

OUR GIRL

EPISODE 2

DRA C982L/01

BY TONY GROUNDS

POST PRODUCTION SCRIPT

10:00:00 PREVIOUSLY

10:00:00 MUSIC IN - OUR_GIRL_Pilot_Part_1_Stereo_International
Music Stems

A shot of BASTION

JAMES

Now please don't tell me we've got the
only medic who can't stand the sight
of blood.

10:00:03

MOLLY

Bashira, that's a lovely name. I'm
Molly.

Smurf looks at Molly and Bashira with dislike.

BASHIRA

Molly?

10:00:08

SMURF

That kid is spotting for the Taliban
and reporting back.

10:00:10

Gun shots go off and everyone ducks.

NUDE-NUT

Man down!

KINDERS

That's Smurf!

MOLLY

Sir, he's losing blood. I can get to
him.

10:00:15

Molly's foot knocks an IED. She is thrown into the air as it
explodes.

NUDE-NUT (OOV)

Molly!

10:00:19

SMURF

I was a dickhead. I'm telling you, I've learnt a big lesson. I'm gonna come back to you.

10:00:24

JAMES

Well done Dawes.

MOLLY

Thank you Sir.

JAMES

You're an excellent medic. You're proving yourself.

CUT TO BLACK

10:00:31 MUSIC OUT -
OUR_GIRL_Pilot_Part_1_Stereo_International Music Stems

10:00:31 MUSIC IN - 2G1

10:00:32 EXT. AFGHAN VILLAGE.

Close on Molly as she hurries through the bustling Afghan village. We see the colourful market stalls set up and people going about their business. We don't know where or what Molly is hurrying to, but the atmosphere feels tense.

We see the locals staring at her, puzzled. Young men make comments in Pashto about a western woman hurrying through their village on her own. But Molly is focused on where she is heading and there is a sense of urgency to her mission.

Suddenly she calls out.

MOLLY

Bashira.

Bashira turns smiling to Molly. Molly has a scarf in her hands and she holds it out to Bashira.

10:00:46 MUSIC IN - Ai Doostan ft. Hamid GOLESTANI

MOLLY (CONT'D)
(handing it to Bashira)
You dropped this at the market. I've
been chasing you!

Bashira smiles and puts on her scarf.

BASHIRA
Thank you.

10:00:52 MUSIC OUT - 2G1

MOLLY
(with a friendly smile)
That's alright. It's what we're here
for.

BASHIRA
Sang Chill Bazi?

Bashira shows her the pebbles she is holding and beams.

MOLLY
Yeah. Sang Chill Bazi!

Bashira offers a pebble for Molly to have a go at the game - similar
to Jacks. Molly crouches down to play with Bashira. The locals
and some ANA soldiers watch Molly with disapproving looks.

MOLLY (CONT'D)
Come on then. Right, last time you beat
me so this time the revenge is mine!
Right..

Molly lobbs the pebble in the air and quickly tries to scoop up
the remaining four pebbles on the ground. She can't do it and
they both laugh a little.

MOLLY (CONT'D)
I'm rubbish at this.

Bashira does it with ease. Molly takes out some sweets from her
pocket and offers one to Bashira.

MOLLY (CONT'D)
Ahhh, you beat me again! I tell you what,
the winner gets a sweet.

Molly goes into her pocket as they stand up and pulls out a sweet and hands it to Bashira.

MOLLY (CONT'D)

These are pang. My mum sends these from London.

BASHIRA

Pang?

Of course Bashira can't understand but Molly's tone is gentle and friendly and Bashira knows this. Molly takes a few more out of her pocket and puts them in Bashira's pocket.

MOLLY

Take these for Ron.

Bashira looks confused.

MOLLY (CONT'D)

Later... Ron!

Bashira looks even more confused but smiles.

MOLLY (CONT'D)

I'm teaching you proper good English here, Bashira. See, me and you, we're soul sistas!

Bashira smiles.

BASHIRA

Sisters?

MOLLY

Yeah.

They do a little handshake which Molly has clearly taught to Bashira.

MOLLY (CONT'D)

You better get off to school. You're gonna be late! I was always late... I spent more time writing in the late book than I did in all my other lessons put together!

Bashira looks confused. Bashira's father comes out his house and looks over at them.

MOLLY (CONT'D)

School.

Bashira's mood changes, she looks sad and shakes her head.

BASHIRA

My father say no school.

MOLLY

Why would he say that?

10:02:01 MUSIC IN - 2G2

10:02:03 MUSIC OUT - Ai Doostan ft.Hamid GOLESTANI

Badrai approaches them and growls in Pashto for Bashira to get inside the dwelling whilst never taking his fierce eyes off Molly. She stares back at him and sees the gun slung across his shoulder. Bashira puts her scarf over her head and with a sad look at Molly goes back inside her house.

JAMES (O.S.)

(yells)

Dawes!

The sound of James' voice cutting through the cacophony of the village causes Molly to turn, see James and head back towards him through the throng of villagers.

JAMES (CONT'D)

Excuse me a second, when did Her Majesty die and make you the Queen?

MOLLY

Sir?

JAMES

You are not in charge. You do not wander off.

MOLLY

Sorry sir. It's just...

JAMES

Do you realise how much danger you just put yourself in?

MOLLY

She'd dropped her scarf, I was just gonna...

JAMES

So you thought you'd risk your life to
pick it up?

MOLLY

Sorry sir. It's just that she's become
my little friend...

JAMES

You do not involve yourself in the lives
of the locals. They must not become
dependent on us in any way, shape or
form, do you understand?

MOLLY

Yes sir.

JAMES

(less sternly)

More importantly you don't put
yourself in jeopardy.

10:02:44 MUSIC IN - WAR RAGES ON

10:02:56 MUSIC OUT - 2G2

Molly stares at him a tad incredulously. Does he mean he cares
for her, she wonders.

Cut to:

10:02:56 TITLES

10:03:09 CARD: LACEY TURNER

10:03:12 CARD: IWAN RHEON

10:03:14 CARD: BEN ALDRIDGE

10:03:23 CARD: OUR GIRL

TITLES OUT

10:03:26 EXT. COMPOUND BASE. DAY 7. 16:30

2 Section arrive back from patrol.

10:03:31 Created and Written by

TONY GROUNDS

2 Section are spluttering with all the dust flying round the compound.

10:03:36 MUSIC OUT - WAR RAGES ON

MANSFIELD MIKE

This dust is like smoking forty fags
a day man.

BRAINS

So with the 40 you actually smoke, that
makes 80.

Mansfield Mike puts a cigarette in his mouth.

10:03:42 Directed by

ANTHONY PHILIPSON

MANSFIELD MIKE

Yeah. I probably should quit,
shouldn't I.

They all laugh.

The mastiff drives through the compound creating more dust. As
it clears they see Smurf.

JAMES (O.S.)

Look who it is ...our very own number
one cockmuppit is back on the firm.

Molly stares amazed. The others cheer and gather around him.

SMURF

Alright shitheads!

They all run and hug him and cheer. Molly smiles.

SMURF (CONT'D)

Right, who wants to see my rusty bullet
hole?

FINGERS

Fingers first!

They laugh. Molly watches everyone gathered around Smurf.

SMURF

Molls, you wanna cop a feel?

MOLLY

It's a shame he didn't shoot you in the head and put us all out of our misery!

The others laugh.

NUDE-NUT

Proper rinsed, Smurf.

SMURF

Oh, so she's flavour of the month now, is she?

MOLLY

Yes 'she' is. Deal with it.

Smurf heads across to James. They have a quiet moment.

JAMES

Glad to have you back.

SMURF

I can't tell you how glad I am to be back, sir. I won't let you down again.

JAMES

Correct. You won't.

James stares at him forcefully. Smurf understands and nods.

JAMES (CONT'D)

You were lucky it was just a flesh wound.

SMURF

I know sir.

JAMES

But having said that with the amount of blood you lost you would have died if it weren't for our medic.

SMURF

I know that too sir.

JAMES

And more importantly, she risked her life to save yours.

SMURF

I made a mistake.

JAMES

We all make mistakes, Smurf... what we do to rectify them that separates the shit from the clay.

SMURF

Don't worry about me sir, I'll prove my worth.

James looks at him for a moment and then calls out to the others.

JAMES

(throwing his arm around
Smurf and announcing)

As if 'The Smurfoid Returns' wasn't treat enough, by way of celebration we have some very special guests arriving tomorrow.

KINDERS

Who's that Sir?

JAMES

I'm talking... mega. Huge!

NUDE-NUT

What, Prince Harry?

MOLLY

Prince Harry? He's gagging to get out here. Are you telling us you've bagged us the Royal Ginge, Sir?

JAMES

Ask me no questions I tell you no lies Dawes.

MANSFIELD MIKE

My mum says I got more than a passing resemblance to Prince...

ALL SHOUT

Shut up!

BAZ VEGAS

Come on Smurf, let's see your rusty bullet hole.

FINGERS

Yeah man!

SMURF

Alright, alright. Check it boys, gather round, gather round.

They all gather round and Smurf pulls down the front of his trousers to show them his scar.

James starts to head off and Molly runs to catch up with him.

MOLLY

Excuse me sir, if it is the ginger ninja then why haven't we had royal security round to check everything?

JAMES

I haven't said who it is, have I Dawes.

MOLLY

It is him, I can tell with you being all coy... like you're not supposed to say anything but you can't help it. I'm like that.

James laughs. Molly watches him with a smile on her face as he heads over to the make-shift camp gym.

Smurf heads over to Molly.

SMURF

The doctor at Bastion says the medic has to rub baby oil into my bullet hole every hour or I die.

MOLLY

Looks like you're gonna die then.

SMURF

Charming. Cuppa tea?

MOLLY

You owe me more than that!

She follows Smurf as he heads over to the kitchen area.

SMURF

That's true. Saving my life has gotta
be worth at least a cuppa tea and a bacon
buttie.

MOLLY

Don't push it mate, your life ain't
worth a whole bacon buttie!

SMURF

(suddenly serious)
I'm there for you Molls.

