

OUR GIRL

EPISODE 3

DRA C983L/02

BY TONY GROUNDS

POST PRODUCTION SCRIPT

10:00:00 RECAP IN

JAMES

She risked her life to save yours

10:00:02 CARD IN: Previously

SMURF

I'm there for you Molls.

10:00:04

MOLLY

Nice kettle mate.

ROLEX BOY

Rolex.

MOLLY

How old are you?

ROLEX BOY

Eighteen.

10:00:09

MOLLY

Talk about easy targets.

10:00:11

JAMES

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

10:00:13

MOLLY

We're soul sisters.

BASHIRA

Am I going to die?

10:00:17

JAMES

Move!

A big explosion.

10:00:19

MOLLY

Where have they taken her Sir?

10:00:21

JAMES

They're willing to help facilitate the removal of Bashira from her family and into a safe house in Kabul.

10:00:23

MOLLY

Things could have all been so different.

JAMES

Well, lady luck was smiling on us.

MOLLY

This time.

10:00:29 CUT TO BLACK

10:00:31 EXT. COMPOUND BASE. AFGHANISTAN. DAY 11. 10:30

CAPTION: February 16th, 2014

We are seeing the world upside down, spinning and bouncing chaotically. Shouts and screams from all directions. Boots flying everywhere - dust abounds.

10:00:36 CARD - BBC LOGO

In this frightening chaos we don't know where we are or what is occurring. We presume it's war.

As the shot changes we realise we are seeing Molly as the wheelbarrow in a wheelbarrow race. She's being 'wheeled' by Kinders.

The platoon are holding an inter-section mini Olympics. The soldiers corporals yell on their soldiers.

It is a relay of 'crazy' events from school days - wheel barrow, egg and spoon, hula hooping, dressing up and obstacle race. And is being taken extremely seriously by all concerned. We see Molly in the middle of an improvised obstacle course being shouted on by her section and James.

JAMES

Come on Dawes! You're about to go on two week holiday. Have some human decency and put some bloody effort in!

MOLLY

(gasping for breath)

'Human decency'? This is war innit?

JAMES

It's healthy competition, now dig in.

Molly overtakes the others during the hula hoop section and gets to the webbing first. She is in the lead now.

Molly gets her leg tangled in some webbing. Smurf steps forward to help her free it.

SMURF

Fourteen hours on a flight with the wit and wisdom of the Smurf. You've won the lottery of life getting R & R with me, Molls.

MOLLY

You reckon?

SMURF

Do you want me to book us a couple of tickets to the Mile High Club?

Just as they're freed, Kinders rushes to them, picks Molly up and carrying her, runs them through the finish line to huge cheers and hugs from the rest of 2 section.

JAMES

(massively impressed)

Yes Dawes!

The boys pick Molly up and give her some Minnie Mouse ears which she puts on with a huge smile. She's handed the 'gold cup' and they all start cheering 'Under Fives, Under Fives!'

James watches them all celebrate with pride on his face.

10:01:52 EXT. COMPOUND BASE. AFGHANISTAN. DAY 11. 10:31

Molly walks across the compound with a bowl of Coco Pops. She sees Kinders, Smurf, Baz Vegas, Mansfield and Dangle Berries in the showers clearly still in celebratory mood.

As Molly eats it she sees Sohail with his wing man watching her as they walk past. Sohail stares directly at her and points and says something to his wing man. Molly can't hear but it doesn't look like Sohail is saying anything complimentary.

SOHAIL

(in Pashto - 10:02:06)

There she is, she looks at me as
if I'm the enemy.

MOLLY

(muttering to herself)

What's your problem, face-ache?

She turns and pointedly looks in the other direction as she eats her cereal. After a moment or two someone behind her dips a spoon into her bowl.

MOLLY (CONT'D)

(swinging round)

Oi!

She sees it is James.

MOLLY (CONT'D)

(with mouth full)

Sorry boss, I thought it was Sohail.

JAMES

What, you wouldn't share your
breakfast with Sohail?

MOLLY

(mouth full)

Noway. I'm not letting him dip his spoon
in my Coco Pops.

JAMES

I take it that's not meant to be a euphemism, Dawes.

MOLLY

If I knew what one of them was Sir I'd let you know.

James laughs.

MOLLY (CONT'D)

Sohail is a well dodge geez.

JAMES

If I knew what one of those was I'd let you know! I haven't had Coco Pops in bloody ages.

They both eat from the bowl occasionally looking up and smiling at each other.

JAMES (CONT'D)

What?

MOLLY

What?

They both laugh.

Beat. Azizi has emerged from the comms tent and is calling James in an urgent manner.

AZIZI

Captain James!

Azizi shouts something in Pashto to his ANA troops as James hurries towards the comms tent.

AZIZI

(in Pashto - 10:03:01)

Get ready. We're going)

AZIZI (CONT'D)

We've not had comms from the Mountain Checkpoint this morning.

James calls out for Kinders who's in the showers.

JAMES
Kinders!

Kinders grabs his towel and wrapping it round his waist runs towards the comms tent and James.

JAMES (CONT'D)
Have they ever not responded before?

AZIZI
Every morning they check in and give me the night report. Today... nothing.

JAMES
If they'd had contact...

Azizi sees an Afghan helicopter fly over head preparing to land.

AZIZI
Serious enough for Special Forces.

JAMES
(turning and looking at
Molly)
I'm gonna need a medic.

MOLLY
What's happened boss?

JAMES
There may well have been an incident
at the mountain pass.
(to Kinders)
Kinders.

Kinders calls out to 2 Section.

KINDERS
(shouting out)
2 Section. Double in. Full kit.
(to Molly)
This may well mean your R & R is down
the shitter I'm afraid, Dawesy.

Molly realises the seriousness of the situation and runs after Kinders.

10:03:49 CARD: LACEY TURNER

10:03:52 CARD: IWAN RHEON

10:03:54 CARD: BEN ALDRIDGE

10:04:03 CARD: OUR GIRL

10:04:06 TITLES OUT

10:04:06 EXT. RIVERBANK LEADING TO MOUNTAIN PASS. C.P. DAY 11.11:15

10:04:09 CARD: Created and Written by
TONY GROUNDS

10:04:15 CARD: Produced by
KEN HORN

2 Section are all 'waiting out' as they head up the river bed. They can see other troops, ANA and ASF heading towards the C.P. from other directions. There appears to be no activity at all.

10:04:26 CARD: Directed by
RICHARD SENIOR

JAMES
Guys.

They all stop and point their guns up towards the checkpoint.

JAMES (CONT'D)
It looks deserted.

KINDERS
(into radio)
Maybe cos they've deserted, boss man.

SMURF
The other side have offered 'em a dollar more, that's what's happened.

MOLLY
Something don't feel right, Sir.

James looks at Molly, clearly thinking the same thing.

JAMES

(turning to Taj and Azizi)

Taj. Azizi.

(to soldiers)

The Afghan special forces are going to investigate. Let's focus up until we know what's gone on here.

AZIZ

(in Pashto - 10:04:57)

Let's go.

Azizi, Taj and his men go up as 2 Section wait out.

KINDERS

(having his suspicions)

Standby for an ambush fellas. Be ready.

All boys are on total alert, prepared in case of ambush, on total alert and professional.

The ASF reach the C.P. They are immediately alarmed and shouting instructions to each other.

Taj appears and frantically beckons for Molly to go up.

TAJ

Medic! Medic!

JAMES

Dawes!

Molly starts to run up towards the checkpoint with the rest of 2 Section following.

JAMES (CONT'D)

Go!

Molly is behind Dangleberries and they are followed by Kinders and James.

When they reach the checkpoint Molly stares in horror as she sees the youngest ANA, Rolex Boy, lying face down and dead. Taj shouts something at her in Pashto. Qaseem steps in.

TAJ

(in Pashto - 10:06:07)

Come and check if they are dead or alive.

QASEEM
Examine and confirm death.

Molly is transfixed and stares at the carnage. Qaseem looks at her.

MOLLY
He's just a kid, Qaseem.

QASEEM
(prompting action)
Examine and confirm death.

Molly kneels and feels for a pulse on Rolex Boy. We can see how affected she is.

MOLLY
(to Qaseem)
No pulse.

Qaseem translates in Pashto.

QASEEM
(in Pashto - 10:06:43)
They're dead.

Close up on Rolex Boy's wrist, covered in blood but the Rolex is still there.

10:06:49 EXT. MOUNTAIN PASS. C.P. DAY 11. 11:30

A little later. The bodies have all been bagged. We see Molly sitting on a rock watching James and Azizi talk. Smurf heads across to her smoking a cigarette.

