



OUR GIRL 3

Episode 2

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Music '2L1' in: 10:00:00

PREVIOUSLY

IN: 10:00:00 INT. MILITARY AIRPORT. UK. DAY

UK Military Airport.

We see a platoon of soldiers awaiting boarding. JAMES is with GEORGIE.

JAMES

Couple of new recruits. One might need your mentoring.

IN: 10:00:002 EXT/INT. MIDDLE VEHICLE/EXT. ALEPPO. FLASHBACK - DAY

Maisie driving as they come under enemy fire.

JAMES (V.O.)

Great soldier. But tends to be more... maverick than the army accepts.

IN: 10:00:05 EXT. MOUNTAIN PASS. BLOCKED ROAD. VILLAGE OUTSKIRTS. DAY

Maisie smiles as she sits on the driver's seat of the 4X4.

IN: 10:00:06 EXT. BARRACKS. KATHMANDU. NEPAL. DAY

Two section are unloading the trucks they've just arrived in from the airport with all their kit and supplies. All around them we see dozens of other squaddies from the regiment cracking on.

Georgie, Kingy, Fingers, Brains, Monk, Maisie and Rab with James just beyond in discussion with Nepalese Army Major Thapa.

THAPA

(Nepalese but fluent English)

We're going to be heading a couple of hundred kilometres from here, nearer the epicentre of the earthquake.

IN: 10:00:08 EXT. RURAL NEPAL/VILLAGE. DAY

The platoon with their kit arrives into the village.

JAMES

We'll be working closely with the NGO's on the ground there.

IN: 10:00:11 INT. TEMPORARY MEDICAL FACILITY. DAY

Georgie treats a patient.

IN: 10:00:13 EXT. VILLAGE OUTSKIRTS. DAY

Georgie with Milan and Tara.

MILAN

Tara lost her family in the twenty fifteen quake.

IN: 10:00:15 EXT. MOUNTAIN PASS. BLOCKED ROAD. VILLAGE OUTSKIRTS. DAY

Maisie has found the generator and Da Chand.

DA CHAND

I need a thousand dollars now.

IN: 10:00:17 EXT. MOUNTAIN PASS. DAY

Maisie drives the 4X4 around the blockage in the road.

IN: 10:00:19 EXT. VILLAGE. DAY

Da Chand confronts James.

DA CHAND

I want that money!

IN: 10:00:20 INT. MEDICAL FACILITY. DAY

Georgie, furious with Maisie.

GEORGIE

Sharpen up or go home.

IN: 10:00:22 EXT. VILLAGE. DAY

On Tara.

IN: 10:00:23 EXT. VILLAGE. DAY

Maisie points to the mountains in the distance.

MAISIE

There's a great big world out there just waiting for Tara to take it by storm.

IN: 10:00:25 EXT. R.V. POINT. OUTSIDE ALEPO. FLASHBACK - DAY

Georgie looks at Elvis.

GEORGIE
(gently)
I'm not interested in you...

ELVIS
Yeah well I don't believe that, neither do you.

IN: 10:00:28 EXT. TEMPLE. DAY

Milan takes Georgie's hand. They look at each other.

IN: 10:00:31 INT/EXT. DWELLING. DAY

An aftershock rips the dwelling apart. Georgie and Milan are trapped.

GEORGIE
(screams)
Milan?

*Music '2L1' out: 10:00:34
Music '2L2' in: 10:00:37*

FROM BLACK

IN: 10:00:35 EXT. VILLAGE. - DAY

Dusk and James are trying to get his bearings as villagers run around, obviously panicked.

JAMES
(shouting into quarters)
Kingy, get everyone here now. Roll call ASAP.

KINGY
Sir.
(beat)
Guy's on me, now!

10:00:45 Caption over live action:

BBC

2 sections start emerging from their quarters and look around trying to assimilate the situation.

JAMES
(slightly rabbit caught in the headlights
whilst trying to remain commanding)
Everyone okay?

ALL
Yes boss.

KINGY

Fingers come on!

FINGERS

Last man Sarn.

James turns as some children, almost numb, walk past with a few blankets, not even sure where they need to go.

IN: 10:01:08 EXT/INT. DWELLING - DAY

We hear Georgie coughing and struggling to breath. As the dust starts to clear we see Georgie madly trying to work out what's happened.

Music 2L2' in: 10:01:12

She gets her bearings and looks around frantically.

GEORGIE

Milan! Milan!

She sees some rubble moving and Milan appearing from underneath.

GEORGIE (CONT'D)

Oh Milan!

Milan clears his eyes and tries to rubs the dust and debris from his face.

He looks up at the ceiling and looks across at Georgie. He can tell the building is precariously balanced and any movement might bring the lot down on their heads.

GEORGIE (CONT'D)

(gently)

Are you okay?

MILAN

Just... Just my eyes.

Georgie pulls a bottle of water from her combats. She gestures to Milan she's about to throw it; she throws and he catches it, pouring it into his eyes to clear them.

GEORGIE

Here.

Music 2L3' in: 10:01:57

Milan nods and starts to gently move away rubble. Georgie tries to move a fallen beam but dust falls down.

MILAN

Keep as still as you can, Georgie.

She nods.

Music '2L3' out: 10:02:02

Music 'Battlecry' in: 10:02:02

IN: 10:02:01 TITLE SEQUENCE

MICHELLE KEEGAN

BEN ALDRIDGE

SHALOM BRUNE FRANKLIN

HARKI BHAMBRA

AND
LUKE PASQUALINO

CREATED & WRITTEN BY
TONY GROUNDS

PRODUCED BY
TIM WHITBY

DIRECTED BY
TIM FYWELL

OUR GIRL

Music 'Battlecry' out: 10:02:31

IN: 10:02:31 EXT. VILLAGE - DAY

2 section have gathered around James who looks around as villagers are picking themselves up and carefully assessing the damage and girding their loins to carry on.

We close in on James who looks ashen, clearly shaken.

KINGY

Boss?

James refocuses on them.

JAMES

Err, everyone here?

KINGY

(nodding)

Boss. Medic in the med centre but everyone else present and correct, Sir.

JAMES

Brains, go and get her now.

BRAINS

Boss.

Brains runs off to the med centre.

MAISIE

I'm not being funny but... how do they cope?

James sees Tara walking past with Da Chand and a slab of waters (a large block of water bottles in their plastic containing 24 bottles to a slab) he's got from somewhere. Before James can say anything Brains emerges from the med-centre.

Music 2L4' in: 10:02:55

BRAINS

I can't find the medic, boss.

JAMES

What?! Where is she?

BRAINS

I don't know.

JAMES

Who was last to have eyes on Lane?

He looks around at the guys. Maisie looks slightly hesitant. James stares at her.

MAISIE

I thought she'd be back boss.

JAMES

Spit it out Richards.

MAISIE

She was heading off to source some diesel with the dude.

James take this in for a beat as Thapa heads over to them.

JAMES

(to Thapa with an urgency)

Thapa, my medics gone missing, let's search for her right away.

Thapa turns and shouts in Nepalese instructing his men to get over to join them.

THAPA

(in Nepalese)

Translation: Oie lads! Come over here. Help the soldiers

THAPA

Couple of buildings razed to the ground down the bottom end of the village but there's no reason to presume...

JAMES

Look lets kit up and cut away in your search teams, now.
KINGY!

They start to pair off.

KINGY

Right Alpha team zone one. Bravo team zone two. Lets go.

FINGERS

Boss!

IN: 10:03:49 INT. HOUSE. - DAY

Milan looks across at the trapped Georgie.

Music '2L4' out: 10:03:53

GEORGIE

They'll be out looking for us.

MILAN

They don't know where we are.

GEORGIE

They'll come and find us, Milan.

(half beat)

Milan, I guarantee they'll be out looking for us. It's what we do.

Milan shakes his head.

Music '2L5' in: 10:04:13

IN: 10:04:12 EXT. ROADWAY LEADING TO HOUSE - DAY

We see Maisie, Rab and Monk heading towards the house.

MONK

Georgie!

MAISIE

Lane!

RAB

Georgie!

MONK

Georgie!

IN: 10:04:21 INT. HOUSE. - DAY

Back inside.

Music '2L5' out: 10:04:29

MILAN

Will they really come?

GEORGIE

Yes. We never leave a man down.

MILAN

We don't even know if they've survived.

GEORGIE

Don't think like that..

Dust is still falling. Suddenly a few tiles start to crash from the roof and smash around them. They both cover their heads as best as they can.

Silence. Calm.

Both Georgie and Milan now look extremely worried and genuinely fearful. Georgie trying not to show it.

Silence. Georgie gently sings.

Singing 'I vow to thee' in: 10:04:45 out: 10:05:01

GEORGIE

(gently sings)

'I vow to thee, my country, all earthly things above,
Entire and whole and perfect, the service of my love;'

Milan looks at her, puzzled.

MILAN

Is it an army song?

Georgie half shakes her head.

GEORGIE

No, no it is a hymn... I guess we've adopted it.

MILAN

Not sure it'll make number one. It's no 'One Direction'...

She looks at him and laughs.

Music '2L7' in: 10:05:32

GEORGIE

You know when the aftershock struck... and we fell...
millions of thoughts went through my mind...

Milan nods.

GEORGIE (CONT'D)

All those things I should have said.

Milan looks across at Georgie.

GEORGIE (CONT'D)

(smiles)

All those things I shouldn't have said.

They manage a smile together.

MILAN

I wish we'd met... Years ago.

GEORGIE

Oh no. You wouldn't have liked me years ago.

MILAN

Why?

Georgie looks at him and shrugs.

MILAN (CONT'D)

I just wish we had more time...

GEORGIE

Milan, we are getting out of here.

He looks at her.

IN: 10:06:15 EXT. ROADWAY LEADING TO HOUSE - DAY

We see Maisie, Rab and Monk heading towards the house.

JAMES

Anything?

MONK

No.

ADR MAISIE

Lane!

GEORGIE

(gently sings)

'Entire and whole and perfect'

Music '2L7' out: 10:06:22

Maisie is leaning into the rubble of the house. Her team are in the roadway looking into other buildings etc.

Singing 'I vow to thee' in: 10:06:31 out: 10:06:34

Maisie turns to the guys. She points into the ruins, having heard voices.

MAISIE

Guys!

Music '2L7' in: 10:06:36

RAB

What?

MAISIE

Language 10:06:38 Inform Zero Monk, I've bloody found her!

RAB

Right on it! Hello Zero, this is alpha...

