

OUR GIRL

EPISODE 5

DRA C985N/01

BY TONY GROUNDS

POST PRODUCTION SCRIPT

10:00:00 PREVIOUSLY

10:00:00 MUSIC IN - 5G PREVIOUSLY

JAMES
Come back to me.

MOLLY
I will.

10:00:03

MOLLY
Why can't you just be my mate?

SMURF
Because I love you

10:00:07

SMURF
How did you propose to your wife?

10:00:09

MOLLY
You're married and you didn't think to say?

JAMES
We've split up.

10:00:12

SMURF
Molls I'm gonna give you something now and
no strings attached.

James and Molly kiss. Smurf sees.

10:00:15

SMURF
You've ruined everything.

JAMES
You do not bring personal into the
battlefield. Is that understood?

SMURF
You did.

10:00:20

BASHIRA
Am I going to die?

10:00:22

Bashira is carried away.

JAMES
Move!

There is a big explosion.

10:00:26

ZEMERAY
Bashira.

MOLLY
She's save.

ZEMERAY
Not anymore.

10:00:30

James is shot by Badrai and falls to the ground.

James is groaning in pain.

MOLLY
Two Cat A. Urgent medivac required.

10:00:35

Molly pulls out James' gun and shoots.

FADE TO BLACK

10:00:41 MUSIC OUT - 5G PREVIOUSLY

10:00:42 MUSIC IN - 5G1 NEW M

10:00:43 EXT. CAMP BASTION. DAY 20. 06:50.

A helicopter lands.

10:00:53 Caption: April 2014

We watch as 2 Section alight. We see Molly communicating with Kinders.

MOLLY

Where are they?

KINDERS

Get to the hospital.

(beat)

Molly?

Kinders tries to hand Molly her bag but she is too busy running off. She breaks away from the rest of the group and hurries towards the hospital. The rest of the group follow disconsolately.

10:01:18 INT. HOSPITAL. CAMP BASTION. DAY 20. 06:52.

Molly is hurrying through the hospital, clearly in a desperate state of panic.

Jackie sees her and tries to stop her.

MOLLY

Jackie, what's happening? Where are they?

JACKIE

Calm down...

Suddenly a trolley with a patient on is rushed down the corridor and past them. Molly realises it is an unconscious James, tubes everywhere.

MOLLY

Boss man?

The doctors hurry past leaving Molly in an even more frantic state. Molly looks at Jackie but Jackie just shakes her head.

MOLLY (CONT'D)

Is he gonna be alright?

JACKIE
I've gotta go.

Molly looks devastated.

Molly looks up as another trolley is wheeled down the corridor.
It is Smurf, and although in obvious discomfort, is conscious.
His upper arm packed.

MOLLY (CONT'D)
Smurf!

SMURF
He died in the MERT!

MOLLY
What?

SMURF
They had to resuscitate him twice.
We're gonna lose him.

MOLLY
(quietly, unconvinced)
No. He's going to be alright.

SMURF
(crying)
What have I done, what have I done?

MOLLY
It weren't your fault.

SMURF
No. It was you and the boss's.

10:02:03 MUSIC IN - WAR RAGES ON

We are left with an inconsolable Molly watching the trolley
disappear down the corridor.

10:02:16 MUSIC OUT - 5G1 NEW M

10:02:16 TITLES

10:02:29 CARD: LACEY TURNER

10:02:32 CARD: IWAN RHEON

10:02:34 CARD: BEN ALDRIDGE

10:02:43 CARD: OUR GIRL

10:02:46 TITLES OUT

CUT TO BLACK

10:02:50 MUSIC OUT - WAR RAGES ON
10:02:50 INT. MAJOR BECK'S OFFICE.

10:02:51 MUSIC IN - 5G2 V1

In her mind Mollie is running through the incident when 2 section was attacked. She hears the shouting and shots fired in her head. Tears are falling down her cheeks.

Major Beck, sitting in front of his desk, goes through her account of events. Kinders is standing at the door.

10:03:10 Created and Written by
TONY GROUNDS

MOLLY

How come I wasn't hit, sir? When Badrai got out of that truck firing, why wasn't I hit? I should have been hit, not them. I'd do anything to make sure they were alright...I'd swap places in a flash.

10:03:19 Produced by
KEN HORN

MAJOR BECK

I'd like you to have a chat with the doctor.

(turning to Kinders)

Can you sort that, Corporal.

KINDERS

Sir.

10:03:27 Directed by
ANTHONY PHILIPSON

MOLLY

I'm not mad, sir. I'm just saying that
if it was me and not them then...
everything would be alright.

10:03:36 EXT. CAMP BASTION.

Kinders and Molly emerge from Major Beck's office and are heading
back towards the quarters.

10:03:41 MUSIC OUT - 5G2 V1

MOLLY
I shouldn't have got involved.

KINDERS
Involved?

MOLLY
If I hadn't got involved with
Bashira... then the boss and Smurf
would fine and I wouldn't have had to
kill anyone.

KINDERS
They're going to be fine.

MOLLY
(desperate)
How do you know that?

Kinders opens his mouth but doesn't know what to say. Molly reacts.

MOLLY (CONT'D)
Exactly!

KINDERS
The others are about to get some
scoff...I think you should join them.
I'll go and find someone to square Smurf
and the boss's kit away.

MOLLY
I'll do it.

Kinders takes a moment to decide how to respond.

KINDERS

Okay, get it itemised, get it over to the Q.M's department asap so they can get it on the freight to the UK.

Kinders starts to walk away but then turns back to face Molly.

KINDERS (CONT'D)

And make sure you sanitise it. We don't want Mrs. James finding an unexpected stash of porn, do we?

10:04:22 MUSIC IN - RUNNING ON FUMES

Kinders walks away towards other soldiers of 2 Section standing in front of a tent.

10:04:31 EXT. CAPTAIN JAMES' QUARTERS.DAY

Molly stands outside, clearly somewhat hesitant. She sighs deeply, almost steeling herself, before heading in.

10:04:46 INT. CAPTAIN JAMES' QUARTERS.

Molly comes in and looks around at James' things. Still. A slight Marie Celeste feel. She briefly imagines herself with James.

She drops a hold-all on James's bed then moves to his desk and loads folders into a document case, which she puts in the hold-all. She sees the Nespresso machine, her coffee capsules by the side. Again she briefly imagines James, with him writing 'Rosabaya' on her arm in felt-tip.

She moves to the wardrobe and starts to take out James' clothes and stack them on the bed.

She sees a box on the floor of the wardrobe and picks it up. There are photos and various little mementos, etc. She takes it to the bed and sits down to study it. She sees lots of photos and notes and drawings from his son SAM, 7.

She then sees some solicitor's letters and court papers about divorce proceedings and hearings.

She remembers kissing James.

10:06:10 MUSIC IN - 5G3 V1

Molly quickly puts the papers back as if she's seen something she ought not to have seen.

10:06:18 MUSIC OUT - RUNNING ON FUMES

10:06:21 EXT. WATCH TOWER. CAMP BASTION

A soldier on guard at sunset.

10:06:24 EXT. CAMP BASTION.

Molly is walking through the camp and sees Qaseem emerging from a tent, wearing civilian clothes.

10:06:28 MUSIC OUT - 5G3 V1

MOLLY

Wow, nearly didn't recognise you.

QASEEM

It's me.

MOLLY

You look like a teacher!

QASEEM

I am a teacher.

MOLLY

I should be a detective.

They smile but we can see Molly's smile is unconvincing.

QASEEM

So, you're off to Cyprus now.

MOLLY

Yeah, that's it. Decompression then normalisation. Doesn't feel very normal at the moment though.

QASEEM

It will do. Takes a long time. But one day... everything feels normal again.

Molly looks down for a few moments.

MOLLY

Do you think Bashira's found 'normal'
yet?

QASEEM

She will do. One day.

MOLLY

Please Qaseem. Will you find out where
she is and go and see her. Just let me
know that she's alright. Will you do
that for me?

Qaseem slowly shakes his head.

MOLLY

Please Qaseem. Just this one thing. I
know that if you promise me you'll do
it, you will. Cos you're a decent bloke.

She looks at him, desperation in her eyes. He knows this. Slowly
he nods but doesn't speak for a moment.

10:07:23 MUSIC IN - 5G4 V1

He holds out his hand and Molly takes it. Qaseem puts his other
hand on top of hers

QASEEM

Goodbye, Molly Dawes.