SMURF
Think we all know what happened here.

MOLLY
I don't care what they get paid... it ain't enough. They're just kids Smurf.
It's sick.

SMURF

Gotta be green on green or they'd have
radio-ed it in if they'd had contact.
They shoot their own, don't they.
Afghans. Mind you, they shoot us given
half a chance.

MOLLY

Glad to see you're cutting down.

SMURF

I will do... one day. When there's
less... jitterbug in my head. D'you
reckon we'll still get home today?

MOLLY

(nodding toward the body
bags)

There's not much a medic can do for them
poor buggers.

10:07:53 EXT. COMPOUND

A shot of the compound.

10:07:57 INT. MED CENTRE. DAY 11. 12:30

Molly has just returned from the shower and is in her track suit
rubbing her hair dry.

As she dries her hair we see James come in. He suddenly sees Molly
in a shaft of sunlight looking beautiful. He is almost taken aback,
not having seen her out of 'uniform' for so long. He is a little
bit disarmed. Suddenly he is confronted by a beautiful woman.

JAMES

Er...replacent medic is on her way.

Molly jumps and turns.

JAMES (CONT'D)

You leave in one hour.

MOLLY

What boss?

JAMES

You're going home.

MOLLY

Oh. Okay.

James looks at her for a moment sensing something's wrong.

JAMES

What's the matter?

MOLLY

Nothing. It's just...they just didn't deserve to die like that. One lad wasn't much older than Bashira.

JAMES

Well he would have said he was 18 or he wouldn't have been allowed to enlist.

MOLLY

(thinking of Bashira)

Do you think she's alright?

JAMES

Yeah, I do. I think you allowed her an opportunity she wouldn't have been given.

MOLLY

I'd love to write to her one day, you know, when all this is over... just to make sure she's alright.

JAMES

She'll be fine.

(beat)

How long do you think you'll stay in for, Dawes?

MOLLY

The army Sir?

Molly shrugs.

MOLLY (CONT'D)

Dunno. It's hard to plan ahead, if you know what I mean. Like today... confirming those kids were dead...

They shot my mate Rolex boy at point blank. He never stood a chance.

(quietly)

I just feel so sad about it all sometimes. Rolex boy... Bashira... I just wish that I could sort it all out.

JAMES

Don't think too much. Just do the job you're bloody good at and we'll all be home by Christmas.

(a bit sheepishly)

Now, erm, I have a request for you!

MOLLY

Boss?

JAMES

Well I've have had my Nespresso machine sent from England at great expense...

MOLLY

To the tax payer.

JAMES

Maybe but completely justified because I am not a fully functioning soldier until I've had my first shot of coffee in the morning.

MOLLY

Tea bag does me, boss.

James laughs.

JAMES

(pulling out a felt tip pen and writing on Molly's arm)

Now, Dawes, London. Nespresso shop on Regents Street. Go and buy me some Rosabaya coffee capsules and I will adore you for always?

MOLLY

Always sir?

Molly looks at her forearm that now has 'Rosabaya' written on it in felt tip. Silence. He touches her hand, gently. Their fingers entwined. They both watch their hands.

JAMES
(whispers)
Come back to me.

MOLLY
(whispers)
I will. Don't worry.

They're fingers are still entwined until suddenly they hear wolf-whistles and a somewhat raucous salacious cheer and a shout of 'Oi, boss man.'. It jerks them back to reality as it were.

JAMES
(back as her Captain)
Hand over with the temp medic and get
your kit packed..

Molly stands and James leaves the tent in a hurry, embarrassed. Molly looks sad watching him go.

10:10:54 EXT. FOB. AFGHANISTAN. DAY 11. 13:30

A helicopter has landed to take Molly and Smurf to Bastion. As Molly and Smurf prepare to head through the first gate everyone is shouting orders at them and handing them pieces of paper with orders written on.

NUDE-NUT
I want protein shake, chocolate
flavour.

FINGERS
Some Marmite, yeah. A big bastard. 500
grammes minimum.

DANGLE BERRIES
Get us some more boxers. Like anything,
Primark'll do.

MANSFIELD MIKE
Yeah cos you've got skiddies in the rest
of em, haven't you Dangle Berries?

DANGLE BERRIES
No mate, I used yours for that.

BRAINS
Bring back some eye drops, Molly.
Seriously, all this dust and shit's
gettin in to my eyes and I'm in agony.

MOLLY
I'd say that's the early stages of
cataracts!

MANSFIELD MIKE
Are swear that's where we did basic
training, innit?

DANGLE BERRIES
Catterick!

BAZ VEGAS
Sensodine toothpaste, the one dentists
recommend.

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

Smurf gives them the finger. They cheer.

JAMES
Good luck you two.

MOLLY
Where's Sohail?

JAMES
He's gone AWOL.

Molly lets this sink in. Smurf has heard.

SMURF
I fucking knew it. Taliban. You should
have let me shoot him on day one boss.

JAMES
I'll pretend I didn't heard that,
Smurfoid.

BRAINS

Might have saved the four lives on the mountains.

SMURF

Maybe if we find him we can invoice him for the four body bags.

KINDERS

Oi. Behave.

SMURF

Am I right or I am I right, boss?

JAMES

It's not always that straightforward.
'We are not wholly bad or good...'

He gives Smurf a significant look.

SOLDIER

(in Pashto - 10:02:06)

Helicopter is ready.

JAMES (CONT'D)

Go.

Cheers as the gate is opened. Smurf throws his arms above his head.

SMURF

See you later, suckers!

Molly starts to follow Smurf but she stops, deep in thought. She turns back and calls out to James.

MOLLY

If Sohail's gone AWOL then something might happen.

James walks towards her.

JAMES

Go.

MOLLY

But you might gonna need a medic.

JAMES

We might gonna already got one!

MOLLY

Well she ain't me.

JAMES

Dawes.

They share a moment. Neither of them wants to leave the other but they can't say it.

MOLLY

I can't go.

JAMES

Go. That's an order. I need that bloody coffee.

Molly turns and sees Smurf running towards the helicopter. After a moment she follows him.

The boys are all cheering them on. Molly gets in next to Smurf who looks overjoyed. James watches, clearly not wanting her to leave.

The helicopter takes off and he watches it go.

10:13:23 EXT. MOUNTAIN PASS. C.P. AFGHANISTAN.

Dawn breaking over the mountains. The young ANA soldier, Rolex Boy, takes a puff on a joint, happy with the world.

We see a gun arrive at his temple. As the screen goes to blackout we hear a gun shot.

10:13:29 INT. MILITARY AIRCRAFT. DAY 11. 22:30

Molly jerks awake from a fitful sleep simultaneous with the imagined gunshot. Smurf sitting next to her, stares.

SMURF

You alright?

Molly rubs her face with her hands.

MOLLY

I dunno.

SMURF

You what?

MOLLY

(mutters)

Too many people are dying.

SMURF

What you talking about?

MOLLY

Nothing. I just can't get this morning out of my nut.

SMURF

We'll be home soon.

(beat)

Can't wait to meet your family.

MOLLY

Well that's never gonna bleeding happen.

SMURF

Don't fight it.

MOLLY

What exactly am I fighting?

SMURF

Your feelings for me.

MOLLY

Just for clarity... if you were the last bloke on the entire globe and you had a face and personality transplant... I'd still rather go without.

SMURF

You say that, but you wouldn't be able to resist.

(posing and showing his biceps)

Feed them swans baby!

Molly looks at him in disbelief.

SMURF (CONT'D)

I'll get my mum to give you a lift.

MOLLY
You're alright.

SMURF
I know I am.

She shuts her eyes.

SMURF (CONT'D)
Anyway, it's time you met my family.

MOLLY
You deluded big eared Welsh prannit.

SMURF
I'm a fucking war hero. What's a
prannit?

MOLLY
(shrugging)
Dunno. I'll ask my nan.

Smurf laughs. He looks at her with her eyes shut and gently moves some hair away from her face and behind her ear... with love.

MOLLY (CONT'D)
(keeping her eyes shut)
Touch me again and I'll break your arm.

He winces. She sleeps.

SMURF
Maybe if we weren't in the same platoon...

MOLLY
Zip it.

She sleeps.

10:15:04 INT/EXT. BRIZE NORTON. DAY 12. 08:30

Soldiers are through customs and being greeted by their families.

Molly lags a little behind Smurf but watches him being greeted by his mother Candy, 40, who clings on to him and sobs uncontrollably.

SMURF
(a bit embarrassed)
Hi mum.

Candy kisses him on the cheek. An incredible emotional moment, heightened cos Molly is very much on her own with no family greeting.