He looks at her earnestly, which makes Molly burst out laughing.

SMURF (CONT'D)

What?

MOLLY

Nothing, it's just that whenever
anyone says 'I'm there for you'... it
just makes me laugh. It's just one of
them expressions, innit.

SMURF

Yeah, I'm just letting you know like...
if you need me...

MOLLY

You're there.

SMURF

Yeah.

MOLLY

For me.

Molly laughs again, but turns and watches James as he takes his
top off to begin a workout. Smurf follows her gaze.

SMURF

(clocking her looking)
So you got him to like you now then?

MOLLY

(slightly snappy)
What you talking about?

SMURF

Well, you know, he was a bit sort of...
off-ish with you..

MOLLY

Are you making that tea or what?

10:06:49 MUSIC IN - THE SWIMMER

Smurf turns to find another mug and tea bag. Molly has another little glance towards James who is now lifting weights.

10:06:59 EXT/INT. MASTIFF ARMOURED VEHICLE

Dangleberries is on the gun at the top of the tank.

Molly sits in between Smurf and James, all in full body armour, helmets and goggles and holding their weapons.

JAMES

Kinders, if you go left and hug the poppy
fields we can get into the village that
way.

KINDERS

Sir. Swinging left here.

10:07:12 MUSIC OUT - THE SWIMMER

JAMES

'In Flanders fields the poppies
blow...'

FINGERS

Different type of poppies here, sir.

SMURF

More smack heads here than Liverpool
eh Brains.

BRAINS

Don't stereotype us you leak eating,
daffodil growing, sheep shagger.

They laugh.

The mastiff pulls up sharply. Kinders driving turns and shouts.

KINDERS

Circle of rocks ahead Sir.

JAMES
Nude-Nut, you're up.

SMURF
My shout, sir.

JAMES
(forcefully)
Not on your first full day back Smurf.

10:07:35 MUSIC IN - THE SWIMMER

Smurf looks gutted. Molly looks at him with concern.

10:07:39 EXT. AFGHANISTAN. DUSTY ROAD. DAY 8. 09:13

Nude-Nut is checking out the circle of rocks with the vallon, carefully and professionally as James and Smurf cover him.

Some locals approach along the road and Qaseem calls out to them in Pashto to lift their clothes. James looks at Smurf with concern.

QASEEM
(in Pashto - 10:07:46)
Stop! Lift up your chemise.

SMURF
I'm alright, sir.

JAMES
I know you are Smurf, it's just that
it's your first full day back.

10:07:57 MUSIC OUT - THE SWIMMER

SMURF
You just don't wanna have to tell my
mum she's lost another one, sir.

QASEEM
(in Pashto - 10:08:02)
Thank you very much.

JAMES
Well yeah, there is that.

SMURF

Anything happens to me, you might have
to move to Newport yourself, sir.

JAMES

That truly is a fate worse than death
Smurf.

SMURF

(sings proudly under his
breath)

'I'm Newport till I die, I'm Newport
till I die, I knows I am, I'm sure I
am, I'm Newport till I die!'

MOLLY

(having heard Smurf)
You sad, Welsh tosser.

SMURF

They call Newport the Venice of Wales.

MOLLY

Who does Smurf?

SMURF

My Aunt Linda, if you must know.
Although she's never been to Venice but
she has got a tattoo of a gondola...on
her arse.

Nude-Nut has checked the stones are innocent, no IED.

NUDE-NUT

All clear here sir.

James nods for Nude-Nut and everyone to get back on the Mastiff.

JAMES

Alright lads, close in.

SMURF

Sir, I will be able to reassume my duties
as lead man, sir?

10:08:42 MUSIC IN - 2G3

JAMES

Well I hope so, Smurf.
(to the others)
Lads, fall in with me.

James nods for Smurf to get back in the vehicle.

10:08:51 EXT. VILLAGE. STREET/TRACK. DAY 8. 10:00

2 Section are patrolling the village. Some are engaging in a friendly manner with the locals, others are just keeping an eye out for anything unusual. Molly sees Bashira sitting down outside a building, her head bowed. Smurf comes over to Molly.

10:09:10 MUSIC OUT - 2G3

SMURF

That dicker's still around then, is she?

(to Bashira)

Planted any devices around here lately?

MOLLY

Shut up, Smurf.

SMURF

What?

MOLLY

Trapping off.

SMURF

I'm just saying... it's funny how wherever we are, she seems to pop up like a meercat.

JAMES

(quietly and discreetly to Molly and Smurf)

She does seem to be ever present on our patrols.

SMURF

I'm right aren't I boss? Something about her that smells a bit rotten.

JAMES

If she is the one you saw in the minefield we should keep an eye on her.

James looks at Bashira and then Molly before walking off.

MOLLY

(to Smurf)
Oh you're back alright.

SMURF
I'm talking sense Molls and you knows
it.

Molly watches Smurf go off and heads over to Bashira.

10:09:50 MUSIC IN - 2G4

MOLLY
Bashira, are you okay?

Bashira shakes her head.

MOLLY (CONT'D)
Well what is it? I won't let anyone hurt
you, okay.
(taking her hands)
Why aren't you going to school? That's
the reason we're here.

BASHIRA
I must leave. I must go away.

MOLLY
Go where?

BASHIRA
My father has said.

MOLLY
He can't just send you away, can he?

BASHIRA
(looking at her)
I've been promised to a man.

MOLLY
What? What do you mean, promised?

BASHIRA
To be married. I must leave.

MOLLY
(horrified)
Is that what you want?

Bashira shakes her head and looks tearful. Suddenly breaking the calm is the sound of gunshot and children screaming. Everyone hits the deck including Molly as she watches Bashira run off.

There is chaos and all of 2 Section are calling out to each other to 'stay down'.

FINGERS

Stay down!

KINDERS

Watch your back.

SMURF (O.S.)

I think it came from the school over there Corporal.

10:10:55 INT. SCHOOL. AFGHAN VILLAGE. DAY 8. 10:10

James, Azizi, Qaseem and Molly stand around with a local elder surveying the walls of the classroom that have been riddled with bullets. Qaseem is talking to the elder in Pashto.

ELDER (O.S)

(in Pashto - 10:10:56)

They said they will definitely come back.

10:10:59 MUSIC OUT - 2G4

MOLLY

I don't understand, why the school?

QASEEM

(to James)

The teacher says two Taliban came in, fired at the walls and went.

JAMES

So who was in here... was anybody hurt?

QASEEM

The elder was in his office, he came and saw them but they didn't harm him.

MOLLY

The children ain't coming back.

QASEEM

He thinks the presence of the soldiers
has only made things worse. He says this
is just the first.

MOLLY

The first?

10:11:25 MUSIC IN - 2G5

JAMES

First thing they do.

James lets this shocking and threatening news sink in.

10:11:31 EXT. COMPOUND BASE. DAY 8. 12:30

A shot of the outside of the compound base.

Sohail is watching the platoon who have gathered around for mail
distribution. James stands by the large mail sack beaming. James
lifts up a large package.

JAMES

(holding package)

Dawes.

10:11:39 MUSIC OUT - 2G5

MOLLY

(stepping forward)

Is that for me, sir?!

JAMES

No...but the letter on the top is!

The others laugh at James' ruse. Molly takes the letter and looks
at the handwriting.

MOLLY

Ahhh it's from my sister so you can stick
that parcel up your arse.... this is
better. Sir.

JAMES

I doubt that, Dawes. Gentlemen... this parcel is a package of mine from my mummy!

He rips open the package to reveal a large paddling pool.

JAMES (CONT'D)

While you lot are sweating your nads off, I will be bathing on the steps of my very own luxury swimming pool. Two volunteers? One to blow it up and one to get the water and fill it up.

Nude-Nut and Baz-Vegas are play fighting over a pair of sunglasses. Nude-Nut holds them up out of Baz's reach and he reaches up to try and get them.

JAMES (CONT'D)

Nude-Nut, Baz Vegas! Oh how I adore a keen and eager soldier!

They haven't volunteered but know they have no choice. James lobs the package to Nude-Nut and Baz.

JAMES (CONT'D)

Who's next? Dangleberries, a heavy one.

James throws the parcel at Dangleberries while Molly looks at Sohail who is watching them with disgust.

Molly points him out to James.

MOLLY

What's that all about, Sir?

James watches Sohail spit on the ground in their general direction before heading into his tent. Molly sees it too.

JAMES

I dunno. Let's find out.

James decides to head across to him, Molly follows. James knocks on the outside of the wall of the tent out of courtesy before going in.

10:12:46 INT/EXT. SOHAIL'S SMALL TENT AREA.DAY8.12:33

James greets Sohail in Pashto as he comes in. Molly follows him in and does the same.

JAMES
(in Pashto 10:12:48)
Peace be upon you.

MOLLY
(in Pashto 10:12:50)
Peace be upon you.

Sohail eyes Molly angrily but begrudgingly reciprocates the greeting.

SOHAIL
(in Pashto 10:12:52)
And upon you.

Inside the tent is a stove with a pot on. A fellow ANA soldier is also inside and sits cleaning his AK47.

JAMES
You making chai?

Sohail mumbles to his fellow ANA in Pashto who turns to look at James and Molly with disgust.

SOHAIL
(in Pashto to ANA soldier 10:12:58)
They want to taste our tea.

JAMES (CONT'D)
I take that as a yes?

SOHAIL
You want chai?

JAMES
That'd be lovely. If you're offering.

Sohail indicates for James to sit and pours some chai into a small cup and hands it to James.

JAMES (CONT'D)
You sir are a scholar and a gent. Do you know anything about what happened up at the school this morning?

SOHAIL

What happened? At the school?

JAMES

You don't know?

SOHAIL

Why should I know?

JAMES

The Taliban went in and fired bullets
into the walls.

James looks at him trying to work out if he knows anything - he clearly suspects he does. Molly hovers in the doorway.

JAMES (CONT'D)

You got a chai for our medic?

SOHAIL

The female?

JAMES

Well, we let them drink tea where we
come from.

MOLLY

I know, mental or what?

