

WE ARE WHO WE ARE

EPISODE 7

Written by
Paolo Giordano, Francesca Manieri, Luca Guadagnino

701 EXT. POST/VARIOUS ROOMS - NIGHT

701

15 NOVEMBER AND LATER, 2016

The rear door of a truck is thrown open. The cargo deck is stacked high with frozen turkeys wrapped in plastic. The turkeys roll down to one end in an avalanche, in hundreds.

VOICE 1 (O.S.)

Now everyone's going to say they knew he would win.

VOICE 2 (O.S.)

They always do. Once it's done.

VOICE 1 (O.S.)

At least he did something else before becoming a politician. He's not all talk.

VOICE 2 (O.S.)

You mean not all emails.

702 EXT. POST - NIGHT

702

The streets of the post at night. Everything is silent and empty.

703 INT. POST/IOC - NIGHT

703

Inside the control room people are already working. Everyone's commenting about what happened.

WOMAN

Let's copy this one and insert their names.

OTHER WOMAN (O.S.)

(whispers back)

It's the first time I fill these up for a dead soldier.

MALE VOICE

When will we get the drone images?

MALE VOICE 1

We have the satellite.

Sarah punches a code into a keypad and a door swings open. Sarah walks through the door. Inside, everyone turns to look at her.

There are many monitors, and an imposing, black officer is seated in front of a screen that is stopped on a number of images from Afghanistan. He stands up and walks over to her.

IOC OFFICER

At ease.

The man at the computer turns when Sarah walks in.

MAN AT COMPUTER

Good evening Colonel. Major
Kritchevsky.

From the beginning of the scene the phones have been ringing and a woman has been talking non stop on the phone:

WOMAN ON PHONE

Two of the families are on base,
the third has his relatives in
Kentucky.

(a beat)

Less than thirty minutes ago. We're
starting the 12 hours from then.
No, the Commander in Chief is here
already.

Another Male Voice answers another call.

MALE VOICE

Delta Romeo 2 2 5.

IOC OFFICER

Ma'am, It was a powerful explosion
from an IED, it's still under
investigation.

MALE VOICE

Copy that.

FEMALE SOLDIER

We need the flags now.

(a beat)

So wake him up.

The Officer who walks over to the screens:

OFFICER

Did you pull up their personal
records?

He continues while Sarah checks the paperwork:

OFFICER (CONT'D)
I want the exact position of the
convoy now.

Over Sarah still going through the documents:

SOLDIER BOWMAN
The helicopter with the soldiers
who survived the blast is headed
for Herat. None of them are
serious.

OFFICER (O.S.)
The position of the convoy!

FEMALE SOLDIER
Im waiting on a reply.

He hands her a sheet of paper bearing several names. Sarah
nods, dazed. Standing next to her is Jonathan, already fully
dressed in official uniform. She steps closer to him.

SARAH
Ex O. Go to my house, and ask my
wife for my dressing uniform.

Jonathan nods.

Sarah looks at the officer in charge of the high-security
room.

SARAH (CONT'D)
(indicating a screen)
Okay let's proceed.

Jonathan leaves the room. Sarah sits down.

704 INT. FRASER'S HOUSE/LIVING ROOM - NIGHT

704

Jonathan is at Sarah's door. Maggie opens.

MAGGIE
Jonathan. What happened?

JONATHAN
I apologize for waking you but I
need Sarah's uniform.

MAGGIE
Come in. I'll get it right away.

Sarah's service dress uniform (ASU) is in a plastic dry-
cleaning bag.

Maggie drapes it over Jonathan's outstretched arm. Fraser is in his underwear, and he looks out of his bedroom door, still half-asleep, observing that scene.

FRASER

What are you doing here?

JONATHAN

Go back to sleep

705 EST. POST - NIGHT OMITTED 705

706 INT. POST/IOC - NIGHT 706

With her back to us, Sarah looms against the images of shattered, torn bodies, half-charred by the blast of the IED, displayed on large monitors.

SARAH

(under her breath while
looking at the screens)

Why did you have to drive down that
road?

(loud, tense)

Can't we have more information?

The Woman behind her says something.

WOMAN ON PHONE

Last S-A-N-C-H-E-Z, first A-L-V-A-R-O,
343 06 526.

The sound of a door closing.

WOMAN ON THE PHONE

Last P-R-A-T-C-H-E-T-T, first C-R-A-I-G,
corporal, 662 16 274.

WOMAN ON THE PHONE (CONT'D)

Last S-O-L-L-O-N-T, first D-R-E-W,
543 55 306.

Jonathan enters in the room, carrying the uniform. She turns around, but for a moment her eyes are still on the pictures.

FEMALE SOLDIER ON PHONE

I need confirmation that the area
has been evacuated. Roger.

FEMALE SOLDIER ON PHONE (CONT'D)

We're video connected. I'll wait
for your signal.

She takes the uniform out of Jonathan's hands, looks around, baffled and bewildered. She lays the uniform down on the table.

SARAH
We're all soldiers here.

And she starts undressing. The IOC Officer switches off the closed-circuit cameras.

FEMALE SOLDIER ON PHONE
Sargent Cummings informed us that
the area is scheduled to be bombed.

Jonathan takes the uniform out of the plastic bag, turns and shield's Sarah.

FEMALE SOLDIER ON PHONE (CONT'D)
We still have no confirmation from
DoD.

He folds and puts away the track suit that she's taken off and dropped carelessly onto the floor.

Other voices off camera overlap.

TOPIC: The car's outside in the parking lot/ Tell them to wait with the engine off.

The phone rings:

WOMAN'S VOICE (O.S.)
(turned to the Officer
previously seen)
We're in radio contact with the
helicopter personnel.

OFFICER (O.S.)
Transfer the call to this phone.

FEMALE VOICE (O.S.)
Please wait here, Father.

Sarah finish to dress. Jonathan helps her. The chaplain, freshly awakened, is waiting for her, with a Bible in his hand.

CHAPLAIN
Do you want to pray together first?

Sarah extends her hand and clasps his.

SARAH
We'll pray later.

As she says that, they both exit.

708 EXT. POST/ASSEMBLY GROUND - DAWN 708

A soldier raises the flag to half mast, in silence.

SOLDIER
Salut. And down.

709 EXT. RESIDENTIAL BUILDING - DAWN **OMISSIS** 709

710 A EXT. SCHOOL - DAY 710 A

People outside school are in agitation.

BOY
Why's everybody running?

GIRL
I don't know.

OTHER GIRL
But you're not supposed to run.

710 INT. SCHOOL/ART CLASSROOM - DAY 710

In the art classroom, Caitlin and Fraser are walking along, skirting a table atop which lie various autumnal decorations.

From the start, background of teenagers talking and overlapping.

TOPIC 1: Pass me the glue / OK but don't use it all up like you always do / I just like the smell of it!