10:15:35 INT. POLO. DAY 12. 09:15

Candy is driving. Smurf in the front next to her asleep. Molly in the back, looking out of the window at 'normal' life carrying on... such a contrast to the life she's been used to in Afghanistan.

As she looks into the rear view mirror at Candy she sees she is crying.

MOLLY
(leaning forward, gently)
You okay?

They talk in whispers so as not to wake Smurf.

CANDY
I never thought I'd see him again,
Molly. You know we lost his brother out
there?

MOLLY
Yeah, yeah I do.

CANDY
When his brother died, they knocked on
my door and said there'd been an
incident. They said they'd got him back
to Camp Bastion Hospital. They said he
was stable but serious. And then they
came back later and said he'd died of
his injuries.

MOLLY
I'm sorry.

Molly puts her hand on Candy's shoulder.

CANDY
(through increasing sobs)
With Smurf they knocked on my door and
said there'd been an incident. They got

him back to Camp Bastion hospital and they said he was stable. And then they never came back and knocked on my door.

MOLLY

That's shit. I'm sorry.

CANDY

Couldn't wait to see him. Had to hold him. Did I make a prize tit of myself at the airfield?

MOLLY

(with a friendly laugh)

You made a prize tit out of him!

CANDY

He's all I've got in the world, Molly...

They both laugh. Smurf jerks awake and looks at them, puzzled.

SMURF

What?

Molly and Candy laugh even more.

10:17:25 EXT. SERVICE STATION. SWINDON/INT. POLO. DAY 12. 09:20

Candy is finishing filling up the car with petrol. Smurf is awake but exhausted. Molly starts to get out of the car.

SMURF

Where you going, Moll?

MOLLY

I'm just gonna jump out here.

SMURF

Why? We can just drop you at the station.

MOLLY

It's only a two minute walk... to be honest I could proper do with stretching my legs.

CANDY

Are you sure?

MOLLY

Yeah, yeah. It's what I want. I promise.
The station's only round there. I
recognise it. I've been sitting on me
arse now for twenty hours.

Smurf gets out the car and helps get Molly's kit out.

SMURF

I'll text you, yeah.

MOLLY

I'll be in the Earl of Wakefield having
Jagerbombs and you'll still be
schlepping to Newport.

SMURF

D'you even know where Newport is?

MOLLY

I don't know, don't care.

Smurf gives her a little hug and holds on to her for a bit too long.

MOLLY (CONT'D)

Let go of me then you spam.

Molly smiles. Candy gives her a little hug too.

MOLLY (CONT'D)

Thank you, Mrs Smurf.

CANDY

Take care, love.

MOLLY

See you later.

SMURF

See you later.

Molly heads on her way and disappears around a corner. Smurf watches her go.

CANDY

She's lovely. She your girlfriend?

SMURF

Don't get fucking involved mother.

CANDY

How am I getting involved?
(heading towards shop)
D'you want a drink?

SMURF

(getting back into car)
Yeah, go on.

CANDY

What do you want?

SMURF

Anything.

CANDY

Well what?

SMURF

Anything!

Smurf slams the car door shut.

CANDY

Well coke or fanta or...

SMURF

(opening the car door and
yells with sudden
frightening ferocity)

Anything! Fucking anything! Anything!

Smurf gets back into the car. Candy is clearly a little taken aback and heads into the shop

Molly is hiding round the corner watching them. She is waiting for them to go. She sinks down onto her hunches and hugs her kit. Discombobulated. She takes out her mobile phone and dials 118.

MOLLY

(into phone)

Hi, can I have the number for a cab
company please. I'm...

(looking around)

...I don't have a clue where I am.

10:19:30 INT. CAB. DAY 12. 10:00

Molly sits in the back. Every time she shuts her eyes she gets flash/cuts of the agonised face of the young ANA.

10:19:40 - Flashback of Rolex Boy taking a drag of spliff. His bullet ridden body. His bloodied wrist with the Rolex still on it. More shots of his bloodied body. A gun his pointed at his head and a gun shot goes off.

She jerks awake suddenly.

Driving along Katherine Road Molly looks out at the 100% Muslim populace going about their business.

They come to the Earl of Wakefield and Molly see's the place is boarded up and desolate. Molly's phone rings and she answers.

MOLLY

(into phone)

Mum! Yeah I'm two minutes away! Here,
what's happened to the Earl of
Wakefield. It's gone!

10:20:51 EXT. MOLLY'S HOUSE/INT. CAB. EAST HAM. DAY 12. 12:16

The cab pulls up outside the block of flats. All Molly's friends and family are on the balcony to cheer her home. Hand written banner saying 'Welcome home Molly'. They are all cheering as she pulls up. Molly smiles at seeing them.

10:21:03 EXT. MOLLY'S HOUSE. EAST HAM. DAY 12. 12:17

Molly gets out of the cab and her brothers and sisters come rushing towards her.

MOLLY

(to kids)

Hiya. Oh hello. Hello mate.

She hugs them all.

MOLLY (CONT'D)

(calling up to her dad who
watches from the balcony)

Here, dad, I hope you've got the hot
water on, I need a shower. I'm mingling!

Molly looks at her dad half expecting a mouthful of abuse but he seems quieter, somehow subdued, definitely different.

Belinda comes down to give her a big hug.

BELINDA

Hello Molls.

They don't let each other go.

10:21:30 INT. MOLLY'S BEDROOM. DAY 12. 13:05

Molly in civvies is doing her hair post shower. She dabs the writing of Rosabaya on her arm that although faded a tad is still definitely there. The kids are playing and being noisy on the landing outside. Belinda comes up and tells them off.

BELINDA

Don't do this on the landing. I told you. Go down there. Go down there.

Belinda comes in, watching Molly at the mirror.

BELINDA (CONT'D)

Is that better?

MOLLY

I think that's most of the dust and shit and sand out! The water was going down the plug hole yellow!

BELINDA

Wish I could have a shower and get rid of all my dust and shit. Although it'll take more than that to make me feel better.

MOLLY

Why, are you unhappy?

BELINDA

I'm alright but..

Before she can go on Dave sticks his head round the door.

DAVE

(quietly, very un-Dave like)

Does anybody want a drink?

Belinda looks away.

MOLLY

No, I'm alright thanks dad. We'll crack right on it later though yeah? What's happened to the Wakefield?

DAVE

It's gonna be apartments they reckon.

(throws a look at Belinda)

Another nail in my coffin.

Molly looks from Dave to Belinda, who can't even look at Dave. Dave goes.

MOLLY

He can still drink down the Central can't he? Or the Denmark Arms or is he still barred.

BELINDA

Stop pretending you don't get it.

MOLLY

What?

BELINDA

I got friends telling me I've got potential. You can still have potential at my age, can't you?

MOLLY

Yeah.

BELINDA

Exactly. But I can't if your dad's gonna be a complete bell end. You will support me won't you Molls, like I've supported you?

Molly looks at her perplexed. Belinda's phone sounds an incoming text.

BELINDA (CONT'D)

(reading it, excited)

Right, Shazza's outside.

MOLLY

Who?

BELINDA

The one I've been telling you about!

MOLLY

What the one who...

BELINDA

Yeah, exactly! She's been really good to me, Molls. And I've right needed her what with you being away an all.

Belinda bounds out. Molly stares after her, her head now spinning.

10:22:56 INT. MOLLY'S HOUSE. HALLWAY/KITCHEN. DAY 12. 13:15

Belinda answers the door to Shazza who comes in carrying bags of shopping.

BELINDA

You shouldn't have!

SHAZZA

I enjoy spoiling you all.

Molly comes down the stairs.

SHAZZA (CONT'D)

Oh, you must be Molly. I'm Shazza. I'm just gonna take this in to the kitchen.

Molly stares after her and to Belinda.

BELINDA

So kind of her, innit it Molls.

(calling into the kitchen)

So kind of you, Shazza.

MOLLY

She don't look like a Shazza.

BELINDA

(laughing and heading into the kitchen)

Well what does a Shazza look like?

MOLLY (SOTTO)
Tats and a bit more meat on the bone.

Molly rolls her eyes at Dave who is peering out the living room.

SHAZZA
(having heard)
Well actually I was born Felicity
Baron. Married and became Felicity
Middleson. But I'm nobody's property
so I chose a name that suited me.

MOLLY
I suppose Lady Gaga ain't her real name
either.

SHAZZA
It's good to meet you Molly. And I'm
really sorry for what you're having to
go through at the moment.

MOLLY
What d'you mean?