Maisie looks genuinely delighted.

IN: 10:06:44 INT. HOUSE - DAY

Georgie looks up as more tiles fall. This time a substantial number.

Music '2L7' out: 10:06:46

MAISIE

Lane? Can you hear me?

GEORGIE

Richards? Richards?

MAISIE

What's the situation in there?

GEORGIE

The roof is about to go. Stay out.

MAISIE

Injuries?

GEORGIE

No. Both superficial injuries. Don't come in on your own.

Stay out that is an order!

IN: 10:07:13 EXT. HOUSE - DAY

Maisie is tying a long rope around her waist.

MAISIE

If the frigging lot comes down... you'll be able to find me.
I'll be at the end of this rope.

MONK

Just wait, Maisie. They'll be here any minute.

MAISIE

They'll need someone inside to assess so might as well
be on the front foot.

RAB

Just wait Maisie, please. They'll be here with kit any
second now.

But Maisie running round the back of the fallen building and is preparing to shimmy into a small hole at the base of the rubble. Rab runs with her.

RAB (CONT'D)

Alright, but I'm holding the frigging rope.

She hands one end of the rope to Rab and disappears.

Music 2L8' in: 10:07:35

IN: 10:07:36 INT. HOUSE - DAY

Georgie turns and sees Maisie on her stomach snaking her way through a gap in the rubble.

GEORGIE

Private Richards.

MILAN

Slowly.

MAISIE

Don't worry about that, fella. Slowly, slowly catchy
Georgie.

Maisie moves towards Georgie.

MAISIE (CONT'D)

Are you okay?

Georgie nods.

GEORGIE

Yeah. Yeah. Move this, I can't breathe.

Maisie loops more rope around Georgie and starts to carefully move the debris. As she does so, more tiles fall from the roof. Maisie takes off her helmet and puts it on Georgie.

GEORGIE (CONT'D)

No keep your helmet on, Richards!

MAISIE

Excuse me a sec, mentor. Do you mind if I get you out...
my way... and you can court martial me later, yeah?
Agreed?

Georgie stares and Maisie works away. A tile smashes onto Georgie's helmet.

GEORGIE

Language 10:08:37

SHIT!

MAISIE (CONT'D)

(with a wink)

There you go. How good am I?

A moment between them.

GEORGIE

What's the rope for?

MAISIE

We get pancaked, they'll be able to drag us out under the door.

GEORGIE

If we get pancaked together, does that mean I'm spending eternity with you, Richards?

MAISIE

Ready.

They both carefully move to Milan, help free him and start to manoeuvre their way out.

IN: 10:09:01 EXT. HOUSE - DAY

Rab is gently pulling on the rope and clearing rubble as the three of them emerge.

Rab helps Maisie to her feet and they both help Georgie and Milan. Georgie looks up at Maisie and half nods a thank you.

MONK

You good there Rab.

RAB

Yes. Come on, come on.

MONK

You are a nutter Maisie, you know that?!

GEORGIE

Hi Rab.

RAB

Take you time.

Georgie starts to use water to clear her eyes. Rab hands a bottle to Milan who does likewise.

RAB

Nice one, Milan.

GEORGIE

You okay. Well done, Richards.

MAISIE

I dunno what you were doing in there mind you.

Maisie half smiles. Georgie half smiles back.

GEORGIE

I'll let that pass.

Thapa and his team are hurrying towards them. James and the rest of 2 section just behind.

As they arrive Georgie signals they're okay.

Music '2L8' out: 10:09:51

JAMES
Lane?
(screaming along the line)
Is everybody okay?

MONK
Yes boss.

JAMES
Right Kingy, get the med kit down there...

JAMES
Everyone get down...

THAPA
(in Nepalese to his guys)

Translation: Oh Earthquake's hit! Earthquakes hit! On the floor everyone!

RAB
Language: 10:10:11 Shit man!

Suddenly there is another aftershock, shaking the very ground and forcing the guys onto their knees until it passes.

The aftershock finishes and they all start to pick themselves up and gather their thoughts.

GEORGIE
Blasphemy 10:10:16/17 Are you ok? Oh God! Oh my God!

JAMES
Is everybody okay.

RAB
Yes boss.

JAMES
Lane, are you all good?

GEORGIE
Yes boss. Richards found a way in...

Music 2L9' in: 10:10:31

MAISIE
(turning to James)
Couldn't afford to wait boss...
(pointing at collapsed building)
I got her out just before that final moment of a massive KerPlunk game.

Georgie works on Milan's head, who is laid on the ground.

JAMES
Language 10:10:42 Let's get you out. Richards. Apart from the shit attempt at humour... good work today.

MAISIE

Thank you boss.

James hurries on to talk to the others.

Rab stares at Maisie.

He half laughs.

IN: 10:10:48 INT. MEDICAL FACILITY - NIGHT

We see Georgie being cleaned up by other medics; face cleared of dust and eyes sluiced.

INTERCUT WITH:

10:11:01 *FLASHBACK: Back in the house as the aftershock strikes.*

IN: 10:11:11 EXT. VILLAGE - NIGHT

Establisher.

Music '2L11' in: 10:11:12

IN: 10:11:14 EXT. ORPHANAGE - NIGHT

We see Tara sitting on the step with Da Chand.

TARA

(in Nepalese)

Translation: So, in that case are you able to help me?

10:11:17 Subtitles: So you promise you will help me?

DA CHAND

(in Nepalese)

If you're a good girl.

Music '2L9' out: 10:11:18

Translation: I will of course help you if you are well behaved.

10:11:21 Subtitles: If you're a good girl.

TARA

(in Nepalese)

Really?

Translation: Okay

10:11:26 Subtitles: Really.

He plays with her hair.

IN: 10:11:28 INT. MEDICAL FACILITY - NIGHT

We see the doctors working away on several new patients with superficial cuts and bruises etc.

Georgie sees Milan who is having steri-strips and a plaster applied to the small cut on his head. She heads over.

Music '2L11' out: 10:11:35

GEORGIE

You're gonna have a decent scar.

MILAN

Something to remember you by.

Milan looks at her.

GEORGIE

I could have got us both killed. I'm sorry.

MILAN

Someone wanted us to carry on with our journey.

They hold each others stare for a beat.

MILAN (CONT'D)

(without flinching, points at his head)

That really hurts.

GEORGIE

I'll find you a 'brave boy' sticker.

MILAN

Think that's a western thing.

They share the moment and smile.

James walks in and see Georgie and Milan.

JAMES

Lane.

JAMES

You okay?

GEORGIE

Yeah. Take more than a collapsed building to stop me, boss.

JAMES

You had me worried there for a minute.

GEORGIE

You're getting quite caring in your old age. I'll be back on duty tonight boss, at the orphanage. I'll sleep up there with the kids.

JAMES

You sure?

GEORGIE

Language 10:12:29 Yeah, I'll get better sleep there than I would dosing with a load of hairyarsed squaddies.

JAMES

What were you doing up at the building anyhow... not another goat?

GEORGIE

Something like that.

James looks at her, somewhat suspiciously.

JAMES

Language 10:12:42 Make a note to yourself, Lane... don't be a twat again.

GEORGIE

Already written it, boss.

JAMES

You're lucky your mentee was there to help you out.

(turning and heading away)

Glad you survived, Lane.

She watches him go.

IN: 10:12:57 EXT. ORPHANAGE - NIGHT

Maisie and Rab approach Tara on the step, Da Chand having sloped away on seeing them approaching.

MAISIE

Are you okay?

TARA

Yes.

Tara looks exhausted but nods. Maisie and Rab exchange a glance. Maisie delves inside her pocket and pulls out a small Milky Way. Smiling at Tara she hands it to her.

MAISIE

I'd been saving this for a special celebration.

Tara stares up at her.

MAISIE (CONT'D)

Open it and eat it now. That's an order.

RAB

Like you bother with orders.

Maisie sits down on the step next to Tara and watches her eat. Rab sits down the other side.

Some villagers run past holding a baby and crying. They all watch for a beat.

Music '2L12' in: 10:13:19

TARA

My family died. In the earthquake before.

They both look at her, not sure how to respond.

TARA

And now even my house has gone. Everything has gone.

MAISIE

Not everything, you're still here.

Tara looks at Maisie. She doesn't smile or anything, just stares.

RAB

We don't have earthquakes where we're from.

MAISIE

(pointing at the mountains)

You also don't have mountains as sick as that in Leeds.

Rab stealthily removes his phone from Tara's pocket. He holds it up and looks at her.

RAB

Wondered where this was.

TARA

I found it.

Music '2L12' out: 10:14:02

RAB

You can look after it for me while I'm here... take some photo's.

MAISIE

Rab... Are you nuts?

RAB

It's on airplane mode, I know what I'm doing.

MAISIE

(to Tara)

My number is in there, okay.. So in an emergency you just flick it out of airplane mode...

RAB

Don't be wracking up a big bill. Photo's only.

Rab winks.

MAISIE
Hide it so no-one else sees.

TARA
Okay.

Tara nods and hides the phone in her pocket, then gets up and heads into the orphanage.

Rab looks at Maisie who stares straight ahead.

MAISIE (CONT'D)
You're actually quite a nice person on the quiet.

Language: 10:14:40 RAB
And you're actually quite a nice person just pretending to
be a knob.

They both smile.

Language 10:14:47 MAISIE
Yeah 'Nice' don't exactly get you anywhere does it.
Tara's 'nice' and here she is clinging to a fucking rock
waiting for the next earthquake to kill her.

RAB
(looking out at the vista)
Rock with a view though, eh.

Rab turns and looks at Maisie who is staring straight ahead.

Language 10:14:57 MAISIE
Stop looking at me, you wanker.

Rab laughs and looks away.

MAISIE (CONT'D)
You trying to hit on me?

Beat. He stares at her. A moment.

Language 10:15:02 RAB
Course I fucking am.

MAISIE
(standing)
Right. Bed.

RAB
Best offer I've had all day.

She glares at him.

RAB (CONT'D)
All week then. Mais, Maisie.

Music '2L13' in: 10:15:19

She heads off. He follows. We see Da Chand furtively reappearing.

IN: 10:15:26 EXT/INT. JAMES' QUARTERS - NIGHT

Establisher.

James is doubling with Kingy. Kingy is in his bed looking at his phone. James is sitting on his bed just in his shorts.

JAMES

Have you got any reception, Kingy?

KINGY

Just looking at photo's.

JAMES

Homesick?

KINGY

I just like to say good night to the kids, that's all.