Sohail stares at her and slowly pours her some chai. He places the cup down for her to pick up, rather than hand it to her. James eyes him suspiciously.

SOHAIL

All this... just to get the children
to go to school?

JAMES

You got a problem with that, soldier?

Sohail mutters in Pashto to the other ANA.

MOLLY

Yeah, that's why we're here, to make
sure the children can go to school...

SOHAIL

But they used to go to school before
you arrive.

JAMES
The boys did, yeah.

10:14:41 MUSIC IN - 2G6

SOHAIL
And now no one will. So, what have you
achieved? You go soon and everything
will go back to normal.

MOLLY
What exactly counts normal round here
then?

Sohail glares at her.

SOHAIL
Your normal isn't our normal.
(beat)
And when you go, we will still be here.

Before Molly can respond, James is moving her out.

JAMES
Dawes, work to do. Move.

Molly goes out the tent and James follows her.

10:15:17 EXT. OUTSIDE SOHAIL TENT/COMPOUND BASE. CONTINUOUS

Sohail watches them as they walk away.

MOLLY
We're supposed to be on the same side
but sometimes it really doesn't feel
like that.

JAMES
Agreed.

10:15:27 MUSIC OUT - 2G6

MOLLY
Did you see his face when you said about
just the boys going to school? See, when
it all goes back to normal like what
he's talking about, Bashira don't
stand a chance...

JAMES
Repeat after me. Do...

MOLLY
Do.

JAMES
Not.

MOLLY
Not.

JAMES
Get.

MOLLY
Get.

JAMES
In-fucking-volved.
(beat, looking at her)
Because... I need you... one hundred
per cent by my side.

MOLLY
I am, sir.

JAMES
But you can't be if you're worrying
about an individual child.

MOLLY
I'm one hundred per cent by your side.

A moment between them as they look at each other.

JAMES
Well good. Now go and read your letter.

She smiles and heads off. He watches her go before moving off
himself. She turns back and watches him for a beat.

JAMES (V.O.)
Heavily armed insurgents..

10:16:02 INT. OPS ROOM. COMPOUND BASE. DAY 8. 12:00

James has gathered 2 Section for a briefing. James and Kinders stand by maps and aerial satellite images of the local village. Captain Azizi and his 2ic stand with James.

JAMES

..are controlling the area around the mountains and the village...

(pointing at the various maps)

The ANA will remain at the checkpoint here... and we will maintain a presence within the village itself here so that the kids can return back to school. They are planning more attacks imminently. So be vigilant guys.

The boys nod, understanding the seriousness of the situation.

AZIZI

(pointing to photographs)

The buildings opposite the school are empty. To the rear of the school is a compound which we will also control.

JAMES

Now we need the children to go back to school or the entire mission here has been a waste of time. We leave in two hours. Be ready.

They all listen and study their maps.

10:16:29 MUSIC IN - 2G7

10:16:30 EXT/INT. MASTIFF. DAY 8. 14:02

2 Section are heading into the village with James. Dangleberries is up top manning the gun.

BAZ VEGAS

Sir, who'd win a fight out of you and Prince Harry?

MOLLY

We'll find out later.

NUDE-NUT

Prince Harry ain't gonna be the mystery
guest!

10:16:46 MUSIC OUT - 2G7

DANGLE-BERRIES
I'm so nicking his beret and bunging
it on ebay.

ALL SHOUT
Benefit Street!

DANGLE-BERRIES
I'm from Aston, it's completely the
other side of Birmingham!

JAMES
(putting down his binoculars
and addressing them)
Listen up you shit for brain, lady
parts. As soon as we get to the village
compound, we secure the outside.
Dawes, you go in and establish a med
centre.

MOLLY
Sir.

JAMES
Understood?

2 SECTION
Sir!

10:17:06 EXT. VILLAGE. AFGHANISTAN DAY 8 14.03

The village is bustling with day to day business as the soldiers
stand around, keeping an eye out.

10:17:11 INT. VILLAGE COMPOUND. DAY 8. 14:50

Molly is in the small ante room and is setting up a med centre.
Qaseem is with her.

MOLLY
You can come to England now, can't you?

QASEEM

What do you mean?

MOLLY
After draw down.
(beat)
Is that what you want?

QASEEM
A peaceful Afghanistan is all I want.

MOLLY
Good luck with that one.

QASEEM
Indeed.

MOLLY
How can she be 'promised', Qaseem.
That's mad, innit?

QASEEM
(with a little smile)
Welcome to my country.

Molly has set up a temporary bed.

MOLLY
What did you do? Before you come and
work for us?

QASEEM
I taught at the University in Kabul.
English Literature.

MOLLY
And working for us is better than the
university?

QASEEM
I thought I could do more good.
(half beat)
They killed my wife and daughter.

10:17:55 MUSIC IN - 2G8

MOLLY
Who, the Taliban?

Qaseem nods. Molly tries to take this in.

QASEEM

So what is the worst that can happen to me now? There is no worst. I've already had it.

MOLLY

D'you reckon Afghan will ever be peaceful?

QASEEM

(after much thought)

Yes. One day. I don't know when that day is, but of course, one day Afghanistan will be peaceful and the most beautiful place on the earth to live. One day. And every day is another day nearer.

Molly lets this sink in. Suddenly they become aware of a commotion outside.

10:18:57 EXT. VILLAGE COMPOUND. DAY 8. 14:53

Azizi, Sohail and James are outside. Bashira and her mother are in front of them and Bashira's mother is shouting in an animated fashion.

AZIZI

(in Pashto 10:18:59)

Go home!

BASHIRA'S MOTHER

(in Pashto 10:19:01)

She needs medication! There is the doctor! There is the doctor! She must see my daughter.

Qaseem and Molly emerge and approach them all.

Molly immediately looking alarmed when she sees Bashira's bleeding face. The mother talks and somewhat desperately points to Bashira's battered and bruised face, desperate for her daughter to be treated.

QASEEM

She is saying her daughter needs treatment...

JAMES

Well tell her to take her to a local hospital.

Qaseem translates. The mother wails desperately before looking at Molly and saying something in Pashto.

QASEEM

(in Pashto 10:19:12)

I'm really sorry, but you must take her to the hospital.

BASHIRA'S MOTHER

(in Pashto 10:19:25)

Everything is because of you!

QASEEM

She says she is looking to you as medic to help. The local hospital is four hours away and she has no transport.

MOLLY

She's saying it's my fault isn't she?

10:19:26 MUSIC OUT - 2G8

QASEEM

Yes, she is but it's not. A father hitting his child is wrong... as wrong in Afghanistan as it is where you come from.

JAMES

She has to go to her own hospital for treatment. Those are the rules.

MOLLY

Yes sir. Understood sir, but can I at least examine the eye to assess the damage? Sir, we have a responsibility...

BASHIRA'S MUM

(in Pashto - 10:19:39)

I beg you.

Beat. James stares at Molly.

BASHIRA'S MUM
(in Pashto - 10:19:47)
I beg you.

MOLLY (CONT'D)
Please sir... it is my fault if it was
because I was talking to her.

JAMES
Well get the eye cleaned up and then
I never want to see her again. You're
not endearing yourself to me, Dawes.

MOLLY
Thank you sir.

Molly takes Bashira's arm and leads her inside. The ANA stop the
mother following.

BASHIRA'S MOTHER
(in Pashto 10:20:04)
Don't touch me! I want to go with my
daughter! Why don't you let me go in?

10:20:10 INT. MED CENTRE. VILLAGE COMPOUND. DAY 8. 15:00

Bashira is on the hard temporary/make shift bed and Molly is
cleaning up her eye. There is a nasty cut that Molly is trying
to ascertain whether it needs stitches. James comes in side.

MOLLY
I think you might gonna need a stitch
in that, Bashira. Do you understand?

JAMES
(coming in)
Of course she doesn't understand, I
barely understood.

MOLLY
I thought your English was better than
hers, sir.

JAMES

Mine is. Yours.. "might gonna need a stitch"! What's that even supposed to mean?

MOLLY

She might gonna need a stitch. I'll try putting butterfly stitches in it to hold it together.

JAMES

She has come looking to you instead of her local hospital. It's wrong.

MOLLY

Sir, we have a duty of care for loss of life, limb or eye.

JAMES

Are you telling me the rules of the British Army now, are you?

MOLLY

No sir...

JAMES

It's my fourth tour Dawes, and where it goes wrong is where soft fools start to get personally involved.

MOLLY

I'm not soft sir.

The two of them stare at each other. He knows she's anything but soft.

JAMES

Well get her cleaned up and then she'll need to see her own doctor... in her own hospital.

MOLLY

Thank you sir.

James looks at Molly before leaving.

MOLLY (CONT'D)

Who done this to your face, Bashira?
Was it your dad?

BASHIRA

He say I love America.

MOLLY

We're not American. We're British.
It's a whole different ball bag.

(gently)

Look, I'm gonna do all I can to make
sure this never happens again. That's
what we're here for. To make sure there
isn't a next time for things like this.
Do you understand?

Molly puts a dressing on the cut above her eye.

JAMES (O.S.)

Hurry it up Dawes?

MOLLY

Can you get to a hospital? Show the
doctor your face, show him your eye.
I'll try and keep the wound tight for
as long as I can...

BASHIRA

Thank you.

MOLLY

I won't let them numpty's hurt you.

BASHIRA

(confused)

Numpty's?

Molly laughs.

JAMES (O.S.)

Dawes!

MOLLY

I'm just coming sir.

(to Bashira)

Look, we're here to stop the Taliban
from coming to the village. And they
won't attack the mountain if we're
there too. Okay?

Beat.

BASHIRA

(nervously)
Do not go to the mountains.

10:22:19 MUSIC IN - 2G9

MOLLY
Why? What about the mountains?

BASHIRA
(suddenly blurting it out)
You must not go to the mountains
tomorrow.

MOLLY
Are you saying that something bad is
gonna happen at the mountains?

Bashira doesn't answer but just looks at Molly. Suddenly Sohail comes in. He makes a grab for Bashira in an aggressive manner.

MOLLY (CONT'D)
Oi, gently!