TOPIC 2: I bought a new pair of Vans online. 60% off! / You'll never get them. / Why do you say that? / When the price is so low it means the site is bogus. Did you check the country it's registered in? / What are you talking about? / See? There you go.

From the beginning there's also the voice of the teacher checking the students' work.

TEACHER (O.S.)
Matthew. That's so original. But you might want to define more the edge.

Caitlin brushes past the objects, Fraser seems entirely indifferent to that activity. He has his eyes fastened to his cell phone. He shoves the screen under Caitlin's nose, the picture that he took of Jonathan in Ep. 6.

FRASER
Jonathan is just ridiculous here,
isn't he?

Caitlin puts three candles into Fraser's hands, and he takes them without once taking his eyes off his phone.

CAITLIN
You know, it made me laugh the
first time you showed it to me...
But not that much.

GIRL STUDENT (O.S.)
Is this good?

TEACHER
Yes, but it still looks unfinished.

GIRL STUDENT
But it is finished.

After checking Fraser and Caitlin's work (06:40)

TEACHER (O.S.)
(louder)
Class, keep in mind that these
works are meant to be your
Thanksgiving centerpieces. So they
must be pleasant to the eye.

Fraser once again examines the photograph on his phone.

FRASER
Yeah, he's not at his best here.

In the meantime, they've sat down at the tables where they are going to assemble the centerpieces. Fraser looks disconsolately at their little projects.

FRASER (CONT'D)
I've been making these centerpieces
for ten years now... Ten years of
sheer ugliness.

CAITLIN
It's Thanksgiving.

FRASER
"My thanksgiving is perpetual..."

CAITLIN

What the fuck is that supposed to mean?

FRASER

It's Thoreau. And you would know that if you studied more and you were not haunting birds in the swamps.

The art teacher walks behind them. She is puzzled by Fraser's crudely drawn project.

FEMALE TEACHER

You could do a better job...

Fraser tilts his head back and gives her a sly, insolent smile. The teacher walks on.

CAITLIN

Later I'm gonna go see Dr. Harris with your mom.

FRASER

You sure you still wanna go?

TEACHER (O.S)

Class, keep in mind that these works are meant to be your Thanksgiving centerpieces. So they must be pleasant to the eye.

Caitlin nods without looking at him.

FRASER

What if your father finds out? He grounded you for a month over a haircut...

CAITLIN

My dad won't find out.

FRASER

But you'll get a weird voice! (imitating her) "Hey dad, can I borrow your shaving cream?"

CAITLIN

Your Mom says it's just a medical consultation.

Fraser turns to and looks at her sternly.

FRASER

Yeah, but my mom has nothing to do with us.

(MORE)

FRASER (CONT'D)
 Only we have anything to do with
 us. And the hormones will give you
 cancer.

A pair of soldiers walk into the classroom.

TEACHER (O.S.)
 Good morning.

SOLDIER (O.S.)
 Good morning, Ma'am.

Fraser is still looking at Caitlin. She observes the
 soldiers, and watches as they walk over to the female
 teacher.

STUDENT
 Why are they here?

The soldiers whisper something to the Teacher.

SOLDIER
 We need to get all the students
 into the gymnasium.

Caitlin's telephone vibrates on the table. Fraser is looking
 at things on his phone again.

CAITLIN
 (snapping)
 Fuck, what a pain!

FRASER
 What? Who is it?

SOLDIER
 The Principal will explain.

TEACHER
 Who is it?

CAITLIN
 It's Sam. He's been calling me
 since this morning.

FRASER
 That boy is so tenacious, I kinda
 feel sorry for him.

FEMALE SOLDIER
 (whispered)
 We have to stay strong in front of
 our kids.

TEACHER

Alright. Give me a minute.

Cate is distracted by the two soldiers who are walking off, she leaps to her feet, goes to the window, and watches it go by. Others do the same.

While Caitlin's standing by the window, the students ask a bunch of questions to the teacher.

STUDENTS

What happened? What did they say?

FRASER

Did you ever look at this?

The students react to the teacher's words. Their comments are now louder:

TOPIC 1: **Did you hear what they said? / Not really. / Mrs Bower, please tell us!**

TOPIC 2: **What am I supposed to do with my artwork?/ Just leave it here. / No one's going to steal it for sure!**

FEMALE TEACHER

(her voice breaking and
almost in tears)

We need to go the gym, students...
The principal has an announcement
to make...

TOPIC 3: **Come on, hurry! / Hang on I have to get my jacket. / You don't need your jacket, the gym's right outside. / But it's always freezing in the gym!**

711 INT. SCHOOL/HALLWAY - DAY **OMISSIS** 711

712 INT. SCHOOL/GYM - DAY 712

Fraser and Caitlin walk into the noisy gymnasium. The bleachers are already crowded with kids, the others are still taking their places. There's a lot of uproar.

Students talk, overlapping until the Principal asks for silence.

TOPIC 1: **Wanna bet it's another anti-terrorism drill?/ We had one last week!/ Yeah, remember what a mess it was?**

TOPIC 2: I've been playing all his vinyls. All seventies stuff./ It's practically work, you got to flip it over because each side is over fast/ But isn't that what's cool about it./ Yeah you're right.

TOPIC 3: I'm sure there's some kind of flood and they're sending us home.

TOPIC 4: Let's go sit over there/ But you can hardly hear./ Who gives a fuck?

In the middle of the gymnasium, the principal is talking to the other teachers. He breaks away from the group and picks up a microphone. He taps it twice to request silence. The gymnasium falls still.

PRINCIPAL

Come on in my friends and have a seat, please. Gather 'round me, come on in and have a seat.

The teacher is talking to the curly haired student:

TEACHER

We can take a look at it after lesson tomorrow.

STUDENT W/CURLY HAIR

OK.

TEACHER

I'll be expecting you then.

ASIAN KID

Save me a spot!

GIRL WITH PINK SWEATER

It's the second time he says that. Next time I swear I'm going to tell him off. I am fucking fed up with him.

Fraser plops down in the seat next to her.

PRINCIPAL

Come on in my friends, have a seat, gather 'round me. As you know, we recently deployed a group of soldiers to Afghanistan and three of our soldiers were killed last night. Three of our soldiers were killed last night. ~~Three of our soldiers were killed instantly.~~

(MORE)

PRINCIPAL (CONT'D)

Among them, Among them was the brother of one of your classmates. Listen, class is canceled for the rest of the day. You'll be separated into groups to talk about your feelings with your teachers and with the grief counselors who are here with me. But first I'd like you to join me in a brief moment of prayer.

Suddenly the kids are highly agitated. The principal waves his hands to calm them down.

Fraser looks at Caitlin. But Caitlin is looking elsewhere, toward Danny, who's sitting on the opposite side of the gymnasium, his gaze hard, staring at the principal.

In the tense silence, they can hear the footsteps of someone running in the hallway. Britney bursts into the void at the center of the gymnasium. Her face is streaked with tears.