James sighs. Kingy flashes a slightly troubled look at James.

KINGY (CONT'D)

You alright, boss?

JAMES

Language 10:15:57 This fucking place, Kingy.

Kingy looks at him. James is looking the other way allowing Kingy to stare a bit. Beat.

KINGY

What d'you mean?

JAMES

Language 10:16:02 What do I mean? This fucking place,.

Kingy nods and goes back to his phone.

JAMES (CONT'D)

I erm... I prefer an enemy you can see.

KINGY

Language 10:16:14 We do what we can and fuck off, boss.

JAMES

Well that's the new recruitment leaflet sorted then.

Kingy turns off his phone to sleep. James opens the flat of his tent and looks out at the still village.

IN: 10:16:33 INT. ORPHANAGE - NIGHT

We see Georgie lying in bed in the orphanage. The children sleeping soundly all around her.

IN: 10:16:53 EXT. VILLAGE - DAWN

Establisher.

Music '2L13' out: 10:17:00

IN: 10:17:00 INT. ORPHANAGE - DAWN

The door opens and Milan peers in. Georgie looks up at him.

MILAN

Come for a walk?

She puts her fingers to her lips to silence him. She gets out of bed and they head outside.

Music 'Lose it' in: 10:17:19

IN: 10:17:19 EXT. ORPHANAGE - DAWN

Milan takes Georgie's hand and leads her a little away. They whisper throughout.

GEORGIE

Shouldn't you be resting?

MILAN

Couldn't sleep... Thinking about you.

GEORGIE

Whoever said romance was dead.

MILAN

Not me.

He moves in closer for a kiss. Georgie puts her hand on his chest, stopping him.

GEORGIE

Erm, I haven't brushed my teeth.

MILAN

I'll live with it.

Their lips touch for the first time, gently.

MILAN (CONT'D)

You're not... stepping out with anybody?

Georgie laughs. Milan looks puzzled.

GEORGIE

(laughing)

No. No, I'm, I'm not... stepping out with anybody.

They kiss. It becomes increasingly passionate.

IN: 10:18:27 EXT/INT. ORPHANAGE. - DAWN

Georgie re-emerges. She heads into the orphanage.

She looks aghast when she sees half a dozen empty beds including Tara's. She looks around completely puzzled, and hurries out of the orphanage.

*Music 'Lose it' out: 10:18:45
Music '2L14' in: 10:18:43*

IN: 10:18:57 EXT. VILLAGE - DAY

Dawn breaking over the mountains. Glorious wonder to behold. Suddenly 2 section come round the corner on a morning run led by Kingy.

They run past a few sleeping dogs on the ground, completely chilled.

Music '2L14' out: 10:19:02

FINGERS

Do you reckon they drug the dogs here?

KINGY

Maisie's the dog expert.

MAISIE

(laughing and looking at the dogs)

It is like they've been on the puff.

They look at the dozen or so dogs lying in the sun, sleeping. Chickens pecking the ground around them.

RAB

It's the whole Hindu thing... they've properly bought into it.

BRAINS

The dogs?

RAB

If you never been kicked, you don't know how to kick... proper Hindu... zen shiz. Look, these dogs have gotta be a bit peckish but they're not even bothering to eat chicken!

MAISIE

Maybe they're veggie's, Rab.

BRAINS

Dog's can't be religious. Stop talking bollocks.

RAB

Learnt behaviour Brains.

Language 10:19:24

FINGERS

No such thing as bad dog, bad owner, according to my nan.

BRAINS

Learnt behaviour?

FINGERS

Language 10:19:31 Although her poodle can be a massive tosser.

RAB

That's what I'm saying, Brains. We're all controlled by learnt behaviour.

FINGERS

Mind you, so can my nan.

KINGY

Listen in fella. Squad holt. Squad well advance. Right turn. Right guys shower, scoff. Briefing down at the bottom end of the village at zero seven hundred. Fall out.

Georgie heads towards them.

GEORGIE

Maisie, have you seen Tara?

MAISIE

They're up at the top, aren't they?

GEORGIE

Some are. Not Tara. I can't find her... six of the kids, have gone missing.

MAISIE

I'll send her to the med-tent when I see her.

GEORGIE

Okay.

Georgie hurries off clearly anxious.

IN: 10:20:14 EXT. BOTTOM END OF VILLAGE - DAY

2 section, fed and watered, are at the bottom end of village. As they wait for James to arrive Maisie is on her mobile. Rab by her side.

RAB VOICEMAIL

Hi this is Rab... Sorry I can't be there right now. If you can please leave a message...

MAISIE

Straight to your soppy answer message.

RAB

Airplane mode.

MAISIE

Tara's smart. If she was in trouble she'd have clicked out of that.

KINGY

Guys...

Rab half nods. James arrives with Thapa. They brace up.

JAMES

Alright guys, listen in. We need everyone moved to the top end of the village... this entire section must be vacated this morning. Is that understood?

ALL

Sir!

KINGY

Relax, guys.

James heads off a few feet for a private con-flab with Thapa but gets stopped by Kingy.

KINGY

Do we need to clear the entire bottom section of the village, boss? Sure we're not over-reacting?

JAMES

(nodding)

Weather turns and the rains coming... the buildings that are left are at risk from mud-slides and the people sleeping outside will be washed away.

KINGY

You want us on that now, boss?

JAMES

Priority. Let's crack on.

KINGY

Boss...

JAMES

Thapa...

James and Thapa start to head down the bottom end of the village. Kingy looks at him for a beat longer than normal before heading back to his guys with instructions.

IN: 10:21:09 INT/EXT. ORPHANAGE. DAY

Georgie appears as Milan talks to some Nepalese soldiers. She looks around puzzled.

OFFICER
(in Nepalese)

Translation: Have seen him anywhere

GEORGIE
(to Milan)
Anyone see anything?

Music '2L15' in: 10:21:16

MILAN

Nothing. They're going to sweep around the far side of
the village and see if anyone has seen them.

Georgie and Milan head off.

GEORGIE
Milan... It's my fault.

MILAN

No it's not.

GEORGIE
If we hadn't been... I should have been in there with
those children.

MILAN
We'll find them. Come on!

They hurry on their way.

IN: 10:21:29 EXT. VILLAGE - DAY

Georgie is calling out Tara's name as a couple of female NGO's are shouting out the names of other children as they search.

GEORGIE
(calling)
Tara!

SODIER
Mia!

GEORGIE
Tara! Tara!

SOLDIER
Mia!

She sees Milan talking to a local policeman. He turns, sees Georgie and heads towards her at pace.

MILAN
(in Nepalese)

Translation: Thank you

GEORGIE

What is it?

MILAN

He's gone. Da Chand.

GEORGIE

Da Chand?!

MILAN

His truck was seen heading towards the main road.

GEORGIE

Well he was never going to hang around was he?

MILAN

If he's gone back to Kathmandu...

GEORGIE

What?

(alarmed)

What, Milan?!

Milan disappears inside his tent quarters. Georgie hovers outside.

Music '2L15' out: 10:22:03

GEORGIE

You think he might have...

MILAN

This isn't London.

GEORGIE

I know this is not London. What's that supposed to mean?

MILAN

(emerging with paper work)

What it means is... some people will do anything for money.

He looks up at Georgie.

GEORGIE

You really think he's taken the children?

MILAN

Those children are worth something.

Milan flashes her a look before studying the paperwork.

MILAN (CONT'D)

I'm presuming that his NGO is registered at his home address. Although...

GEORGIE

What?

MILAN

This paperwork hardly looks official.

GEORGIE

Did you pay him cash?

MILAN

We had no choice.

Georgie stares incredulous.

MILAN (CONT'D)

You don't have evil people in the UK?

Georgie looks at him for a beat before taking the paper work and studying it.

IN: 10:22:32 INT. OPS TENT - DAY

James and Thapa are studying the paperwork. Georgie watches them. Milan just behind her.

MILAN

We have to go to Kathmandu as soon as possible.

JAMES

We don't know he's gone to Kathmandu.

Georgie flashes a look at Milan.

MILAN

With all due respect... his options are limited... he's from Kathmandu and... I'm sure the kids'll be moved across the border into India but he'll lay low first and divide them up.

James looks at Thapa.

THAPA

Thousands of children were trafficked that way after the twentyfifteen quake.

JAMES

Thousands?

MILAN

Tens of thousands.

Georgie and James take in the full horror.

GEORGIE

Boss, we can intercept them before they even get to Kathmandu.

JAMES

We have got a job to do here.

MILAN

If we don't go now, chances are those kids will never been found...

GEORGIE

They were in our charge... we have a duty of care, surely.

JAMES

We have a duty of care here.

GEORGIE

But if we get Richards driving, get a small team, retrieve the kids and be back...

JAMES

We're the British Army, Lane. We don't go on gut instinct.

MILAN

Corporal Lane is correct about your duty of care... you're the officer in charge... it's your personal duty.

JAMES

We'll deal with this correctly. Inform the Nepalese Police, they can intercept and deal with the situation.

THAPA

(cynically)

Well... we can try.

James stares at him.

THAPA (CONT'D)

There's been an earthquake... all agencies are stretched to breaking point.

GEORGIE

He's only an hour ahead of us boss. That's all. One hour.

James stares hard at her.

GEORGIE (CONT'D)

Look we're all ready to go, just waiting on your word, boss.

James flashes Thapa a look.

THAPA

I can send some guys in a follow up vehicle to pick up
the kids.

James looks at Georgie and almost imperceptibly nods.

IN: 10:24:11 EXT. GEORGIE'S QUARTERS. DAY

Georgie emerges with her bergen. Milan goes to take it. Georgie gives him a glare.

GEORGIE

No it's fine.

MILAN

I'm sorry.

They head off towards their vehicle.

GEORGIE

I should be the one that's sorry.

MILAN

This isn't your fault, Georgie.

GEORGIE

Language 10:24:22

Yeah, it fucking is though.

Music '2L16' in: 10:24:26

She flashes him a look. He moves to hold her. She almost recoils.

GEORGIE (CONT'D)

I can't.

MILAN

Please.

She shakes her head and moves to the 4x4. He follows.

IN: 10:24:30 EXT/INT. 4X4 VEHICLE - DAY

Maisie driving, Rab beside her. Georgie and Milan in the back.

RAB

This is a bit like a foursome, yeah.

Georgie slaps him on the back of the head. As he turns round to remonstrate, Maisie does likewise.

RAB (CONT'D)

This is harassment in the workplace.

Maisie continues to drive at speed. Maisie hands Rab her phone.