SHAZZA
Afghanistan. I went on the march. 'Not
in my name'. But I guess you had no other
options.

Belinda sees Molly's face turn to stone and changes the subject.

BELINDA
Shazza works at the primary.

SHAZZA
Don't you think your mother would make
a wonderful teacher, Molly?

MOLLY
A teacher!?

BELINDA
(correcting)
Well, teaching assistant!

SHAZZA
Every journey starts with a first step.

BELINDA

Shazza's got faith in me.

MOLLY

It ain't a matter of faith, mum. It's a matter of GCSEs.

SHAZZA

I think she'd be a great addition to the profession. Right, I'm gonna go get the onions out the campervan.

(to Molly)

I'm going to make a soup.

Shazza smiles and heads on her way. Molly watches her go. Belinda senses the atmosphere has changed.

BELINDA

Sounds nice?

MOLLY

She makes her own soup?!

BELINDA

Be nice.

MOLLY

And she's got a campervan! She's sticking her hooter in a bit, ain't she? Getting involved.

BELINDA

Getting involved is a good thing... and she cares about me.

This resonates with Molly. She looks at her mum.

MOLLY

Well I care about you.

BELINDA

Yeah, but you're not here are you?

MOLLY

I just want everything to be the same mum.

BELINDA

Well you're not.

Belinda keeps unpacking.

10:24:44 INT. MOLLY'S HOUSE. EAST HAM. DAY 12. 13:50

Molly is lying on her bed looking at a photo of Bashira on her phone that she took back in Afghan. She looks from her sister back to Bashira - their lives so very different.

BASHIRA (V.O.)

Sang Chill Bazi? I always win..

MOLLY

You could write Bashira a letter if you want.

BELLA

Why?

MOLLY

Well she's probably never had a letter before.

BELLA

Can she read?

MOLLY

No.

BELLA

That'll be why then.

Molly is frustrated with Bella's lack of empathy. Bella shuts her laptop and heads off. Molly looks back to the photo.

BASHIRA (V.O.)

Am I going to die?

10:25:15 INT. MOLLY'S HOUSE. SITTING ROOM. DAY 12. 14:30

Molly's family have gathered for a little party in Molly's honour. A table has been set up with food they bought. It is extended family and other old family friends. There are no friends of Molly's there... all her friends are now Army.

Molly stands with her nan who is eating from a bag of crisps while holding a large gin and tonic.

MOLLY

Do you like onion soup?

NAN

Is that what that honk is? Thought Dave
was skinning up in the kitchen.

Shazza comes up behind Molly and puts her hands on her shoulders.
We see Molly freeze.

SHAZZA

Now Molly, are you gonna have some of
my soup?

Molly stares hard at Shazza.

MOLLY

My nan was just telling me that you've
become a part of the furniture round
here.

SHAZZA

I'm your mum's friend and when a friend
asks for guidance...

MOLLY

What, like her becoming a teacher...
that's never gonna happen.

SHAZZA

Teaching assistant and yeah, it can
happen. Quite easily.

MOLLY

Not when she's got a baby.

SHAZZA

She's also got a husband who can lend
a hand, surely.

MOLLY

What's that gotta do with you?

SHAZZA

All I'm saying Molly is why can't she
have something that she can be proud
of in her life? You've got your army.

MOLLY

Oh, it's my army?

SHAZZA

Well you joined.

MOLLY

Have you got a problem with that?

Nan watches this interaction with a smile on her face. Shazza turns and starts to walk away.

MOLLY (CONT'D)

Thanks to us there hasn't been another 7/7.

SHAZZA

There wasn't one before 7/7.

Belinda puts her arm on Shazza's arm to defuse the situation and leads her away. Molly glares after them as Nan links her arm.

NAN

I say, it's the first time we've ever agreed with your dad on anything.

MOLLY

Eh?

NAN

(nodding back to Shazza)

She needs being rolled in a carpet and lobbed off a bridge onto the M25.

Molly goes and sits next to Dave.

MOLLY

You had any of her soup?

Dave looks at her and raises an eyebrow.

MOLLY (CONT'D)

What d'you think about mum going to work?

DAVE

I think she needs a check up from the neck up.

Nan comes over.

NAN

You don't think she's started batting for the other side, do you? Not that there's anything wrong with that... I wouldn't say no if that Princess Grace of Monaco took a shine to me.

Dave and Molly are staring open mouthed at Nan.

NAN (CONT'D)

In her prime of course. Not now. She's dead, isn't she?

10:27:04 INT. SMURF'S BEDROOM. NEWPORT. DAY 12. 14:33

Smurf sees his phone buzzing. He sees it is Molly. He sits up on the bed and answers, looking happy that she has rung.

SMURF

(into phone)

Alright Moll.

10:27:09 INT. MOLLY'S HOUSE. BATHROOM. DAY 12. 14:33

Molly is sitting on the loo trying to find a bit of privacy as she talks on her mobile. We can hear the party getting more boisterous downstairs.

MOLLY

(into phone)

My mother's a lesbian.

10:27:11 INT. SMURF'S BEDROOM. NEWPORT. DAY 12. 14:33

Smurf with the phone to his ear laughs and lies down on the bed.

SMURF

(into phone)

Come to Newport.

10:27:15 INT. MOLLY'S HOUSE. BATHROOM. DAY 12. 14:33

MOLLY

Is it on the tube?

SMURF (O.S.)
Newport? Bloody English!

MOLLY
If it's past Barnet then I ain't coming.

SMURF
Come over..

10:27:24 INT. SMURF'S BEDROOM. DAY 12. 14:33

SMURF
I'm just sat in my room... might as well
be in Afghan to be honest.

10:27:29 INT. MOLLY'S HOUSE. BATHROOM. DAY 12. 14:33

MOLLY
But I'm supposed to be getting some rest
and recuperation from the likes of you.

10:27:35 INT. SMURF'S BEDROOM. DAY 12. 14:33

SMURF
(quietly serious)
Molls, no one else understands.

10:27:40 INT. MOLLY'S HOUSE. BATHROOM. DAY 12. 14:34

Molly looks at herself in the mirror, the phone still at her ear.
As she looks at herself in the reflection in her party gear...
it slowly changes to one of her being in full uniform, looking
dapper.

MOLLY
Okay I'll come.

10:27:53 EXT. NEWPORT STATION. DAY 12. 17:06

Smurf is scouring the passengers who alight. He can't see Molly.
He is getting increasingly anxious. He is holding a bunch of
flowers.

MOLLY

Ditch the flowers, you noofter.

Molly appears behind him.

SMURF

There you are. You don't like them?

MOLLY

Bin. Now.

SMURF

You joking?

She shakes her head and he can tell she is deadly serious. Smurf laughs walks over to the bin and drops them in.

MOLLY

What is this? A Tampax advert or something?

SMURF

Beer?

MOLLY

You pisshead Taffs. Go on then.

They laugh and head off. Smurf dumps the flowers in the bin.

10:28:29 INT. PUB. NEWPORT. DAY 12. 17:15

The place is rammed with Smurf's mates. Some round Smurf and some round Molly.

JASON

(to Molly)

So how many people you killed then?

MOLLY

Loads mate. And I'll add you to the list if you carry on staring at my tits.

Smurf hears this and is embarrassed of his mates.

SMURF

You alright?

Molly follows Smurf.

MOLLY

Yeah. You?

SMURF

Sort of. Don't feel...

MOLLY

Normal?

SMURF

How long until everything gets back to normal.

MOLLY

It can't, can it. I think we just put Afghan in a little box and shove it under the stairs.

SMURF

Eh?

MOLLY

Out of our minds. And don't go near that fucking box, that's when you get proper fragged.

SMURF

How do you think they're all doing?

MOLLY

I don't like it that they're there without us. We all need to be together.

SMURF

Let's hope they've caught old scar face Sohail.

MOLLY

Dunno if he pulled the trigger but he definitely had something to do with what happened at the mountain pass.

SMURF

I knew from the off that he was Taliban.

MOLLY

He could have already pulled another little stunt... It don't bear thinking about. This R & R is unbearable.

SMURF

We've got each other.

He gives Molly a hug - she thinks he's just being friendly but to Smurf it clearly means much more. Another mate calls over and forces him to break his embrace.

JASON

You better get over here Smurf, it's £89.20.

Smurf takes out a big roll of notes, playing the big I am to cheers and hands a hundred quid to the landlord to more cheers and back slapping.

SMURF

Right then you shitheads!

(to bar tender)

Here you go boss.

Smurf knocks back a short as everyone cheers him on. Molly watches him knowing that now he's in the army he's no longer 'one of them' with his old mates. He knows it too.