SOHAIL
She must go.

Sohail starts to pull Bashira out. Molly watches as Bashira goes over to her mother.

BASHIRA'S MOTHER
(in Pashto 10:22:40)
Come! Come!

10:22:43 MUSIC IN - FIVEFOLD

10:22:46 EXT. COMPOUND BASE. DAY 8. 15:35

10:22:47 MUSIC OUT - 2G9

The boys are chilling out. Some are smoking, cleaning their guns. Others are playing football with an old ball.

10:23:03 INT. DORM TENT. COMPOUND BASE. DAY 8. 15:35

Smurf comes in to the tent where Molly is doing some checks. Molly is busy with her thoughts and tries to ignore him. He picks up a medical instrument and pretends it's a gun. When she continues to ignore him he speaks.

SMURF
You alright?

MOLLY
Why wouldn't I be?

10:23:28 MUSIC OUT - FIVEFOLD

SMURF
You just seem a bit...
(beat)
What's wrong?

MOLLY
It's just Bashira... I think she was
trying to warn me about something.

SMURF
Warn you about what?

MOLLY
She told me not to go to the mountains
so... the check point I suppose. But
maybe she's just trying to... I dunno.

SMURF
She said something's gonna happen at
the C.P.?

Molly stares at Smurf.

SMURF (CONT'D)
If you've got Intelligence, we need to
tell James. There are Afghan soldiers
up there. We're risking their lives if
we don't report it.

She looks at him.

SMURF (CONT'D)
Come on.

He makes to leave the tent and after a second she follows him.

10:24:08 EXT. COMPOUND BASE. DAY 8. 15:37

James is luxuriating in his full padding pool, much to the amusement
of the platoon. He sees Molly and Smurf emerging from the med
centre fast approaching him.

SMURF

Any chance of a word, sir?

JAMES

You've got ten seconds Smurf cos I am
trying to relax here.

Suddenly a blood curdling war cry goes up as a stark bollock naked
Fingers, Nude-Nut, Baz Vegas, Brains, Mansfield Mike and
Dangle-Berries come screaming out of their tent and running full
sprint towards the paddling pool.

They all leap in screaming. Chaos. Laughter. James leaps out just
in time. He is wearing his fatigues. The lads are finding this
hysterical and having a great time.

Into this mayhem a helicopter comes in to land just outside the
compound. James looks up and watches the helicopter landing.

JAMES (CONT'D)

Our special guests! Yeah!

He rubs his hands together excitedly.

MOLLY

Sir, we really need a word.

JAMES

Gonna have to wait.

SMURF

Maybe Prince Harry's gonna have to wait
sir because....

But James has gone, heading towards the gate.

Molly sees Sohail at the Afghan section gate standing with a
colleague. They look on the scene appalled.

10:24:52 EXT. COMPOUND BASE. DAY 8. 15:50

The platoon sit around a make shift stage area. Nude-Nut and starts
a rendition of God Save the Queen. Slowly others start to join
in until the entire platoon are proudly standing and singing the
national anthem.

NUDE-NUT

(singing)

God save our gracious queen,...

NUDE-NUT & BAZ VEGAS
Long live our noble queen,...

2 SECTION
God save our queen..

James arrives and raises his hands to quieten them down.

JAMES
Right. Ladies and Gentlemen we have we
have got a special treat arranged for
you today. It is my great honour and
privilege to introduce to you... The
Corps of Army Music!

10:25:14 MUSIC IN - BRASS BAND WARM-UP

We hear the traditional instruments of the corps from inside a
changing tent as the musicians tune/warm up. The faces of the
platoon are an absolute picture of stunned disbelief and
disappointment.

DANGLE-BERRIES
Where's Harry, Sir?

JAMES
(pointing at the tent, over
excited)
And that is them just warming up!
Imagine how good they're gonna be?!

10:25:24 MUSIC OUT - BRASS BAND WARM-UP

They look at him like he's mad. James beams, enjoying the moment.
He's proper got them. The musicians start to step out one by one
- there are about ten of them each with an instrument - trumpet,
trombone, drum, clarinet etc. It looks like it is going to be
a very traditional fair but this is all part of their 'act'.

10:25:33 MUSIC IN - BRASS BAND SONG 1

Suddenly a soldier starts drumming and the brass section join
in launching straight into Amy Winehouse's 'Valerie'. The
musicians (even with their traditional instruments) are skilled
and the version is magnificent.

JAMES (CONT'D)
Oh, sound familiar?

The faces of the soldiers instantly light up and they stand and cheer. This is totally unexpected and totally brilliant. They all join in with the singer.

SINGER & 2 SECTION

(sings and dances)

'Well sometimes I go out by myself and
I look across the water, and I think
of all the things what you're doing and
in my head I paint a picture, since I've
come on home well my bodies been a mess
and I've missed your ginger hair...

We see Nude-Nut and Baz are amazed and now completely excited. They leap up and show their appreciation by joining in with Mansfield Mike really milking the ginger hair line.

Further away Smurf and Molly appear from a tent. They start making their way over to James?

EVERYBODY

(sings)

'and the way you like to dress... won't
you come on over? Stop making a fool
out of me... why don't you come on over
Valerie...'

James beams with delight.

JAMES

How'd you like my mandem, Nude-Nut?!

NUDE-NUT

(shouting across to James
and saluting)

Banging, sir!

Molly and Smurf come up to James.

JAMES

You impressed Smurf?

SMURF

Sir.

MOLLY

(blurting breakneck)

Excuse me Sir. I think I've received
Intel about an attack on the mountain
C.P. tomorrow.

James turns and stares at her. He turns and sees Major Beck.

MOLLY (CONT'D)

Sir.

He turns and looks back at Molly. Then he looks at Smurf.

JAMES

Ops tent, now. Both of you.

He doesn't finish his sentence but rather heads down to Major Beck. Molly watches James whispering to him.

JAMES (CONT'D)

(to Major Beck)

Sir.

He indicates for Major Beck to follow him inside the tent. Molly, Smurf, Qaseem and Kinders all follow behind.

JAMES (V.O.)

What makes you think it's credible?

10:26:50 MUSIC OUT - BRASS BAND SONG 1

10:26:50 INT. OPS TENT. COMPOUND. DAY 8. 15:55

James, Major Beck, Azizi and Qaseem stand facing Molly and Smurf.

MOLLY

I've got a good relationship with the kid, Sir. There's a possibility that she's telling the truth. I'm pretty sure her dad's Taliban, Sir.

JAMES

You're making yourself vulnerable Dawes.

MOLLY

Well that is a possibility too but I was just being kind... she just told me... I don't think she meant to. Sir, I could see it in her eyes she was telling the truth.

JAMES

Her eye was a right old mess though,
to be fair.

SMURF

That kid really trusts her. Sir.

MAJOR BECK

You've obviously got close enough so
she can confide in you. And if that
confidence leads to us being able to
halt this little group of
insurgents...

Major Beck looks at James.

JAMES

Then it could work out brilliantly,
sir. Agreed.

He looks at Molly and nods, appreciatively.

JAMES (CONT'D)

(to Molly and Smurf)

You two wait outside.

MOLLY

Thank you sir.

SMURF

Thank you sir.

They head out.

JAMES

Well which ever way this works, an
insurgent attack is clearly imminent.
Either they're luring us in or
something else is going to happen.

MAJOR BECK

Certainly looks that way.

James watches Molly and Smurf go.

10:27:40 MUSIC IN - BRASS BAND SONG 2

10:27:41 EXT. COMPOUND BASE. DAY 8. 15:57

Molly and Smurf step out of the ops tent. The Music Corp are now giving a brilliant rendition of Plan B's 'She said'.

SMURF

How good are the music corps?

SINGER & 2 SECTION

(singing)

She said I love you boy, I love you so..
She said I love you baby, oh oh oh oh
oh..

MOLLY

What's gonna to happen to Bashira?

SMURF

What d'you mean?

MOLLY

Well if she's right and we act on her
Intel, things ain't gonna be very
clever for her.

Molly looks at him. Smurf considers this.

MOLLY (CONT'D)

Thanks for...for that in there.

SMURF

You saved my sorry arse out there. I
owe you one.

They focus their attention on the band and the boys, smiling.

SINGER & 2 SECTION

(singing)

She said I love you baby, oh oh oh oh
oh..

Molly turns round and looks back into the open ops tent.

10:28:27 EXT/INT. OPS TENT. COMPOUND. CONTINUOUS

Maps are spread out on the table. James, Beck, Azizi and Kinders are studying them.

JAMES

I can take 2 section to the C.P. to support Captain Azizi and the Afghan Special Forces that are flying in.

MAJOR BECK

I'll liaise with the Fire Support Group.

AZIZI

Special Forces arriving 23.00.

Molly looks back to the band but now her expression is one of worry. She knows this is serious and she knows it was her call. She looks across at the lads all dancing and whooping to the music. As yet unaware of the impending op. Smurf knows what she's thinking and tries to touch her hand unseen.

SMURF

You did the right thing Molls.

Molly pulls her hand away from his, uncomfortable at his closeness. He looks gutted and awkward.

10:28:52 MUSIC OUT - BRASS BAND SONG 2

10:28:53 EXT. COMPOUND BASE. NIGHT 8. 01:30

Night. 01.30 hours. 2 Section each carrying their 65kg of kit and weapons system. Helmets, goggles, gloves. Smurf, Kinders, Dangle-Berries, Fingers, Nude-Nut, Baz, Brains, Mansfield Mike and Molly are focused and ready to go.

Half a dozen crack Afghan Special Forces led by Captain TAJ stand with Azizi. These are different to the ANA - on a par with the SAS. Taj is addressing them in Pashto, a totally professional and focused team led by their Afghan officer.

TAJ

(in Pashto 10:28:57)

We will guide the ANA and the British troops to the mountain, dig in and wait. If in 24 hours there is no contact we will review the plan. Understand.

SOLDIERS

(in Pashto 10:28:59)

Yes Sir!

We see on the faces of 2 section that this is going to be a possible 'serious' contact. Kinders picks up on this.