Molly smiles a sad smile. They release their hands and Qaseem
walks away. As he passes a tent he turns to look at her.

10:08:00 EXT. SEA SIDE BAY. BLOODHOUND CAMP. CYPRUS.

10:08:04 MUSIC OUT - 5G4 V1

We see 2 Section on the beach playing volleyball. They noisily
play.

10:08:08 MUSIC IN - 5G5 V1

Molly is watching from a towel on the beach. In shorts and a t-shirt
she could be a normal holidaymaker, as could all the other soldiers
around on their decompression. But Molly is preoccupied with sad
memories. She keeps remembering when James and Smurf were shot,
hearing the voices of the scene in her head.

Kinders sees her and comes over with a can of drink.

KINDERS

There you go.

10:08:27 MUSIC OUT - 5G5 V1

MOLLY

(taking it)

You're a gent. And there ain't many of
us left, as me grandad said.

Kinders sits on a towel next to Molly's and they both drink looking
out to sea and the members of the platoon play on the beach.

KINDERS

Don't fancy a dip in the sea, no?

MOLLY

I can't really swim. But don't tell that
lot of piss taking tossers.

KINDERS

How'd you get in the army if you can't
swim?

MOLLY

Pulled a sickie that day.

Kinders throws her a glance knowing this friendly chat is a sham
and that Molly is traumatised.

KINDERS

There's people here you can talk to,
you know.

MOLLY

I'm talking to you.

KINDERS

You know what I'm talking about.

MOLLY

I just wanna go home. This is pointless.

KINDERS

It's decompression.

MOLLY

If we were complete I'd understand. But
we ain't, we're two down.

KINDERS

Look, I know you're pretty loved up by him, but he's in the best possible hands.

Molly stares at him. Beat.

KINDERS (CONT'D)

Oh come on, it was a bit obvious.

MOLLY

What?

KINDERS

You and Smurf.

There is a pause while Molly looks at Kinders.

KINDERS (CONT'D)

Thank God he's gonna be alright.

MOLLY

What d'you mean by that? You said thank god 'he's' gonna be alright, like the boss ain't.

KINDERS

The boss has gonna have to have an operation.

MOLLY

Why?

KINDERS

There's been complications.

MOLLY

Is that bad?

KINDERS

It's not good, Dawes.

They both feel the pain of the moment.

10:09:35 MUSIC IN - Is This Real - Lisa Hall (i)

KINDERS (CONT'D)

But at least you've got Smurf.

We close in on Molly.

He raises his glass.

10:09:41 INT. MILITARY AIRCRAFT. DAY 24. 10:30.

The platoon are being flown back to the UK.

Molly looks around at the faces of the other members of her platoon. All their lives changed since that flight heading out to Afghan. They are all expressionless. Pensive.

As Molly shuts her eyes she sees flashbacks reminding her of a James being shot.

She opens her eyes. After a moment she shuts them again, exhausted.

This time she has a flashback of Badrai holding his gun.

This time Molly forces her eyes to stay wide open, uncomfortable with what happens whenever she shuts them.

10:10:22 EXT. BRIZE NORTON.

The plane has landed and the platoon alight.

10:10:40 INT. BRIZE NORTON.

We see the guys from 2 Section being greeted by family and friends. A joyous scene, smiles and hugs all around. Molly surveys the scene. Mansfield's girlfriend has tipped up and they hug. She's stunning.

Dangleberies rushes to his girlfriend.

An embarrassed Baz is greeted by his father in a very loud Nelson Mandela style bright floral silk shirt!

MOLLY

There's only one thing worse than not
having your parents turn up, and that's
your parents turning up.

They laugh.

DAVE

Molls!

BELINDA

Molly!

MOLLY

(despair)

And right on cue!

Molly sees Dave and Belinda coming over. Dave with a Cross of St George flag. They both hug Molly. Nan is also with them, bringing up the rear.

BELINDA

I been worried sick about you.

10:11:03 MUSIC OUT - Is This Real - Lisa Hall (i)

MOLLY

I'm back now.

BELINDA

Aw...you've come back to me.

Molly then sees Nan.

MOLLY

Nan!

BELINDA

Nan hired a Corsa for us to get here.
Nice of her, isn't it, eh?

DAVE

She hasn't driven for twenty years and
she was shit then.

NAN

It's confidence shattering having him
sitting next to me. Seriously Molls,
he's in the back on the way home.

BELINDA

Can you come home before barracks so
I can look after you.

MOLLY

I'm not coming straight back, mum. I've
gotta go to the hospital and see Smurf
and that.

BELINDA

(disappointed)
Oh...

MOLLY
Birmingham.

BELINDA
Well we'll drop you off, then.

Belinda forces a smile and opens her arms.

BELINDA (CONTD)
Well, come here!

Belinda hugs Molly again. While they are hugging Molly reaches out and takes Dave's hand. He is clearly moved by this gesture.

10:11:40 INT. NAN'S CORSA CAR.

Nan driving, Belinda in the front next to her. Dave and Molly in the back.

NAN
You can't even drive mate, so wind your neck in!

DAVE
I also can't fly a plane but if I'm being rocked about like I'm on a waltzer...I asked you to marry me on a waltzer, didn't I Belinda.

BELINDA
Yeah, just before I spewed my guts up.

NAN
Was that cos of the waltzer or the question?

Nan laughs.

MOLLY
I'll pay for the petrol, Nan.

NAN
Don't be so daft. Your dad can.

DAVE

You tight old mare.

Molly looks out of the window unhappily.

10:12:03 EXT. BRIZE NORTON.

We see Kinders putting the guys from 2 Section on a mini bus.

KINDERS

Right come on guys, double it up.

They all climb on board.

BRAINS

Where's Dawesy gone then?

FINGERS

Probably gone to make herself look beautiful for the journey!

KINDERS

Lucky you didn't bother or we'd be waiting a week, Fingers.

FINGERS

You trying to say I'm a minger, boss?

KINDERS

I'm saying you should have a look in the mirror. Now on!

FINGERS

(muttering as he boards)

I happen to know I'm beautiful, me.

They are now all on. Kinders looks around for Molly.

10:12:20 INT. NAN'S CORSA CAR. DAY 24. 11:50.

BELINDA

Birmingham ain't far. Is it?

MOLLY

You can just drop me off at a station if you want, I don't mind.

NAN

It's fine.

BELINDA

Yeah, we'll take you. You must be tired.
And you've got your uniform on and all
that.

MOLLY

Most people don't hate us, mum. Some
people actually appreciate us.

DAVE

And they don't mind you going straight
to Birmingham?

10:12:35 MUSIC IN - Is This Real - Lisa Hall (ii)

MOLLY

(lying)

No, I asked. It's because I'm the medic.
I'm allowed.

Dave gives her a look.

DAVE

You were never one for rules and
regulations eh?

Molly looks out of the window.

10:12:47 EXT. Q.E. HOSPITAL. SELLY OAK.

Molly takes her things and Nan's Corsa departs. We see Molly
hurrying into the hospital.

10:12:54 INT. Q.E. HOSPITAL. SELLY OAK.

Molly hurries along a corridor and gets into a lift.

10:13:04 INT. Q.E. HOSPITAL. SELLY OAK. OUTSIDE ICU.

Molly is looking into ICU.

SMURF (O.S.)

He's in theatre.

Molly swings around and sees Smurf. He is in his dressing gown,
arm now operated on and in a sling. He looks at her accusingly
and there is a prickly tone to his voice.

SMURF (CONT'D)

The boss.

MOLLY

What's happening?

10:13:16 MUSIC OUT - Is This Real - Lisa Hall (ii)

SMURF

The first operation last week doesn't seem to have done the trick. He got rushed in to theatre about an hour ago. You've come just in time.

Molly looks anxious. Smurf goes to a row of chairs and sits down.

MOLLY

(desperate)

Is it that bad?

SMURF

The next twelve hours are apparently... you know. So the nurses have said.

MOLLY

He's a fighter.

SMURF

Some things you just can't fight.

Beat. Molly goes to sit next to him.

MOLLY

Smurf, I'm sorry.

Smurf looks at her. Molly comes over to sit next to him.

MOLLY (CONT'D)

I understand if you hate me.

SMURF

(quietly)

Shut up.

Molly turns to look at Smurf. The awkwardness is going away.

MOLLY

How are you doing?

SMURF

I got a lucky escape.

MOLLY

Hmm... not that lucky.

SMURF

The scars will heal.

