

LOOKING IN

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"Happiness, for you we walk on a knife edge. To the eyes you are a flickering light, to the feet, thin ice that cracks; and so may no one touch you who loves you." - Eugenio Montale

FADE IN:

EXT. MILITARY BASE CAMP - DAY

GUNSHOTS from below.

Looking down from a DRONE'S POV at various SOLDIERS moving in and out of military tents. Endless sand for miles.

The drone's POV moves towards gunshots outside the perimeter.

SOLDIERS lie on their stomachs shooting dummy targets below. They look up at us.

STATIC.

EXT. WAR TORN CITY - DAY

Flying between run down buildings from drone's POV. GUNSHOTS and SCREAMS below.

The hiss of static. Unintelligible words.

Stop outside a particular building, hovering near the wall.

Through bursts of static the words become clear Arabic. A conversation between two MALE VOICES ensues.

STATIC.

INT. MILITARY TENT - DAY

Drone's POV of empty army cots. The drone is perched three feet off the ground, stationary.

MOVEMENT to the right. A FOOT nudges our view to face the tent entrance.

Two FEMALES giggle. A cot creaks, under strain. A light FLICKERS.

A DARK FIGURE cloaked in shadow peeks into the tent.

STATIC.

CUT TO BLACK.

FADE IN:

EXT. HILLSIDE - EVENING

Drone's POV from the ground, trees fill our view. We WOBBLE slightly.

A high-pitched MOTOR starts, loud at first, then silenced. PROPELLERS spinning and whirring to life.

Lifting off the ground and into the air, the view above the trees reveals a NEIGHBORHOOD under construction.

Propel forward.

EXT. NEIGHBORHOOD - EVENING

Drone's POV as we fly over the trees.

Coming into view are various houses framed by wood, some more complete than others. One house in the middle is fully built.

(We are approaching the house from the back, the front of the house faces away from us.)

Maneuver toward the fully built house and lower towards it.

EXT. HOUSE - EVENING

We idle at the back of the house at roof level. The house is three stories with an above ground basement.

We ZOOM IN through the back windows. Various LIGHTS are on. Nobody home. The house is fully furnished but with some boxes still unpacked. ZOOM OUT.

Revolve around to the FRONT of the house. A 'SOLD' sign is on the front lawn. The garage door is shut.

Spin to view the rest of the NEIGHBORHOOD; Construction trucks line the empty street.

Turn back to the fully built house and maneuver towards the roof. Hover and land; perched atop with a view of the street.

EXT. HOUSE - NIGHT

Drone's POV from the roof. Streetlights illuminate the surroundings.

The garage door is heard opening below. Two vehicles pull into the driveway and park, the engines shutting off in unison.

The front door slams shut. A moment later it creaks open again and closes.

We wait. Then --

The sound of the drone's PROPELLERS whirring to life. We lift off the roof and into the air, maneuvering to face the front of the house.

One vehicle is parked in the driveway, the other in the garage. Various LIGHTS flick on inside.

Revolve around to the BACK of the house. Movement on the middle floor.

We ZOOM IN on --

EXT. KITCHEN - NIGHT

MEGHAN, 40's, Caucasian, reaches into the fridge and grabs some vegetables. She places them on a cutting board and begins dicing them with a knife. A baby monitor sits on the counter top.

ANDREW, 15, Caucasian, leans on the counter while swiping through a tablet.

ANDREW

How long do I have until it's ready?

MEGHAN

At least forty minutes, we just got home. Why don't you go help your father barbecue?

ANDREW

He doesn't need my help.

MEGHAN

Let me rephrase. Go learn how to use a barbecue.

ANDREW

I have a headache.

Meghan shakes her head.

MEGHAN

Of course you do. It's from those stupid virtual reality goggles you wear on your face all day.

ANDREW

It's not a VR headset, Mom.

MEGHAN

Whatever. It's either that or your face is buried in your phone or in that tablet. It's always something.