715 INT. SCHOOL/ART ROOM - DAY 715

The art room where Fraser and Caitlin were is now deserted. Everything lies abandoned exactly where it was, the tables are all scattered and messy.

713 INT. POST/PX - DAY 713

In the PX, all decked out for Thanksgiving, the people are frozen in place, in the aisles and at the cash registers. They observe a minute of silence, an unreal silence.

712 INT. SCHOOL/GYM - DAY 712

She looks around for someone in the bleachers. She finds Caitlin.

They look at each other. Then Britney lifts her hands to her mouth.

Fraser watches it all, slowly shifting his gaze from Britney to Caitlin, from Caitlin to Danny, observing that triangle of sorrow.

Danny breaks the pencil he had in his hand.

Slowly, Caitlin bows her head. With one hand, she pulls her phone out of her pocket, its vibrating. On the display, once again, the name "SAM" appears. She burst in tears.

Danny leaves the gym.

714 EXT. POST/PARADE GROUND - DAY 714

Platoons in formation, motionless. One soldier joins all the others. Standing to attention, they all stare straight ahead, into the emptiness.

716 EXT. SWIMMING POOL - DAY **OMITTED** 716

717 INT. HEADQUARTERS/CONFERENCE ROOM - DAY 717

Sarah stands before the officers, and behind her is the American flag.

SARAH

Our convoy struck a roadside bomb while evacuating civilians towards Shindand. The robot failed to detect the IED. And the engineers failed to clear the road. That's all the information we have, the investigation is underway. Our soldiers were trained-and-ready, no amount of training could have prevented this.

Sarah unconsciously bites her lip, as if she hadn't considered that aspect.

SARAH (CONT'D)

We're going to hold a proper memorial for these soldiers. That's all for now. Thank you.

After saying these words, she turns her back to the room, she is in a state of shock. Jonathan opens the door and the soldiers leaves.

While the Officers head out of the room some exchange overlapping comments:

FEMALE SOLDIER

Let's continue this in my office.

OTHER FEMALE SOLDIER

Sure.

Other male voice plus a female voice. **TOPIC: Have we started collecting money for the soldiers' families?/ Lipper's on top of that./ Someone has to go to the bank and open an account./ I can do it./ No, I'll take care of it, I'm going there anyway.**

718

INT. SCHOOL/THEATER CLASSROOM - DAY

718

Silence. Caitlin and Fraser are sitting with the others, forming a semicircle with the chairs. In front of them, the acting teacher, whom we've already seen in Episodes 1 and 5. Everyone in silence.

THEATER TEACHER

Anyone up for it

The young people look down or in other directions. Then a girl start speaking and an argument breaks out among the students, as if the teacher weren't even there anymore.

CATHERINE

They're right to torture those guys, when they catch them!

An Asian boy has a retort ready.

JOSHUA

What, what, What are you talking about?

MARCUS

Oh She's right!

JOSHUA

(louder, stands)

So you're saying we should torture anyone who disagrees with our country?

Caitlin looks at them, she seems weary, helpless.

CATHERINE

They blew up our soldiers! They burned them alive!

JOSHUA

We invaded their country.

The class falls silent. The kids themselves seems shocked by what's just happened, as if something had taken control of them. The teacher looks at them each, one by one. In that silence:

FRASER

(as if rapt, distracted)

Sometimes the bodies are so charred and mutilated that it's impossible to identify them. And... so they just put the body parts in these body bags randomly. And if they don't have enough remains they fill the body bag with rocks. So soldiers' coffins are just full of rocks.

The kids faces looks stunned by Fraser's words. They look at him, but he hardly seems to notice, lost in some faraway thought. Some of them starts crying.

719

EXT. SCHOOL/CAFETERIA - DAY

719

In the school cafeteria, Fraser and Caitlin are sitting across from each other.

LOCAL EMPLOYEE 1

No par dentro chel careo che semo
zà pieni
(*don't bring that cart in here ,
we've already got too much stuff*)

LOCAL EMPLOYEE 2

Ghetto za pasà sti tavoi? Alora o
fasso mì (*Did you already clean
those tables? I'll do it*)

LOCAL EMPLOYEE 1

Uncò ghe ze un gran sienzio qua
dentro
(*It's terribly silent in
here today*)

Fraser is eating calmly and then he takes a look at Caitlin's lunch tray, untouched.

FRASER

You don't want it?

Caitlin looks at her food with a grimace of disgust.

Fraser picks up the roll from her tray and bites into it.

CAITLIN

Why would you say that?

FRASER

Say what?

CAITLIN
About the bodies in the bags.

Fraser looks at her, curiously, then shrugs his shoulders.

FRASER
It's the truth.

Caitlin seems horrified. She shakes her head ever so slightly. Fraser doesn't look up from his plate.

FRASER (CONT'D)
So is everything going to change
now?

Caitlin remains stunned for a moment, then she stands up, picks up her tray, and leaves.

Fraser watches her go as she heads over to the carts to set down her tray. He shouts after her:

FRASER (CONT'D)
He was a soldier... he was a
soldier!

Caitlin stares at him, than goes back and slaps him on his face. Fraser stand still.

Caitlin leaves.

FRASER (CONT'D)
Wow...

720 EXT. POST/STREETS - DAY

720

Danny is walking through the post. He is shock.

While Danny walks away from his home, there are people taling screen right. **TOPIC: Yeah, he used to come here a lot./ He trained with him/ I didn't personally know him./ I'm sure you did, when you see his picture you'll recognize him.**

Then a couple walk by Danny.

WOMAN
Next time I'm wearing warmer
tights.

MAN
Told you, you were going to be
cold.

721 EXT. CHECKPOINT - DAY **OMITTED**

721

722 EXT. BUS STOP - DAY **OMITTED** 722

723 EXT. RESIDENTIAL BUILDING - DAY **OMITTED** 723

724 INT. RESIDENTIAL BUILDING - DAY **OMITTED** 724

725 INT. SAM'S APARTMENT/VARIOUS ROOMS - DAY **OMITTED** 725

726 EXT. RESIDENTIAL BUILDING - DAY **OMITTED** 726

727 EXT. POST/CHECKPOINT - DAY 727

Danny, alone, walks past the checkpoint. Just outside is
Valentina, on a scooter, waiting for him. He runs to her.

Valentina looks toward the post. She looks as if she's been
crying.

She make a gesture, Danny nods and sit on the scooter.

Valentina revs the engine. Danny lays his forehead against
her bare neck, to hide from the wind, from everything.

728 EXT. ROADS COUNTRYSIDE - DAY **OMITTED** 728

729 INT. POST/CEREMONIAL ROOM - DAY 729

Jenny is arranging the pictures of the fallen soldiers on a
table draped in black in a large room. Among them is Craig.

Maggie, in uniform, is standing on a ladder. She's pulling
down a festoon. She gets off the ladder, and walks over to
Jenny, who is looking heartbroken at a photograph of Craig.

Maggie touches her hand. Jenny yanks that hand away.