Smurf watches Molly head outside.

10:30:08 EXT. PUB. NEWPORT. DAY 12. 17:16

Molly is outside getting some fresh air as Smurf comes out to join her.

SMURF

What's up?

MOLLY

No one can ever know, not really.

SMURF

What?

MOLLY

It's impossible to explain, innit.
There we go, we gotta look after each other.

SMURF

Well I'm looking after you.

MOLLY

I know that.

SMURF

(taken aback)

You agree with me?

MOLLY

You're my mate.

SMURF

I'm glad you came down to see me.

MOLLY

I'm glad I come too. Although I have to be honest Smurf, Newport is a bit of a shit hole.

SMURF

Don't push your luck.

(comes up with an idea)

I'm gonna show you the most beautiful sight in the world.

Smurf sees a mini-cab and heads towards it.

MOLLY

Well where are we going? It's not the countryside is it? I hate the countryside. Trees give me the willies.

Molly heads off after Smurf.

10:31:00 EXT.ON THE FORESHORE OF THE TAF.LAUGHARNE.DAY 12.18:30

Smurf and Molly are standing looking across the water to Dylan Thomas' boathouse. To Smurf it is the most beautiful and important place on earth. Silence.

SMURF

I love a bit of Laugharne, me. Not too shabby eh?

MOLLY

S'alright.

SMURF

Most important place in the world to me. That's why I had to share it with you.

Molly looks at him quizzically.

SMURF (CONT'D)
We scattered my brother here.

They both look out across the water.

SMURF (CONT'D)
Boss man stood just about where you are now.

MOLLY
Captain James was here?

Molly lets this sink in; it changes her reaction to the place.

MOLLY (CONT'D)
And he liked it, yeah?

SMURF
Loved it. Loves Dylan Thomas.
(pointing to the boathouse)
That's where he wrote all his stuff.
Captain James knew all about it and he
read a bit of it when we scattered
Geraint. It was...

MOLLY
Perfect.

SMURF
(nodding)
He always knows what to do to make
everything just right.

MOLLY
The boss man is spot on. It's fluke.
Every bloody thing. It's fluke. Where
we're born... who you meet. Who you fall
in love with. It's all fluke. We're here
Smurf but anything could happen. One
of us could stand on a mine, or get
sniped, or green on blue... anything.

SMURF

Like you getting the battle casualty replacement call and joining the Under Fives....

MOLLY

And if I hadn't joined the Under Fives...

SMURF

We'd never have got back together.

MOLLY

Don't push it mate.

They head up towards the boathouse.

10:32:37 EXT. DYLAN THOMAS' BOATHOUSE. DAY 12. 19:00

Molly and Smurf are on the verandah looking out over the water.

MOLLY

I done a project on butterflies when I was in primary school.

SMURF

They only live for a day, don't they?

MOLLY

No, that's mayflies.

(pointing to some nettles)

See them stingers there... that's where butterflies like to lay their eggs. Then them eggs turn into caterpillars, then the caterpillars turn into butterflies. Bosh.

SMURF

What?

MOLLY

The life cycle of a butterfly.

SMURF

You learn something new every day.

MOLLY

Pirbright. Afghan. Shot or fragged. Prison. Life cycle of a squaddie!

SMURF

Catterick. Afghan. War hero. Knighted.
Big bastard house in Newport. Life
cycle of me.

MOLLY

Think that's the life cycle of someone
a bit higher up in the chain of command
than you mate. Maybe the boss man.
Except he would never move to Newport.

SMURF

You never know.

MOLLY

I think we do. Captain James would never
really mix with the likes of ...

She stops talking.

SMURF

The likes of us?

MOLLY

The likes of you I was more thinking.

SMURF

Fate's thrown us together.

MOLLY

Captain James?

SMURF

Me and you.

Molly looks at Smurf before walking off. Smurf follows her.

10:33:57 EXT. DYLAN THOMAS' BOATHOUSE. DAY 12. 19:00

Molly is looking out over the water. Smurf joins her.

SMURF

Molls, I've got an idea. Let's go
London. We need to be together.

MOLLY

What did he read?

SMURF

Who?

MOLLY

The boss man? At Gerhaint's funeral.

SMURF

'We are not wholly bad or good
Who live our lives under Milkwood
And thou, I know, wilt be the first
To see our best side, not our worst.'

Molly is moved, close to tears. Smurf senses this and hugs her from behind as her back is to him.

SMURF (CONT'D)

I'll look after you, don't you worry
about that.

She heads off.

SMURF (CONT'D)

Where we going?

MOLLY

London.

SMURF

Am I coming?

MOLLY

Yeah, course. How else am I supposed
to look after your ugly mug if you're
hundreds of miles away.

SMURF

(excited)

Classic!

Smurf follows.

10:35:05 EXT. ORBIT. DAY 13. 14:00

Molly and Smurf are looking out over London.

SMURF

Why would anyone wanna live in a
shithole like this?!

MOLLY

It's sort of beautiful in its own way.

SMURF

No mate. Sort of.. shit.

MOLLY

Well you're a know nothing Newport wank
stain.

SMURF

What you gonna do with your deployment
money?

MOLLY

Dunno.

SMURF

I'm going to Vegas. I'll have about
fourteen grand. And I'm gonna stick the
fucking lot on red. You know the
roulette wheel. And I'll walk away with
twenty eight grand.

Smurf rubs his hands together with excitement.

SMURF (CONT'D)

Come with me to Vegas and I'll let you
put the money on for me. You can bring
me luck.

MOLLY

I ain't got anything to wear.

SMURF

I'll get you something nice. Red and
silky.

MOLLY

Classy.

SMURF

All dressed up like a gangsters moll,
walk into the casino and whack my dough
down.

He looks at her. She smiles.

MOLLY

That does sound cool.

Smurf spits on his hand and proffers it to be shaken. Molly looks disgusted but smiles and shakes his hand. He beams delighted. She rubs her hand on his jacket.

SMURF

That's a proper binding contract
that... You and me to Vegas. Might have
even persuaded you to marry me by then.

She laughs and punches him before walking off. He follows.

10:36:18 INT. MOLLY'S HOUSE. EAST HAM. NIGHT 13. 23:30

Smurf is lying asleep on the sofa with one of the kids' West Ham duvets thrown over him. Dave is standing smoking out of the window. Tins are strewn across the place.

10:36:27 INT. MOLLY'S BEDROOM. NIGHT 13. 23:30

Molly is lying in the bottom bunk but she can't sleep. She gets up and heads out.

10:36:52 INT. BELINDA'S BEDROOM. NIGHT 13. 23:31

Belinda is in her bed. Molly looks in.

MOLLY

You asleep mum?

BELINDA

What's the matter?

MOLLY

Where's dad?

BELINDA

He's gone to sleep downstairs.

MOLLY

Smurf's down there.

BELINDA

Well, he'll sleep somewhere... or
he'll sit up all night drinking.

MOLLY

What's gonna happen mum?

Belinda pulls the duvet back for Molly to get in.

Molly gets into bed and Belinda holds her.

BELINDA

You used to snuggle in with me every night.

MOLLY

Yeah, until you had all them other little bleeders then there was no room for me.

They sit comfortably in each others arms.

BELINDA

I love you lot. I do. I love you to bits... but why can't I have a job and have kids? I'd be home by lunch time. Is it too much to ask your dad to help out?

MOLLY

No, I don't think it is.

BELINDA

Really?

MOLLY

I wanted to reach out an all.

BELINDA

Eh?

MOLLY

I could have stayed at the nail bar but I wanted to try something different... to see if I could do it.

BELINDA

You've done well for yourself.

MOLLY

I'm having a go.

BELINDA

She's helping me believe in myself.
Shazza. I mean God knows why.

MOLLY

Sometimes you can be friends with
someone that you never thought you
could ever be friends with. And the
differences just disappear and just
being with them makes you happy.

BELINDA

I knew you'd understand.

MOLLY

Just don't let her ruin everything
here.

BELINDA

Why would she do that?

MOLLY

She's coming in between you and the
people you love. You still love dad,
don't you?

BELINDA

Yeah. I mean, he makes me wonder why
half the time but... he's alright.

MOLLY

Good.

Belinda nods, understanding.

BELINDA

Tell me the truth, do you think I should
knock it on the head and just...?

MOLLY

What? Carry on washing dad's pants? No.
No, just go for it. Just let dad know
he's loved and he'll be there. He'll
lend a hand, I know he will.

Belinda kisses Molly on the head.

10:39:14 EXT. MOLLY'S HOUSE. EAST HAM.

Dave is alone, smoking on the balcony of the flats.

