



OUR GIRL 3

Episode 4

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Duration: 57:30

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Music '4L1' in: 10:00:00

PREVIOUSLY

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

Maisie and Tara are walking up the village towards the orphanage.

MAISIE

You set your mind to anything... you'd smash it. Be a lawyer... prime minister even!

TARA

In U.K.?

IN: 10:00:05 EXT. BARRACKS. KATHMANDU - DAY

Milan looks around, thrown. Georgie sees Tara's friend MAYA.

GEORGIE

Maya, where is she? Where's Tara?

MAYA

She's gone.

GEORGIE

"Gone".

MAYA

She wants to go to UK.

IN: 10:00:09 INT. BARRACKS. KATHMANDU - DAY

0500 hours. Briefing. Two section listen to JAMES.

On screen photo of OMAR.

JAMES

Aaban Omar is our 'most wanted'.

IN: 10:00:11 EXT. AABAN OMAR COMPOUND. DAY

An IED explodes.

IN: 10:00:13 EXT. AABAN OMAR COMPOUND. DAY

AZIZI lying on a stretcher, MALIK crouches down next to him.

AZIZI

(to Malik)
Tell them... there was no other way.

MALIK

IN: 10:00:19 EXT. AABAN OMAR COMPOUND. DAY

JAMES thinking, ELVIS stands nearby listening.

Language 10:00:20 JAMES (CONT'D)
I shouldn't have trusted him. I am a bloody idiot.

IN: 10:00:22 EXT. AABAN OMAR COMPOUND, DAY

ELVIS looks at GEORGIE, she has tears in her eyes.

GEORGIE
Loving each other was never the problem with us.
(beat, firm)
It can't work.

JAMES appears.

JAMES
The support helicopters have had a no fly, due to a sandstorm two miles east.

GEORGIE

On JAMES, GEORGIE and ELVIS and the perilous situation they find themselves in.

Music '4L1' out: 10:00:36
Music '4L1' in: 10:00:36

FROM BLACK

IN: 10:00:36 EXT. NEAR INDIA/PAKISTAN BORDER. DAY

Dusk. We see a group of people being hurried along a dirt track in front of a sprawling slum town. They are clearly being told by their minders to keep their heads down and run.

Amongst the group we see a frightened Tara, who at one point falls before being dragged to her feet.

10:00:50 On screen BBC LOGO

MAN
(in Nepalese)
Oh, run, run! Oh! Run, run. Come over here. Come over here.

IN: 10:01:00 EXT. AABAN OMAR COMPOUND. DAY

James in a swirl of dust looks around at the chaos all about him as everybody is desperately trying to regroup. We see the ANA, the para's and 2 section grouping.

KINGY

Two section on me - we need to set up a defensive perimeter! Fingers left of the compound. Mark right of compound. Brain's centre. Maisie...

Kingy looks across at James.

KINGY

(yells)
BOSS! BOSS!

Maisie looks at him.

JAMES

We're sitting ducks here.

IN: 10:01:25 EXT. AABAN OMAR COMPOUND. DAY

PEANUT looks across the landscape through the binoculars.

ELVIS directs the team through a hole in the wall.

ELVIS

One at a time, into the irrigation ditch... half a mile east is a farmhouse.

PEANUT

Good to go.

ELVIS

Spanner, on your toes.

SPANNER

Boss

ELVIS

Richards.

MAISIE

(joking)

What is this like SAS selection?

ELVIS

No this is like 'I need a driver'. Move.

ELVIS (CONT'D)

Peanut.

IN: 10:01:44 EXT. AABAN OMAR COMPOUND. DAY

Georgie has made her way to the ANA section and is helping their medics treat their injured. There is a degree of chaos and panic.

Music '4L1' out: 10:01:51

GEORGIE
(to the ANA medic)
Tourniquet all bleeds, administer pain relief and prioritise. Yeah?

MONK.
Yeah.

Rab, Brains, Fingers and Monk stand on guard around her, keeping a careful eye on all the other ANA guys, their weapons ready.

GEORGIE
(calling to Rab whilst carrying on her work)
Rab, how you doing?

RAB
I'm fine.

GEORGIE
You've been shot, so your adrenaline will be all over the place. You need to rest up.

BRAINS
He only got shot in the arm, medic.

RAB
Like any of you have ever been shot.

FINGERS
That's a good thing, Rab.

MONK
Yeah makes us better soldiers than you.

GEORGIE
Let me know if anything changes, yeah.

Monk looks at the ANA guys and whispers.

MONK
After Azizi switching sides... I don't trust any of them.