Andrew looks up from the tablet.

ANDREW

What's your point?

MEGHAN

My *point*, love of my life, is that maybe you wouldn't get so many headaches if you just looked outside every once in awhile. Gave your eyes a chance to relax.

ANDREW

You want me to start admiring trees?

Meghan sighs.

MEGHAN

Just go. I'll call you when dinner is ready.

Andrew makes his way out of the kitchen.

MEGHAN (CONT'D)

And no bothering the baby please. Your sister just put him down.

ANDREW

I know, I know...

ZOOM OUT to --

EXT. HOUSE - NIGHT

We PULL BACK and survey the house. Movement in the third floor window above the kitchen.

ZOOM IN on --

EXT. BABY'S ROOM - NIGHT

KEEGAN, 16, Caucasian, is holding a BABY. The Baby is 1 year old, Mulatto. She kisses the Baby and places it gently in the crib.

KEEGAN

Sweet dreams, baby boy.

There is a baby monitor on the changing table.

Keegan checks her cell phone and leaves the room.

ZOOM OUT to --

EXT. HOUSE - NIGHT

We idle outside, swaying back and forth, waiting.

A LIGHT turns on in a third floor window on the opposite side of the house. Curtains cover the view inside.

We move toward the light, stopping at a safe angle off to the side.

ZOOM IN on --

EXT. KEEGAN'S ROOM - NIGHT

Keegan pushes away the curtains and opens the window. She is wearing headphones, her head moving to the music.

She lights a joint and blows smoke out of the open window.

We move away and ZOOM OUT to --

EXT. HOUSE - NIGHT

We revolve around to the FRONT of the house, moving swiftly and SILENTLY.

LIGHTS are on in the window on the third floor.

ZOOM IN on --

EXT. ANDREW'S ROOM - NIGHT

Andrew puts some pills in his mouth and downs them with a glass of water.

He sits on a chair and places a drone headset over his eyes. He picks up a remote control transmitter and presses some buttons.

A burst of STATIC is heard then quickly dissipates.

ZOOM OUT to --

EXT. HOUSE - NIGHT

We revolve around to the BACK of the house.

Movement in the kitchen.

LOWER and ZOOM IN on --

EXT. KITCHEN - NIGHT

Meghan is cooking rice and vegetables on the stove.

JOSEPH, 40's, Caucasian, places some uncooked steaks on a platter. He finishes a beer and looks over at Meghan, checking her out.

JOSEPH
We're out of beer.

MEGHAN
There's more downstairs in the fridge.

JOSEPH
I know, I meant we are out of beer up here.

MEGHAN
Well, bring some up.

Joseph smacks Meghan on the ass and hugs her from behind.

JOSEPH
You telling your lieutenant what to do, Private?

Meghan smiles.

MEGHAN
Easy now, lieutenant. It's peace time not war time.

JOSEPH

It's always war time. Just because you're at home doesn't mean you're safe. Not from me anyway.

Joseph kisses Meghan's neck and presses himself tightly against her.

JOSEPH (CONT'D)

Seeing as we're already nut to butt and the kids are upstairs... What do you say we go downstairs for some rack time?

Meghan rolls her eyes.

MEGHAN

Oh, I just love that army slang. Can't get enough. Tell me more.

JOSEPH

You know you love it.

Joseph cups a hand over Meghan's ass.

JOSEPH (CONT'D)

Ever heard of the fourth point of contact?

A burst of STATIC. The Baby's CRIES are heard through the baby monitor.

Joseph and Meghan both look at the baby monitor and move apart. Meghan's smile fades.

The Baby whimpers and is quiet again.

Joseph picks up the platter of steaks.

JOSEPH (CONT'D)

I should get these steaks started.

Meghan nods.

MEGHAN

Yeah.

JOSEPH

I'll bring more beer up later.

MEGHAN

Okay.

Joseph leaves the kitchen. Meghan continues cooking.