MAISIE

Try her again, Rab.

Rab texts out.

GEORGIE

What you saying?

RAB

(reading as he texts)

'Where are you Tara. Please tell us you're okay.'

Georgie nods.

MAISIE

Soon as she turns the phone on we'll get notification.

Georgie nods. Rab hands back the phone to Maisie.

We see the 4x4 vehicle and the follow on truck being driven by a Gurkha with a Gurkha wing man.

They have been going for a little while. Rab's phone pings. He takes it out and looks.

MAISIE

It's her!

RAB

(reading)

'I'm fine.'

GEORGIE

Fine, she's obviously not fine... she's being trafficked!

MILAN

Maybe she wanted to go with him?

MAISIE

Message back, Rab. Find out where she is...

GEORGIE

What d'you mean?

MILAN

Lots of kids think they're going for a better life.

RAB

(reading as he types)

'Where are you Tara?'

MILAN

And maybe to some... a brothel in Mumbai is better.

RAB

She's turned it off again.

GEORGIE

She's too young to be making those decisions.

IN: 10:25:38 INT. OPS TENT - DAY

Captain James is sitting at a laptop. Thapa comes in. He sees James has scanned in the photo of Da Chand from his NGO I.D. and paperwork that we saw Milan with earlier and that Milan handed to James.

He is on Skype to Whitehall, and we see the image of a senior army officer in the corner of the screen.

JAMES

(into computer)

We have the name Da Chand.

THAPA

Probably false.

JAMES

(into computer)

Possibly false. But the photograph is a very good likeness so... perhaps you could unearth other identities... and any other faux NGO's he's been associated with...

James looks at Thapa.

IN: 10:25:50 EXT/INT. 4X4 VEHICLE - DAY

Georgie is looking out of the window as Maisie drives at speed.

Georgie studies the scene as a cluster of dogs suddenly start to get restless and bark. A flock of birds flies up to the sky and a moment of eerie stillness where time suddenly seems to stand still.

Georgie looks horrified as the road ahead seems to wobble and buckle.

Some villagers walking with wood and water suddenly drop to the ground and scream and we see the realisation on Georgie's face as they realise this is another aftershock.

Maisie totally focused, swings the vehicle with amazing skill as the road cracks in front of her as the ground shakes.

They come to a stand still and wait a few seconds for the aftershock to subside. All their faces frozen. There's nothing they can do but see it out.

Silence.

RAB

(quietly, undramatically)

Language 10:26:37

Fucking hell.

Music '2L16' out: 10:26:38

IN: 10:26:43 EXT. ROADWAY - DAY

Georgie stands surveying the scene. She watches Maisie get out of the vehicle and check it over.

GEORGIE

Is it okay?

MAISIE

Fine. There's going to be damage to the roads by the looks.

GEORGIE

Can we get through?

Maisie nods.

MAISIE

We should be able to from here.

(nodding to support vehicle trapped some way behind)

They're going to need to wait for those trees to be moved.

Rab and Milan get out. They see the following truck has pulled up a good distance behind them unable to get through on the road with fallen trees and boulders.

RAB

What's happening? We heading back?

GEORGIE

Call it in, Rab.

RAB

What do I say... we're heading back? And the following vehicle's stuck.

GEORGIE

Tell them that the roads aren't damaged ahead and we're pursuing the target.

Rab stares.

MAISIE

Catching flies, Rab?

Rab jumps back into the vehicle and gets on the radio. Maisie takes out her phone and speed dials Rab's phone. Straight to his answer message.

RAB

Hi this is Rab... sorry I can't...

MAISIE (CONT'D)

The phone's still off. Straight to his soppy answer message. Look if I have to listen to that one more time...

Milan heads across and starts talking Nepali to a couple of older men. He clearly knows them and converses in animated fashion with much pointing.

NAPALI MALE
(In Napalese)

Translation: I saw a vehicle just in front

MAISIE (CONT'D)
Does he know everybody in Nepal?

GEORGIE
Yeah.

They both watch Milan for a second.

GEORGIE (CONT'D)
Aye, do you feel confident to go on?

Music '2L17' in: 10:27:45

MAISIE
Language 10:27:48
Abso-fucking-lutely.

GEORGIE
Let's get the kids and hold Da Chand. We'll worry about the rest later, yeah?

Milan heads back over.

MILAN
They think he's about thirty minutes ahead but said his truck seemed slow.

GEORGIE
Okay.

Milan takes out his phone and dials out.

MILAN
(explaining)
My uncle's in the police in Kathmandu. I'll try to get him to call all the petrol stations en route... if Da Chand is seen they can call it in.

GEORGIE
Good call.

MAISIE
Unless...

They all look at Maisie.

MAISIE (CONT'D)
Well they're not going to send police to wait around on the off chance. They haven't got the resources like you

said. If they're asking the petrol station to call in if they spot them... it might lead to Da Chand being tipped off.

Milan half nods.

MAISIE (CONT'D)

We don't want some toe-rag letting him know we're after him.

Milan almost freezes and stares at Georgie.

MAISIE (CONT'D)

No offence Milan.

MAISIE (CONT'D)

If he's half hour ahead, we will be able to catch up with him before Kathmandu.

We hear the voice at the other end of Milan's phone.

Milan thinks for a second before shutting the phone.

POLICE RECEPTIONIST

Police HQ, hello. Hello Police HQ.

GEORGIE

Okay, lets go?

Music '2L18a' in: 10:28:32

Music '2L17' out: 10:28:35

IN: 10:28:35 EXT/INT. 4X4 VEHICLE - DAY

Maisie, Georgie, Milan and Rab are back in the vehicle and speeding along as best they can, but the road has lots of debris and their progress is being impeded somewhat.

Georgie is now in the front with Rab and Milan behind. Rab checks the phone.

He hands the phone back to Maisie. Georgie throws a look to Maisie as she swerves between obstacles.

MAISIE

Language 10:28:42 Hit any of these at speed and we could bollocks the vehicle.

GEORGIE

We are still going to catch up with him, yeah?

Maisie flashes her a look and nods before returning her attention to the road ahead.

MAISIE

Yeah.

Music '2L18a' out: 10:29:01

Music 'Tunnels' in: 10:28:55

IN: 10:28:55 EXT/INT. DA CHAND'S TRUCK - DAY

We see Da Chand driving along the road, Tara sitting next to him. Other kids we see are in the back. Tara can see Da Chand's roll of notes in his inside pocket. She pretends to snuggle up to him but he brusquely pushes her away.

Get in the back with the others.

DA CHAND
(in Nepalese)
Get in the back with the others.

Translation: Go and sit with the others.

10:29:26 Subtitles: Get in the back with the others.

She was unable to take the notes and is forced to scramble into the back.

Music 'Tunnels' out: 10:29:35
Music '2L19' in: 10:29:35

IN: 10:29:35 INT. 4X4 VEHICLE - DAY

Maisie drives along at speed. The others are clearly starting to get anxious.

RAB
If we don't catch them...

MAISIE
Zip it, Rab.

Language 10:29:39 RAB
Just saying. I mean... how the fuck do we find them in Kathmandu?

Maisie takes out her phone and while driving at speed is able to ping out a text.

GEORGIE
Still no replies?

Maisie shakes her head.

MAISIE
Phone's off. It'll tell me when the texts are received.

RAB
And after Kathmandu... what happens to them?

MILAN
Taken across the border to work as sex slaves in India.
Mainly.

GEORGIE
Right, so we need to make sure that the border control are alerted.

MILAN

There is no border control as such.

Georgie stares at him.

MILAN (CONT'D)

Porous borders, as they say. Between Nepal and India.

Maisie checks her phone again as she drives.

MAISIE

As soon as the phone's turned on again... I'll know where she is.

Georgie looks at her.

RAB

How?

MAISIE

I only did it as a joke when you were asleep.

RAB

What?

GEORGIE

You put the tracker on?

Maisie nods and drives faster and more determined. Rab stares at her.

MAISIE

It was for a laugh Rab, so chill. I just wanted to say, "get out of burger king" or whatever to freak you out.

RAB

Congratulations, you've freaked me out.

Maisie laughs.

RAB (CONT'D)

Although I'm slightly flattered you care so much.

Music '2L19' out: 10:30:33
Music 'That Girl' in: 10:30:30

IN: 10:30:32 INT. DA CHAND'S TRUCK - DAY

We see Da Chand driving along the road. Tara takes Rab's phone from her pocket. She fiddles with it, contemplatively. She puts it away again.

TARA

(leaning forward to Da Chand, in Nepalese)

Translation: How long will it take to reach Kathmandu?

10:30:40 Subtitles: How long till Kathmandu?

Let way yet.. Sit back and be quiet.

DA CHAND

Long way yet... sit back and be quiet.

Translation: It will take ages. Just shut up and sit at the back

10:30:42 Subtitles: Long way yet... sit back and be quiet

Tara stealthily slips her hand into his pocket, takes out the roll of notes unnoticed by everyone, and sits back. We see her furtively hiding the notes in her arm pit

*Music '2L20' in: 10:30:48
Music 'That Girl' out: 10:30:57*

IN: 10:30:58 EXT. VILLAGE - DAY

James and Thapa watch with a degree of incredulity as the following truck with the two Gurkha's returns to the village.

THAPA

(in Nepalese)

Translation: What happened?

DRIVER

(in Nepalese)

Translation: Towards the road. We have not been able to go there.

Music '2L20' out: 10:31:09

IN: 10:31:18 EXT. ROADSIDE CAFE - DAY

The 4x4 is parked up - Georgie is sitting on the tailgate on the radio, trying to get a good reception. Milan emerges from the stall with some bottles of water he hands to Maisie and Rab who stand by the vehicle listening to Georgie anxiously.

MILAN

(in Nepalese to shop keeper)

Translation: Thank you

JAMES (V.O.)

Mike Two Zero, this is Zero, over.

GEORGIE

(into radio)

Yes, Boss.

Everybody looks quite tense and remains silent.

JAMES (V.O.)

Why didn't you call in losing the following truck? Lane,
Over.

GEORGIE

We had no idea we'd lost the truck Sir... and by the time
we did we were close to Kathmandu. Milan's uncle who
is the chief of police had offered us an escort. Over.

JAMES (V.O.)

And how far are you from Kathmandu? Over.

MILAN

(whispers)

An hour.

GEORGIE

(into radio)

Ten minutes boss. Police escorting us. Over

JAMES (V.O.)

Roger that, please keep me updated, over.