KINDERS

Right, listen up. Relax. There's only about half a dozen of them nasty Taliban and with this bad boy mini me... we are not gonna have a problem.

Kinders heads back over to Taj.

MOLLY

(to Smurf over the radio)
You alright Smurf?

SMURF

(into radio)
Why wouldn't I be?

MOLLY

(into radio)
Well, last time you saw the mountain C.P. you were hanging off the end of a rope, bleeding to death.

All of 2 Section can hear this conversation and are laughing quietly.

SMURF

(into radio)
Casualty of war.

MOLLY

(into radio)
Casualty of fuckmuppetry!

They all snigger but fall silent when James addresses them.

10:29:42 MUSIC IN - 2G12

JAMES

Listen in guys. 01.30. We get there, we dig in straight away. Remember, stay focused, stay alert, stay alive.

He looks across to Molly as he says the last part. He nods to Taj and the ASF.

10:29:55 EXT. MOUNTAIN PASS.

It is dawn. We see 2 section decamping and digging in.

KINDERS

Just get all that stuff squared away
over there fellas.

The men under James and Kinders instruction take up positions.
Azizi is with James.

AZIZI

(pointing)

They think there was someone in that
compound yesterday.

JAMES

Do they think they're still there?

AZIZI

Not sure.

Azizi half shrugs. James turns to Qaseem who is listening in on
a radio.

JAMES

Anything?

Qaseem shakes his head.

JAMES (CONT'D)

Kinders?

KINDERS

Sir.

JAMES

(pointing)

I want locks down that compound now.

(to 2 Section)

Helmets at all times, gentlemen.

2 SECTION

Sir.

They don't need to be told. Unlike the ANA who don't seem to bother
with their helmets.

We see the Afghan Special Forces choosing positions to dig in.
The contrast between the ultra professional ASF and the gun slung
over the shoulder, under age ANA is very apparent.

Molly is watching everyone nervously.

10:30:35 EXT. MOUNTAIN PASS. DAWN 9. 04:00

Nearing dawn.

10:30:42 MUSIC OUT - 2G12

Molly throws a bottle of water each of the ANA soldiers and Qaseem. She hands some water to a particularly young looking ANA soldier who seems about 14. She sees his large watch on his wrist.

MOLLY

Nice kettle mate.

She points at his watch. He smiles.

YOUNG ANA SOLDIER

Rolex.

MOLLY

(studying it)

You sure about that mate? If it is they've spelt 'Tuesday' wrong.

YOUNG ANA SOLDIER

Rolex. Won it from an American playing cards! Rolex. Proper Rolex.

MOLLY

How old are you?

YOUNG ANA SOLDIER

Eighteen.

MOLLY

Well you're old enough to know
Americans are full of shit.

Laughter around, including Qaseem. Qaseem nudges him to show the watch and says something to him in Pashto which makes the other ANA soldiers laugh.

QASEEM

(in Pashto 10:31:22)

It's a fake.

Molly moves on to James.

MOLLY (CONT'D)

Sir.

She goes to hand him some water.

JAMES

No, you're alright Dawes.

He is searching for insurgent movement ahead. Molly looks at the young rag-bag ANA who were manning the C.P.

MOLLY

Talk about easy targets.

JAMES

I hope your Intel's right on this one.

MOLLY

Sir, if I am right, I'm a bit worried about the girl. Maybe we've compromised her.

JAMES

We'll worry about that later.

MOLLY

Yes sir.

Molly continues to hand out water to everyone.

MOLLY (CONT'D)

Dangles.

DANGLE-BERRIES

Cheers Dawesy.

Smurf runs over and James looks up.

JAMES

How you feeling, Smurf?

SMURF

No heroics from me this time sir, if that's what you're worried about.

JAMES

I promised your mum I'd wrap you up in cotton wool.

SMURF

Sir.

JAMES

Keep your helmet on and your head down.

MOLLY

She's been surrounded by soldiers her whole life. Imagine that... Ain't normal, is it.

SMURF

Eh?

MOLLY

(to Smurf, explaining)

Bashira.

SMURF

Yeah well, we'll be gone soon.

MOLLY

It's a shame we can't take kids like her home with us.

SMURF

Sir, d'you get the feeling that Dawes is the type to bring a donkey home from Spain?

JAMES

You the Queen of the lost cause, Dawes?

He laughs at his inadvertent rhyme.

MOLLY

No sir, I'm hard as nails me. It's just sometimes it all seems a bit... unfair.

JAMES

It's luck.

SMURF

What is, boss?

JAMES

Everything. The whole world and everything in it. It's luck.

SMURF

My brother weren't so lucky. Out there.

MOLLY

No, but you were.

JAMES

There you go.

MOLLY

So you think it's all just luck...

JAMES

Luck. Fluke. Chance. Where you're born, who you're born to... Rich man, poor man, beggar man, thief.

MOLLY

Well three out of four ain't bad with my dad !

Molly looks up at the sky. With the sun over the mountains the place looks beautiful.

MOLLY (CONT'D)

No-one at home would believe me but this is proper nice.

JAMES

What?

MOLLY

Afghan. I've never seen anywhere so beautiful.

James and Smurf look at her.

SMURF

If you think this is nice you're gonna shitting love Newport.

MOLLY

If it weren't so like... bloody war and all that, then I'd live in a little place in the mountains here.

JAMES

You'd need wi-fi though.

MOLLY

Well, yeah, obviously.

SMURF

And Sky TV.

MOLLY

And a Top Shop and Starbucks round the corner.

(beat)

Bashira weren't born into much luck, was she? A dad that beats the crap out of her and...

JAMES

Dawes.

(friendly)

Shut the fuck up.

MOLLY

Sorry sir.

James focuses ahead. Smurf looks at Molly with a smile. Kinders through binoculars sees some movement in the compound.

10:33:48 MUSIC IN - 2G13 PART 1 IN

KINDERS

Sir there's movement in the bunker...

JAMES

How many, Kinders?

KINDERS

Definitely a couple. Maybe more.

James is on his binoculars staring at the compound. Smurf has his gun ready and trained on the compound.

JAMES

Everybody stay low and out of sight.

They are all protected and covered by the sandbags.

Molly is staring through the binoculars. She can see someone making their way to the wooden store to the east.

MOLLY

(looking through the
binoculars at a little
wooden store, 200m east)

Sir. There's someone heading in to that store.

JAMES

Dangles, get me Zero on the radio now.

Dangle-Berries operating the radio.

DANGLE-BERRIES

Zero, this is Amber 3.0 Bravo sighting two possible insurgents. Wait out.

A strange moment of calm, it is as if all the soldiers know what's coming but have to wait out until it does. We see Smurf, concentrating ahead.

Suddenly the two insurgents appear with a missile launcher.

10:34:17 MUSIC IN - 2G13 PART 2 IN

JAMES

Down! RPJ!

A missile is launched at their position from the wooden store.

10:34:21 MUSIC OUT - 2G13 PART 1 IN

It explodes with a deafening blast just behind them.

They all get down. Dangle-berries is on the radio shouting in they have contact only just audible above the noise.

DANGLE-BERRIES

Zero, this is Amber 3.0 Bravo. Contact explosion.

A nano second as the assault is computed then shouting all round. Molly is tapping them all, checking everyone is alright.

MOLLY

You alright?

(moving to next soldier)

You alright?

(to Fingers)

You alright Fingers?

KINDERS

Rapid fire!

2 section all unleash their machine guns into the store. They take it in turns between shooting and ducking down.

SMURF

Back down.

MOLLY

Back in!

Molly joins in the shooting. Within moments the store is destroyed and whoever was in it destroyed too. The shooting continues.

NUDE-NUT

(yells)

Incoming from the compound now!

KINDERS

(screaming into the radio)

Contact! Contact wait out!

They concentrate their rifles on the compound now. They are under heavy return fire and have to keep ducking down. James moves back into his position beside Molly.

JAMES

Hold your fire! Hold your fire!

A couple still yet to hear his instruction.

KINDERS

Hold your fire!

Taj halts his men's assault. Eventually they all stop. A strange calm. Everyone is still, focused and ready to resume firing. James keeps his eyes on the compound. Silence. Molly looks across to the store, or what remains of it, then back to the compound.

MOLLY

What's happening, sir?

JAMES

Keep your eyes on the bunker.

Everyone is watching and waiting but not sure what it is they're waiting for. Then with seemingly no warning the compound explodes. An almighty RPG (fired by the unseen Fire Support Group) has obliterated the place. A huge cloud of fire and smoke rises.

10:35:26 MUSIC OUT - 2G13 PART 2 IN

There is a split second as 2 Section take this in, with awe and wonder and then a celebratory excited cheer goes up.

MANSFIELD MIKE

Did you see that?

SMURF

Beautiful.

MANSFIELD MIKE

That has gotta be more than a dead leg that!

KINDERS

Fellas, I would love to see them walk that off.

JAMES

(snaps)

Keep your heads down!

They all remain in position. Qaseem is listening in to the radio. James looks across at Taj.

JAMES (CONT'D)

(to Taj)

Taj, take your guys down and check both positions?

Qaseem interprets.

QASEEM

(in Pashto 10:35:45)

Both of you go and check the compound.

JAMES (CONT'D)

We'll give support.

Taj nods and shouts instruction in Pashto. Taj and Azizi start to lead special forces down.

TAJ

(in Pashto 10:35:49)

Go and check whether they are dead or alive. Move!

10:35:53 MUSIC IN - 2G14

10:35:54 EXT. MOUNTAIN PASS. COMPOUND. DAY 9. 04:05

2 Section carefully pick their way over to the compound to check that all the insurgents are dead.

BRAINS

They're all dead Corporal.

KINDERS

(through radio)

Dangleberries, confirm dead
insurgents aren't booby-trapped.

Smurf moves forward and gets down, ready to cover Dangleberries.

SMURF

Move.

Dangleberries runs forward to check the bodies. He jumps on one and rolls him over for Smurf to see if there's any devices attached to him. There isn't.

SMURF (CONT'D)

Clear.