JENNY

No.

MAGGIE

No? You mean, I can't touch your
hands here?

JENNY

No, not today.

MAGGIE

Today I can't touch your hands...

Jenny sets down the photograph of Craig.

JENNY

He ate at my house a million times. He loved the way I cooked. He'd say: "Can I have seconds, Mrs. Jenny?" Then: "That's delicious, Mrs. Jenny"... I can't stop thinking about him. He was Danny's best friend, more than a friend. Danny! Danny!

Jenny breaks into tears. Maggie wishes she could hug her, but knows that she can't. She looks at her helplessly.

In a sudden burst of rage, she pulls down the rest of the banner, violently yanking it away from the wall.

JENNY (CONT'D)

We got distracted from these kids... We should never let yourself get distracted. We should never... Never take our eyes off them. Never. You do things and there are consequences.

MAGGIE

What you're saying makes no sense. Craig was in Afghanistan.

JENNY

No. What you're saying makes no sense. If someone hadn't been distracted, he wouldn't have been there in the first place... And Danny... if I'd been paying closer attention, then things...

Jenny breaks off. Maggie turns grim when she guesses where the sense of guilt behind that outburst is pointing.

MAGGIE

Was it me who distracted you?

JENNY

It doesn't matter. I'm a mother, I have certain responsibilities.

MAGGIE

I've never seen you fall short of your responsibilities.

JENNY

If you had children, you'd understand.

Jenny immediately realizes how serious what she's said really is. She turns around to beg Maggie's forgiveness, but Maggie's eyes are downcast.

JENNY (CONT'D)
Maggie... I didn't mean to...

Maggie holds her hand out and brushes it over her cheek.

MAGGIE
We never really thought this could last, did we? But I hope that you, at least... for a moment hoped, they way I did.

Jenny tries to say something, but her tears are already choking her, sticking in her throat.

MAGGIE
Oh Jenny.

Maggie walks away. Her footsteps echo in the empty room. Jenny's gaze follows her, even if she never moves.

730 EXT. BEACH - DAY 730

Danny hugs Valentina. The embrace slips into a kiss, much more passionate than they would have expected. Then they pull apart, though they're still very close.

Valentina is crying. Silence. The sound of the sea.

731 EXT. COUNTRY ROADS - DAY **OMITTED** 731

732 INT. CAITLIN'S HOUSE/BATHROOM - DAY 732

Caitlin once again glances rapidly at the flyer from the medical clinic. Then she tears it into pieces, drops them into the toilet, and flushes.

She looks carefully at herself in the mirror.

733 EXT. JUMP TOWER/SIMULATOR - DAY 733

A rhythmic, metallic sound. Caitlin, Danny, Sam, and Britney are at the foot of the jump tower. Caitlin and Britney are lying down.

Danny repeatedly hits the steel with a rod, then presses his ear to the pipe, as if to activate a sense of tinnitus.

Caitlin stares up at the empty top of the tower, from which they once all jumped together.

CAITLIN

Jesus!

BRITNEY

Stop it!

DANNY

(aggressive)

What? What's that you just said, Brit?

He bangs the rod against the metal again, harder this time.

Sam stands up, dusts off his fancy trousers, and walks away.

SAM

(under his breath)

Fuck this shit.

Britney promptly pulls herself up onto her elbows.

BRITNEY

Sam...

But he doesn't turn around.

In the opposite direction, Caitlin spots Fraser in the distance, half-concealed behind the simulator. He vanishes behind the simulator.

Caitlin stands up and walks in his direction.

Finally the noise breaks into Danny's ears. He screams.

734 EXT. POST/CANAL - SUNSET **OMISSIS** 734

735 INT. POST/CEREMONIAL HALL - NIGHT 735

The ceremonial hall is full. Many soldiers in uniform, most with their families. A low, continuous buzz of voices.

Overlapping conversations.

TOPIC 1: **Maybe we should place the cutlery in two groups so it's easier to reach for it./ Ok, put it over here.**

TOPIC 2: **Craig's wife is also here./ Wife?/ Yeah, they got married the day before he was shipped out./ That's so typical./ Not so loud!**

As the soldiers spill in they say hello to each other:

SOLDIERS

Hey Phil. Hi buddy. George, you made it. Everything good? Well, not really. We got to stick close to each other. Yeah we gotta stick together.

A long table is decked with foods and beverages. Danny and Britney are leaning on a wall. Caitlin and Fraser are standing closer, on the other side of the room.

The Principal's talking with a man. **TOPIC: We can't wait too long, they need to find a way so they can blow off some steam fast./ Yeah, kids tend to keep everything inside and act as if everything's OK but they're actually in pain./ That's why we're here.**

On a table, the three death photos of the soldiers killed.

Richard is eating a sandwich in front of the table where his wife is serving food.

Two women screen left are talking. **TOPIC: They're talking about taking them on a field trip to Rome./ That's a great idea./ Yeah, a great plan**

Sarah, in dress uniform, with Maggie beside her, walks into the room.

JONATHAN

Ladies and gentlemen, please rise for the base commander and remain standing for the national anthem.

They all stop and stand at attention. Sarah leaves Maggie behind, marches straight to the podium.

The National anthem is played.

Only Valentina remains seated.

On the wall behind Sarah, an image of the American flag is projected.

When the national anthem comes to an end, Sarah leans into the microphone:

SARAH

Please take your seats.

They all sit.

SARAH (CONT'D)

We dream of peace... We all do. We dream of being able to sleep soundly, in our beds, at night. But there are those who have to pay a price for our tranquility. And who else, if not our men and women?

Richard, who has sat at a table in the meantime, leans toward a colleague and comments in a low voice:

RICHARD

(with a beer in his hand)
Well, we know who pays for her tranquility, at least. Her daddy's loaded.

SARAH

Staff Sargent Alvaro Sanchez, Drew Sollont, Corporal Craig Pratchett. They paid the ultimate sacrifice.
(pause)
Alvaro, Drew, Craig. We'll never forget these names. To me they were heroes. Because every soldier who serves his country in combat is one.

Jenny looks at Maggie, who's staring at Sarah. Maggie turns ever so slightly, as if attracted by that gaze fixed upon her. The melancholy of something lost forever passes between them.

Richard lets out another comment, a little louder. His colleague seems afraid that someone else might hear him.

RICHARD

Oh, come on! She doesn't even know what a hero is! They hit a fucking IED, for Christ's sake! They never got a chance to fight back.

SARAH

So we thank you. Thank you, Alvaro, Drew, thank you, Craig. We thank your loved ones. Your sacrifice will not be in vain. Please rise.

The Bugler outside the building plays the opening notes to TAPS. They all stand. Only Valentina remains seated, as if stunned.

LATER

Now the room is full of confusion, everyone's eating, music is playing.