MOLLY

Smurf, I know it's all my fault.

SMURF

I guess you can't help your feelings
any more than I can help mine.

MOLLY

Nothing happened between me and the
boss. I mean... nothing actually
happened.

SMURF

It didn't need to, did it?

MOLLY

If I could have my time again...

SMURF

What?

(half beat)

Seriously, what would you do
different?

MOLLY

All of it. I'd do everything
differently.

SMURF

But you'd still love the boss.

She looks at him and almost indiscernably nods.

MOLLY

What would you do different?

SMURF

You know.

MOLLY

What?

SMURF

I'd call you after that night. Who knows
how things could have panned out then.

A nurse arrives to talk to Smurf.

NURSE

(gently to Smurf)
He's going to be in theatre a long time.
Why don't you go and rest?

SMURF

(determined)
I promised myself I'd wait here. I'll
wait here.

NURSE

Okay.

The nurse smiles at Molly before heading off.

Molly puts her arm around Smurf. The two of them sit there in
silence as normal hospital business carries on around them.

10:15:04 INT. Q.E. HOSPITAL. SELLY OAK. OUTSIDE ICU.

The still of the night. Molly and Smurf outside ICU waiting for
James to be brought back from theatre. Silence. They notice a
patient trolley approaching and are roused from their torpor.
On the trolley is James being brought back from theatre.

Molly and Smurf both stand and watch as James is wheeled past
and into ICU. He is still heavily sedated and unconscious. Molly
calls to the nurse.

MOLLY

How is he?

NURSE

It was an emergency operation. No-one
expected this latest bleed. We'll be
monitoring him throughout the night
and let's see where we are in the
morning.

MOLLY

Thank you.

NURSE

Now go and get some sleep.

The nurse heads back into ICU.

MOLLY

I'm not going anywhere.

SMURF

Nor me.

Beat.

MOLLY

He looks bad.

10:15:41 MUSIC IN - People Help The People - Birdy

SMURF

You can't tell.

Molly rests her head on Smurf's shoulder. He puts his arm around her. He sees the necklace around her neck and gently touches it.

MOLLY

(quietly)

D'you want your ring back? You might
need it when...

SMURF

(whispers)

Shut your cake hole.

She sits still with her head on Smurf's shoulder. Smurf keeps still and we see tears silently and undramatically falling down his cheeks.

10:16:11 INT. Q.E. HOSPITAL. SELLY OAK. OUTSIDE ICU.

Molly is now asleep on Smurf. He holds her.

The rattle of a trolley coming down the corridor wakes her. She sits up.

MOLLY

Sorry.

Molly and Smurf sit while she gradually comes awake.

10:16:30 INT. Q.E. HOSPITAL. SELLY OAK. ICU. OUTSIDE JAMES' ROOM.

Molly is looking into the ICU through the window. The nurse is checking James' reports. James turns his head towards Molly, his eyes open. Reflected in the window we see Molly gradually smile.

The nurse opens the ICU door with a smile and beckons Molly and Smurf to enter.

10:16:53 INT. JAMES' ROOM. Q.E. HOSPITAL. SELLY OAK.

Molly and Smurf walk into the ICU. The doctors are checking the monitors etc.

MOLLY

How did you know we were here?

JAMES

I'm not sure you are. Morphine.

10:17:04 MUSIC OUT - People Help The People - Birdy

MOLLY

Well I'm drug free and I can see you
so... I guess I must be here.

JAMES

Smurf?

SMURF

I'm drug free too, boss.

MOLLY

Are you?

SMURF

Are you talking about the hospital
drugs? Oh yeah, I'm full to bursting
with them... can't give me enough.

They all manage a smile. The doctors have left. The three of them are alone. Silence.

SMURF

I dunno what I was thinking boss, I lost
control.

JAMES

(with significance)
We all did.

SMURF
Taught me I'm no soldier.

JAMES
I'm proud to have served alongside you
Smurf.

Beat. The three seem uncomfortable, not knowing what to say.

SMURF
(with forced laugh)
Anyway, I'm not missing the hospital
breakfast.

MOLLY
You going?

SMURF
I've seen the boss. I'm outta here.

Smurf heads off. Molly watches him go. She looks at James.

MOLLY
How are you feeling?

Molly goes up to the bed. She gently touches James's hand.

MOLLY
You're gonna be alright.

Molly ruffles James's hair.

A little boy SAM, 7, comes in and runs up to James's bed.

JAMES
(smiling down at Sam)
Hello scamp.

SAM
(turning round)
Mum! Mum! They didn't rub it off! They
didn't rub it off!

We see 'I love dad' written on James's forearm in felt tip.
Rebecca, James's wife has come into the ICU.

JAMES
(nodding to Molly)

This is someone who helped daddy in Afghanistan. I wouldn't be here if it weren't for her.

MOLLY
(guilty)
Yes, sorry about that.

SAM
You're funny.

Molly pokes out her tongue at Sam.

JAMES
(explaining)
What I mean is she saved my life. I would have bled out if it weren't for her prompt actions...

MOLLY
I better go.

REBECCA
Oh, don't go on my account.

MOLLY
I... I better go.

JAMES
It's good to see you, Dawes.

MOLLY
Ditto.

10:18:45 MUSIC IN - 5G6 V2

Molly heads out. Rebecca watches her go then looks at James, a contemplative expression on her face.

10:18:54 EXT. Q.E. HOSPITAL. SELLY OAK.

Molly is sitting outside on a bench looking and feeling very alone. A few people mill around, smokers trying to have a crafty fag etc.

After a moment Candy arrives.

CANDY
I thought it was you.

(pointing)
I saw you from the car park. Have you
seen him?

Molly nods and tries to quickly sort her head out but looks wrought
and emotional.

CANDY (CONT'D)
(giving her a hug)
He's going to be alright. I promise.

Molly nods. Candy looks into the distance.

10:19:21 INT. Q.E. SMURF'S ROOM. HOSPITAL. SELLY OAK.

10:19:23 MUSIC OUT - 5G6 V2

Smurf is in his bed, Candy and Molly sitting either side of him.
Smurf is on his mobile texting and smiling etc. but still quite
capable of conversing simultaneous.

SMURF
She's saved me twice now, haven't you
Dawesy?

CANDY
Put that bloody phone down, you'll
affect the hospital machines and what
not.

SMURF
That's bollocks mum. Like having
phones in planes. Doesn't do anything,
they just don't want people talking
away and annoying each other.

Smurf shows Molly a photo on his phone. It is all the rest of
2 Section on a mini bus.

SMURF (CONT'D)
Guess what?

MOLLY
They're on their way.

10:19:43 INT. Q.E. HOSPITAL. SELLY OAK.

2 Section are coming down a corridor towards Smurf's room, cheering and whistling. Molly emerges from Smurf's room.

BAZ VEGAS

Where is he? Where's old 'sick-note'?

2 Section arrive at Smurf's room and hammer on the window. They stream into the room, still cheering.

MANSFIELD MIKE

(giving her a kiss on the cheek)

Dawesy.

MOLLY

Oh no, you're only allowed two visitors at a time.

NUDE-NUT

We're war heroes. No rules!

And with this they all bundle inside leaving Kinders and Molly outside the room.

MOLLY

I know what you're gonna say. And fair enough, I'll take the bollocking.

KINDERS

Well, you wanted to get up here and see Smurf. And we do have a modicum of compassion in the British Army.

MOLLY

So I ain't in trouble?

KINDERS

No. But you are coming back to the barracks with us though. Understood?

Molly nods.

KINDERS (CONT'D)

How is he?

MOLLY

(nodding into the room)

Take a look!

Smurf and the lads are being raucous within the room.

KINDERS

Well, you know he's been through a lot
on tour. Understandable he...

MOLLY

We all know what he did.

KINDERS

We all respond to contact in different
ways. I just wanna make sure there are
no repercussions for him.

Molly nods.

MOLLY

Look, while you're all here I might go
and get a drink.

KINDERS

Okay.

Kinders watches her go then looks through the window into Smurf's
room.

In Smurf's room Kinders shakes Smurf's hand.

KINDERS

Smurfoid, good to see you, pal.

10:20:56 INT. Q.E. HOSPITAL. SELLY OAK. ICU. OUTSIDE JAMES' ROOM.

Molly walks into ICU and with a certain degree of trepidation
looks into James' room. He smiles at her. She goes in.

10:21:13 INT. Q.E. HOSPITAL. SELLY OAK. ICU. JAMES' ROOM.