10:36:11 EXT. MOUNTAIN PASS. COMPOUND. DAY 9.04:15

James, Nude-Nut, Baz, Qaseem and Molly pick their way over the rubble of the erstwhile compound. Azizi and several ASF are checking all is clear.

DANGLEBERRIES

(over radio as he checks the
bodies)

Clear.

(beat)

Clear.

Molly sees the burnt and disfigured corpse of an insurgent. She looks at James, James nods he's seen it.

KINDERS

Store is clear Captain. Bravo 1 and 2
jackpot.

JAMES

'Bravo 1 and 2 jackpot'. Roger that
Kinders.

Nude-Nut spreads out to what was the back of building. Suddenly they hear someone calling out in pain.

NUDE-NUT

(to Baz)

Baz!

(calling out)

Enemy casualty Sir!

KINDERS (O.S.)

Cover him.

BAZ VEGAS

One times enemy casualty Sir.

A badly injured insurgent is on the ground in agony. Baz goes over to check him.

BAZ VEGAS (CONT'D)

(to insurgent)

Sorry mate. Sorry about this.

(calling out)

Clear.

JAMES

Dawes.

As soon as he has been cleared Molly is straight away on him to help, cutting away his trousers and grabbing a tourniquet from her med bergan. He has lost his right lower leg and Molly gets on the tourniquet as quickly as she can.

MOLLY

Hold still mate, we're gonna sort you out.

(to James)

Sir, I'm gonna need my Morphine out my med bergan...

(to insurgent)

You alright mate.. Just hold still for me, we're gonna sort you out alright.

(to James)

Sir we're gonna have to medivac him out of here, he's pissing blood.

James passes Molly the morphine and she injects the injured insurgent. James on his radio and calls for urgent medivac.

JAMES

(into radio)
Zero, urgent medivac required, bravo
3 cat alpha, bravo 4 jackpot.

MOLLY
(to insurgent)
Just keep making noises for me, that's
it.

Nude-Nut and Baz find two more corpses.

NUDE-NUT
Two more jackpot, sir.

BAZ VEGAS (O.S.)
Nude-Nut. Cover him.

James and Nude-Nut go and check the bodies. Smurf is covering,
looking very serious.

NUDE-NUT (O.S.)
Clear.

Molly keeps working on the injured insurgent, professionally and
as well as if he was coalition forces.

MOLLY
That's it mate. Just stay with me
alright, stay with me.

JAMES
(calling out)
Clear.
(into radio)
Bravo 5 and 6, jackpot.

Molly starts talking to the insurgent in Pashto to try and calm
him down. James watches her, impressed.

MOLLY
(in Pashto 10:37:44-10:37:53)
What's your name?
(beat)
What's your name?
(beat)
What's your name?

MOLLY (CONT'D)

(in English)
Squeeze my hand if you can hear me.
(calling out to Qaseem)
Qaseem?!

Qaseem rushes over. The insurgent is trying to say something.

MOLLY (CONT'D)
(to insurgent)
What's that?

INJURED INSURGENT
Water. Water.

MOLLY
(to Qaseem)
Grab the water. Front pocket.
(to insurgent)
That's it mate. You stay with me mate.
Keep talking. Keep talking.

Qaseem has got the water out to give to the insurgent. He opens the bottle and pours some of the water on a cloth.

MOLLY (CONT'D)
Just tap it on his mouth. That's it.

10:38:20 EXT. MOUNTAIN PASS. COMPOUND. DAY 9. 04:21

The body bags of the five dead insurgents are lined up in a row. Molly is zipping up the last bag having checked that they are all dead and if Badrai was among them.

10:38:25 MUSIC OUT - 2G14

She watches as the helicopter takes off with the injured insurgent she was saving. She heads over to James.

10:38:30 MUSIC IN - ARROW

MOLLY
I can't believe Bashira's father
weren't one of the six. I really thought
he was Taliban.

JAMES
Your work has been above and beyond,
Dawes.

MOLLY
What the intel, or saving that bloke?

JAMES
Both.

James looks at her and nods, full respect. She knows he's looking at her and impressed but tries to play it down.

MOLLY
Just doing my job sir.

JAMES
Yeahwell, it takes a fair bit to impress me.

MOLLY
Thank you sir.

Smurf watches them, looking jealous at their interaction.

10:39:02 EXT. DUSTY ROADWAY. DAY 9. 06:00

2 Section are heading back towards their compound base. They become aware of a cluster of children watching them.

MOLLY
They can go back to school now, yeah.
Let's hope Bashira can too.

JAMES
I do not want to get out my paddling pool for the rest of this tour.

Molly notices Bashira is amongst the group of children and smiles.

JAMES (CONT'D)
Do not even look at her, Dawes.

They continue on past the group of children. Bashira runs over to Molly, Molly struggles but tries to look straight ahead. Bashira looks sad at being ignored. James points out men on mopeds in the distance watching them. Molly clocks them.

10:39:36 MUSIC IN - 2G15

JAMES (CONT'D)
Eyes on Dickers left.

10:39:42 MUSIC OUT - AN ARROW

They all raise their guns prepared but nothing happens.

They march on. Relieved and tired.

NUDE-NUT

(background banter)

Oh man. You could fry a pissing egg on
my head right now man.

BAZ VEGAS

(background banter)

Please can we try that when we get back?

QASEEM

(knowing Molly is upset he
has a quiet word)

He's right, you should not get
involved.

MOLLY

But we are involved, aren't we? What
are we if we're not involved?

Qaseem looks at her. Molly forges on.

10:40:08 INT. MED CENTRE. COMPOUND. DAY 9. 07:58

10:40:10 MUSIC OUT - 2G15

Molly is sorting out her bergan as Smurf comes in.

SMURF

De-brief Molls.

MOLLY

I'm coming.

SMURF

Anyway, sorry.

MOLLY

What?

SMURF

You were right. About the girl.

MOLLY

I know I was.

SMURF

Yeah well, I know too now.

MOLLY

There was no way that she was Taliban.
I was sure that we were gonna find her
dad in them six. I'm sure he's rotten.

SMURF

Maybe he's just normal rotten instead
of rotten rotten. Reckon you must be
winning James over now though.

Molly plays it down.

MOLLY

Don't know about that mate.

SMURF

He notices everything. And you've done
good.

MOLLY

Have I though? I've compromised that
girl. If anything happens to her Smurf
then...

Molly shakes her head.

MOLLY (CONT'D)

It don't bear thinking about.

Smurf goes to hug her.

MOLLY (CONT'D)

(brushing him off)

Easy, you Newport numpty.

Molly heads out leaving Smurf to follow.

10:41:08 EXT. COMPOUND BASE. DAY 9. 08:00

James and Major Beck stand addressing 2 Section who form a circle
around them. Molly and Smurf join them. James watches Molly as
she comes over.

MAJOR BECK

Good work today. All of you. You did
your platoon proud. Everyone happy?

2 SECTION

Sir!

MAJOR BECK

Private Dawes, high likelihood of
mention in Dispatches ... heard from
Bastion and without your excellent
care the doctors say there's no way the
insurgent would have survived.

MOLLY

Sir.

James is smiling at her with pride.

MAJOR BECK

Carry on.

The Major goes.

JAMES

Right lads, relax. And may I just remind
you that tomorrow night it's 2
Section's turn to lay on the
entertainment.

BAZ VEGAS

We still doing that?

JAMES

Yes. Now, I will be singing a duet so
I need one female volunteer.

He looks around briefly before his eyes land on Molly to much
laughing.

JAMES (CONT'D)

Dawes, lovely. And can I just say, that
I will sing with such majesty that the
Corps of Army Music will be practically
begging me to swell their ranks.

SMURF

We know what song you'll be singing sir.

MOLLY

What song?

They all laugh and hum a tune (Elton's Don't go Breaking my Heart) much to Molly's continued puzzlement.

10:42:07 MUSIC IN - MIDNIGHT

MOLLY (CONT'D)
(puzzled, everybody else
seems to be in the know)
What's going on?

10:42:11 EXT. COMPOUND BASE. NIGHT 9. 23:30

Night. A few soldiers are patrolling on the ground.

Molly is sat on the roof of a wooden store structure, looking up at the stunning starry night sky, seemingly unseen by anyone, as she reads a letter from home.

SMURF
(whispering)
Cuppa tea?

Molly jumps startled, and sees Smurf has half climbed the ladder up to the roof. He has two thermos cups in his hand.

MOLLY
Shitting hell Smurf. You nearly give
me a Julius Seizure!

Smurf laughs. He comes up to join her and hands her one of the teas. He looks up at the stars with her.

SMURF
This your secret cubby hole?

MOLLY
No it's the roof of the shitter but it's
the only place that I get peace and quiet
from you lot asking for 'after-sun' and
pop tarts.

10:43:07 MUSIC OUT - MIDNIGHT

SMURF
You alright?

MOLLY

Yeah. Why wouldn't I be?

SMURF

You don't have to bite my head off for everything, I'm trying to be nice.

MOLLY

No, you're being a pain. I was trying to read my little sister's letter.

Smurf has something he wants to say but he struggles before he gets it out. He tries to act nonchalant but is clearly bothered by what he is about to say.

SMURF

I've never seen a dead body before today, have you?

Molly looks at him and shakes her head.

SMURF (CONT'D)

I had the opportunity when my brother died. But my mum said, 'let's remember him how he was.'

Molly's shoulders sink in sympathy.

SMURF (CONT'D)

Maybe James is right... maybe he was just unlucky.

MOLLY

Like some of the kids out here.

SMURF

Guess they don't know what's going on when their house gets bombed.

MOLLY

Or when they're playing out and...

They both sigh.

SMURF

Nice cup of tea.

She smiles at him. He proffers his fist to be bumped. She looks at him and flicks him on the nose.

MOLLY

Sod off and leave me alone.

Smurf smiles, salutes and starts to head down.

SMURF

Oh, and by the way, someone's spunked
in the ear piece in sanga two so if
you're in there and the phone rings,
don't pick up.

MOLLY

Only a man would find that remotely
funny.

SMURF

It was Micklar from 3 section.

MOLLY

Is that what they call amusement in
Leicester.