A cluster of soldiers behind Jenny and Maggie right next to Britney. **TOPIC 3: Down there, November's always been a shitty month, it's when they plan their last attacks before the winter./ I remember that from back when I was at SnowCOP/ You were at SNowCOP?/ Yup, hell on earth.**

Maggie is in front of Jenny, she's setting a small plate down on a table. Their hands brush against each other. Sarah, walking toward them, notices that fleeting contact. She leans between them to pick up the bottle of wine and pour herself a glass.

TOPIC 4: It's going to be a very sad Thanksgiving./ I don't even know if I feel like cooking./ Actually it's the day in which we should be reminded of the true meaning of Thanksgiving. I'm going to cook my heart out.

Fraser and Caitlin are still at the far end of the room. They see Danny walk over to Sam and whisper something in his ear. Then Sam exchanges a glance of understanding with Britney. And Britney, at that point, walks over to Valentina and gently leads her away from the people surrounding her.

Topic 5: The slopes in the Dolomiti are much wider and easier./ True but it's so expensive!/ So where are you planning to go?/ I was told they have great slopes in Slovenia and it costs a fraction. / Slovenia? Never heard of it.

A Man and a Woman behind Caitlin and Fraser are talking.
TOPIC: I saw they even reported the accident in national papers./ That's because it doesn't happen as often as it used to. Back in 2010 it was daily news so they stopped giving it space./ I remember. Soldiers were being killed almost every day./ Thank God it'll soon be over/

Quietly, unobtrusively, they all slip out of the room.

CAITLIN
Come on, Let's go!

FRASER
No. Why?

CAITLIN
Come on, let's just go!

She grabs her friend by the arm, and he puts up resistance.

But before they can leave, Sarah intercepts them.

The Man and Woman behind Caitlin and Fraser are still talking. TOPIC **Did you hear it on NPR? Judy's the one in touch with them, she's overseeing TV and radio now./ Judy's great at her job./ She is, we took the New Media class together.**

SARAH

Excuse me. Cate. I'm sorry, I didn't forget, okay?

Sarah brushes her head with her hands, lost in thought. Caitlin seeks out her father with her gaze. He glimpsed that contact from a distance.

Caitlin drops her gaze.

At that moment, Richard's voice, too loud, drowns out the buzz. By now he's drunk, in an altered state.

RICHARD

Ma'am, don't we have any music we can dance to?
(turning around to face the room)
Hey! Let's do a little dancing here! Ma'am, Alvaro was a jive dancer... I trained him... Not all that well, as you know... But you made the decision, right? right?

Richard laughs, then turns toward the record console.

RICHARD (CONT'D)

Music! Music!!

A colleague walks over to him, and Richard pushes him away.

Jenny watches her husband, paralyzed. Maggie is cringing inwardly for her.

Caitlin observes the whole scene. Sarah, by some protective instinct, puts a hand on her shoulder. Fraser observes that contact.

RICHARD (CONT'D)

Come on, they were kids! Let's dance for the kids!

Fellow soldiers go over to Richard. They put their arms around his shoulders, but he shakes them off.

There's embarrassment in the room. Sarah coldly watches the man's humiliation, though she's not impervious to it.

RICHARD (CONT'D)

What! What, huh?

He staggers. He lifts his hand to his eyes. Some soldiers try to hold him

RICHARD (CONT'D)
What? What? Huh? Huh?

The soldiers off camera are trying to get Richard to not make an even bigger scene:

SOLDIERS
Richard, come on. Calm down. Let's go outside, get some fresh.

RICHARD
Get the fuck off me!
Sleep peacefully at night...
peacefully... At night

At that moment, Fraser drags Caitlin away, takes her outside.

Finally Jenny comes over to him, puts her arms around him. He lets her do it, and bends over her.

The two soldiers behind Richard and Jenny.

SOLDIER 1
Poor guy.

SOLDIER 2
You can say that again.

736 EXT. POST/STREETS - NIGHT

736

Caitlin marches with her head bowed, in martial style, in front of Fraser.

FRASER
Wait, wait, wait, wait, wait, where are we going? Hold on!

CAITLIN
Come on. Let's catch up with the others.

Fraser runs a little bit and comes even with her.

FRASER
Why? What do they have to do with us?

But Caitlin starts running. Further along, in the dim light illuminated by streetlights, they can just see Danny and the others.

CAITLIN
Hey! We're coming with you!

Danny turns around and gives the two youngsters a contemptuous glare.

DANNY
Go on home, Cate.

In the meantime, Sam has waited for them. Sam points at Fraser.

SAM
Not him.

CAITLIN
Why not?

SAM
It was his mother who got Craig killed.

CAITLIN
Sam! You know that isn't true!

Fraser meets and holds Sam's gaze. He's very distant. Then Sam turns his eyes to Caitlin.

SAM
He's not coming. He was never one of us. Come on!

FRASER
Go.

CAITLIN
Fraser I...

FRASER
No, no, no, it's okay. Sam's right.
Go.

Sam reaches a hand out to Caitlin. She takes Sam's hand, she lets herself be led away. Fraser watches her, she turns around one more time. Then he turns his back and walks away.

736A EXT. POST/MAIN HALL - NIGHT

736A

Officers and NCOs are walking out of the main hall.

The soldiers that surround Maggie and Sarah have conversations. Their dialogue continues even after Sarah and the Officer are in the next room (Maggie could be involved in the conversation).

TOPIC: We need to update the website, it's urgent./ Those in Aviano have invested a lot of time and effort on theirs./ The Air Force has always been better than us on a lot of stuff./ Probably because they've got a lot of free time./ (Repressed laughter)/ Anyhow, the younger generation is easily impressed by great websites. Like we were impressed by videos./ Not me!/ I was!/ Remember the ad "There's Strong. And Then There's Army Strong!"? That was a real hit and pulled in a lot of recruits./ What about "The Strength to Get Over Yourself"? I knew that song by heart. They were also selling pillows with the lyrics./ That's right! But my all time favorite is: Choice, not Chance./ Now you're really on a slippery slope down nostalgia lane./ In any event, updating our website isn't enough. We got to start from scratch!

Sarah is in a corner, surrounded by other officers. Among them, **Martin (43)**, a colonel like her.

COLONEL

Colonel. Is it true what Poythress said?

SARAH

(evasively)

What?

COLONEL

Did you take their ninety days away?

Sarah drinks a sip from the glass she's holding.

SARAH

The men were ready.

COLONEL

That wasn't your call, Sarah.

SARAH

(smiling)

Haven't you been watching the news, Martin? The people want a leader who can make tough decisions.

Then she walks away.

737

INT. ENRICO'S CAR - NIGHT

737

Enrico's car drives along the deserted waterfront of Jesolo. In the car are Enrico, Danny in the passenger seat and, in the back, jammed in, Caitlin, Sam, Britney, and Valentina. They all wear serious expressions on their faces, strangely concentrated.

738 EXT. JESOLO/STREET - VILLA - NIGHT 738

Danny walks ahead of all the others, in a feverish state.

DANNY

Enrico!