Suddenly Maisie's phone pings. She stares at it, delighted.

MAISIE

(whispers)

Last text gone through and read... I'm getting a location
from the tracker now.

GEORGIE

Right let's go...

Music '2L21' in: 10:32:02

They look delighted.

RAB

(mutterts)

Data roaming ain't gonna be cheap out here eh?.

Maisie flashes him a look.

RAB

(mutterts)

What? I am just saying...

They jump back into the 4x4 and head off.

IN: 10:32:22 EXT. VILLAGE - DAY

Monk, Kingy, Fingers and Brains are in the process of erecting tents for the displaced.

Music '2L21' out: 10:32:30

BRAINS

Do you think they have aftershocks in Kathmandu?

KINGY

I left my crystal ball at home, Brains.

MONK

For someone clever, you aint half thick, Brains.

BRAINS

No I'm just saying... there's tall buildings there so... you know... way more dangerous.

MONK

You now what if I was in charge...

KINGY

Language 10:32:40

Bloody hell was that another aftershock... oh no, you're alright, that was me shuddering at the thought of you being in charge, Monk.

MONK

Look hear me out... if I was in charge I wouldn't let no one build anything above one story high... you get a bit of corrugated iron on your cannister from eight feet, chances are you'll survive. Thirty stories high and you're brown bread mate...

KINGY

That's true.

They watch as James hurries past and into the ops tent. They watch him as he hurries by.

FINGERS

He's well out of his comfort zone.

KINGY

What's that supposed to mean?

FINGERS

Done a lot of tours with the boss man and I've never seen him so...

MONK

Language 10:33:15

This place, a head fuck. Earthquakes... aftershocks...

FINGERS

Child snatchers.

KINGY

Yeah well they're snatching the kids back though aren't they.

MONK

I hope so, Kingy.

KINGY

Look never in doubt so let's crack on and give these poor sods somewhere to sleep tonight. Let's go.

Music '2L22' in: 10:33:30

They refocus on their work.

IN: 10:33:32 EXT. KATHMANDU - DAY

Establishers.

An area of Kathmandu that has suffered from the quake. Milan is talking to half a dozen police. Georgie, Maisie and Rab stand a little way off but watching, as the police and Milan throw them glances. Maisie is studying her phone.

RAB

What does he need to discuss with the police? We've got a building, so...

MAISIE

Exactly. Let's just get in there and get them out.

GEORGIE

Yeah well, we don't know whether she's still there though do we.

MAISIE

Or what's happening to her if she is.

GEORGIE

Indeed. But our responsibility lies with the welfare of the kids..

MAISIE

But the longer these planks chatter...

GEORGIE

They can't do anything until the Uncle arrives

Music '2L22' out: 10:33:59

RAB

Is he that important?

GEORGIE

Milan's uncle genuinely is some sort of high up official... it'll be fine.

Rab heads back to the 4x4 and sits on the tail gate, leaving the two women on their own.

MAISIE

(studying her phone)

language 10:34:23

Let's just hope she's still at the dwelling.

(looking up at the police)

Hurry the fuck up!

GEORGIE

Calm yourself, Richards. Nepal time.

MAISIE

I don't know why we needed to involve local plod when we could have just gone in and got the kids ourselves.

GEORGIE

You've got a brain! Use it. Switch on.

MAISIE

What?

GEORGIE

We need Da Chand arrested and for the kids be looked after properly.

MAISIE

I'm just saying if it was up to me, we'd be on our way back to the village with the kids already.

GEORGIE

Look, if we storm that building... us three, with no back up? And met with armed resistance, then what?

MAISIE

I guess we're ying and yang.

GEORGIE

You reckon?

MAISIE

You're like the head girl and I'm like the...

GEORGIE

The girl sat at the back of the class not listening? Yeah.

MAISIE

I'm the one that's bunking off actually living a life.

GEORGIE

You reckon I don't live a life?

Music '2L23' in: 10:35:08

MAISIE

Think you're a bit too scared to. No offence.

GEORGIE

Yeah well, you don't know me.

MAISIE

Maybe I do.

Georgie stares at her for a beat. A car pulls up and we see Milan heading over to greet his uncle. Rab heads back over to them.

RAB

That the uncle?

MAISIE

Language 10:35:35 More bloody chatter. We know the kids are there...

GEORGIE

We know the phone was there. Your Russian roulette
soldiering can only have one outcome... eventually.

Georgie heads across to join Milan and be introduced to his uncle.

MAISIE

What was that about Russia?

Rab laughs.

Music '2L23' out: 10:35:53

MAISIE (CONT'D)

Language 10:35:54 What, wanker?

RAB

Russian roulette.

MAISIE

What is it?

RAB

One bullet in a six chamber gun.

Rab mimes putting a gun to his head and pulling the trigger.

RAB (CONT'D)

She thinks that's how you soldier.

MAISIE

(turning and looking at Georgie)

She's proper up herself for a northern Doris.

Music '2L24' in: 10:36:07

They turn and watch as more police vehicles start to arrive, clearly on the behest of the uncle who is orchestrating events. Officers salute the uncle and clearly do as instructed.

IN: 10:36:09 EXT/INT. DWELLING/4X4. KATHMANDU - DAY

Nepalese police and army have completely surrounded the dwelling awaiting instruction to 'go'.

Awaiting a little way up the street and observing are Georgie, Maisie, Rab and Milan. Georgie is on the radio.

GEORGIE

(into radio to James)

Yes boss?

JAMES
So what is happening?

GEORGIE
(into radio to James)
We're observing and here in a support capacity.

IN: 10:36:27 INT. VILLAGE. COMMS TENT - DAY

James on the wire to Georgie.

JAMES
Supporting who? Lane.

IN: 10:36:28 INT. 4X4 VEHICLE - DAY

Awaiting a little way up the street and observing are Georgie, Maisie, Rab and Milan. Georgie is on the radio.

GEORGIE
(through headset)
Nepalese police operation...

IN: 10:36:32 EXT. DWELLING. KATHMANDU - DAY

We see the uncle beside an armoured vehicle on his radio. He gives the instruction to 'move'.

On his instruction, the dwelling is stormed.

UNCLE
(in Nepalese to officer)

Translation: Lads. Go in, go in. Lads. Police, police, police. Go in! Go in! Go in!

Music 'If Rah' in: 10:36:36

IN: 10:36:38 INT. DWELLING. KATHMANDU - DAY

As the police and army storm in we see that the ground floor is a titty bar, girls dance on podiums and men sit around gawping. It's quite low rent.

Music '2L24' in: 10:36:40

The higher floors appear to be more brothel where the dancers are entertaining the men privately.

We see Da Chand in a darkened office, sitting behind a desk with an old desk top computer.

On the commotion he leaps to his feet as he tries to work out what's going on. He realises it's some sort of raid and tries to make a run for it out of a back door as the Nepalese police storm the room. More officers are entering from the back door and are able to grab a remonstrating and struggling Da Chand.

On the top floor, in an attic, we see the half a dozen or so kids including Tara taken from the village sitting on the floor. They are all anxious and petrified at the shouting and banging as the building is stormed.

Music 'If Rah' out: 10:37:00

IN: 10:37:01 EXT/INT. 4 X 4 VEHICLE. KATHMANDU - DAY

The uncle beckons Milan from the vehicle.

MILAN

That's us.

They all get out.

IN: 10:37:03 EXT. DWELLING. KATHMANDU - DAY

Milan, Georgie, Rab and Maisie head towards the uncle, who is listening on his personal radio/ear-piece.

GEORGIE

Thank you for assisting us in this mission.

UNCLE

You were assisting us.

GEORGIE

Of course.

MILAN

Right, shall we head inside?

GEORGIE

On me!

The uncle gestures for them to carry on towards the dwelling.

IN: 10:37:22 INT. OFFICE. DWELLING. KATHMANDU - DAY 7 1725

Da Chand sits handcuffed on the floor, police standing over him as he explains in Nepali about his innocence.

DA CHAND

(in Nepalese, unfazed and calm)

Translation: What have I done? They themselves decided to come to Katmandu and they came

10:37:22 Subtitles: What am I supposed to have done wrong? Those children came with me voluntarily.

He turns and sees Milan and his uncle coming into the room. Milan nods.

MILAN

(to uncle)
That's him.

UNCLE
(in Nepalese)

Translation: Search him.

OFFICER
(in Nepalese)

Translation: No.

As Da Chand is searched he realises his money is missing.

DA CHAND
(in Nepalese)

Translation: Bastard. They have stolen my money.

10:37:33 Subtitles: Bastards, have stolen my money!

MILAN
(inaudible Nepalese dialogue)

Da Chand stares somewhat menacingly at Milan. Georgie, Maisie and Rab head up the stairs towards the room.

DA CHAND
You're a very stupid man. You've done a very stupid thing.

MILAN
Saving children?

DA CHAND
(in Nepalese)

Translation: Yes, yes I am the one who saved them. I brought them to Kathmandu to give them a better life. You all can never see poor people be happy right?

10:37:42 Subtitles: It was me that was saving them from the poverty. You like to seeing poor people struggle. It makes you rich people feel superior.

The uncle rests a calming hand on Milan's shoulder as Georgie, Maisie and Rab come in.

GEORGIE
Where are the kids? TELL ME!!

RAB
(aggressively to Da Chand)
You mate, need to be taught right from wrong!

Music '2L25' in: 10:37:55

They hear more shouting from upstairs. They head on up.

GEORGIE

Let's go!

IN: 10:38:04 INT. TOP FLOOR. DWELLING. KATHMANDU - DAY

The kids are all huddled together as the police are trying to identify them.

We see Tara clearly anxious about the roll of notes hidden in her armpit, is trying to avoid anything like a police search.

She sees Georgie, Maisie and Rab rush in and Georgie and Maisie rush to her to hug her, (and the other kids) in their delight that they're safe.

Sound of running footsteps

GEORGIE

TARA! Tara! You've had us so worried.

MAISIE

Are you okay?

Tara somewhat coolly nods.

Maisie looks at Rab.

MAISIE (CONT'D)

We've got 'em back, Rab.

Milan walks in. Georgie looks up at him.

GEORGIE

(triumphantly)

Safe and unharmed.

Maisie and Rab flash each other a look - pleased to be congratulated.

IN: 10:38:23 EXT. VILLAGE - DAY

James emerges from the comms tent. Sees Kingy and Two section heading up the village with shovels.

JAMES

(celebratory)

Guys. All children accounted for. They'll be travelling back with our escort tomorrow.

The lads cheer.