Molly quietly comes in and studies James, still poorly and wired
up to the bank of monitors. He is weak but tries his best to talk.

MOLLY

Has Rebecca gone?

JAMES

She went whilst I was on my second tour.

MOLLY

You know what I mean.

JAMES

I wasn't very good at the life she wanted.

MOLLY

What life was that?

JAMES

(with a little shrug)

Settled, I guess. Not so good at that. Always preferred being on tour, living out of a bergan. The army is all I've ever known, it's... all I've ever wanted...

MOLLY

I'm sorry.

JAMES

...until I met you.

(beat, they look at each other. A moment)

I've still got Afghan grime in my hair.

MOLLY

I don't think I could have actually lived with myself if I'd managed to get you killed.

JAMES

It wasn't your fault. I was the officer. I failed you. And the rest of the platoon.

MOLLY

You didn't fail anybody.

10:22:17 MUSIC IN - 5G7 V1

Molly looks concerned.

JAMES (CONT'D)

I'm resigning my commission. It happened on my watch.

MOLLY

What are you gonna do?

JAMES

I'm not sure.

James reaches for Molly's hand.

JAMES (CONTD)

What I do know is there's nothing in
our way anymore.

10:22:33 MUSIC IN - WASTING MY YOUNG YEARS

They look at each other.

JAMES (CONT'D)

We don't have to wait out.

James reaches out to stroke Molly's face.

10:22:49 EXT. PARADE SQUARE.

KINDERS

(shouting orders)

Parade! By the left... quick march!

10:22:54 MUSIC OUT - 5G7 V1

The platoon, in perfect synchronicity, are marching onto the parade square. A good size crowd has gathered to watch and cheer them on.

There is an area for friends and family that have gathered to celebrate.

We see Molly marching proudly, keeping eyes forward, concentrating on the task in hand while taking in the cheering crowds.

It is an amazing scene of joy and celebration. Molly is of course conflicted by desperately trying to be part of the day.

They march onto the parade square. Several top brass, including the two star general are standing at the front.

KINDERS

(shouting orders)

Parade... halt! Right Turn! Front!
Stand at ease. Stand easy!

Molly's family wave to her.

KINDERS (O.S.)

Parade formed up. Ready for inspection
and presentation of medals, sir.

The general starts to inspect the platoon and hand out medals.

KINDERS (O.S.)

Proud day for my section. Our C.O.
Captain James, injured on tour, wrote
up a member of our section for an honour
six months ago after an extraordinary
act of courage.

KINDERS (CONT'D)

(reading)

'Private Dawes has been recognised on
the operational honours and awards
list for her bravery and valour on Op
Herrick. Private Dylan Smith was
injured and with no regard to her
personal safety, she put his life ahead
of her own. To save a life whilst being
willing to sacrifice your own, is above
and beyond the call of duty. Her Majesty
The Queen has found it fitting to award
Private Dawes the Military Cross.'

Molly looks more astounded than anything as the assembled cheer
and applaud.

We see Dave, Belinda and Nan all over come with pride.

Close on Molly, she stares ahead, smiling uncertainly.

10:24:38 EXT. BARRACKS.

The families have all been invited for drinks post medals.

We see the boys have gathered around Molly to congratulate her.
Belinda and Nan are joining in with pride.

FINGERS

Here you are, Molls. We have so got to
come to the Palace with you.

NAN

Oh mate, put me down for a bit of that.

10:24:45 MUSIC OUT - WASTING MY YOUNG YEARS

MANSFIELD MIKE

We'll have to grab ourselves one of them
swanky stretch limos, eh Molls.

BAZ VEGAS

Mansfield, you might even get to see
your doppelganger.

DANGLE BERRIES

Doppel-ginga!

FINGERS

(explaining to Belinda and
Nan, pointing at Mansfield)
This muppet reckons he looks like
Prince Harry.

NAN

'Bout as much as I look like Duchess
Kate!

Dave comes over and gives a drink to Nan.

DAVE

I am the proudest dad in the whole world
right now, fellas. My little girl...

Dave looks like he's getting choked.

MOLLY

(snaps)

Just drop this bullshit now, yeah?

They look a little taken aback.

MOLLY (CONT'D)

That's it, alright. I don't want to hear
any more!

Beat.

MOLLY (CONT'D)

(quietly, with angst)

How was what I even did heroic?

NUDE-NUT

You deserved it, Molls.

DAVE
Course she did. You heard what that
Captain had to say.

MOLLY
Yeah from his hospital bed!

Molly sees her mum and Nan and heads over to them.

DAVE
(calling after her)
Valour and all that. Bravery on the
battlefield.

BELINDA
(hugging Molly)
Oh, here she is!

DAVE
You're a chip off the old block, ain't
ya Molls.

Molly sees Dave hugging and embracing the boys and her smile fades.

10:25:23 INT. MOLLY'S HOUSE. BEDROOM. EAST HAM.

Molly is putting on her trainers. She is in her track suit. We
can see Nan outside looking in, clearly worried about Molly.
Molly's phone pings an email.

NAN
(sticking her head in)
What was that?

MOLLY
It's just an email Nan, relax.

NAN
Smurf?

Molly shakes her head.

NAN (CONT'D)
What?

MOLLY
(reading)
Nothing.

NAN

Come on it's bloody something.

MOLLY

It's just a friend of mine from Afghan.

NAN

Soldier?

MOLLY

No, he's a teacher at a University.

NAN

They got a University in
Af-bleeding-ganistan? Bet they don't
have to pay nine grand to go there!

MOLLY

He's looking after a little friend of
mine. Well he's trying to... oh why is
nothing ever simple, Nan?

Molly holds her head in her hands.

NAN

What is it?

Molly doesn't answer.

NAN (CONT'D)

(gently)

Come on, tell your nan.

MOLLY

I'm going for a run.

NAN

Tell me first.

MOLLY

Wegotthislittlegirlintoasafehouse
in Kabul. My friend was trying to see
her and when he finally got permission
he found out she'd been moved. Now he's
got to start the process over.

NAN

I'm sure she'll be alright.

MOLLY

Are you? Cos I sure as hell haven't got
a bloody clue! It's tearing me apart,
Nan.

NAN

Why?

MOLLY

Because I might've ruined her life. I
might have even killed her.
Kabul is so dangerous...

Molly looks at her Nan before shaking her head, desperately
worried. She then heads out past her, briefly resting her hand
on Nan's shoulder and giving her a quick smile.

10:26:55 INT. MOLLY'S HOUSE. EAST HAM.

Molly comes down the stairs past her mum in the sitting room.
Her Nan is at the top of the stairs.

MOLLY

I'm going for a run, Mum.

BELINDA

What, round here? You're brave.

Nan has come down the stairs. Belinda comes into the
hall.

BELINDA (CONTD)

Course you are, you're in the army! Got
medals for it.

MOLLY

I might run up to Stratford and run round
that park there.

NAN

She's going stir crazy.

MOLLY

Just crazy, Nan.

NAN

Maybe they can sort us out a double room.

MOLLY

What, you cracking up an' all?

NAN

You'd have to be insane not to crack
up with the life I've had.

Dave emerges from the downstairs loo in just his Union Jack pants
and the newspaper rolled up under his arm. The three ladies look
at him and laugh.

DAVE

Oh fuck me, the coven taking the piss
again.

BELINDA

Oh yeah.

DAVE

Actually I'm actually thinking of
doing an Iron Man next year.

NAN

What's one of them?

MOLLY

Running, cycling, swimming. Endurance
thing.

DAVE

Once I've pumped up the tyres on me bike
I'm gonna be full time on it.

They all laugh, but not Dave.

DAVE (CONT'D)

I'd do anything to get into shape for
the woman I love.

Dave grabs Belinda and kisses her. We see Molly watching them.

NAN

Put her down, it's quite vomit
inducing.

DAVE

D'you say you're going out, Molly?

MOLLY

I'm going for a run. Why, are you coming?

DAVE

Starting tomorrow. Can you get us some rolling papers. I got some change upstairs.

MOLLY

Nah it's alright. I've got fourteen grand in the bank. Deployment money.

DAVE

Get us some baccy an all then!

Molly nods and starts to head out.

DAVE (CONT'D)

Here, I might get you to buy me a nice Beemer, eh Molls, eh?! You'll remember your old man when you're flashing the cash eh?

10:28:00 EXT. MOLLY'S HOUSE. EAST HAM.