They pull up in front of the gate to the Russians' villa.

Britney stops in the middle of the street. Enrico watches her from a distance. Caitlin notices, and goes back to call to her.

CAITLIN

Come on.

BRITNEY

I don't like this place..

Caitlin, impatiently, takes her hand and tugs on it.

CAITLIN

We gotta stick together. Come on!

ENRICO

Cavate, la luce!
(move! I need light)

739 EXT. POST/STREETS - MOVIE THEATER - NIGHT **OMITTED** 739

740 EXT. LAKE - NIGHT (FLASHBACK-DREAM) **OMITTED** 740

741 INT. VILLA/KITCHEN - NIGHT 741

The put all the bottles they brought on the piano. Then they all gather around the piano.

Valentina gets a bottle of whisky, unscrews the cap, and takes a long slug. Then she hands it to Danny. He shakes his head.

VALENTINA

Per Craig.
(To Craig)

Danny looks at the bottle, that violation of a taboo imposed upon him by his faith.

VALENTINA (CONT'D)

Non c'è nessun dio, Danny. Da
nessuna parte.
(MORE)

VALENTINA (CONT'D)
 (There is no God Danny,
 nowhere.)

Danny grabs the bottle angrily and takes a long, vigorous gulp, staring Valentina in the eyes.

ENRICO
 Chi vo' na botta?
 (who wants a bump?)

He sets the bottle down next to him. Valentina takes it back.

She gives the bottle to Caitlin, who takes a gulp that burns her throat and then passes it to Britney.

DANNY
 I do.

Enrico hands it to him.

SAM
 Do you have any K?

ENRICO
 Just a little.

Sam takes one.

CAITLIN
 Sam, no...

He looks at her with what amounts to contempt, and then turns to look at Britney.

SAM
 You want some?

Britney nods. Sam snorts from the vial, hands it to Britney, who follows suit while gazing at Caitlin with utter seriousness.

Caitlin stares at Enrico, and seems to be asking him why?

ENRICO
 When I met you guys and Craig and
 Valentina, I was super-happy, I
 think that with you I get out of
 this "buco di merda" come?

VALENTINA
 Shit hole town.

ENRICO
 Yeah. Shit hole. But... now I see
 that there's nothing. Nothing.
 (MORE)

ENRICO (CONT'D)
 Non xè niente da nessuna parte.
 Bastardi.
 (There is nothing,
 anywhere. Bastards.)

He picks up a pill, swallows it, and chases it with a gulp of whisky.

739 EXT. POST/STREETS - MOVIE THEATER - NIGHT 739

Fraser is wandering alone. He goes to the Pialati Movie Theatre, which is closed. He sits in front of the entrance.

742 EST/INT. VILLA/LIVING ROOM/POOL - NIGHT 742

INT.

The kids are dancing in the living room. The volume of the music is very loud. It's like a pain killer. They have their eyes closed and they're swaying.

While he dances, Sam starts crying.

Enrico walks over to him, followed by Britney, and finally by all the others. The others crowd around him, like a protective shell.

EST.

Valentina is walking towards the the pool. Danny appears at her side.

DANNY
 Oh no. No, no, no. Valentina!
 Valentina, Valentina, no, no, no,
 no, no.

Danny tries to hug her.

VALENTINA
 No, no. No!
 (pause)
 Sono una vedova. Ho diciannove anni
 e sono una vedova. Assurdo, no?
 (I'm a widow. A nineteen year old
 widow. Pretty funny, huh?)

DANNY
 Sì
 (Yes.)

VALENTINA

Ora sarò sua per sempre.
(Which means I belong to him
forever.)

DANNY

Well... Now I guess we all belong
to that asshole. I don't know.

Danny takes her hand. She squeezes his. Danny looks at her, she wishes she could smile at him. Valentina has no reaction. She turns to go back into the house. Danny follows her with his eyes.

INT.

Sam is sick, Caitlin takes his hand and bring him to the bathroom.

Enrico and Britney are moving slowly, they seems like dancing, their eyes are closed, they might be crying.

743 EXT. POST/CHECKPOINT - NIGHT **OMITTED** 743

744 INT. VILLA - NIGHT **OMITTED** 744

745 EXT. VILLA/COURTYARD - NIGHT **SCENE MOVED** 745

746 EXT. RESIDENTIAL BUILDING - NIGHT 746

Fraser is biking on a narrow road in a town bordering the post. He's standing in front of a downstairs entrance. He meets a woman that is coming out of the building.

FRASER

Hi. Where can I find Jonathan
Kritchovsky?

WOMAN

Apartment nine.

FRASER

Thank you. Apartment nine.

747 INT. JONATHAN'S HOUSE - NIGHT 747

Fraser knock at Jonathan's door. He hears the noise of the lock turning.

Jonathan opens the door. He's bare-chested, without pants, his underwear on backwards. He seems bewildered to see Fraser standing before him.

JONATHAN

Fraser.

Fraser is feeling awkward, and he is slow to read the situation, given his age. They look at each other, uncertain what to say.

FRASER

Uhh... Uhh... I finished *The Kindly Ones*. I thought you should know.
Uhm... Max Our...

JONATHAN

Aue.

FRASER

Aue. Uhm... Yeah, I thought you should know, I thought you should know. I liked it a lot. I think I like it. I don't know if I like the fact that I like it, but... Okay, I liked it.

JONATHAN

Okay.

Jonathan's leaning against the door jamb. Fraser is uncertain, embarrassed. A woman's voice comes from the bedroom.

MARTA (O.S.)

J? Who is it?

Then Marta appears, there's music in the room, and she is dancing. She too has her dress half unbuttoned.

MARTA (CONT'D)

Fraser...

She moves toward him, extending arm and hand.

MARTA (CONT'D)

(to Jonathan)

It's Fraser, don't be rude, invite him in...

(to Fraser)

Come here, sweetie. You want something to drink?

FRASER

No. Uhm yeah, water?

JONATHAN

Water? You drink water? Come in.

Fraser lets himself be transported. He shoots a glance at Jonathan as he enters his apartment. Jonathan smiles wearily and shuts the door behind him.

They're in the center of a little living room, with a sofa-bed pulled open, the covers ruffled. Marta dances over to Fraser.

MARTA

Here's the water.

FRASER

Thank you

MARTA

You're welcome. You out there all alone?

Jonathan and Marta talk while Fraser's drinking water.

MARTA (CONT'D)

He seems lost.

JONATHAN

He always seems lost. Isn't that true?

MARTA

It's been a strange day. Jonathan is so sad...

Marta turns up the volume of the song and start moving around.

Then she start dancing toward Fraser.

MARTA (CONT'D)

I know that you're a great dancer...

Marta smiles, Fraser looks at her, then tries to look at Jonathan, who's still behind him and who nods as if in implicit assent. Fraser starts dancing, Marta smokes and smiles, drawing closer to him.