IN: 10:38:33 EXT/INT. POLICE HEADQUARTERS. KATHMANDU - DAY

Establisher.

10:38:33

On screen text: **POLICE HEADQUARTERS - KATHMANDU**

Milan and Georgie are sitting in the uncle's office. The uncle sits behind his rather incongruously grand desk and is talking on the phone in Nepalese.

Milan and Georgie whisper as the uncle conducts his phone call.

Music '2L25' out: 10:38:40

UNCLE OS
(in Nepalese)

Translation: These children should be placed in the truck understood? (in audible) They (inaudible) but what I'm saying (inaudible) that (in audible) Listen to me carefully (inaudible) but first listen (inaudible) Okay then I will call later (inaudible) I have one. Listen carefully, another matter, that is a number one thug. Don't let him go okay?

MILAN
(whispers)
They can transport the children back to the village in the morning.

GEORGIE
(nodding)
Major Thapa has arranged for us to stay at the barracks tonight and can follow the bus taking the children back tomorrow.

MILAN
(somewhat surreptitiously)
That's good.

GEORGIE
Yep.

MILAN
Maybe I can show you around first.

GEORGIE
What d'you mean?

MILAN
Well this is my city... if you don't have to rush back to the barracks I can erm... give you a quick tour.

GEORGIE
Yeah. Yeah I'm sure I can, can follow the guys back.
Half an hour...

They both look at the uncle who is still talking animatedly in Nepalese.

The uncle puts down the phone. They both look at him.

UNCLE
We can charge him with child trafficking. And also fraud.
Obtaining money under false pretences.

MILAN

His NGO was fake?

UNCLE

(nodding)

Yes. He is an opportunist... exploiting the disaster.

Georgie and Milan stare in disbelief.

IN: 10:39:45 EXT. VILLAGE - DAY

James is hurrying towards the comms tent with Thapa.

THAPA

Phone call for you.

THAPA

It's the brigadier... from Whitehall. Needed you urgently.

They disappear inside the comms tent.

IN: 10:39:54 EXT. POLICE HEADQUARTERS. KATHMANDU - DAY

There is a mini bus parked outside which houses the kids. Georgie and Milan emerge from the police station. Georgie sees Maisie on the mini bus talking to Tara.

Maisie catches her eye and gets off the bus.

MAISIE

She doesn't wanna come back.

GEORGIE

What are you talking about?

MAISIE

(nodding towards the bus)

Tara. The rest of them understand but Tara is adamant...
she doesn't want to come back to the village.

GEORGIE

Okay.

Georgie gets on the mini bus. Maisie heads to Rab who is waiting. Milan stood outside the police station watching Georgie.

RAB

Did you get my phone back?

MAISIE

She can hold on to it till we get back to the village.

RAB

Did you flick it back on to airplane mode?

Maisie half rolls her eyes.

MAISIE

Language 10:40:26 I wish I could flick you onto bloody airplane mode.

IN: 10:40:30 INT. MINI BUS - DAY

Tara is sitting at the back on her own. Georgie gets on and sits beside her.

GEORGIE

They've arrested Da Chand.

Tara shrugs.

GEORGIE (CONT'D)

That means... you need to come back home.

Tara shakes her head.

TARA

No.

GEORGIE

I don't know what Da Chand promised you... but he was lying.

Georgie tries to take Tara's hand. We see Tara conscious of the hidden money and not take Georgie's hand.

GEORGIE (CONT'D)

You need to come back with us, Tara. Da Chand was lying to you and he's going to prison for a very long time. You belong back at the village.

Tara looks at her angrily.

GEORGIE (CONT'D)

We need to get you back home where you can be looked after properly.

Tara turns and stares hard at Georgie.

GEORGIE (CONT'D)

Once you've finished your schooling...

TARA

They marry me off.

GEORGIE

No, no not if you don't want to be married off.

Tara looks at her somewhat sceptically. Beat. Georgie tries to take this in.

GEORGIE (CONT'D)

You don't know anyone in Kathmandu... you're young...

Tara shakes her head.

TARA

No.

GEORGIE

You do know where Da Chand was taking you, don't you? You know you were being shipped to India to work as prostitutes.

Tara doesn't answer.

TARA

I'm getting a better life.

GEORGIE

It doesn't work like that darling.

TARA

Yes.

MAISIE

Tara.

Tara looks out of the window at Maisie. Maisie waves warmly at her as she gets on board a truck. Georgie watches Maisie disappear inside the truck.

Music '2L26' in: 10:42:26

GEORGIE

Oyi. Don't be letting people put nonsense into your head. You need to come back home with us. Everything's gonna be okay... We're gonna go back to the barracks here in Kathmandu and we'll have something nice to eat together... does that sound good?

TARA

Okay.

GEORGIE

Okay.

Georgie smiles but we can see she's anxious about Tara.

IN: 10:42:46 EXT. VILLAGE - DAY

Fingers, Brains, Kingy, Monk are assisting the Nepalese with tents for the displaced.

James is heading towards them with a degree of urgency that causes them to look up.

JAMES

Right guys, listen in for a minute.

They all focus on his and gather round.

JAMES (CONT'D)

Finish what you're doing here then square your kit away. Briefing in twenty minutes, Kingy.

KINGY

Boss.

MONK

What's going on Kingy?

KINGY

Find out in twenty minutes. Let's crack on.

MONK

Sir.

James turns and heads off. They stare after him.

IN: 10:43:08 EXT. BARRACKS. KATHMANDU - DAY

Georgie is striding purposefully across the courtyard, following a Nepalese officer to the comms room.

10:43:09 On screen text: **Nepalese Army Barracks - Kathmandu**

Music '2L26' out: 10:43:11

IN: 10:43:16 INT. COMMS ROOM. BARRACKS - DAY

Georgie is on the wire to Captain James. Milan and uncle are also there.

GEORGIE

(into computer)

I don't understand, boss.

JAMES

(through computer)

You don't need to, Lane. Stay in Kathmandu. I'll be joining you in the morning for Da Chand's release. Is that clear?

GEORGIE

(into computer)

Yeah but why's he being released?

They both give a small shake of the head. Georgie is genuinely thrown.

IN: 10:43:32 INT. SCOFF HOUSE. BARRACKS. KATHMANDU - DAY

Maisie and Rab are eating as the kids are marched in to get some food. Maisie sees Tara and smiles.

RAB

She's gonna be alright, mate.

MAISIE

I hope so, Rab.

RAB

We got 'em. We saved 'em. We done our job.

Maisie nods and returns her attention to her food. She shoves in an almighty mouthful.

RAB (CONT'D)

Gob like the Tardis you.

MAISIE

What, I'm hungry.

RAB

Remind me not to take you anywhere fancy when we're back in the UK.

MAISIE

What makes you think I'd be interested in going anywhere with you when we're home?

RAB

(faux playboy)

Language 10:44:08 'Cos you fancy a piece of my arse.

Maisie laughs.

MAISIE

Language 10:44:11 I could shag you whenever I wanted to. So if I ever want to, you'll be the first to know, okay?

RAB

So you saying you want to?

MAISIE

I'm saying the opposite.

RAB

You don't fancy me?

MAISIE

Remind me, when's your tenth birthday?

RAB

Do what?

MAISIE

Language 10:44:27 The idea of you slobbering all over my tits gives me the massive creeps.

RAB

Don't knock it till you've tried it.

Maisie properly laughs. They turn and see Georgie heading towards them.

RAB

Scoff's not as bad as you'd think, medic.

GEORGIE

(ignoring Rab and looking at Maisie)
We all have a responsibility, Richards.

MAISIE

What have I done now?

GEORGIE

Filling Tara's head with nonsense.

MAISIE

Who has?

GEORGIE

You telling her that anything's possible... a wonderful life
in the west awaits her. Prime Minister...

MAISIE

Look I didn't exactly...

GEORGIE

You did... 'exactly'. Richards, think!

RAB

We got her back now so problem solved.

GEORGIE

Well thank God we did. 'Cos if we hadn't... well it doesn't
bear thinking about... does it.

She turns and goes.

They both stare after Georgie then see her walking past the window with Milan and towards a car.

IN: 10:45:17 EXT. VILLAGE - DAY 7 THAT MOMENT

2 section, (Kinky, Monk, Brains & Fingers) are standing by a helicopter, full kit at their feet.

MONK

Yeah but I thought we were supposed to be going in the
morning.

KINGY

Yeah well, now we're going now.

BRAINS

Something's happened.

MONK

Like what? I don't know that's why I was asking.

KINGY

Fella's.

Kingy brings 2 section to attention as James approaches.

JAMES

As you were guys.

They relax.

JAMES (CONT'D)

We're flying direct to Kathmandu. Get a briefing at the barracks there. Let's move.

KINGY

Alright guys grab your kits and lets go.

They all start to board with their kit.

Helicopter takes off.

IN: 10:45:45 INT. SCOFF HOUSE. BARRACKS. KATHMANDU - DAY

We see the orphans eating. Maisie is sitting one side of Tara as she eats, Rab the other.

MAISIE

I couldn't live without my burgers! Look I know you lot worship the cow.

Rab and Tara exchange a glance before laughing.

RAB

Hindus don't 'worship' cows, you plank.

TARA

Err, they do! I thought you was supposed to be Muslim anyhow?

RAB

Yeah but that doesn't mean... did you not do Religious Studies at school?

MAISIE

Hated the teacher. Refused to listen. Sat at the back with Kylie Dunn practicing doing tattoos on my arm.

A beat.

TARA

Is it true they are letting him out? Da Chand?

MAISIE

Who told you that?

TARA

A soldier.

MAISIE

A soldier.

TARA

So we have to stay here, yes.

Music '2L27' in: 10:46:29

MAISIE

You're safe. He's not gonna get you.

TARA

I know he's not.

MAISIE

Do you feel better now... about going back to the village?
Well?

Tara stares at Maisie.

TARA

There's a big world out there.

Tara smiles. Maisie looks a bit worried but tries not to show it. She looks out of the window and Georgie and Milan are walking by Rab joins her.

RAB

I thought we were meant to be confined to barracks.

MAISIE

It's not like her to be...

Music '2L27' out: 10:46:55

RAB

Naughty.

MAISIE

You are fucking ten!

Language 10:47:00

Music '2L27' in: 10:47:01

IN: 10:47:01 EXT. KATHMANDU - DAY

Establishers.

We see Georgie and Milan walking down the thronged streets, Georgie looking around in amazement at different world. Much of it damaged by the earthquake and propped up.