10:39:17 INT. MOLLY'S HOUSE. EAST HAM. DAY 14. 09:00

There is chaos in the kitchen and sitting room as Belinda tries her best to cook breakfast for everybody that appears to have arrived. Molly's nan has brought a bag load of food and in the sitting room Smurf is pretending to be a horse and giving the kids riding lessons, with much screaming.

NAN

(emptying her bag)

Right, there's bacon, bread, eggs...

BELINDA

Are the eggs free range, mum?

NAN

That's a myth. Beans.

BELINDA

What's a myth?

NAN

It's something what's bollocks that's what a myth is.

The nan turns to Molly and nods to Smurf in the sitting room.

NAN (CONT'D)

Can I just say Molls, you got a good un there.

MOLLY

Nan I'm a trained killer nan. Say anything stupid and I'll render you speechless...

NAN

Oi, take it from someone who knows... a good un comes along once a life time if you're lucky. I ballsed up and chose your grand-dad cos he had a Triumph Herald. I let the good one go.

MOLLY

So if that Triumph Herald hadn't come down the road at that precise moment in time, then you'd be with your good un.

NAN

And I'd have never had all that grief from your grand-dad.

MOLLY

And me and mum wouldn't exist.

NAN

Swings and roundabouts, I suppose.

Molly laughs and moves from the chaos of the kitchen, to the chaos and screams of the sitting room. She looks in at Smurf who looks up and blows her a kiss... happy playing.

10:40:12 EXT. BALCONY. MOLLY'S HOUSE. EAST HAM. DAY 14. 09:01

Molly heads through the front door and out onto the balcony bit where Dave is smoking. He turns to look as she comes out.

MOLLY

Seen nan's come round with the moody food? All nicked. You alright?

DAVE

Fighting fit. Might join the bleeding army.

MOLLY

What with your back?

Dave turns serious.

DAVE

You don't know what you've got until it's gone.

Molly knows what he's talking about.

DAVE (CONT'D)

I'm trying to be really nice and everything, Moll.

MOLLY

Well maybe you gotta be nice for as long
as you've been a twat.

DAVE

But I've always been a twat, I thought
that's what your mum loved about me.
(suddenly blurting it out)
Why can't she just stay at home and teach
our own kids reading?

MOLLY

Cos she wants to go to a school and do
it and be appreciated and feel like
she's moving on up.

DAVE

I don't want her moving on up.

MOLLY

Dad, if you hold her hand you'll move
on up with her.

Dave looks at her, thinking about it.

MOLLY (CONT'D)

That's what's happening to me.

DAVE

Who's holding your hand?

MOLLY

Well... I mean the army.

Molly starts to head off.

DAVE

Where you going?

Molly doesn't say anything. Dave watches her go. Nan comes to the front door.

NAN

She's right you know.

DAVE

Everyone's a fucking smart arse all of
a sudden, eh?

10:41:39 EXT. REGENT'S STREET. DAY 14. 10:30

We see Molly alone heading up the station steps. She is making her way down Regent Street towards the Nespresso shop.

10:41:54 INT. NESPRESSO SHOP. DAY 14. 10:31

Molly walks into this immense, privileged world of coffee. Quite alien to any kind of shop she's been in before. She looks around her. An assistant smiles in her direction.

ASSISTANT

Do you need any help?

MOLLY

This... this whole shop is just for coffee?

ASSISTANT

Yes madam.

MOLLY

There you go.

Molly rolls up her sleeve and shows the assistant the writing that is still there. She has washed round it and even gone over it to keep it... a memory of James.

ASSISTANT

Rosabaya. Certainly madam.

The assistant heads off. Molly presumes she should follow.

10:42:22 EXT. MOLLY'S HOUSE. EAST HAM. DAY 14. 13:10

Molly and Smurf are being waved off by Belinda (babe on hip), Shazza, Dave and Nan. Nan gives Smurf a hug.

NAN

Look after her, Smurfy.

SMURF

I'll do my best.

MOLLY

Mum, I'll text you when I get to Brize.

They go to hug, Belinda turns to hand the baby to Shazza but Dave steps in.

DAVE

Here, I'll take him.

Shazza looks annoyed. Molly and Belinda exchange a little look and smile before hugging.

MOLLY

Love you.

BELINDA

Love you.

Molly says bye to the baby and ruffles his hair.

MOLLY

Alright mate.

Dave looks sad to see Molly go. He and Belinda share a moment. Molly and Smurf head off.

Shazza looks annoyed and turns away.

10:42:55 EXT. COMMS TENT. COMPOUND BASE. DAY 15. 11:45

James is in with Azizi. He hears the helicopter and looks up smiling.

10:43:02 EXT. COMPOUND BASE. DAY 15. 11:48

The helicopter comes in to land. Smurf helps Molly out the helicopter. Molly and Smurf are heading into the base. The boys shout out to them from the watch tower.

10:43:23 INT. WATCH TOWER. COMPOUND BASE. DAY 15. 11:48

Fingers, Mansfield and Baz Vegas are on duty. James has come up into the sanga with them and watches Molly hurry through the gates by Kinders and ANA.

FINGERS

(shouting down)

Anything can happen in that London!

BAZ VEGAS

He looks like the cat who got the cream.

MANSFIELD MIKE

He 's been hanging out of her back doors
all R & R believe me.

BAZ VEGAS

(clicking his knuckles)

I reckon!

James comes up and hear's their banter.

JAMES

What was that?

BAZ VEGAS

Well have a look!

MANSFIELD MIKE

We said goodbye to the boy... and hello
to the man, Sir!

James looks a little troubled before heading down.

10:43:42 EXT. COMPOUND BASE. DAY 15. 11:49

Molly and Smurf are with Kinders.

KINDERS

No need to bother unpacking by the way.
We're going back to Bastion.

Nude-Nut, Brains and Dangleberries all rush over to hug them.

James arrives down from the sanga. Molly watches him come down
looking happy.

MOLLY

Alright boys.

(to Brains)

Your eye drops are in there.

BRAINS

Oh cheers Molls. Let's have em.

James comes over to them.

MOLLY

You alright boss?

JAMES

Alright Dawes.

MOLLY

Eggy says we're out of here, back to Bastion for the duration.

JAMES

That's right. You should probably do a hand over with the temp medic. Helicopter's waiting.

MOLLY

Yes boss.

JAMES

(snaps)

Double away then.

Molly, a little surprised, takes her bag and heads towards the med centre. James watches her go, clearly jealous.

MOLLY (V.O.)

So no news on Sohail?

10:44:18 INT. MED CENTRE. COMPOUND BASE. DAY 15. 12:00

Jackie and Molly complete the hand over. Molly reads the clip boards to see what's been going on.

JACKIE

Nah. Still AWOL.

MOLLY

I was worried he might try something. If anyone knows our secrets, it's him.

JACKIE

He ain't tried anything yet.

MOLLY

Maybe he's just laying low...

JACKIE

Waiting for you to come back.

MOLLY

Don't say that. That's creepy!

(reading from the lists)

How the hell did Mansfield Mike slice
his forehead?

JACKIE

Apparently he was shaveing gangsta
nicks into his eyebrows when someone
burst a balloon behind him and made him
jump.

Molly bursts out laughing.

MOLLY

I beth the boss weren't too happy?

JAMES

(bursting in)

Mainly because gangsta nicks are
banned in the military.

James looks at her coldly. Dangle Berries sticks his head in.

DANGLE BERRIES

(to Jackie)

You ready?

Jackie nods, picks up her bags and heads out.

JACKIE

Yeah

(to Molly)

See you later Molls.

MOLLY

Thanks Jackie.

Molly starts to follow but stops and looks at James. The following exchange they are looking long and hard into each others eyes making everything very charged.

MOLLY (CONT'D)

You okay?

JAMES

Yeah. Why wouldn't I be?

MOLLY

I'm glad to be back. Felt weird. I
couldn't get my head back into
'normal'.

JAMES

What, so you're glad to be back to
'abnormal'?

MOLLY

I see your boots are wearing in alright?

JAMES

What?

MOLLY

I can see in here you haven't had your
blisters checked by the medic.

James laughs.

JAMES

Well maybe you can give them the once
over later.

MOLLY

See these are the medical emergencies
that I've missed Sir. Out here in
Afghan, I'm at the cutting edge of this
conflict... with your blisters.

James laughs again. He is being friendly again. Glad to have Molly
back.

JAMES

Are you really glad to be back?

MOLLY

I wanted to come back.

Beat. A moment between them.

KINDERS (O.S.)

Oi Molly, you went to bloody Newport
and you weren't a hostage?