ZOOM OUT to --

EXT. HOUSE - NIGHT

We maneuver back towards Keegan's window.

The window is now closed but the curtains remain open.

ZOOM IN on --

EXT. KEEGAN'S ROOM - NIGHT

Keegan lies on her bed, cell phone pressed to her ear.

KEEGAN

I missed you today... Tell me what
I wanna hear...

She smiles and slides a hand into her pants, closing her eyes.

We move CLOSER towards the window...

KEEGAN (CONT'D)

Mmmm... What else?... Tell me what
you're gonna do to me... Oh yeah?
... How do you want me?...

Keegan moves her hand in her pants faster, her mouth opening slightly as she pleasures herself.

A SMALL DRONE appears and hovers over the bed.

Keegan opens her eyes and quickly sits up. She swats at the drone angrily. The drone avoids contact with a quick evasive maneuver.

KEEGAN (CONT'D)

Andrew! I told you to keep your
fucking drone out of my room!

Keegan chases the drone out of her bedroom. She stops at the doorway, yelling into the hallway.

KEEGAN (CONT'D)

Next time I'm gonna break it you
fucking perv!

ANDREW (O.S.)

You're the one having phone sex.

KEEGAN

Shut up!

ANDREW (O.S.)

Try closing your door next time.

Keegan slams the bedroom door shut. She lies back down on the bed and grabs the phone, flustered.

KEEGAN

Sorry. Where were we?

ZOOM OUT to --

EXT. HOUSE - NIGHT

We revolve around to the FRONT of the house.

ZOOM IN on --

EXT. ANDREW'S ROOM - NIGHT

Andrew is pacing around the room, moving the thumb sticks on the remote control.

The small drone flies into the room and circles around before disappearing into the hallway.

ZOOM OUT to --

EXT. HOUSE - NIGHT

Revolve around to the BACK of the house.

We move in close to Keegan's window, directly in front of it this time.

ZOOM IN on --

EXT. KEEGAN'S ROOM - NIGHT

Keegan holds the phone to her ear and moves her hand in her pants fast, close to climax.

KEEGAN

Yeah... You want me to take my tits out?... Okay.

She slips her shirt off, wearing just a bra.

KEEGAN (CONT'D)
You gotta earn it... Keep
talking...

We move closer to the window, ZOOMING IN on Keegan's hand in her pants and her hard nipples.

KEEGAN (CONT'D)
Yeah, they are out... Keep going...
Do it faster...

We move even closer, then -- a light TAP as we make contact with the glass.

Keegan stops. She stares directly out the window at us.

We quickly back away and move to an angled view.

KEEGAN (CONT'D)
You've got to be kidding me. Hold
on, I'll call you back.

Keegan drops the phone and jumps out of bed.

She comes toward the window and opens it; Her expression changes from anger to confusion. She stares up at us. Then --

A SILENCED BULLET enters Keegan's throat from straight ahead.

Keegan remains standing for a moment, an astonished look on her face. Blood pours out of her mouth and throat wound. She drops out of sight.

We ELEVATE and LOOK DOWN slightly.

Keegan is holding her throat, struggling to breathe. A pool of blood is forming on the floor. She coughs and spasms as the last breath leaves her lungs.

ZOOM OUT to --

EXT. HOUSE - NIGHT

We back away from the house. Idling for a few seconds.

The basement door opens below.

ZOOM IN on Joseph as he brings out the platter of steaks and a six pack of beer. He places both down beside the barbecue.

Joseph opens the grill and turns a valve. He throws a couple steaks on the grill and opens a beer bottle.

He takes a swig from the beer bottle then pours some on the steaks, marinating.

We LOWER towards ground and move in close.

Joseph stops mid-sip, staring directly at us. He slowly drops the beer bottle from his mouth.

JOSEPH

What the fuck are you doing here?

A SILENCED BULLET enters Joseph's groin area from straight ahead.

Joseph hunches forward and drops to the ground, holding his crotch. He opens his mouth, emitting a low whimper, his eyes wild with realization.