They walk down an alley and arrive at a wonderful square although badly damaged. Georgie looks around, taking it all in.

MILAN

It hit us two years ago and again now.

GEORGIE

How will it ever be repaired?

MILAN

Slowly.

Milan smiles.

MILAN (CONT'D)

You can't solve all the world's ills.

She looks at him.

MILAN (CONT'D)

What you do is enough.

GEORGIE

Is it though?

MILAN

It's a start.

(beat)

But all this... the children being taken... not your fault.

GEORGIE

At least we've got them back, I suppose.

A beggar comes up and Milan stops him getting near Georgie.

BEGGAR

(In Nepalese)

Translation: Brother! Brother! Five, five, one dollar please. Five dollars please

MILAN

(In Nepalese)

Translation: Brother please give way.

BEGGAR

Sir! One dollar please.

MILAN

Have you ever seen a living goddess?

Georgie stares at him. Milan starts to lead her across the square.

GEORGIE

Where are we going?

MILAN

To see a living goddess.

GEORGIE

Is this a joke?

MILAN

No.

They disappear inside a low doorway.

Music '2L27' out: 10:48:19

IN: 10:48:17 EXT. COURTYARD - DAY

Georgie stands with Milan and a cluster of other people. All looking up at a small window up high on the third tier of the building.

MILAN

The Kumari... Or Living Goddess will appear at that window.

Georgie looks at him somewhat sceptically.

GEORGIE

Right so these are just ordinary girls that have been chosen?

MILAN

And they're deified until puberty.

GEORGIE

So this is just a tourist thing yeah?

MILAN

Traditional. The Kumari is believed to be the incarnation of the goddess Taleju.

Music '2L28' in: 10:48:40

Georgie looks up at the window as it is opened and a young girl, fully made up and in traditional garb, appears. The Hindus present hold their hands together as if praying to her, Georgie sees Milan is also doing this.

After a few seconds the young girl disappears and the window is shut. Georgie turns and looks at Milan.

GEORGIE

These goddesses don't hang about.

IN: 10:49:07 EXT. BARRACKS. KATHMANDU - DAY

We see a small block, a window opening and Tara emerging through it. (A parallel to the living goddess). Tara looks out at the drop to the floor but jumps. She then looks around before making her way towards the outer perimeter.

There is a fence. Tara checks for guards. They appear to be talking and distracted and not looking her way.

Tara runs towards the fence and rolling on the ground is able to dive under it and out of the barracks.

IN: 10:49:26 EXT. STREETS. KATHMANDU - NIGHT

Georgie and Milan are walking through the crowded streets.

Music '2L28' out: 10:49:33

MILAN

Maybe one day you'll show me your town.

GEORGIE

You can't move for living goddesses in the Arndale Centre.

He stops by a traditional old townhouse building.

MILAN

Guess what?

GEORGIE

That top window is going to open and a living god is going to pop his head out and call last orders?

Music 'It's Happening again' in: 10:49:45

MILAN

It can be arranged.

Georgie looks puzzled. Milan takes out a key.

MILAN (CONT'D)

My house.

GEORGIE

Erm, I have got to get back to the barracks.

Milan nods. He leans forward and gently kisses her lips.

MILAN

Are you sure you don't want to be... spontaneous?

GEORGIE

Are you saying I'm not spontaneous?

MILAN

I have Nescafe.

GEORGIE

Is that a successful seduction technique in Kathmandu?

MILAN

Has it worked?

She leans forward and hungrily kisses him this time. Milan opens the door. Georgie follows him in.

IN: 10:50:47 EXT. KATHMANDU - NIGHT

Establisher

IN: 10:50:52 INT. BARRACKS. KATHMANDU - NIGHT

Maisie and Rab are hurrying down the corridor.

Maisie is face-timing as she runs.

She gets a very quick image of Georgie and Milan in bed before the phone goes to black as Georgie holds it against her ear blocking the image.

Music 'It's Happening again' out: 10:50:58

GEORGIE

What is it, Richards?

Maisie throws a stunned look at Rab.

Music '2L29' in: 10:51:04

MAISIE

(into phone)

Just a heads up... boss is arriving... right now! You're gonna need to get back here, pronto.

IN: 10:51:10 EXT. MILAN'S HOUSE. KATHMANDU - NIGHT

Georgie hurries out of the house, followed by Milan. Georgie looks up and down the street.

GEORGIE

(flustered)

He said he was coming in the morning.

MILAN

I'll get you a taxi. Wait here. Taxi!

Milan shouts out and hails a passing cab.

IN: 10:51:22 EXT. BARRACKS. KATHMANDU - NIGHT

James is hurrying across the parade ground.

Maisie and Rab are heading back behind them with Kingy, Monk, Fingers and Brains.

James stops and comes back a few paces when he sees Georgie emerging from a taxi. She sees James and hurries towards him.

GEORGIE

Boss. I'm sorry boss, I thought you were arriving in the morning that's why I didn't rush back from an NGO dinner. I was invited... I, I just didn't call it in... Sorry.

JAMES
Lane.

GEORGIE
Boss?

JAMES
You are allowed to eat you know.
(turning)
Briefing at zero five hundred.

Music '2L29' out: 10:51:49

GEORGIE
Boss.

JAMES
Come on.

James heads inside. Georgie follows.

Music 'Familiar' in: 10:51:58

IN: 10:51:56 INT. BARRACKS. KATHMANDU. NIGHT

Georgie turns the corner and comes face to face with Elvis. Beat. She tries to take this in.

GEORGIE
Elvis? Why are you here?

ELVIS
A mission. You look flustered.

GEORGIE
Surprised. There is a difference.

ELVIS
Five am briefing.

GEORGIE
Yeah I heard.
(walking past him)
Good night.

ELVIS
Night.

He stares after her. A smile cracks his lips.

IN: 10:52:26 EXT. KATHMANDU - DAWN

Establisher

IN: 10:52:30 INT. BARRACKS. KATHMANDU - DAY

0500 hours. Briefing. Two section are waiting.

James, Elvis, Spanner, Dyno, Peanut and Thapa walk in. Maisie flashes a quick look at Georgie. As they brace up. Georgie tries not to show what she's feeling.

Music 'Familiar' out: 10:52:35

JAMES

Relax guys.

James activates the lap top throwing an image of Da Chand onto the screen.

JAMES (CONT'D)

Mr. Da Chand. Currently under arrest about to be released. A small cog in a larger wheel.

James turns to the Elvis. Elvis addresses all but his gaze constantly returning to Georgie.

ELVIS

Good morning guys. We've been working undercover in India and Pakistan... trying to locate a cache of weapons that were stolen from a UN platoon on the Afghan border.

He activates the lap top and the grainy CCTV/security/headcam footage of the incident on the Afghan border is projected.

We see the UN trucks coming under attack, explosions and gun fire. The UN soldiers are surrounded and have no chance. They try to engage but are brutally wiped out. It is a bloody and heart wrenching minute of footage.

We see the footage as we continue to hear Elvis.

ELVIS (V.O.) (CONT'D)

Nine members of the platoon were killed. We know who ordered the attack.

The image changes to one of an Afghan named Aaban Omar.

ELVIS (CONT'D)

Aaban Omar. A Taliban commander currently masterminding attacks on mainland Europe and indeed the UK.

Elvis nods for James to continue.

JAMES

In the popular parlance, Aaban Omar is our 'most wanted'.

ELVIS

Intelligence knows the weapons will be coming his way,
they even have the name of the designated driver.

The image changes back to that of Da Chand.

JAMES
Da Chand.

Music '2L30' in: 10:53:39

We see Georgie registering this information. Elvis keeping his eyes on her.

IN: 10:53:45 INT. POLICE HEADQUARTERS. KATHMANDU - DAY

A police official is unlocking Da Chand's cell and going through the process of handing him back his clothes, shoes and possessions, including his phone.

JAMES (V.O.)
So we're hopeful Da Chand can lead us to Omar.

IN: 10:53:47 EXT. POLICE HEADQUARTERS. KATHMANDU - DAY

We see Da Chand looking around as he emerges. He is clearly a little puzzled as to how he managed to be released but wastes no time heading to his truck.

JAMES (V.O.)
We'll be supporting special forces on this mission before returning to the village.

ELVIS (V.O.)
Target released. Monitoring movement. We will follow at a safe distance.

IN: 10:54:01 INT. BARRACKS. KATHMANDU - DAY

Spanner comes in.

SPANNER
Vehicle on the move boss.

ELVIS
Okay Charlie, let's move.

KINGY
Right guys, grab your kit, lets go.

Elvis and Spanner head out. Everyone starts to get their gear together.

IN: 10:54:10 INT. TRUCK/EXT. STREET - DAY

We see Da Chand manoeuvring the vehicle out of Kathmandu.

IN: 10:54:22 INT. CORRIDOR. BARRACKS - DAY

Georgie is walking along, post-briefing. Elvis hurries to catch up with her.

Music '2L30' out: 10:54:29

GEORGIE

I'll see you in a minute.

ELVIS

I do hate these early starts.

GEORGIE

An early bird catches the worm.

ELVIS

Early worm not so lucky though.

She turns and looks at him.

ELVIS (CONT'D)

So, you were surprised to see me, were you?

GEORGIE

(lying)

No.

ELVIS

Oh you thought they'd have spooned me into a body bag
by now?

GEORGIE

The day is yet young.

ELVIS

Don't jinx it!

He laughs and tries to get her to smile.

IN: 10:54:50 EXT. BARRACKS. KATHMANDU - DAY

Elvis, Spanner and Peanut are about to board a military vehicle.

2 section are loading up a separate truck.

Georgie and James are heading towards the 2 section from across the parade ground. We focus in on them.

JAMES

They were on Ops in Pakistan. It wasn't like I put in a
requested for him.

GEORGIE

I'm a soldier.

James looks at her quizzically.

GEORGIE (CONT'D)

I do what I'm told and work with whoever I'm told to work with.

They pass the mini bus that's taking the kids back to the village. She sees Milan. They have a moment as James walks on towards 2 section.

MILAN

I'm going back to the village with the kids.

GEORGIE

We'll be back. Missions complete once the prefabs arrive.

MILAN

How long will this operation take?

GEORGIE

Well we're just supporting...

Georgie nods towards Elvis.

GEORGIE (CONT'D)

Special Forces. They're flying out now... we're following later.

Elvis looks across at the two of them as he jumps into his vehicle with Spanner, Dyno and Peanut.

Georgie quickly averts her eyes and starts looking at the kids on the mini bus before realising Tara isn't with them.