Fraser is disturbed by the contact with that young woman, but he starts letting himself go. Fraser smokes from her cigarette. He blows a plume of smoke toward the ceiling, he gazes at the smoke, his gaze descends again to Marta's long hair flying and swinging as she dances.

Jonathan, too, starts to dance, he draws closer to Fraser, he's behind him and he dances, he reaches out his hand and caresses Marta, reaching over and around Fraser for a second and kissing her on the mouth, then they resume dancing.

Marta's hands slide down his chest, to his hips, she tries to raise his sweater, Fraser lifts his arms, the sweater slides up and with it the T-shirt, he bends his neck, but the sweater catches. Fraser waves his arms, Marta laughs, and behind him Jonathan, Fraser reaches out a hand and pulls him closer. Fraser feels the contact of the body on his naked back. The sweater and T-shirt finally come free, Fraser, bare-chested, is caught between Marta and Jonathan. He turns, and with his hand he caresses Jonathan's face. Marta from behind draws closer gently to unbutton his pants. It's an instant of excitement, fear, and embarrassment, and Marta laughs. Fraser shakes his head.

He grabs his sweater in his hand and slips away bare-chested, sweaty, embarrassed.

748 EXT. JONATHAN'S HOUSE/RESIDENTIAL BUILDING - NIGHT 748

The front door to Jonathan's apartment house closes behind him. He stands there for a moment, motionless, disoriented. He breathes heavily, he's still bare-chested.

A couple, dressed in overcoats, walk by on the other side of the street, they look at him curiously and then accelerate.

Fraser runs off in the opposite direction. He puts his sweater on backwards. He turns a corner and discovers he's just run into a dark narrow, dead-end.

He leans against the wall. Then bursts into tears.

749 INT. CAITLIN'S HOUSE - NIGHT 749

A black car arrives in front of Richard's House. Jenny and a black soldier are holding up Richard's body, trying to get him into the house.

JENNY

Alright. Let me help. I'm sorry,
you'll get all wet.
I am so sorry. I don't know what
got into him. He's never like that.
Thank you, thank you so much. I am
so, so sorry.

(they reach the front
door)

I've got the keys here. Hang on. I
had them here. Here they are. I'm
sorry.

They enters the house and Jenny points to the sofa.

JENNY (CONT'D)
On the sofa.

SOLDIER
Wouldn't the bed be better?

JENNY
The sofa will be fine.

They reach the sofa and let Richard collapse onto it. Jenny wipes away the hair that's plastered to her forehead.

JENNY (CONT'D)
Thanks.

SOLDIER
Try to get a couple of aspirin into him.

The soldier walks away. Jenny just stands there, looking down on her husband's semiconscious body.

She bends over, she tucks a pillow behind his head.

RICHARD
(slurring his speech,
without opening his eyes)
Where's Cate?

JENNY
Shh... don't worry about that now.

RICHARD
I've never stopped loving you,
Jenny.

She freezes in place, paralyzed. Then she strokes her husband's hair.

JENNY
Sleep.

She sits down in the armchair, her hands on her eyes.

750 INT. FRASER'S HOUSE/KITCHEN - NIGHT

750

Fraser gets back home, he is completely wet from the rain. In the darkness of the house, Fraser heads straight for the refrigerator. In the freezer there's a whole turkey, still wrapped. Fraser gazes down on it.

He opens another drawer. He pulls out a bottle of vodka and takes a long, long swallow, as if trying to kill himself.

Then, stepping back, he collapses on the floor. The light from the fridge barely illuminates him. He drinks again.

LATER

Sarah comes out of her room. Sarah bends over her son, smells his hair. He is drunk.

SARAH
Sweetheart. Sweetheart?

Fraser looks at his mother through that veil of sleep.

FRASER
You send people to their deaths,
Colonel.

SARAH
Oh...

Maggie arrives.

MAGGIE
Sarah...

FRASER
No. What about my dad? Did you send
him? Did you send my dad to death?

SARAH
Fraser.

FRASER
Why won't you ever tell me anything
about him? Maggie, why don't you
tell me anything? Did you ever meet
him?

SARAH
There's not a lot to say. And I
don't want you to get attached to a
ghost. Okay?

MAGGIE
I only saw him once. He was working
on an airplane.

FRASER
He's a pilot?

MAGGIE
(looking at Sarah)
He's a mechanic.

All three of them stand motionless. Fraser intercepts Sarah's stern glare in Maggie's direction.

So he hugs Maggie. She continues looking down at Sarah.

751 INT. VILLA/BEDROOM - NIGHT 751

Caitlin is lying alongside Sam, on the bed where they were all once sprawled with Craig. She's taking off her T-shirt. She's wearing a sports bra, tight-fitting, she undoes it.

Sam gazes at her breasts but doesn't move.

SAM
Did you fuck him?

CAITLIN
Who?

SAM
Fraser.

Caitlin puts her finger on his lips.

CAITLIN
Shh...

SAM
Craig used to say you were soulmates.

Caitlin shakes her head.

SAM (CONT'D)
I can't love anyone else.

Britney is listening from the doorway.

Sam collapses on the bed, Caitlin follows him. She touches her face and he jumps over her and start kissing her.

Britney sees them and then vanishes down the hallway.

751 A INT. VILLA/POOL - NIGHT 751 A

Danny is under the rain by the pool. Staring the empty, he is high.

752 INT. VILLA/LIVING ROOM - NIGHT 752

Danny is in the living room spinning in a circle, brandishing a table lamp as a weapon. He smashes it into everything.

DANNY

Where are you? You in there? I'm gonna kill you then I'm gonna kill my self.
Let's check out together you son of a bitch. Let's die together let's do it together.

Enrico and Britney, too, seem deranged. They rip off everything they can. Enrico shoves a chair over to the wall, climbs onto it, and starts fiddling with a large painting. Britney yanks all the drawers out of a dresser, turns them over on the floor, and glares with a sinister leer at all that destruction. Enrico calls to her.

ENRICO

Brit! Brit! Ahhhh!!

Together they push the piano against the window.

Caitlin get out from her room and tries to stop her brother with Enrico, they overlap.

ENRICO (CONT'D)

Bono. Danny sta bon.

CAITLIN

Danny? What are you doing? Stop!
Danny please stop!

ENRICO

Oh no!

CAITLIN

Please Danny, Danny please stop!
Danny please.

Valentina is motionless in an armchair, curled up, as if absent from this scene.

Sam appears behind Caitlin.

Danny has frozen, staring at something invisible high on the wall. He tries to hit it with the lamp.

DANNY

Get up, get up, get up, everybody get up, Craig has turned into a giant spider! He's right next to you Vale!

CAITLIN

Danny stop, Danny stop!

Enrico walks over to Danny. He reaches a hand out to him, but Danny whirls around suddenly and almost wounds him.

ENRICO
Calmati fratello.

CAITLIN
Danny, stop.

But Danny continues to flail and struggle, shaking his head. He smashes the lamp onto the floor over and over.