ZOOM IN on Joseph's face, as if we are savoring the moment. Joseph starts to scream. Then --

A second SILENCED BULLET enters his chest, silencing the scream. Joseph GASPS and coughs up a torrent of blood. He struggles to breathe and looks up directly at us.

A third SILENCED BULLET explodes Joseph's skull into fragments; His brain matter splattering the back wall of the house.

We LINGER on Joseph's shattered skull for a moment.

ZOOM OUT and ELEVATE.

Slight STATIC is heard. A BABY CRIES. We move towards the Baby's room.

ZOOM IN on --

EXT. BABY'S ROOM - NIGHT

The small drone hovers over the crib, flying in circles. It drops down into the crib then raises back up.

The Baby CRIES.

The small drone continues to circle and irritate the Baby.

ZOOM OUT to --

EXT. HOUSE - NIGHT

We quickly revolve around to the FRONT of the house. We move in close to Andrew's window.

ZOOM IN on --

EXT. ANDREW'S ROOM - NIGHT

Andrew is seated in his chair, laughing to himself as he works his thumbs around on the remote control.

We propel forward and MAKE CONTACT with the glass of the window.

Andrew jumps out of his chair, startled. He lifts the drone headset onto his forehead and stares out toward us.

ANDREW
What the fuck?

He approaches the window slowly, confused but intrigued.

ANDREW (CONT'D)
No way...

Andrew opens the window and stares up at us in amazement.

ANDREW (CONT'D)
Whoa. Awesome.

He sticks his head out the window and looks down the street in both directions.

ZOOM OUT to --

EXT. HOUSE - NIGHT

We SLOWLY back away from the window and move to the side.

ANDREW
Where you going?

We revolve around to the BACK of the house.

ANDREW (O.S.) (CONT'D)
Wait!

We maneuver toward the Baby's room.

ZOOM IN on --

EXT. BABY'S ROOM - NIGHT

The Baby continues to CRY.

The small drone hovers in place over the crib. It makes a quick turn and spots us at the window.

ANDREW (O.S.)
There you are.

Andrew runs into the room wearing his drone headset and holding the remote control.

He flips the headset onto his forehead and rushes toward the window. He opens the window.

A SILENCED BULLET explodes the headset into pieces, leaving a hole in Andrew's skull. He drops to the floor immediately. Blood paints the back wall and the crib.

The small drone drops into the blood-spattered crib. The Baby SCREAMS.

ZOOM OUT to --

EXT. HOUSE - NIGHT

We maneuver toward the kitchen.

ZOOM IN on --

EXT. KITCHEN - NIGHT

Meghan is stirring the rice and vegetables in a frying pan.

The BABY'S SCREAMS are heard through the baby monitor.

MEGHAN
Can someone check on the baby
please!? I'm cooking!

The Baby continues to scream.

Meghan slams the spatula down on the counter.

MEGHAN (CONT'D)
For fuck sakes.

She storms out of the kitchen.

ZOOM OUT to --

EXT. HOUSE - NIGHT

We maneuver up towards the open window of the Baby's room.

ZOOM IN on --

EXT. BABY'S ROOM - NIGHT

FOOTSTEPS stomping up the stairs.

The Baby is SCREAMING and CRYING.

Meghan enters the room and stops abruptly; Her expression changing from anger to bewilderment.

She looks around at the blood on the wall and on the crib. She spots Andrew on the floor.

MEGHAN

Andrew?

She slowly steps toward Andrew's body and stops. She raises a shaking hand to her mouth.

MEGHAN (CONT'D)

Oh my God...

Meghan drops to her knees. Then --

A SILENCED BULLET SHATTERS THE GLASS and lodges itself in the wall directly behind where Meghan stood.

-- We immediately make an EVASIVE MANEUVER then RE-CENTER our view --

Meghan SCREAMS. She stays low and crawls toward the crib, grabbing the screaming Baby and dropping to the floor.