Music '2L30' in: 10:55:25

GEORGIE (CONT'D)

Milan, where the hell's Tara?

Milan looks around, thrown. He asks the kids in Nepalese if they know where Tara is. They shake their heads and board the bus.

Georgie sees Tara's friend MAYA.

MILAN

(in Nepalese)

Translation: Is Tara here?

GEORGIE

Maya, where is she? Where's Tara?

MAYA

She's gone.

GEORGIE

"Gone". What do you mean, "she's gone?"

MAYA
I wouldn't go with her...

GEORGIE
Right, where's she gone?!

MAYA
She doesn't want to go back. She wants to go to UK.

JAMES
(calling)
Lane, let's go...

GEORGIE
Tara's not there boss.

JAMES
Well then get someone local to have a look inside. She
won't have got far. We have to leave, come on..

Maisie heads back to James. Georgie has a moment with Milan.

GEORGIE
(desperate to Milan)
Milan. Find her for me. Okay.

MILAN
I will.

GEORGIE
(to Milan)
Find her and look after her. You promise me.

Music 'Migrants' in: 10:56:12
Music '2L30' out: 10:56:13

He nods. Georgie hurries across to 2 section. Georgie throws on her kit and is the last to board. Elvis watches her hurl her kit on from his vehicle as it passes her.

ELVIS
(through his open window)
See you in Kabul.

They hold each other's stare.

Georgie sat at the end, looking ahead in thought.

The truck head out of the barracks.

Out on Georgie.

IN: 10:56:48 EXT. STREETS. KATHMANDU - DAY

We see Tara hurrying through the streets. They are crowded and quite alien to village girl Tara. She jumps out of the way of hurrying mopeds etc.

IN: 10:56:50 INT. TRUCK - DAY

Georgie sat at the end, looking ahead in thought.

IN: 10:56:53 EXT. STREETS. KATHMANDU - DAY

We see Tara hurrying through the streets. They are crowded and quite alien to village girl Tara. She jumps out of the way of hurrying mopeds etc.

IN: 10:56:56 INT. TRUCK - DAY

Georgie sat at the end, looking ahead in thought.

IN: 10:56:58 EXT. STREETS. KATHMANDU - DAY

We see Tara hurrying through the streets. They are crowded and quite alien to village girl Tara. She jumps out of the way of hurrying mopeds etc.

IN: 10:57:02 INT. TRUCK - DAY

Georgie sat at the end, looking ahead in thought. She closes her eyes in fear for Tara.

*Music 'Migrants' out: 10:57:10
Music 'Tease and titles' in: 10:57:09*

NEXT TIME

IN: 10:57:09 EXT. KABUL AIRPORT. DAY

2 SECTION loading the trucks.

GEORGIE

You and Elvis?

MAISIE

(no big deal)

Yeah.

IN: 10:57:12 INT. FOB - DUSK

Georgie looking pointedly at Elvis.

GEORGIE

We're done.

IN: 10:57:14 INT. ANA BASE. QUIET CORNER DAY

On Maisie.

MAISIE

You know she's got a bloke back in Nepal?

IN: 10:57:15 INT. JAMES' ROOM - ANA BASE - KABUL - NIGHT

JAMES is looking over maps for the mission ahead. He looks to Azizi.

JAMES

Then this mission is no riskier than anything we've done before.

AZIZI looks deeply at JAMES.

AZIZI

I have a bad feeling, James.

IN: 10:57:19 EXT. AABAN OMAR COMPOUND. IRRIGATION DITCH. DAY

The enemy open fire on 2 section.

KINGY

GET DOWN!

IN: 10:57:21 INT. HELICOPTER (AIRBORNE). DAY

The HELICOPTER carrying ELVIS, DYNO, SPANNER and PEANUT appears over the ridge

ELVIS

Well it appears to have all gone Pete Tong, fellas.

IN: 10:57:24 EXT. AABAN OMAR COMPOUND. JAMES' POSITION. DAY

James looks around.

GEORGIE

They knew we were coming.

IN: 10:57:24 EXT. AABAN OMAR COMPOUND. JAMES' POSITION. DAY

James furious with Azizi.

JAMES

I trusted you.

IN: 10:57:26 EXT. KABUL STREETS - ANA CONVOY - DAY

As KINGY pats Rab on the back.

KINGY
Welcome to Afghanistan.

IN: 10:57:30 END CREDITS

Card 1

Captain James	BEN ALDRIDGE
Sergeant King	ROLAN BELL
Rab	HARKI BHAMBRA
Monk	SEAN SAGAR
Maisie	SHALOM BRUNE-FRANKLIN
Brains	SIMON LENNON
Fingers	SEAN WARD
Georgie Lane	MICHELLE KEEGAN
Milan	RUDI DHARMALINGAM
Tara	SALINA SHRESTHA
Da Chand	SABIN BASNET
Major Thapa	PRANESH MAHARAJ
Nepal Police Chief	P. UPADHYA
Elvis	LUKE PASQUALINO
Spanner	MARK ARMSTRONG
Dyno	ASHLEY HOUSTON
Peanut	DWANE WALCOTT
Tara's friend	SHREELATA SHAHI

Card 2

SOUTH AFRICA

1st Assistant Director	SARAH DAVIES
2nd Assistant Director	PATRICIA WHEELER
Crowd Co-ordinator	PORTIA CELE
2nd 2nd Assistant Directors	ADRIAN SUCKOW ANDILE PAKADE
Floor Runners	DESIREE MKHONTWANA KYLE STEYN
Line Producer	GAIL MCQUILLAN
Production Coordinator	NOMFUNDO MABASO
Production Manager	LISHA GUNGADHEEN
Travel & Accommodation Coordinator	NICCI VAN NIEKERK
Production Secretary	ODWA GALO
Production Assistant	ELETHU SOFUTHE

Production Runner	HUGHIN COLLISON
Production Accountant	ALLISON SCHWEGMANN
Assistant Production Accountants	ANATHI NTABENI
	DEO STEMELA
Cashier	AFIKA VELEMBO

Card 3

B Camera Operator	ANDREW LUSCOMBE
A Camera Focus Puller	FRANCOIS ARCHER
A Camera Loader	LEON LOTZ
B Camera Focus Puller	KENT SATRAM
B Camera Loader	PHOLOSI KHUMALO
DIT	PETER NIELSEN
Grips	CRAIG BEKKER
Assistant Grips	JACOB MAFOLO
	WAYNE WORST
	CAXTON SHARU
	MILES RITCHIE
	MKHULULI KOTTA
Gaffer	LESLEY MANUEL
Best Boy	CHARLES LESUNYANE
Sound Recordist	IVAN MILBROW
Boom Operator	DAMIAN FERMOR
Sound Assistant	EMMANUEL VUMA

Card 4

Art Director	FRED DU PREEZ
Set Decorator	KARL DU PREEZ
Set Dressers	CANDICE CHAPLIN
Standby Art Director	BARRY NASH
Standby Set Decorator	WERNER SNYMAN
Art Department Coordinator	SEAN DE BEER
Graphic Artist	NERISSA SOLOMAN
Art Department Assistant	PAULA JONES
	GREG BRINK
Property Master	GARY SMITH
Prop Buyer	CAMERON LOWE
Standby Props	VINCENT PRETORIUS
	ULF SUHRMULLER

Construction Managers	PATRICK BAKER
Armourer	KEN BERG
	MARTIN VAN NIEKERK

Card 5

Script Supervisor	REINIER SMIT
Rushes Assistant Editor	LAMEES MARTIN
Costume Supervisor	ZELDA MINNAAR
Leads Supervisor	CATHY SHIELDS
Standby Costume	ILZE GEUSTYN
	ANDI SCHOON
Costume Assistant	LINDI NIEUWOUTD
Make-up Supervisor	JESSICA MELDAU
Make-up Artist	STUART SENEKAL
Make-up Assistant	MICHAELA YOUNG

Card 6

Location Managers	ELLIOTT BORKUM KATY FYFE
Unit and Transport Supervisor	PETER NDIFON
Unit Manager	THEMBELA JAMES
Transport Manager	THANDIWE MESELE
Location Assistant	PIERS CALDOW
Stunt and Special Effects Supervisor	ANTONY STONE
Assistant Stunt Coordinator	MICK MILLIGAN
Stunts	BIG BANG STUNTS & EFFECTS
Casting Director (SA)	CHRISTA SCHAMBERGER
Casting Assistant	BEN TJIBE

Card 7

NEPAL

Line Producer	PREM UPADHYA
Production Manager	DINESH PRAKASH MAHARA
Production Coordinators	KRISHNA MALLA
	SABITA RIJAL
Logistics Managers	SABIN BASNET

Production Accountant	DHRUBA LAMSAL
Art Director	KESHAV GAUTAM
	MIKE HYMAN (SA)
Military Advisor	NIGEL PARTINGTON
Assistant Military Advisor	ROGER DUSSARD
Publicist	HARRIET WILSON
Picture Executive	KATE LAWSON
UK Production Accountant	JENNY ALLENBY
UK Casting Assistant	WAYNE LINGE
Script Editor	TIM MORRIS

Card 8

Post Production Supervisor	KAREN GORDON
1st Assistant Editor	HANNAH GODWIN
Edit Assistant	JAMES KELLY
Colourist	DAN COLES
Online Editor	NICK TIMMS
Visual Effects	TECHNICOLOR VFX
Music Supervisor	CARMEN MONTANEZ-CALLAN
Dialogue Editor	BEN BRAZIER
Effects Editor	ROD BERLING
Dubbing Mixer	RICHARD STRAKER
Opening Titles	MOMOCO

Card 9

Production Services in South Africa provided by
Out of Africa Entertainment (PTY) Ltd

Producer for Out of Africa SAMANTHA PUTTER

Production Services in Nepal provided by Films & AdFilms PVT.Ltd

For Films & AdFilms GEHEN DRA PRASAD DHIMAL
GAUTAM DHIMAL

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Card
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Head of Production	GORDON RONALD
Production Consultant	JOANNA GUERITZ
Casting Director	JULIA CRAMPSIE
Costume Designer	DANIELLE KNOX
Make Up & Hair Designer	ANNI BARTELS
Composer	BEN FOSTER
Editor	ULRIKE MÜNCH
Production Designer	DARRYL HAMMER
Director of Photography	SIMON TINDALL

Card 11

Executive Producers	TONY GROUNDS
	CAROLINE SKINNER



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Music 'Tease and titles' out: 10:57:59