Molly laughs.

JAMES

(quietly)

You went to Newport?

Kinders comes in. James quickly busies himself.

KINDERS

Old Smurf is a silver tongued
cavalier... sorry Sir, didn't see you
here.

James smirks disapprovingly, turns and heads out. Molly looks gutted.

KINDERS (CONT'D)

So, how big a shit hole is it then?

NUDE-NUT & BAZ VEGAS (O.S.)

(singing)

Dawesy and Smurf-oid sitting in a
tree...

(coming in)

K.I.S.S.I.N.G.

Molly storms out.

10:46:04 EXT. COMPOUND BASE. OUTSIDE MED CENTRE. DAY 15.
CONTINUOUS

MOLLY

It's like being back at school!

NUDE-NUT

Someone's tired.

Baz Vegas laughs.

10:46:10 INT. COOKHOUSE. COMPOUND BASE. DAY 15. 12:15

Smurf is opening a box with a knife. Molly storms over to him, angrily.

MOLLY

What have you said?

SMURF

I just said that we hung together. You
know what the piss taking bastards are
like.

MOLLY

They're doing my nut in.

SMURF

Ignore them.

MOLLY

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

SMURF

I haven't said anything. We just chilled in Newport and London. Wasn't a secret was it?

MOLLY

No it wasn't a secret.

SMURF

Drink some water.

MOLLY

Why?

SMURF

The journey. Heat and that. You might be a little...

He hands her a bottle.

MOLLY

I'm quite capable of knowing when to drink water, thanks.

SMURF

Molls... I'm not stupid. I told you I know you don't want to go out with anyone in the platoon...

MOLLY

No, Smurf, no. I don't wanna go out with you. You're my mate, that is it! Why can't you just be my mate?

SMURF

Because I love you.

She stops and looks at him. She looks sad. He looks gutted. She walks off and he turns back to what he was doing, heartbroken.

10:47:12 EXT. COMPOUND BASE. DAY 15. 12:16

Molly is sat by herself. James comes out a tent and starts heading towards his quarters. He passes Molly, purposefully ignoring her.

MOLLY
(quietly)
We just hung out. It was nothing.

JAMES
(without breaking step)
What you telling me for?

MOLLY
When are we off to Bastion, sir?

JAMES
0600 Tomorrow. You should probably pack.

MOLLY
What, so this is the end, yeah?

He turns back to look at her but doesn't answer. Molly watches him disappear.

10:47:39 INT. DORM TENT. COMPOUND BASE. NIGHT 15. 22:30

Molly enters the tent. The boys have packed up all their kit neatly waiting for transfer. Molly sits down on her bed, alone.

10:48:04 INT. SANGA/EXT. COMPOUND BASE. NIGHT 15. CONTINUOUS

We see Molly's head poking out of her quarters, watching James who is in the sanga looking around his kingdom that hold so many memories for him.

10:48:32 INT. JAMES' QUARTERS. NIGHT 15. 22:31

James enters his tent. He looks down and sees something on his pillow. It's the coffee capsules from Molly, tied up in a red bow. He picks them up and has a small smile.

10:48:52 EXT. COMPOUND BASE. DAY 16. 05:30

The flags are hoisted down.

Molly heads out her tent towards the mastiffs which are fully loaded and everything packed up from the camp and put onto lorries.

The platoon have gathered. Molly turns back to look around the place and take in the memories. James heads towards her. She looks at him hopefully. A moment between them. With his head he indicates for her to get on the truck.

Slowly he gets on the truck too.

10:49:43 EXT. COMPOUND BASE. AFGHANISTAN.

The front gates are opened and the mastiff drives out.

10:50:00 INT. MASTIFF ARMORED VEHICLE/EXT. VILLAGE. DAY 16. 06:00

In one vehicle are Kinders, Nude-Nut, Baz Vegas, Mansfield, Qaseem with James and Molly sitting by the back doors each with a window.

Molly looks at James but he is looking away. She looks out the window.

10:50:18 EXT. VILLAGE. DAY

In the village people are starting to go about their business for the day.

We see the two mastiffs slowly moving down the road.

Smurf is on the gun turret.

SMURF

(shouting down)

The kids are going to school. Try not to run the little bleeders over or it'll all have been a bit of a waste of time!

10:50:45 INT. MASTIFF ARMORED VEHICLE/EXT. VILLAGE. DAY CONTINUOUS

The boys all laugh.

JAMES
Our work here is done.

They all clap.

FINGERS
So, are we at Camp Bastion till draw
down Sir?

JAMES
Until we are told other.

FINGERS
Sweet.

They all laugh. Molly not really listening, she's looking at the children out of her back window.

MOLLY
(studying the children going
in to school)
Sir, there's only boys! There's only
boys going to school, Sir.

She turns and looks at James.

JAMES
We've been called back to Bastion
Dawes. The ANA are in control of the
area. It has nothing to do with us.

10:51:12 EXT. DUSTY ROAD OUT OF VILLAGE. AFGHANISTAN. DAY 16. 06:01

The mastiff is driving through a dusty road out of the village.

MANSFIELD MIKE (O.S.)
Are we nearly there yet or what?!

The others laugh.

10:51:18 EXT. DIRT TRACK. DAY 16. 06:02

They are now all singing a raucous rendition of 'The wheels on the bus.'

BOYS
(singing)

The wheels on the bus go round and round,
round and round, round and round. The
wheels on the bus go round and round.
All day long..

10:51:30 INT. MASTIFF ARMORED VEHICLE.

BAZ VEGAS
(singing)
The guns on the bus goes bang band bang..

The others join in.

2 SECTION
(singing)
Bang bang bang. Bang bang bang..

Fingers starts beat boxing.

2 SECTION (CONT'D)
(singing)
The guns on the bus go bang bang bang.
All day..

Suddenly the breaks are rammed on sending them all flying in the back. We see the four trucks come to a halt.

2 SECTION (CONT'D)
Whoa, whoa, whoa!

10:51:42 EXT. DIRT TRACK/MASTIFF ARMORED VEHICLE. CONTINUOUS

One of the trucks almost goes into the back of the other.

Dusty, desert roadside.

Smurf is on the gun turret. He sees sheet is spread out and pinned with rocks. There appears to be splatterings of blood on the sheet.

SMURF
Sheet pinned down by rocks. Looks like
there could be a body underneath.

INT. MASTIFF ARMORED VEHICLE. CONTINUOUS

SMURF

(from above)
Blood all over the sheet Sir. Probably
booby trapped.

All eyes on James waiting for him to make a decision.

MOLLY
I'm ready, boss.

JAMES
I want you guys out and covering. Dawes
you come with me.

SMURF
(from above)
I'll barmer your way, boss.

JAMES
Need you on that gun Smurf.

10:52:09 EXT. DUSTY ROAD OUT OF VILLAGE. AFGHANISTAN. DAY 16. 06:03

The back doors of the mastiff open and they all leap out.

2 section fan out and cover Molly and James. Smurf on the turret
gun.

SMURF
It moved! It fucking moved. I swear sir.
Did anyone else see that?

No-one seems to have.

KINDERS
Are you sure it wasn't just the wind?

James looks at the sheet some fifty yards away. He is armed with
the vallon.

JAMES
(to Molly)
I'll go and investigate. You wait out
until I call you in.

James vallons towards the sheet carefully. The rest are fanned
out and protecting. Molly after a beat decides to follow. James
sees.

KINDERS (O.S.)
Dawes, what the hell are you doing?

SMURF (O.S.)
Molly?

Molly reaches James and he turns around.

JAMES
You got a death wish?

MOLLY
Maybe.

They inch forward, James carefully sweeping.

MOLLY (CONT'D)
Anyway, it's good to have some quality time together.

JAMES
Is that why you're risking your neck?

They continue to edge forward through the dust.

MOLLY
Nothing happened with Smurf. But at least now I know.

JAMES
Know what?

MOLLY
Well I never thought that you would look at someone like me. I thought that you were out of my league.

James stops moving forward briefly.

JAMES
What are you trying to say, Dawes?

MOLLY
I'm just saying... I'm fond of you, sir. And I wanted to tell you in case we get to that sheet, and someone detonates it and we're blown to smithereens.

JAMES

Well let's continue this conversation
when we're back at Brize Norton shall
we.

MOLLY

Isn't love stronger than army
regulations?

JAMES

Nothing is stronger than army
regulations.

They carry on again slowly.

MOLLY

Do you love me?

He stops and turns to look at her. He is about to say something
when a hand comes out from under the sheet and grabs the vallon.

James pulls the sheet back revealing Sohail, bloodied and dying
having been so severely beaten.