He disappears back down the ladder. Molly returns to looking at
her letter.

10:44:59 MUSIC IN - MIDNIGHT

10:44:54 EXT. COMPOUND BASE/INT. JAMES' TENT NIGHT 9. 23:45

Molly is heading back to her quarters. Everywhere is dark and
calm... peaceful. She passes James' tent and he calls out to her.

JAMES (O.S.)

Dawes...

MOLLY

Just gonna hit my pit sir. I'm
knackered. I'll be asleep before the
springs hit the floor.

10:45:09 MUSIC OUT - MIDNIGHT

JAMES

What does that mean?

MOLLY

Dunno but my grandad used to say it every
night.

He proffers her a piece of paper. She takes it.

JAMES

Lyrics. Learn them and we'll do the tune tomorrow. Dangle-Berries is accompanying us on the key-board so no pressure.

MOLLY

Sir.

(turning to go)

Um... excuse me sir...I've been thinking...

JAMES

Oh dear, that does sound dangerous, Dawes.

MOLLY

Well my teachers did say if I had half a brain I'd be dangerous!

JAMES

You've been thinking about Bashira.

Molly looks at him wondering what he's going to say.

JAMES (CONT'D)

If you feel she's been compromised in some way then we have a moral obligation to keep her safe.

MOLLY

Do we?

JAMES

Of course we do.

MOLLY

What are we going to do?

JAMES

Well, you're going to bed and learning those lyrics. Piss off, Dawesy.

MOLLY

You just called me 'Dawesy'. I'm clearly winning you round with my incredible charm and magnetism.

Before he can respond she has scarpered. He allows himself a little laugh.

10:46:16 INT. SLEEPING QUARTERS. NIGHT 9. 01:30

Darkness. Everyone is asleep. We see Molly lying fast asleep in her bed. James comes in. He stands over her for a moment, beat, before shaking her gently.

JAMES
(whispering)
Dawes. Dawes. Ops tent. Now.

She sits up, panicked.

MOLLY
(confused)
Have I overslept?

He goes. Molly puzzled, rubs her sleepy eyes before dragging herself out of her bed.

10:46:45 MUSIC IN - 2G16

10:46:52 EXT. COMPOUND BASE. NIGHT 9. 01:32

We see Molly somewhat blearily making her way to the ops tent in the dark. She looks confused.

10:47:01 INT. OPS TENT. COMPOUND. NIGHT 9. 01:32

Around a table, mid-way through conference are James, Major Beck, Taj, Azizi, Qaseem and various Afghan Elders/Government Officials.

MAJOR BECK
We'll have checkpoints at either end
of the street. Now the ASF will be coming
in here.

10:47:05 MUSIC OUT - 2G16

Molly walks in and they all look up at her.

MOLLY
(panicked)
What's happened sir?

MAJOR BECK

Sorry to summon you from your pit at such an ungodly, Dawes. We've had Bashira's house under surveillance since the contact in the mountains...

MOLLY

Sir.

JAMES

Intercepted conversations mean a plan is to be implemented ASAP.

MOLLY

Has something happened to Bashira?

QASEEM

We know that an action is imminent.

MOLLY

Action? I thought we accounted for all six insurgents?

JAMES

Bashira's father is clearly in league with the insurgency...

QASEEM

It would appear that he owed certain taxes to the Taliban which he has been unable to pay.

JAMES

As the only soldier who has eyeballed him, your role in the operation is crucial.

QASEEM

A man who had been driven to extremes.

JAMES

Thus we need to extract Bashira.

MOLLY

Well do they know that our Intel came from her?

Molly looks desperately worried.

JAMES

That's why we're going in.
(nodding towards the Afghan
Elders/Officials)
These gentlemen are to all intents and
purposes, and for short hand, Afghan
Social Services.

Qaseem translates. They nod in agreement.

QASEEM
(in Pashto 10:47:53)
Captain James will explain to you how
to protect those civilians who are in
danger.

JAMES (CONT'D)
They are willing to help facilitate the
removal of Bashira from her family and
in to a safe house in Kabul.

10:48:02 MUSIC IN - 2G17

QASEEM
(in Pashto 10:48:03)
You have come here to help us take
Bashira out of danger.

Qaseem translates for them. Molly, relieved something is happening
whilst simultaneously worried for Bashira's safety.

10:48:07 EXT. VILLAGE. DAWN 10. 05:30

Dawn is breaking over the village. Villagers are stirring and
going about their business. The market is being set up and livestock
moved. In the distance we see several Mastiff armoured vehicles
heading towards the village.

10:48:17 INT. MASTIFF ARMoured VEHICLE. DAWN 10. 05:30

We see Molly sitting wedged between James and Smurf. She is
concentrating hard and focused.

10:48:18 MUSIC OUT - 2G17

DANGLE-BERRIES

You learnt your lady part, Dawesy?

MOLLY

(turning to James)

Do they know what song we're singing
Sir?

KINDERS

(calling back)

He only sang it all the way through
training.

MANSFIELD MIKE

Yeah. And he made me sing the female
bit once, didn't you sir.

SMURF

You know why, cos you don't look like
Prince Harry... you look like Sarah
Ferguson!

They laugh.

MANSFIELD MIKE

Never heard of her but I'm guessing
she's either from Mansfield or she's
got a ginger head.

10:48:40 MUSIC IN - 2G18

10:48:43 EXT. VILLAGE. DAY 10. 06:30

The village is gearing up into morning mode. We see one mastiff
parked up outside the village compound.

10:48:47 INT. MASTIFF ARMOURED VEHICLE. DAY 10. 06:31

KINDERS

I can see the compound, Sir.

2 Section are fully focused. James talking into his head set.

JAMES

(into headset)

Roger that, Kinders.

(to Taj into headset)

Zero one alpha to Taj. We have eyes on the compound. We'll secure the perimeter before you go in.

TAJ
(over headset)
Yes sir.

James turns to his troops.

JAMES
Special Forces will go in, apprehend Badrai and get Bashira out and away. Not before we go in and secure the area. Any questions?

MOLLY
Sir, they won't just go in firing will they, it's just...

James holds up his hand to signify she needs to shut up. The anxiety on Molly's face is palpable.

JAMES (O.S.)
Let's go.

10:49:07 EXT. VILLAGE. DAY 10. 06:30

2 Section are gathered together behind the mastiff, waiting for the order to go.

JAMES
Prepare to move.. Move!

They all start to run into the village. The villagers who see them nervously scatter into buildings.

10:49:24 EXT. BASHIRA/BADRAI DWELLING. VILLAGE. DAY 10. 06:32

We see Taj and half a dozen ASF, guns drawn, waiting to go in. Taj gives the signal and they head towards the front door of the dwelling. Following them as backup are James and Molly and the rest of 2 Section.

Taj scans the door with the vallon.

TAJ
Clear.

JAMES

Move.

2 Section run round to cover the back of the house.

JAMES (CONT'D)

Set. Go go go!

SOLDIERS

(in Pashto - 10:50:05)

Quickly! Quickly! Come!

On a signal from James, Taj and his men rush in screaming warning in Pashto. We hear them say 'Clear' as they check all the rooms.

MOLLY

(to James)

She ain't in there.

James looks worried. They run in to the house via the back entrance.

10:50:16 INT. BASHIRA/BADRAI DWELLING. CONTINUOUS

Molly and James discover that the dwelling is completely empty, having been vacated.

MOLLY

(panicked)

She ain't here Sir. Where've they taken her?

JAMES

I don't know, Dawes.

DANGLE-BERRIES (V.O.)

(over radio)

I have eyes on the girl.

10:50:26 MUSIC IN - 2G19

KINDERS (V.O.)

(over radio)

Something's not right Sir. The locals are anxious.

Close on Molly's anxious face She looks at James.

JAMES

Go!

10:50:28 MUSIC OUT - 2G18

10:50:30 EXT. BASHIRA/BADRAI DWELLING. DAY 10. 06:34

James and Molly run out Bashira's house to the area outside.

MOLLY

Where? Where?

The boys have their guns trained on something. Molly turns to see they are pointed at Bashira.

JAMES (O.S.)

Bashira stay where you are. Stop!

Bashira who is slowly walking towards them.

JAMES (CONT'D)

Bashira, stay where you are!

Molly looks frightened.

Others see Bashira and the area is put into immediate lock down, villagers run, ISAF soldiers take positions on the ground etc.

JAMES (CONT'D)

Bashira, stay where you are! Stop! Do not move! Stay there! Lift your arms up! Lift your arms up!

There is panic and confusion all around. Guns are pointed at Bashira. Qaseem translates telling Bashira in Pashto to lift her arms up.

QASEEM

(in Pashto 10:50:54)

Pull up your scarf! Bashira, pull up your scarf!

Bashira clearly distressed lifts up her arms revealing a suicide vest. Shouts all around of 'take cover'.

JAMES (CONT'D)

Kinders, I want all mobile signals blocked.

KINDERS

(shouting to James)
All mobile signals blocked, sir!

JAMES
We need bomb disposal here now!

KINDERS
They need five minutes, Sir.

JAMES
We don't have that long.

Molly stares ahead, aghast/horrified to Bashira. She starts to take off her helmet. She slowly starts to walk toward Bashira.

JAMES (CONT'D)
Dawes, what are you doing? Get down now!

Smurf looks terrified.

SMURF
What are you doing?

They are all screaming at Molly to 'stop' and 'get down' but she blanks out all the shouting and screaming as she moves towards Bashira, especially James.

MOLLY
Please sir, you're gonna scare her.
Just let me do it! I need to keep her calm Sir.

JAMES
Kinders, is the ECM blocking all signals?

KINDERS
It is Sir but she still needs to keep still it could still blow.

JAMES
Do not touch the device Dawes! What for bomb disposal.

Molly reaches Bashira who looks terrified.

MOLLY
(very gentle)
Hello you. It's alright. I'm here now.

Bashira is a desperate and frightened little girl. Molly reaches out for Bashira's hands. They hold hands and look at each other. Molly talks in gentle and reassuring tones and Bashira slowly becomes reassured.

