالمنا الناس ..

لا