MOLLY (CONT'D)

Sohail. Sohail?!

JAMES

Vallon the perimeter.

Molly is pulling equipment from her med bergan and immediately
starts treating Sohail. James quickly goes round them with the
vallon, checking for booby traps.

MOLLY

(talking to him, trying to
bring him round)

Sohail, just stay with me alright. I'm
gonna need you to give me them evil eyes
again, okay.

(through head set)

Kinders...it's Sohail! Wait out.

(to James)

We gonna need to cas evac him outta
here asap.

JAMES

(through his head set)

Kinders, make sure they send in the mert. Cat A injured ANA.

KINDERS (O.S.)
(through net)
Roger that.

Molly deals with Sohail as best she can.

SOHAIL
(whispers)
Let me die. Tell them to let me die.

MOLLY
Just keep your head still for me, okay?

SOHAIL
Please.

Sohail says something in Pashto.

SOHAIL
(in Pashto - 10:55:02)
I have no hope.

JAMES
He says he has nothing to live for.

MOLLY
We've all gotta have hope mate. Believe me, I'm a West Ham fan, I know what I'm talking about.

Sohail carries on muttering in his state.

JAMES
Who did this to you, Sohail?

SOHAIL
Taliban. They ask me to do something. They beat me up because I say 'no.'

The way he says this leaves Molly uneasy.

10:55:30 INT. HOSPITAL. CAMP BASTION. DAY 16. 07:00

We see Sohail lying wired up in a bed. He is connected to computers and a bank of screens monitor his condition.

James and Molly stand with an American surgeon studying scans.

MOLLY

Is he gonna make it?

AMERICAN SURGEON

Massive internal bleeds. We'll operate and try to alleviate some pressure but...

The surgeon gives a little pessimistic shake of her head before hurrying away. James and Molly turn and look at Sohail. Molly moves forward.

MOLLY

How you doing mate?

Sohail gives her a small sarcastic smile.

MOLLY (CONT'D)

Well, hang on there for us, yeah.

SOHAIL

They kidnap me and beat me up.

JAMES

Anything to do with the green on green at the mountain pass?

SOHAIL

No.

MOLLY

Was it something to do with Bashira?

SOHAIL

Her father, Badrai, sent her to spy. That's why I tried to keep her away.

Sohail is struggling to breathe.

SOHAIL (CONT'D)

He said I had to say where she was.

MOLLY

You didn't tell him did you? He mustn't know where she is.

SOHAIL

I don't know where she is.

JAMES

So they beat you with rocks?

Sohail shakes his head.

SOHAIL

They beat me with rocks because I wouldn't kill someone.

JAMES

Kill who Sohail?

Sohail says nothing but points a finger at Molly. Molly is stunned. With this bombshell Sohail shuts his eyes and the machines start to send out emergency signals.

MOLLY

(quietly)

He's gone off.

(shouting out)

He's gone off!

The emergency team hurry in and start to prepare him for surgery, trying to get him breathing again, before wheeling him away at great speed. Within moments Molly and James are alone.

Molly lets tears fall down her face, undramatically. Now with no bed between them, James moves forward and while holding her face gently, with his two thumbs wipes away Molly's tears. She looks up at him.

He holds her face and looks into her eyes before touching his head to hers.

10:58:00 CUT TO BLACK

10:58:01 NEXT TIME

MOLLY (CONT'D)

You're gonna be alright. I'm gonna get you out of here. I just need you to stay with me, okay.

10:58:02 CARD IN - Next Time

10:58:05

MAJOR MORLEY

The insurgent known to us as Badrai is on his way to Kabul with a cache of explosives.

10:58:11

JAMES

This mission will determine who successful our time in Afghanistan has been.

10:58:15

MOLLY

It's not Badrai.

10:58:16

A man goes to attack Molly and is held off by soldiers.

10:58:17

ZEMARAY

Bashira.

MOLLY

She's safe.

ZEMARAY

Not anymore.

10:58:22

MOLLY

Man down! Man down.

10:58:25

JAMES

I want you to be the last thing I see.

MOLLY

Ditto.

10:58:29 CREDITS IN

Molly Dawes	LACEY TURNER
Corp. Kinders	ARINZE KENE
Mansfield Mike	NICK PRESTON
Brains	SIMON LENNON
Baz Vegas	CHARLEY PALMER MERKELL
Fingers	SEAN WARD
Nude-Nut	ADE OYEFESO
Dangleberries	LAWRENCE WALKER
Captain James	BEN ALDRIDGE
Smurf	IWAN RHEON
Sohail	TAMER BURJAQ
Captain Azizi	JONAS KHAN
Taj	KEENAN ARRISON
Qaseem	ZUBIN VARLA
Rolex Boy	SHU'AIB ALLY
Candy	SIWAN MORRIS
Dave Dawes	SEAN GALLAGHER
Belinda Dawes	KERRY GODLIMAN
Nan	RUTH SHEEN
Shazza	TILLY VOSBURGH
Bashira	BECKY EGGERSGLUSZ
Bella Dawes	FLOSSY GROUNDS
Jason	CONNOR ALLEN
Coffee Shop Assistant	FAYE WINTER
Jackie	KIRSTY AVERTON
American Surgeon	DINEO MOEKETSI

1st Assistant Director	Simon Noone
2nd Assistant Directors SA	Wendy Croad
UK	Megan Truter
3rd Assistant Directors SA	Phillip Reeves
	Thulani Mhaga

UK	Robyn Henderson
Set P.A. SA	Robert Alexander
Floor Runner UK	Jack Wren
Location Managers SA	Gray Sinclair
UK	Andrew Dalmahoy
Location Assistants SA	Jacques Stemmet
SA	Steve Turner-Smith
Unit Manager UK	Mark Cushman
Military Advisors	Nigel Partington
BBC Military Liaison	Darrell (Ezzy) Esdale
SFX SA	Roger Courtiour
SFX UK	Antony Stone
	Neal Champion
Script Supervisors SA	Aparna Jayachandran
UK	Caroline Bowker
Line Producer SA	Gail McQuillan
Production Co-ordinator SA	Jacques Van Rooyen
Production Manager UK	Emily Shapland
Production Assistant SA	Ryan Groves
Production Secretary UK	Alison Evans
Focus Pullers SA	Justin Hawkins
UK	Justin Vincent
UK	Jamie Hicks
	Jason Oxley
B Camera Operator UK	Darren Miller
B Camera Focus Puller UK	Dan Edwards
Steadicams SA	Michael Carstensen
SA	Richard Bellon

Steadicam	UK	Rob McGregor
DIT		Peter Nielsen
Grip		Zak O'Leary
Gaffers	SA	Justin Paterson
UK		Larry Park
Best Boys	SA	Phillip Mhlabane
UK		Thomas McGinley
Sound Maintenance Engineers	SA	Ted Levine
UK		Jonathan Boothroyde
Art Directors	SA	Mark Auret
UK		Owain Williams
Standby Art Directors	SA	Cuan Eveleigh
UK		Holly Badenoch
Production Buyers	SA	Carli Van Wyk
UK		Sue Parker
Property Masters	SA	Michael (Boris) Rivett-Carnac
UK		Tony Henshaw
Stand-by Props	SA & UK	James Collett
Construction Manager	SA	Nic Lauer
Armourers	SA	Tim Killshaw
UK		Neil Mountain
Costume Supervisor	SA	Jayne Forbes
Costume Standby		Alex-Ann Keppie
Make-up Supervisors	SA	Monique Le Roux
UK		Linda Morton
Make-Up Artist	SA	Quimaine Fourie

Casting Assistants	Wayne Linge Rachelle Williams-Parker
Post Production Supervisor	Liz Pearson
Assistant Editors SA	Eileen De Klerk
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/CGI	Lung Animation
Titles Design	Mathew Rees
Titles Compositor	Andrew Maddison
Titles Music	Alex Clare
Script Editor	Esther Springer
Assistant Script Editor	Arwen Roberts
Afghan Consultant	Ikram Sarwary
Financial Controller	David Robbins
Casting Director	Julia Crampsie
Casting Director for SA	Christa Schamberger-Young
Sound Recordists SA	Arthur Koundouris
UK	Simon Farmer

Costume Designer	Tudor George
Make-up Designer	Sjaan Gillings
Composer	Ben Foster
Editor	Mike Phillips
Production Designer	Hayden Matthews
Director of Photography	Nick Dance
Line Producer	Menzies Kennedy
Executive Producers	Tony Grounds Caroline Skinner

10:58:56 - BBC DRAMA LOGO

10:59:00 END OF EPISODE