MOLLY (CONT'D)

Everything's going to be alright. I just need you to stay calm and really really still, for me, okay. We're gonna get that vest off and everything will be alright.

A few feet away we see Smurf keeping his eyes intently on Molly, desperate for her.

MOLLY (CONT'D)

(smiles)

You're the bravest, bravest girl ever. Your dad can't beat you.

We now see Molly has tears rolling down her face.

Bashira looks up at her, quizzically.

MOLLY (CONT'D)

You stood up to him. You showed him... you showed all of us, what a brave brave girl you are.

(beat)

Everything will be alright.

JAMES

Qaseem, have you tracked them yet?

QASEEM

400 metres Sir. North-west.

JAMES

What can you hear?

QASEEM

They are trying to detonate the bomb. They're trying to detonate, Sir.

MOLLY

(to Bashira)

We're gonna play Sang Chill Bazi. Me and you, we're gonna play Sang Chill

Bazi, and I'm gonna beat you. We're soul sisters.

BASHIRA
(terrified)
Sisters?

MOLLY
Yeah. Souls sisters forever.

James turns and sees a bomb disposal man (ASF) approaching in full protective clothing including large helmet and face mask. Molly turns and sees him too, so does Bashira.

BASHIRA
Am I going to die?

MOLLY
No. No, you're not gonna die.

JAMES
(gently into radio)
Dawes, I need you to step away now.

Bashira is absolutely terrified but keeps her eyes on Molly who is holding her hand.

JAMES (CONT'D)
He's going to remove the vest over her shoulders... she needs to stay calm and still. Dawes step away now, understand?

Molly steps back so the bomb disposal man can step in.

MOLLY
Just stay still Bashira, stay still.

Bashira understands and slowly the vest is lifted off her shoulders and lowered to the ground for her to step out of.

Almost the second she is free, Taj seemingly from nowhere, grabs Bashira and whisks her away at lightning speed. Everything happens fast.

JAMES
Dawes get back! Move! Dawes, move!
Move!

Molly looks at the bomb on the ground and runs.

JAMES (CONT'D)
Kinders, I need to send a ten liner.
Turn off the ECM.

KINDERS
(into radio)
ECM's off so we can establish comms.

JAMES
Dangles, tell..

Suddenly there is a large explosion and a cloud of dust fills the screen.

10:54:06 MUSIC OUT - 2G19

As it clears, Molly looks along the road and sees through the dust, Bashira being bundled into the back of a pickup truck and driven away at great speed.

10:54:10 MUSIC IN - BREAKING FALLS

Molly watches it go with tears in her eyes. Smurf and James are both watching Molly with amazement and relief.

10:54:45 EXT. AFGHAN VILLAGE

The village is back to calm, business as usual.

10:54:54 INT. BUILDING. AFGHAN VILLAGE

Molly is pouring eye drops into James' eyes trying to get the dust and grit out.

MOLLY
Is that any better?

JAMES
(in agony)
A bit...

She gets another eye drop.

MOLLY
Well, it's a bit of a waste of an eye
drop sir, but seein as it's you.

JAMES

Crack on Dawes or you'll be up on a charge.

10:55:09 MUSIC OUT - BREAKING FALLS

MOLLY

(using a cloth to wipe debris
from James' eye)
Where have they taken her, sir?

JAMES

I don't know. I don't care.

MOLLY

That's a bit heartless sir.

JAMES

It's not heartless. I just.. I don't
get emotionally involved.

Beat. He looks at her.

MOLLY

Anyway, I make you right about luck.
A millimetre to the left and you'd have
lost an eye.

JAMES

That's fate, Dawes. Just like getting
that vest off in time.

MOLLY

Things could've all been so different,
couldn't they sir?

10:55:44 MUSIC IN - 2G20

MOLLY (CONT'D)

If that vest would have blown then
Bashira would have been red misted.

JAMES

And so would you... I would never have
forgiven myself.

A moment between them.

JAMES (CONT'D)

Lady luck was smiling on us.

MOLLY

This time.

JAMES

Indeed.

He smiles at her and they don't take their eyes off each other.

10:56:05 EXT. COMPOUND BASE. NIGHT 10. 20:30

Evening. The platoon have all gathered around the make shift stage for 2 section entertainment evening.

JAMES

Ladies and gentlemen, welcome to the stage Miss Molly Dawes.

10:56:09 MUSIC OUT - 2G20

10:56:09 MUSIC IN - 2G PIANO INSERT

A cheer goes up.

James and Molly are on stage and Dangle-Berries is playing his keyboard, much to the delight of his men. He is giving a rendition of his all time favourite, that they all know only too well after six months of training - Elton John's Don't Go Breaking My Heart.

JAMES (CONT'D)

And on the keys, Mr Dangelberries..

He swings his microphone round and round before grabbing it and breaking into song.

JAMES (CONT'D)

(sings)

Don't go breaking my heart...

MOLLY

(sings)

I couldn't if I tried...

JAMES

Oh honey if I get restless...

MOLLY

Baby you're not that kind.

JAMES
Don't go breaking my heart...

MOLLY
You take the weight off of me...

JAMES
Oh when you knock on my door baby...

MOLLY
I gave you my key...

The guys go crazy, stamping their feet and roaring in appreciation.
Smurf is watching Molly intently.

JAMES
She gave me a key! You know what's coming
boys!

Everybody starts to join in.

ALL SHOUT
(sing)
...oooh oooh nobody knows it...nobody
knows.. when I was down I was your
clown..

10:56:54 MUSIC IN - STRONG

They carry on singing, whooping and having a time.

10:57:02 MUSIC OUT - 2G PIANO INSERT

Molly is smiling as she watches James. He winks at her. Smurf is trying to smile but clearly jealous at their closeness. Molly can't take her eyes off James.

A shot of a soldier keeping watch from the compound at sunset

Cut to black. Teaser in.

10:57:33 Next time

SMURF
We are going on our bloody holidays.
So would you lot kindly..

Smurf sticks up his fingers to the boys.

10:57:41

JAMES
(to Molly)
Come back to me.

MOLLY
I will.

10:57:44

Molly waves at her family as she arrives home.

MOLLY (CONT'D)
I just want everything to be the same
mum.

BELINDA
Well you're not.

10:57:51

SMURF
Fate's thrown us together.

MOLLY
Captain James?

SMURF
Me and you.

10:57:58

MOLLY
You haven't said anything's happened
other than what actually happened have
you?

SMURF
I haven't said anything.

10:58:02

MOLLY
What, so this is the end, yeah?

James looks at Molly before walking off.

10:58:05 CREDITS IN

MOLLY DAWES	LACEY TURNER
BASHIRA	BECKY EGGERSGLUSZ
BADRAI	AUBREY SHELTON
CAPTAIN JAMES	BEN ALDRIDGE
QASEEM	ZUBIN VARLA
CORP. KINDERS	ARINZE KENE
MANSFIELD MIKE	NICK PRESTON
BRAINS	SIMON LENNON
BAZ VEGAS	CHARLEY PALMER MERKELL
FINGERS	SEAN WARD
SMURF	IWAN RHEON
NUDE-NUT	ADE OYEFESO
DANGLEBERRIES	LAWRENCE WALKER
CAPTAIN AZIZI	JONAS KHAN
SOHAIL	TAMER BURJAQ
BASHIRA'S MOTHER	KIRA WILKINSON
SINGER	ABDI HUSSEIN
MAJOR BECK	ADAM ASTILL
ROLEX BOY	SHU'AIB ALLY
TAJ	KEENAN ARRISON
1st Assistant Director	Helen Ostler
2nd Assistant Director	Wendy Croad
	Megan Truter
3rd Assistant Director	Thulani Mhaga
Set Personal Assistant	Robert Alexander
Location Manager	Gray Sinclair
Location Assistants	Jacques Stemmet
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	Antony Stone
Script Supervisor	Aparna Jayachandran
Line Producer SA	Gail McQuillan
Production Co-ordinator SA	Jacques Van Rooyen
Production Manager UK	Emily Shapland
Production Assistant SA	Ryan Groves
Focus Pullers	Justin Hawkins
	Justin Vincent
Steadicam	Michael Carstensen
	Richard Bellon
DIT	Peter Nielsen
Grip	Zak O'Leary
Gaffer	Justin Paterson
Best Boy	Phillip Mhlabane
Boom Op	Ted Levine
Art Director	Mark Auret
Standby Art Director	Cuan Eveleigh
Production Buyer	Carli Van Wyk
Property Master	Michael (Boris) Rivett-Carnac
Stand-by Props	James Collett
Construction Manager	Nic Lauer

Armourer	Tim Killshaw
Costume Supervisor	Jayne Forbes
Costume Standby	Alex-Ann Keppie
Make-up Supervisor	Monique Le Roux
Make-Up Artist	Quimaine Fourie
Casting Assistants	Wayne Linge
	Rachelle Williams-Parker
Post Production Supervisor	Liz Pearson
Assistant Editor SA	Eileen De Klerk
Assistant Editors UK	Miguel Lloro
	Javierre Paul Newson
Effects Editor	Blair Jollands
Dialogues Editor	Rodger Dobson
Re-recording Mixer	Gareth Bull
Colourist	Paul Ensby
Online Editor	Richard Cradick
Visual Effects Supervisor	TBC
Visual Effects/CGI	Lung Animation
Titles Design	Peter Anderson
Script Editor	Esther Springer
Assistant Script Editor	Arwen Roberts
Afghan Consultant	Ikram Sarwary
Financial Controller	David Robbins

Casting Director
Casting Director for SA

Julia Crampsie
Christa Schamberger-Young

Sound Recordist

Arthur Koundouris

Costume Designer

Tudor George

Make-up Designer

Sjaan Gillings

Composer

Ben Foster

Editor

Stephen Haren

Production Designer

Hayden Matthews

Director of Photography

Nick Dance

Line Producer

Menzies Kennedy

Executive Producers

Tony Grounds
Caroline Skinner

10:58:32

BBC DRAMA LOGO

10:58:34 MUSIC OUT - STRONG

10:58:36 - The End