We ELEVATE SLIGHTLY to keep Meghan and the Baby in view.

Meghan crawls toward the hallway while holding the Baby.

MEGHAN (CONT'D)

Joseph!! Keegan!!

She gets to her feet, staying as low as she can, and rushes out of the bedroom.

ZOOM OUT to --

EXT. HOUSE - NIGHT

We MOVE FRANTICALLY from window to window. LOOKING IN then MOVING OUT.

We maneuver in front of Keegan's window.

ZOOM IN on --

EXT. KEEGAN'S ROOM - NIGHT

The door bursts open.

Meghan is holding the Baby, tears streaming from her frightened face. She spots Keegan lying in a pool of blood and lets out a desperate scream.

Meghan quickly places the Baby down on Keegan's bed and rushes toward her daughter. She stops abruptly, noticing us, a look of dread crossing her face. Then --

A SILENCED BULLET enters Meghan's face through the open window.

-- OUR VIEW is immediately spattered with Meghan's BLOOD, partially obscuring the LENS --

Meghan drops on top of Keegan's body.

The Baby SCREAMS at the top of his lungs.

We watch through a BLOODY LENS for a few moments. Idling.

ZOOM OUT to --

EXT. HOUSE - NIGHT

We PULL BACK from the house. Everything is quiet.

We ANGLE DOWN slightly, looking through a BLOODY LENS at Joseph's body lying by the barbecue.

We continue to PULL AWAY.

EXT. NEIGHBORHOOD - NIGHT

We TURN AROUND and face the trees. There is a hill in the distance.

Propel forward over the trees.

EXT. HILLSIDE - NIGHT

We approach an African American WOMAN, late 20's, hair braided, dressed in army fatigues, lying on her stomach at the apex of the hill. This is JESSIE DOBSON. She is packing up a SNIPER RIFLE and a LAPTOP COMPUTER.

LOWER towards Jessie until we hover directly in front of her.

She grabs a spray bottle and SPRAYS our view, blinding us. She wipes the blood away with a fine cloth until our view is clear.

Jessie makes a small circular motion with her index finger, indicating for us to turn around.

JESSIE

Go. I'll meet you there.

We ELEVATE and TURN. A view of the trees and the neighborhood in the distance.

Propel forward.

EXT. NEIGHBORHOOD - NIGHT

We fly over the trees and approach the newly built house.

EXT. HOUSE - NIGHT

We slowly revolve around the ENTIRE house.

ELEVATE and hover above the roof, looking down the empty street in both directions.

We land on the roof with an unmoving view of the streetlights.

EXT. HOUSE - NIGHT (LATER)

The Baby is heard faintly CRYING.

ELEVATE off of the roof and maneuver to the back of the house. LOWER and LOOK DOWN.

We spot Jessie, sniper rifle flung over her shoulder, laptop carrying case strapped to her back, standing over Joseph's body. She SPITS on him.

Jessie unholsters a SILENCED PISTOL and steps inside the open basement door.

We slowly maneuver to the kitchen window.

ZOOM IN on --

EXT. KITCHEN - NIGHT

The vegetables and rice on the stove top have begun to smolder and smoke.

The Baby's CRIES are louder.

Jessie peeks into the kitchen and looks around, silenced pistol in hand. She quickly disappears into the hallway.

ZOOM OUT to --

EXT. HOUSE - NIGHT

We slowly ELEVATE to the third floor.

ZOOM IN on --

EXT. BABY'S ROOM - NIGHT

The Baby's SCREAMS are louder. We look through a partially shattered window.

Jessie enters the room pistol first. She checks on Andrew's body and leaves.

ZOOM OUT to --

EXT. HOUSE - NIGHT

We maneuver towards Keegan's room and hover just outside the open window.

ZOOM IN on --

EXT. KEEGAN'S ROOM - NIGHT

The Baby is CRYING and flailing on the bed.