SAM
What the fuck are you doing? Danny,
Danny, Danny, relax. Relax, relax,
please.

Finally Sam sneaks up on Danny from behind and floors him. Enrico takes advantage of the moment to immobilize him. But Danny goes on struggling. He shouts.

DANNY
No! Get off him! Get out, Craig,
get out!

SAM
It's okay, it's okay!

Sam holds Danny on the sofa.

DANNY
Please! Is he dead? Is he dead?

No one dares to answer, but Danny wears a terrified expression on his face, a look of despair.

Sam and Enrico let him go, exhausted.

Caitlin cautiously approaches her brother.

CAITLIN
He's dead. He's dead. He's dead.
He's dead.

Danny looks up at her, and with a lunge he wraps his arms around her knees.

DANNY
Did I kill him? Did I kill him?

Caitlin brushes her hand over her brother's hair, as he looks up at her pleadingly.

CAITLIN
Please! Please! It's okay, it's
okay.

He pulls on her.

Caitlin nods, Danny rests his sweat-drenched head on his sister's legs. He curls up against her.

753 INT. FRASER'S HOUSE/FRASER'S BEDROOM - NIGHT 753

Fraser's cell phone starts vibrating and lighting up on the night stand. Next to it, Fraser's sleeping body.

After many long seconds, he reaches out to grab the phone.

FRASER
Hello. Where are you?

Fraser sits upright in bed, in a state of alarm.

FRASER (CONT'D)
Shit. Okay. Where are you? Okay
Cate, stay there, stay there. I'll
be right there. I'll be right
there.

754 EXT. RUSSIANS VILLA - NIGHT 754

Caitlin is sitting on the sidewalk. Danny is lying next to her.

Headlights approach. Caitlin stands up.

MAGGIE
Cate! Sweetheart. We're here. It's
going to be alright. We're here.
How are you feeling? Let me see.

SARAH
Danny? Danny can you hear me?
Alright, into the car. Let's get
him on his feet.

MAGGIE
We've got you.

FRASER
Hurry!!!

755 INT. SARAH'S CAR - NIGHT 755

Danny, Caitlin, and Fraser are sitting in back. Maggie is driving, Sarah is in the passenger seat. They drive around the perimeter wall of the post.

756 EXT. POST/CHECKPOINT - NIGHT

756

An Italian security officer approaches the stopped car. Maggie lowers the window.

SECURITY OFFICER
Is everything alright, Madam?

Sarah nods affirmatively. For the first time, when asked such an innocuous question, she betrays a degree of uncertainty.

SARAH
Yeah.

The man waves to his partner to let the car through.

SARAH (CONT'D)
Thanks. Have a good night.

SECURITY OFFICER
You too.

757 EXT. CAITLIN'S HOUSE - NIGHT

757

Sarah is standing behind Caitlin and Danny, both of them very contrite. Next to them is Fraser. The front door of the house swings open. It's Jenny, terrorized.

JENNY
Get inside.

She pushes her children into the house.

Sarah also bids Fraser farewell.

SARAH
Go home.

Sarah and Jenny are alone together, for the first time.

SARAH (CONT'D)
Your husband is feeling better?

Jenny composes herself. She reveals no weakness or intimidation.

JENNY
I'm sorry about the things he said earlier. He just lost control. Richard really loved those troops.

Sarah smiles at her.

SARAH

I hope you'll have a chance to spend some time together. In moments like these, it's important to strengthen our families. Goodnight, Jennifer.

Sarah walks toward her house. From behind her, Jenny exchanges a long glance with Maggie, who's opening the front door. Then Maggie gets in.

757A INT. FRASER'S HOUSE / LIVING ROOM

757A

Sarah gets back to the house. Maggie appears from behind.

SARAH

I want it to be over between the two of you.

MAGGIE

It's already over.

Maggie gives Sarah a towel. They get in bed.

SARAH

What if we find a nice place in town. Like one of those Baroque palazzos.

MAGGIE

(ironically)
You miss your fancy childhood?

SARAH

I miss having you all for myself.

Maggie looks at her.

MAGGIE

You can't leave the commander's house. Richard's got to go. He showed his ass tonight and everyone knows he's black-marketing fuel. He started that fight in town. And his daughter's is no good for Fraser.

Sarah remains silent for a moment. Then:

SARAH

Do you remember Doug from Yale? He's in charge of assignments now.

Maggie looks at her watch.

MAGGIE

Call him.

But Sarah looks straight ahead.

SARAH

It wasn't like the other times, was it?

Maggie goes over her and hug her.

MAGGIE

It was nothing.

Maggie kiss her.

MAGGIE (CONT'D)

Come here.

Sarah looks at her, as if deciding whether to trust her again.

757D INT. CAITLIN'S HOUSE/LIVING ROOM - NIGHT 757D

Richard's sleeping on the couch. Jenny watches him from the armchair, severely.

757B INT. FRASER'S HOUSE/FRASER'S ROOM - NIGHT 757B

Fraser, on his bed, is watching Caitlin's face on FaceTime. They look at each other, without a word.

757C INT. CAITLIN'S HOUSE/CAITLIN'S ROOM - NIGHT 757C

And Caitlin is doing the same, watching her best friend's face. She closes her eyes, as if trying to get asleep. Fraser keeps looking at her from the screen.

758 INT. CAITLIN'S HOUSE/GARAGE - NIGHT 758

Danny, exit the house, his face still filthy, turns the light on in the garage. He looks around, the realm of Richard and Caitlin. He carefully washes his face and hands from a bucket full of water.

He lays a rubber mat down on the floor, takes off his shoes and socks, and sets them neatly to one side.

He starts the Salah, vigorously. As he prostrates his head, tears start to flow. He chokes them back and continues the prayer through clenched teeth.

DANNY

Allahu akbar.
 Bismillaahir Rahmaanir Raheem
 Alhamdu lillaahi Rabbil 'aalameen
 Ar-Rahmaanir-Raheem
 Maaliki Yawmid-Deen
 Iyyaaka na'budu wa lyyaaka
 nasta'een Ihdinas-Siraatal-
 Mustageem Siraatal-ladheena an'amta
 'alaihim Ghayril-maghdoobi 'alaihim
 wa lad-daaalleen Ameen
 Allahu akbar
 [...]
 Allahu akbar
 Allahu akbar
 Bismillaahir Rahmaanir Raheem
 Alhamdu lillaahi Rabbil 'aalameen
 Ar-Rahmaanir-Raheem
 Maaliki Yawmid-Deen
 Iyyaaka na'budu wa lyyaaka
 Bismillaahir Rahmaanir Raheem
 Alhamdu lillaahi Rabbil 'aalameen
 Ar-Rahmaanir-Raheem
 Maaliki ...

758A EXT. POST - NIGHT

758A

The military base, seen from above, is wide, deserted and silent.

759 CAITLIN'S HOUSE/VARIOUS ROOMS - DAY OMISSIS

759