Dave has come onto the balcony to see Molly off. They both look across to the stadium.

DAVE

Not long now and that'll all be luxury houses.

MOLLY

What, round here?! They might have marble work tops but they still gotta look out the window and see you in your pants.

DAVE

I've been over there. West Ham. Told them you've come home a hero. They said they want you as a guest of honour... plus one. Me.

MOLLY

Football?

DAVE

Do it for daddy Molls. I can't afford to go else. All you gotta do is walk around the pitch.

MOLLY

No!

DAVE

Nip over there. Bloke called Ben. He'll
show you what you gotta do.

Molly starts walk away.

MOLLY

No, Dad!

DAVE

There's a free meal and everything! And
I'll get to meet my heroes.

(sings)

Paolo Di Canio, Paolo Di Canio...!

Molly laughs as she walks away.

10:28:40 MUSIC IN - 5G8 V4

10:28:41 EXT. EAST HAM. STREET

We see Molly running around the streets of East London. As she runs she keeps getting flash backs to her time in Afghanistan. Running through an Arghan street. Sohail's bloodied face. James getting shot. Then other flash/cut moments from the tour.

She then sees a young Asian girl drop her headscarf. Molly picks up the scarf and has flashes of Bashira. She runs after the girl, convinced it's Bashira.

MOLLY

Excuse me...

The girl turns around and Molly of course sees it is not Bashira.

MOLLY (CONT'D)

You dropped this.

A shop keeper with a beard, standing outside guarding his fruit, looks at Molly. He says something. Molly turns, petrified. For a split second she only sees Badrai.

10:29:22 INT. MOLLY'S HOUSE. HALLWAY/KITCHEN EAST HAM.

Molly arrives home after her run. She falls back against the wall and has more flashbacks of Bashira. The kids come into the hall singing and being noisy. They shake her out of her trance.

YOUNG DAWES SON

Quick. Move. Mum said upstairs.

10:29:35 MUSIC OUT - 5G8 V4

Molly heads into the kitchen and watches as Bella somewhat messily makes herself a sandwich. She cuts and wastes great chunks of cheese, bits falling onto the floor and other bits being rejected as not straight enough for her sandwich. Molly watches, silently fuming.

MOLLY

(snaps)

What's the matter with them bits of cheese you've cut off?

BELLA

Don't like the end bits.

MOLLY

It's cheddar, it ain't got any end bits!

Bella ignores her and carries on being messily wasteful.

MOLLY (CONT'D)

Alright, there's people in the world that would be grateful for that cheese! There's some people that are trying to survive in places so frightening...

Bella picks up the sandwich, looks at Molly and takes a large provocative bite, then walks away. Molly watches her, frowning.

10:29:58 INT. MOLLY'S HOUSE. BEDROOM. EAST HAM.

Night. Molly is lying on her bed. Her mind too full of thoughts to be able to sleep. She turns onto her side and stares at her phone on the bedside table. She gets up, switches on the light and takes her contact numbers notebook out of her rucksack. She picks up her phone and dials out.

10:30:37 INT. QASEEM'S BEDROOM/OFFICE. NIGHT 26. 07:00.

Qaseem is in bed, asleep. He is woken up by the phone call. He gets out of bed to answer the phone.

QASEEM

Hello.

MOLLY (VO)

(into phone)

Qaseem, it's me.

10:30:57 INT. MOLLY'S HOUSE. BEDROOM. EAST HAM.

MOLLY (CONT'D)

Molly Dawes.

10:30:59 Int. QASEEM'S BEDROOM/OFFICE

MOLLY CONT'D) (VO)

I'm sorry to call you... I just wanted to talk to you.

QASEEM

(into phone)

Did you get my e-mail?

10:31:05 INT. MOLLY'S HOUSE. BEDROOM. EAST HAM.

MOLLY

(into phone)

Yeah. What's happened?

QASEEM (VO)

(into phone)

I'm trying to track her down. The authorities say..

10:31:11 INT. QASEEM'S BEDROOM/OFFICE.

QASEEM (CONT'D)

(into phone)

..that they moved her from the first house..

10:31:15 INT. MOLLY'S HOUSE. BEDROOM. EAST HAM.

Molly looks shattered.

QASEEM (CONT'D) (VO)
(into phone)
.. because she was in danger

MOLLY
(into phone)
Qaseem, we have to..

10:31:21 INT. QASEEM'S BEDROOM/OFFICE.

MOLLY (CONT'D) (VO)
..find her. We have to make sure she's
safe.

10:31:26 INT MOLLY'S HOUSE. BEDROOM

MOLLY (CONT'D)
How the hell do we do that?

10:31:29 INT. MOLLY'S HOUSE. KITCHEN. EAST HAM. NIGHT 26. 03:35.

Molly comes in and looks at the state of the kitchen; detritus and post cooking carnage along with all of Bella's sandwich making mess.

Molly half shakes her head.

10:31:39 INT. MOLLY'S HOUSE. KITCHEN. EAST HAM. NIGHT 26. 03:43.

Belinda creeps downstairs and looks in to the kitchen, unseen. Molly is in the process of completely blitzing the place. The transformation is incredible. They talk quietly, almost whispers.

BELINDA
You deserve another medal for tackling
this kitchen.

MOLLY
There was a lump of Marmite under that
window that I swear was there before
I went on tour.

BELINDA

Well, I'm such a slovenly madam.

Molly tries to smile but crumbles.

MOLLY

(crying)

I'm dying, mum.

BELINDA

(alarmed)

What are you saying?

Molly keeps her head bowed. Belinda comes over and Molly turns to face her.

BELINDA (CONT'D)

What you talking about, Moll? Don't be daft.

Belinda reaches up to stroke Molly's hair.

MOLLY

I'm not a hero.

BELINDA

What?

MOLLY

I dunno whether what I done in Afghan was good or bad. I'm just worried that I put that little girl's life in danger.

BELINDA

What little girl?

MOLLY

(with a sudden desperate wail)

I killed her father.

Belinda stares aghast. She immediately grabs her daughter and holds her tight.

BELINDA

(holding her tightly)

What have they done to you, Molly? I'll look after you, baby. I'll always look after you. You're with your family now.

MOLLY

(crying)

I had her taken away from her family,
Mum. I just need to know that she's
alright. It's all gotta have been for
something hasn't it, mum.

BELINDA

Yeah, well you're home now, you're with
me.

MOLLY

I dunno what I was thinking, Mum. It
just all seemed possible. Everything
just seemed possible on tour. And
coming home is like... coming home is
like waking up.

BELINDA

Oh Molly.

They stay in a tight embrace as Molly cries her heart out.

10:33:10 MUSIC IN - POLAND

10:33:19 INT. RESTAURANT. BATH.

The dining room is busy. James is sitting on his own
at a table for two.

10:33:22 EXT. TERRACED HOUSING. BATH.

Molly is strolling past the houses, looking around
her. She's smartly dressed.

10:33:28 INT. RESTAURANT. BATH.

James is sitting wistfully at the table.

10:33:33 EXT. TERRACED HOUSING. BATH.

Molly is strolling past the houses on her way to the
restaurant.

10:33:37 INT. RESTAURANT. BATH.

Molly enters and she and James see each other and smile. He gets up from the table and walks towards her and kisses her on the cheek.

JAMES
You look beautiful.

MOLLY
You don't look too shabby yourself.

JAMES
(laughing)
Even with a limp.

MOLLY
(laughing)
Especially with a limp. It's cute.

They go back to the table and sit down.

MOLLY
I can see it's a nice place.

10:34:29 MUSIC OUT - POLAND

JAMES
The restaurant?

MOLLY
No, Bath and that.

JAMES
Yes... yeah, it is.

MOLLY
So are you gonna stay here then, boss?

JAMES
Charles.

MOLLY
Charles?

JAMES
You're smirking.

MOLLY
(laughing)
No.

JAMES
What's so fucking hilarious about
Charles? What are you gonna do? Call me
boss man for the rest of our lives?

Beat.

MOLLY
A bit previous there, weren't you?

JAMES
Well... it's chemistry.

MOLLY
I failed that.

JAMES
Well, you know what I mean.

Molly looks at her menu.

JAMES (CONT'D)
Do you want me to choose for you?

MOLLY
No.

They both look at their menus but keep sneaking
glances at each other.

MOLLY
So are you gonna stay in Bath then...
Charles?

JAMES
I've got some rehab at Headley Court
and then... yeah... back here for a bit.