Jessie enters pistol first and makes her way toward Meghan and Keegan's bodies. She nudges Meghan off of Keegan with her boot and looks them over.

Satisfied, Jessie holsters her silenced pistol. She slowly approaches the Baby and picks him up gently. She cuddles him in her arms.

JESSIE

Shhhh. It's okay. Everything's okay now. Momma is here.

Jessie begins rocking the baby in her arms and HUMMING a song. She kisses the Baby on the forehead. The Baby begins to calm down.

Jessie looks out the window at us; she nods with tears in her eyes. She turns and moves out into the hallway.

ZOOM OUT to --

EXT. HOUSE - NIGHT

We slowly revolve around to the FRONT of the house. We LOWER and hover above the front lawn with a view of the front door.

After a moment, the front door opens. Jessie carries the Baby out of the house towards us.

She approaches us and stops, looking directly at us, smiling.

JESSIE

We did it.

ELEVATE and turn to face the road.

EXT. NEIGHBORHOOD - NIGHT

We hover in place, unmoving.

Jessie and the Baby wait below on the side of the street.

A BLACK CAR turns onto the street and slowly approaches. It stops beside Jessie and parks.

Jessie opens the passenger door.

We quickly LOWER towards the car on the driver side. The driver's side window rolls down.

ZOOM IN on --

EXT. BLACK CAR - NIGHT

PIPER, Caucasian, late 20's, with a slightly bent nose, is in the driver seat. She places a large remote control transmitter and a drone headset on the dash in front of her.

We hover, unmoving.

Jessie leans in the car and hands Piper the Baby.

JESSIE
Here. Hold him for a sec'.

Piper looks down at the Baby in her arms and smiles.

PIPER
Look at him. He's so handsome.

Jessie places the sniper rifle and the laptop carrying case in the backseat and looks directly at us.

She looks back at Piper and shakes her head.

PIPER (CONT'D)
What? Nothing happens off camera,
you know that.

Jessie smiles and leans in towards Piper. They kiss, long and passionate.

Jessie pulls away and stares into Piper's eyes.

JESSIE
Time to end this.

Piper nods.

PIPER
It was worth it, wasn't it?

JESSIE
It was. Just wish we caught him
alone. The collateral damage was...
unfortunate.

Piper shrugs.

PIPER
Necessary evil.

JESSIE
You seemed to like that girl...

PIPER
Nothing wrong with watching, right?

Jessie gives Piper a look. She gets out of the car and stands by the open door.

Jessie unholsters the silenced pistol.

JESSIE
Pull up a few feet.

PIPER
Do you want me to land it?

JESSIE
No.

PIPER
You're not going to --

JESSIE
Trust me.

PIPER
Just be careful. Don't wreck it.

JESSIE
I won't.

Jessie shuts the door.

Piper holds the Baby in one arm and grabs the remote control off the dash with the other hand. She presses a button.

ZOOM OUT to --

EXT. NEIGHBORHOOD - NIGHT

The black car slowly pulls ahead and OUT OF VIEW.

We are left staring directly at Jessie. She unholsters her silenced pistol and points it at us...

A SILENCED BULLET hits us hard, JOLTING our view. We DROP and impact the street; Our view ROLLING several times before coming to a stop at GROUND LEVEL.

STATIC.

INT. MILITARY TENT - DAY

Drone's POV of empty army cots. The drone is perched three feet off the ground, stationary.

MOVEMENT to the right. A FOOT nudges our view to face the tent entrance.

Two FEMALES giggle. A cot creaks, under strain. A light FLICKERS.

A DARK FIGURE cloaked in shadow peeks into the tent.

The dark Figure approaches...

Joseph, in full military attire, comes into view.

JOSEPH

And what do we have here?

The two Females GASP and sit upright, a foot knocking our view to face them directly.

Jessie and Piper quickly button up their shirts. Jessie's TAG reads, 'Pvt. Dobson'. Piper's TAG reads 'Pvt. Holloway'.

JESSIE

Sorry, lieutenant.