MOLLY
There's worse places to be holed up,
I guess.

10:35:33 INT. RESTAURANT. BATH.

The meal is finished and the dishes are being taken away.

MOLLY

Thanks.

JAMES

(to waitress)

Cheers.

JAMES (CONT'D)

So how's being back home? Coping?

MOLLY

Well obviously it's a different ball bag with you and that but being back with my parents... I just can't sit still. I can't get a calmness in my nights. It just feels wrong.

JAMES

Has your CO been in touch?

MOLLY

He forwards me on MOD trials and things that I might be interested in...

JAMES

They wanna keep you in.

Beat.

MOLLY

What about you?

JAMES

Nah, I don't think sitting behind a desk is my kind of bag.

MOLLY

Ooh, not half. Sitting behind a desk does my head in ever since school.

JAMES

There you go. Kinship is just as

undeniable whatever the difference.

MOLLY

Whatever.

JAMES

I mean... maybe we're more alike than we know. That was obvious from being on tour.

Charles reaches out to pick up Molly's hand, which he kisses.

Beat.

MOLLY

Did you just wipe cabbage on my hand?

JAMES

I didn't want to soil the napkin.

10:36:46 INT. RESTAURANT. BATH.

General activity in the restaurant.

MOLLY

What happened on tour... I know I failed you... I failed myself.

JAMES

You're not to blame, Molly.

MOLLY

It all just fell to shit. I hear Afghan when I shut my eyes to sleep and when I wake up...

JAMES

You think you're back there.

MOLLY

I don't know. I don't know where I am... I'm all over the shop.

JAMES

Which roles has your CO sent you?

MOLLY

It doesn't matter.

JAMES

That's what it's all about...
mentoring Afghan medics.

Beat.

MOLLY

Don't you want me to stay with you?

JAMES

I want you to be brilliant.

MOLLY

What does that even mean?

JAMES

Well, it means... I love you.

MOLLY

You don't know me. You only know the
me on tour.

JAMES

You can only see the tip of an iceberg,
but you know it's an iceberg.

MOLLY

Are you calling me an iceberg?

JAMES

Well I'd be on that plane with you, given
half a chance.

Beat.

MOLLY

You think I should go.

JAMES

I don't think you've got a choice...
You're part way through a journey.

MOLLY

I'm looking for something. I'm just crapping myself at what I might find.

JAMES

And you're not gonna find it stuck here with me. Driving me back and forth to rehab.

MOLLY

I can't drive.

They move to kiss but they are interrupted by the waitress filling their wine glasses.

MOLLY (CONT'D)

I've been desperate to kiss you since we first kissed.

JAMES

My parents are at Lake Garda. The house is empty.

Molly laughs.

JAMES (CONT'D)

What's funny? There is nothing funny about that.

MOLLY

It's just the way you said it, like you were desperate to lure me back.

JAMES

Well, did it work?

10:39:06 MUSIC IN - STAY

MOLLY

Well, I thought I was gonna have to go halves on a Travelodge.

10:39:17 EXT. TERRACED HOUSING. BATH.

Having left the restaurant, Molly and Charles are strolling arm-in-arm past the houses, chatting

inaudibly. We see that Charles is limping slightly with his leg in a support casing.

10:39:29 INT. CHARLES' PARENTS' HOUSE.

Molly and Charles enter the house. Molly is overwhelmed by its opulence. Charles leads Molly upstairs to a bedroom.

10:39:55 INT. BEDROOM. CHARLES' PARENTS' HOUSE.

They lie down on the bed, taking each other in. Charles caresses Molly's face and kisses her.

10:40:14 EXT/INT. MOLLY'S HOUSE. EAST HAM.

Dave in the kitchen making two ice cream floaters, watched by Molly. He takes the tray out of the kitchen into the lounge.

10:40:26 MUSIC OUT - STAY

Belinda is sitting on the sofa as Dave comes in. Molly watches from the doorway.

BELINDA

What is it?

DAVE

What did we have on our first ever date?

BELINDA

Wimpey on the Barking Road.

DAVE

Exactly.

BELINDA

Ice cream floaters!

DAVE

Yes!

Dave and Belinda laugh. The doorbell sounds.

DAVE

(shouts)

Door!

Molly goes to answer it.

10:40:42 INT/EXT. MOLLY'S HOUSE. EAST HAM. DAY 27. 13:02.

Molly opens the door. There is no one there but there is a box on the mat. Molly looks at it. Dave emerges and looks at it too.

DAVE (CONT'D)
What is it, kittens?

MOLLY
How d'you work that one out?

DAVE
What is it then?

Molly opens the box and discovers a red silk dress. She looks around and smiles.

DAVE (CONT'D)
Who's ordered that? Here, did you order anything, mother?

MOLLY
Relax dad. It's for me.
(shouting)
Right, come on you sad Welsh twat. Where are you?

Smurf reveals himself from his hiding place and beams.

SMURF
We are going to Vegas, for a laugh.

Smurf walks up to Molly and they hug.

10:41:12 INT. MOLLY'S HOUSE. EAST HAM. DAY 27. 13:30.

Molly and Smurf are on the laptop in the sitting room. Dave is watching tele, Belinda ironing.

BELINDA
How much are the flights then?

MOLLY
(studying the screen)

I dunno. It's a bit confusing. Like seven hundred odd quid by the looks of it.

SMURF

That's for economy. We're not going economy.

MOLLY

Hark at you.

SMURF

Premium economy a grand and a bit. Five grand for Upper Class. That's a bit more like us, innit?

MOLLY

No.

SMURF

Come on! My treat!

MOLLY

You ain't spending that amount of dough on flights.

DAVE

I'll go with you instead, Smurf. Seriously mate, you'll have a lot better time with me.

MOLLY

Thanks dad.

BELINDA

Do they really call it 'upper class'? That's sick.

DAVE

(laughing)

Yeah, they might as well call the other two middle class and lower class and just be done!

SMURF

Well, I'm booking upper class. I've got loads of money to get rid of.

(rubbing his temples)

This screen's really doing my nut in.

MOLLY

You might gonna need glasses.

SMURF

Oh don't say that! D'you reckon?

BELINDA

You been getting headaches Smurf?

SMURF

Yeah!

BELINDA

Well, that's it then. You need glasses.

SMURF

Jeez, what's next? Grey pubes?

DAVE

Ha, ha! She's got them, ain't you
Belinda!?

Belinda brings over her cheapo reading glasses and
hands them to Smurf.

BELINDA

Try them.

MOLLY

(studying Smurf)

You'd look alright in specs.

Smurf tries them on. They all look at him and burst out laughing.

10:42:14 MUSIC IN - LET IT BLEED

SMURF

Fucking cockneys!

This makes them laugh even more.

10:42:23 INT. LONDON CAB/EXT. LONDON.

Molly and Smurf (injured arm in a sling) are in the back of a
London cab. Smurf is more than a little excited.

SMURF

You just see them on the tele all the
time and I dunno... I could never get
tired of being in one!

MOLLY
A black taxi?

Smurf shakes his head.

SMURF
Yeah, I can't stand London but I love
buses and black cabs.

MOLLY
You have to pay you know.

SMURF
I got loads of money.
(laughing)
No class, mind!

MOLLY
That's true.

10:42:42 MUSIC OUT - LET IT BLEED

10:42:43 INT. CAB/EXT. BUCKINGHAM PALACE.

Molly and Smurf are looking through the cab windows at Buckingham
Palace.

SMURF
Not long now Molls and you'll be in there
hobnobbing with them all.

MOLLY
Don't think you sit round having a
cuppa.

SMURF
Will you mention me? To Her Majesty?

MOLLY
Yeah, I'll tell her what a prize pranny
you are.

SMURF
(looking back at the palace)
For Queen and country. That's what it's
all been about, Moll.

10:43:05 MUSIC IN - 5G10 V1

10:43:06 INT/EXT. BOAT. THAMES.

Molly and Smurf are on the deck looking out at the sights.

MOLLY

Will you stay in?

SMURF

Only till I'm better.

(turning and looking at her)

I've gotta go and see a psychiatrist.

MOLLY

Really?

SMURF

Yeah, I mentioned I been having these dreams... real vivid. D'you know what I mean?

MOLLY

About Afghan?

SMURF

Yeah. Reliving it every night. Wake up and the bed's soaking.

Molly nods.

SMURF (CONT'D)

I've gotta talk it all through with someone.