Joseph steps closer, standing over them.

JOSEPH

Yeah, yeah. You dykes are always sorry aren't you?

JESSIE

Sir?

Joseph starts unbuckling his belt.

JOSEPH

I can't have homosexuals in my squadron. It's against God's law. And more importantly, it's against mine. So what do you say we fix that?

Joseph tosses his belt aside and drops his pants.

Piper's eyes widen with realization.

PIPER

What are you doing?

JOSEPH

What was that private? Are you questioning me?

PIPER

Apologies, sir. We'll just go.

Piper gets up to leave.

Joseph grabs Piper by the shirt and punches her in the nose. Blood spurts out of Piper's nose as she falls to the floor.

JOSEPH

I'll tell you when you're leaving.

Jessie scrambles off the bed, terrified.

Joseph turns and grabs Jessie by the hair, yanking her back down onto the bed. He punches her several times in the face.

Jessie curls up into the fetal position.

Joseph rushes back to Piper and picks her up by the hair. He drags her to the tent entrance and tosses her outside. He sticks his head outside the tent.

JOSEPH (CONT'D)

Get her out of here.

The sound of Piper being DRAGGED away from the tent.

Shutting the flaps, Joseph heads back toward Jessie, breathing heavily.

JOSEPH (CONT'D)

Sorry to inform you, but your friend suffered an unfortunate fall in training and was sent to the infirmary. Guess it's just you and me now.

Joseph removes his boxers and climbs on top of Jessie. He rips her underwear.

JOSEPH (CONT'D)

I've always preferred dark meat.

Jessie SCREAMS, her face full of blood, struggling against Joseph's grip.

JOSEPH (CONT'D)

I'll make a good soldier out of you yet, Private. Now lay back.

JESSIE

No! Please!

Joseph enters her with a grunt. He moves faster and faster on top of her.

Jessie SCREAMS in anguish.

STATIC.

EXT. MILITARY BASE CAMP - DAY

Piper, nose heavily bandaged, two black eyes, leans in CLOSE TO US. She presses some buttons.

Leaning back, we see Jessie is seated beside her, her face marked up and bruised.

Various SOLDIERS walk passed behind Jessie and Piper. They look towards them and laugh.

Jessie looks at us then at Piper.

JESSIE

I don't know why you keep playing
with that thing.

Piper fiddles with the knobs on the remote control transmitter, checking to see if the drone reacts.

PIPER

Keeps me focused. It's like a
filter. I can watch everything from
above without really taking part in
it. It's like I'm God.

JESSIE

Like God, huh?

Piper shrugs.

PIPER

Who doesn't want to play God?

Jessie rubs her stomach gently.

JESSIE

I don't.

Piper turns to face Jessie. She smiles sadly.

PIPER

That's why you're leaving it to fate. If you're supposed to have the baby, you will. If you're not, you won't. It's that simple.

JESSE

Fate is a choice. I know what I should do. It's just... the baby shouldn't have to suffer. It's not its fault how it was made.

PIPER

It's not yours either.

Jessie smiles and kisses Piper on the cheek.

JESSIE

We'll see what happens.

PIPER

Yeah, we'll see.

Piper leans in close to us, making adjustments.

PIPER (CONT'D)

And you... You see everything, don't you?

Jessie considers something.

JESSIE

Think you can smuggle that drone back with you to civilian life?

Piper looks over at Jessie.

PIPER

I know I can. Why?

Jesse nods slowly, thinking.

JESSIE

Just curious.

STATIC.

INT. MILITARY TENT - DAY

Our VIEW IS ADJUSTED.

Jessie lies on her cot, sweating, stomach protruding. She sits up and takes a sip of water then collapses back down on the pillow.

Piper takes a seat beside the cot. She looks back at us. Her face has healed yet her nose is slightly bent.

PIPER

I think we're in view now.

Piper dabs Jessie's forehead with a wet towel.

JESSIE

This kid wants out.

PIPER

He's anxious to see the world.

Jessie grimaces uncomfortably. She looks down at her stomach.

JESSIE

Stay in there, baby. You're going to be disappointed.

Piper shakes her head, frustrated.

PIPER

They should have honored your discharge request. This is bullshit. I mean, look at you. You're about to pop.

JESSIE

Are you really surprised they didn't?

PIPER

No, I'm not.

JESSIE

Tour of duty is almost over. I just have to keep remembering that.

PIPER

Still, you should be allowed to have your baby on home soil. You deserve that much at least.

Jessie shakes her head slowly and starts crying.

Piper leans in close and rubs Jessie's head.

PIPER (CONT'D)

Hey, what's wrong? Why are you crying?

Jessie sniffs and wipes her eyes.

JESSIE

I just want to keep my baby boy. Is that too much to ask? I know I'd be such a good Mother to him.

PIPER

I know you would, honey. I know you would.

JESSIE

And they want to tell me I'm "mentally unfit" to keep my baby... Go fuck yourself. Is this is what I get for serving my fucking country? Is this what I'm fighting to defend? A place that ridicules me for my sexuality then forces me to hand over my child to the man that raped me?

PIPER

It's all politics, Jes'. It was your word verses your superior officer's. But it didn't have to be. The sword is mightier than the pen. You just have to be willing to use it.

JESSIE

Oh, I am willing.

PIPER

Are you? Because you didn't when you had the chance.

JESSIE

That wasn't the right time to use it, trust me.

PIPER

Wasn't the right time?

Piper points directly at us.

PIPER (CONT'D)

You have a video that could nail this guy to the wall and you sat on it for reasons known only to you at this point. That's just crazy. You had everything to lose, and you lost.

JESSIE

Did I? What if the video was deemed inadmissible for some bullshit legal reason? If I used it they would have confiscated the drone. I can't risk that. He can't get away with this. It's just going to happen over and over. Someone has to stop it.

PIPER

But what does holding the video accomplish? I don't get it.

Jessie wipes her nose and the tears from her eyes.

JESSIE

It's the drone that matters. I have a plan.

PIPER

Want to let me in on it?

JESSIE

In time. Listen, as the Mother I have rights. They can label me however they want to but no matter where he goes, I'll always be able to find him.

PIPER

Yeah, but... is it worth it?

Jessie and Piper stare at each other for a moment.

A surprised look crosses Jessie's face. She grabs Piper's hand and places it on her protruding stomach.

JESSIE

He's kicking. Do you feel that?

Piper smiles and holds her hand on Jessie's belly.

PIPER

Yeah, I feel it.

Jessie looks down at her pregnant stomach.

JESSIE

Happiness, for you we walk on a knife edge. To the eyes you are a flickering light, to the feet, thin ice that cracks; and so may no one touch you who loves you.

PIPER

That was beautiful. What was that about?

Jessie smiles and places her hand over Piper's hand.

JESSIE

Him.

STATIC.

EXT. NEIGHBORHOOD - NIGHT

We lie at STREET LEVEL under the glow of the streetlights.

We see the DRONE, pitch black with intricate attachments. The camera has been separated from it.

Jessie comes into view and kneels down beside the drone, studying it. She looks over at the detached lens and stares at us.

JESSIE

Whoever finds this... I leave my story with you. My fate is in your hands. I am Private Jessie Dobson of the U.S. Military... and I have nothing to hide.

Jessie does a half-hearted salute. She picks up the drone and takes it back to the car. She gets in and shuts the door.

The black car drives away from us. It rounds a corner and disappears from sight.

The streetlights FLICKER.

CUT TO BLACK.

INSERT:

A 2011 report found that women in the military are more likely to be raped by fellow soldiers or superiors than they are to be killed in combat.

At least 25% of U.S. Military women have been sexually assaulted, and up to 80% have been sexually harassed.

Only one in twenty sexual assaults reported to military authorities lead to jail time for the perpetrator.