MOLLY

We're all fragged.

SMURF

How can we not be?

MOLLY

What are you gonna do after you leave?

SMURF

My uncle's got a garage in Merthyr. He's gonna fix me up to do an apprenticeship. To be honest I only joined up cos of my brother. Don't wanna put me mum through another tour.

MOLLY

Yeah, it's probably a good call. I dunno if I'm ready to quit yet.

SMURF

You're still bloody coming to Vegas with me. Especially after I splashed out on that dress.

MOLLY

How did you know what size I was?

SMURF

I asked my mum.

MOLLY

Yeah, I am bloody am coming to Vegas with you.

SMURF

As my best mate.

MOLLY

As your best mate.

SMURF

More than happy with that. I know you've set your sights a bit above wife of mechanic in Merthyr.

ON MOLLY: she obviously gets the irony but Smurf doesn't.

MOLLY

I've got something that will impress you.

10:44:35 EXT. PITCH. WEST HAM UNITED.

Molly and Smurf go up the steps leading to the pitch in the deserted stadium and then walk onto the pitch.

10:44:41 MUSIC OUT - 5G10 V1

SMURF

Oh... oh, ho ho. Okay, I'm a bit impressed!

MOLLY

I'm a war hero. Apparently.

SMURF

Imagine standing out here in front of thirty odd thousand people on a match day.

MOLLY

I haven't said I'll do it yet.

SMURF

You've got to.

MOLLY

Besides, I've only gotta walk around the edge.

SMURF

Ah, people love soldiers nowadays. Go for it.

MOLLY

My dad's keen cos he gets a free ticket!

SMURF

He's proud of you.

MOLLY

I dunno... I just don't feel like a hero and... I find it all a bit embarrassing.

SMURF

You saved me and your local club wants to honour you. Don't let them down. There's a big life ahead and you might not get another opportunity.

MOLLY

It is a big life ahead isn't it?

SMURF

Yes mate.

MOLLY

And you gotta run at life like you're running into the unknown... cos that is what you're doing, I suppose. You never know what's round the corner. It could be a cliff, could be a... I dunno. Just ignore me.

SMURF

Everything's gonna work out for you,
I know it.

MOLLY
If I ever buy a car, can I come to Merthyr
and have a free service?

SMURF
Hm... mates rates. Not free. Don't push
it.

Smurf takes off his jacket and starts to run down the pitch with
an imaginary ball.

SMURF (CONT'D)
(commentating)
And the Smurfoid takes on one man, beats
another and... shoots! Gooooaaal!
Bingo! Goal! West Ham nil, Newport
three!

She laughs and walks towards him. Before she gets to him he holds
his head and collapses onto the ground.

MOLLY
Smurf, what are you doing?
(beat, now
concerned)
Smurf?

Now Molly looks alarmed and rushes to him. She kneels to
attend to him. Smurf is mumbling incoherently.

MOLLY
Smurf, what's the matter?

Smurf continues mumbling.

MOLLY
Smurf, I can't understand a word of what
you're saying...

She sees Smurf starting to shut his eyes.

10:46:37 MUSIC IN - Fail For You - Luke Sital

MOLLY (CONT'D)

Smurf, Smurf, talk to me. Where does
it hurt, Smurf?

Smurf is starting to lose consciousness.

MOLLY (CONT'D)
Smurf, talk to me, okay. Don't do this,
don't fucking do this!
(shouting)
Someone get me an ambulance!
(to Smurf)
Smurf just stay with me, alright.
Smurf, talk to me. Smurf.

Molly's voice gradually fades.

MOLLY (CONT'D)
Smurf... Smurf...

We see other West Ham officials running to help Molly and Smurf.

10:46:57 EXT. MOLLY'S HOUSE. EAST HAM.

Dave and Belinda are on the balcony drinking tea as they watch
a blue flashing ambulance disappear on the way to the stadium.

10:47:12 INT. AMBULANCE.

Close on a numb, crying Molly. The movement of the ambulance as
it travels at speed. Smurf is unconscious, wearing an oxygen mask.

10:47:23 INT. CAR. NEWPORT.

Fade up close on Molly. Movement of a vehicle. As shot widens
we see she is sitting in a car as it travels down a Newport road.
She is in her full uniform in a limo following the hearse.

Candy is in the car with her.

The car drives on.

10:47:42 INT. CHURCH. NEWPORT.

The priest leads the funeral procession up the aisle, followed
by the coffin. The pall bearers are Brains, Fingers, Nude-Nut,
Baz, Dangles and Mansfield. Kinders and Molly walk behind.

Smurf's family and friends are packed into the church.

JAMES (O.S)
(quietly, as if speech
rather than a poem)
'Every morning when I wake,
Dear Lord, a little prayer I make,
O please do keep Thy lovely eye
On all poor creatures born to die.

10:48:09 MUSIC OUT - Fail For You - Luke Sital

Candy is crying. The pall bearers fold up the Union Flag on top of the coffin. Revealed is the plaque on the coffin lid, saying, PRIVATE DYLAN SMITH (SMURF) 1992-2014

JAMES (O.S) (CONT'D)
And every evening at sun-down
I ask a blessing on the town,
For whether we last the night or no
I'm sure is always touch-and-go.
We are not wholly bad or good
Who live our lives under Milk Wood...

Kinders presents Candy with Smurf's uniform cap, white gloves and folded flag. She is distraught.

JAMES (O.S) (CONT'D)
And Thou, I know, wilt be the first
To see our best side, not our worst.
O let us see another day!
And bless us all this night, I pray,
And to the sun we all will bow
And say, good-bye - but just for now.'

10:48:54 MUSIC IN - 5G11 V2

Molly is also distraught.

10:49:01 EXT. CHURCHYARD. NEWPORT.

The service is over, family and friends gone/are going. 2 Section have remained gathered in the graveyard. Candy is exiting the church holding the flag and Smurf's cap and gloves. She walks up to James.

CANDY

I gave the Army my boys. And they gave
me back a flag.

James looks at her but has nothing to say. Candy walks
slowly past 2 section, who watch her respectfully.

10:49:31 INT. CHURCH. NEWPORT.

Molly walks up to James.

10:49:34 MUSIC OUT - 5G11 V2

JAMES
How are you doing?

MOLLY
I feel so sad.

JAMES
How did it go unnoticed?

MOLLY
It was such a tiny bleed in his brain...
that sometimes things are so small that
you don't notice them. Apparently the
stress of his shooting could have made
the haemorrhage worse. Who knows. I
knew he wasn't right. He wasn't
himself. I just thought he was nervous
and fragged like the rest of us... I
didn't realise it was... serious.

JAMES
If there's anything I can ever do...

MOLLY
Have you got a TARDIS?

James looks down with a quiet laugh.

MOLLY (CONT'D)
I've taken your advice. Got a short
tour.

JAMES
Afghan?

Molly nods.

10:50:22 MUSIC IN - Wasting My Young Years (Inst)

JAMES

You need to sort it out; your world,
and everything in it. Okay?

10:50:29 INT. MOLLY'S HOUSE. BEDROOM. EAST HAM.

Molly stands in front of her mirror looking at her image, full
military uniform, resplendent with her Military Cross.

JAMES (V.O)

You're nearly there.

10:50:56 INT. MILITARY AIRCRAFT.

Molly is flying, with other soldiers, out to Bastion.

10:51:10 EXT. CAMP BASTION .

A truck drives through Bastion.

10:51:14 INT. FEMALE QUARTERS. CAMP BASTION.

In her tent Mollie is sitting on her bed, writing a letter. Jackie
is packing her stuff.

MOLLY (O.S)

(laughing)

So you think I'm crazy too then?

JACKIE

The rest of us are heading out of here...
you've come back!

MOLLY

I'm training Afghan medics.

JACKIE

So I'll be back in Nuneaton and you'll
be in Kabul.

MOLLY

Exactly. You take care for god's sake.

They laugh.

MOLLY (CONT'D)

(serious)

It just feels right.

Molly continues writing her letter, Jackie continues packing.

10:51:41 INT. LECTURE THEATRE. KABUL UNIVERSITY.

Molly stands at the front giving the lecture to the students. The two senior British Officers stand beside her. She is confident and communicating well, a real credit to her cap badge. While she is speaking Qaseem comes into the room.

MOLLY

They used to talk about the 'golden hour'... how we as medics had the first hour to treat the patient to intervene to save their lives. Now the talk is of the 'platinum ten minutes' and if you think about the narrow window of opportunity it kind of highlights the need for prompt action in the field in order to minimise the loss of limb or life in Afghanistan.

The audience claps. Molly notices Qaseem standing at the back, also clapping. The students leave the room.

QASEEM (VO)

I've found her.

10:52:11 INT. QASEEM'S BEDROOM/OFFICE.

10:52:12 MUSIC OUT - Wasting My Young Years (Inst)

Molly sits with Qaseem.

MOLLY

I want to see her then.

QASEEM

Please Molly, it can never happen.

MOLLY

Yes it can. I've been excused the V.I.P. lunch. We've got two hours.

QASEEM

Then we sit here and talk.

MOLLY

Qaseem, don't do this to me. Let's go.

QASEEM

She is fine. We have moved her into a safe place.

MOLLY

Good. I look forward to seeing it.

QASEEM

You don't have to compromise your safety to see what I am telling you.

MOLLY

Yes, I do. Please, come on.

Qaseem sighs, realising he can't stop Molly.

10:52:33 MUSIC IN - 5G13 V3

MOLLY (CONT'D)

I'll go on my own, Qaseem. You know that, don't you?

QASEEM

(defeated)

Yes.

10:52:41 INT. CAR/EXT. KABUL.

Qaseem is driving through the hectic Kabul traffic. His passenger in the burqa looks out of the windows at the organised chaos.

QASEEM

You couldn't have just written to her like any normal person?

MOLLY

(wearing the burqa)

I ain't a normal person, Qaseem. You know that.

QASEEM

This is true.

MOLLY

I'm giving you my 14 grand deployment money so that she can have an education

and everything that she needs to have
a life. Besides, I know you won't spend
it on wine, women and song.

QASEEM

I like a nice song.

She gives a little laugh.

MOLLY

You will look after her for me, won't
you.

He nods, serious.

There is a sense of tension and danger as they drive through the
streets of Kabul.

10:53:36 INT. CAR/EXT. KABUL.

They have pulled up outside the safe house. We see two armed guards
outside.

QASEEM

The guards know me. I will tell them
you are my wife.

MOLLY

Can't I just be your glamorous younger
sister?

Qaseem looks at her without smiling.

QASEEM

The children do lessons in the morning
and then they come into that courtyard
there.

Qaseem points to a courtyard beside the house.

QASEEM (CONT'D)

When they arrive, we walk out... I talk
to the guards. You have one minute with
Bashira and then back in the car.

Molly nods and plays with her hands nervously. Qaseem
is clearly nervous too.

10:54:12 INT.CAR./EXT. SAFE HOUSE. KABUL.

We see the children coming into the courtyard. They play.

QASEEM

Okay, the children are coming. I will
open the door for you.

Qaseem and the burqa-ed Molly get out of the car. Qaseem opens the gates and goes in with Molly following. Qaseem approaches the guards and greets them in a friendly manner.

QASEEM

How are you?

GUARD

Hi.

QASEEM

You well? Good to see you... This is
my wife. We have just come to see
Bashira. Just for a few minutes.

(indicates to Molly to go
ahead)

Go.

Qaseem chats to the guards.

Molly walks round the courtyard, watching the children, looking for Bashira. Eventually she sees her playing sang chill bazi with a friend. Qaseem approaches from behind.

QASEEM

But you're not going to talk to her?

MOLLY

Look at that, Qaseem.

Molly removes her niqab and walks towards Bashira, smiling.
Bashira looks up at her.

10:56:16 MUSIC IN - WAR RAGES ON (Inst) (i)

MOLLY

Bashira.

BASHIRA
(smiling happily)
Molly!

Bashira gets up and moves towards Molly they hug for a long time,
both very happy.

10:56:31 MUSIC OUT - 5G13 V3

Qaseem is also smiling.

10:56:35 EXT. CAMP BASTION.

Molly is addressing a group of medics.

MOLLY
Right, listen up. Stay alert, stay
focused, stay alive... Disasters
happen when we are not 100 percent on
it. We lose lives through catastrophic
bleeding. Our actions in the first few
moments will either save a life or lose
a life. You are the most important
people on the ground.

She looks at the medics seriously for a moment then gives them
a smile.

10:56:58 FADE TO BLACK

10:56:58 MUSIC OUT - WAR RAGES ON (Inst) (i)

10:56:58 MUSIC IN - War Rages On - Alex Clare (ii)

10:56:58 CREDITS IN

Molly Dawes	LACEY TURNER
Corp. Kinders	ARINZE KENE
Baz Vegas	CHARLEY PALMER MERKELL
Brains	SIMON LENNON
Dangleberries	LAWRENCE WALKER
Nude-Nut	ADE OYEFESO
Mansfield mike	NICK PRESTON
Fingers	SEAN WARD
Jackie	KIRSTY AVERTON
Captain james	BEN ALDRIDGE

Smurf	IWAN RHEON
Major beck	ADAM ASTILL
Sam	GEORGE TURNER
Qaseem	ZUBIN VARLA
Badrai	AUBREY SHELTON
Dave dawes	SEAN GALLAGHER
Belinda dawes	KERRY GODLIMAN
Nan	RUTH SHEEN
Sohail	TAMER BURJAQ
Nurse	LORNA ANDERSON
Rebecca	ALICE PATTEN
Candy	SIWAN MORRIS
Bashira	BECKY EGGERSGLUSZ
Bella dawes	FLOSSY GROUNDS
1st Assistant Director	HELEN OSTLER
2nd Assistant Directors SA	WENDY CROAD
SA	MEGAN TRUTER
UK	PHILLIP REEVES
3rd Assistant Directors SA	THULANI MHAGA
UK	ROBYN HENDERSON
Set Personal Assist SA	ROBERT ALEXANDER
Floor Runner UK	JACK WREN
Location Manager SA	GRAY SINCLAIR
Location Manager UK	ANDREW DALMAHOY
Location Assistants SA	JACQUES STEMMET
SA	STEVE
Unit Manager UK	TURNER-SMITH
	MARK CUSHMAN
Military Advisors	NIGEL PARTINGTON
	DARRELL (EZZY)
	ESDALE
BBC Military Liaison	ROGER COURTIOUR
SFX SA	ANTONY STONE
SFX UK	NEAL CHAMPION
Script Supervisor SA	APARNA

Script Supervisor UK	JAYACHANDRAN 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 JUSTIN VINCENT
Focus Pullers UK	JAMIE HICKS JASON OXLEY
B Camera Operator UK	DARREN MILLER
B Camera Focus Puller UK	DAN EDWARDS MICHAEL CARSTENSEN
Steadicam 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
Boom Ops 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
Property Master UK	TONY HENSHAW
Stand-by Props SA & UK	JAMES COLLETT
Construction Manager SA	NIC LAUER

Armourers SA UK	TIM KILLSHAW NEIL MOUNTAIN
Costume Supervisor SA Costume Standby SA Costume Supervisor UK	JAYNE FORBES ALEX-ANN KEPPIE
Make-up Supervisors SA UK Make-Up Artist SA	MONIQUE LE ROUX LINDA MORTON QUIMAINE FOURIE
Casting Assistants	WAYNE LINGE RACHELLE WILLIAMS-PARKER
Post Production Supervisor	LIZ PEARSON
Assistant Editors SA UK UK	EILEEN DE KLERK MIGUEL LLORO JAVIERRE PAUL NEWSON
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Make-up Designer	SJAAN GILLINGS
Composer	BEN FOSTER
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Production Designer	HAYDEN MATTHEWS
Director of Photography	NICK DANCE
Line Producer	MENZIES KENNEDY
Executive Producers	TONY GROUNDS
	CAROLINE SKINNER

10:57:25 EXT. BATH. JAMES'S HOUSE.

10:57:26 MUSIC OUT - War Rages On - Alex Clare (ii)
 10:57:26 MUSIC IN - War Rages On - Alex Clare (Inst) (ii)

10:57:30 Caption: 3 MONTHS LATER

Molly, wearing casual civilian clothes, walks to the front door and knocks.

The door is opened by James. Molly smiles.

MOLLY
 Missed me?

James smiles and holds the door open for Molly to enter the house. She turns back to look at him smiling. He is clearly over the moon. He follows her inside and lets the door swing closed.

10:57:57 - - BBC DRAMA LOGO

10:57:58 MUSIC OUT - War Rages On - Alex Clare (Inst) (ii)

10:58:01 END OF EPISODE