FINGERS
We could have blue on blue at any time boys. Let's stay on it, yeah?!

GEORGIE

Fingers, Monk let's get a canvas set up for a temporary morgue for the fatalities, please.

FINGERS

On it.

Music '4L3' in: 10:02:23

Out on the ANA soldiers.

IN: 10:02:38 EXT. AABAN OMAR COMPOUND. IRRIGATION DITCH. DAY

The four of them on their bellies are snaking their way the half mile or so to the farmhouse compound.

PEANUT

You taking up the rear again?

Music '4L3' out: 10:02:48

ELVIS

Language 10:02:47 Checking out your arse mate. Get a move on.

MAISIE

Oh, I'd hate to be an alligator... imagining doing this all day long.

Peanut laughs.

ELVIS

Don't laugh Peanut.

MAISIE

Don't take orders from him, Peanut.

SPANNER

We're in the army. Taking orders is what we do!
Farmhouse Four hundred metres. Twelve o'clock.

They all focus again

IN: 10:03:09 EXT. FARMHOUSE. AABAN OMAR COMPOUND. DAY

We see some children sitting down in the compound, playing in the dirt.

As the team stealthily approach the farmhouse, SPANNER sees the children.

He holds his hands aloft indicating they come in peace and greets them in Pashto.

SPANNER

اسلام عليكم!

As-salaamu' alaykum. As-salaamu' alaykum...
Sweeties?

Translation: Greetings

PEANUT

اسلام عليكم!
As-salaamu' alaykum.

Translation: Greetings

The parents appear from the house.

MAN

وعليكم سلام!
Alaykum salaamu'.

Translation: Greetings to you too!

ELVIS

اسلام عليكم!
As-salaamu' alaykum.

Translation: Greetings

MAISIE

(to the Afghan's)

Morning!

(to SPANNER)

Sorry guys, I don't know any Pashto.

SPANNER

Then just smile... We come in peace.

Maisie smiles at the men.

ELVIS

(in Pashto)

زما نوم ايلوس دی
My name is Elvis.

Translation: My name is Elvis.

ELVIS (CONT'D)

We would like to negotiate the purchase of your vehicle.
truck.

Elvis points at the old farm vehicle at the far end of the compound.

The men look taken aback. Elvis pulls out a roll of dollar notes and smiles a huge smile.

ELVIS (CONT'D)

Richards, while I'm negotiating, make sure that truck
gonna get us to Kabul.

MAISIE

Boss.

She heads off towards the vehicles, Spanner protecting her.

IN: 10:04:17 EXT. AABAN OMAR COMPOUND. DAY

RAB
Medic. Cavalry's here.

BRAINS
Right Monk... On me! You're doing a great job here, medic. They're in your good hands.

They watch aghast as a rickety old farm truck enters the COMPOUND. Maisie behind the wheel with Elvis, Peanut and Spanner riding up front next to her.

Georgie throws a glance as Maisie and Elvis jump down from their vehicle and high five each other.

ELVIS
Extraction Plan B.

He points to the farm vehicle. GEORGIE takes in the dilapidated truck.

GEORGIE
Really? In this?

ELVIS
Yeah, there's no Plan C. We need to move.

GEORGIE
Right, well I'll need a medical area for the injured.

ELVIS
(nodding at the injured)
We can only take the ones that've got a reasonable chance of making it. It's gonna be a long journey.

GEORGIE
I'm not leaving anyone, Elvis. Either they all go or I stay.

They eyeball each other. He knows she's serious.

ELVIS
The ANA can decide who they take or leave.

GEORGIE
No. No. It's not happening. I need to be caring for every single one of these guys, alright. They've just been fighting alongside us.

Language 10:05:04

ELVIS
Well personally... I wouldn't be treating some of these arseholes, the way you are.

GEORGIE
Yeah well I'll be showing 'courageous restraint.'

Elvis stares at her and smiles. He knows she's a better person than he would be in the circumstances.

GEORGIE (CONT'D)
(snaps, intentionally not catching his look)
Malik I need two units of fluid, please...

PEANUT
(taps Elvis on his shoulder)
Back on it boss.

Elvis heads off. She watches him go for a beat or two too long. They both hear a burst of incoming gunfire from the ridge line.

Music 'Battlecry' in: 10:05:15

IN: 10:05:15 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
JON WRIGHT**

OUR GIRL

*Music 'Battlecry' out: 10:05:45
Music '4L4' in: 10:05:45*

IN: 10:05:45 EXT. AABAN OMAR COMPOUND. DAY

The TALIBAN appear, looking down onto the compound.

IN: 10:05:55 EXT. AABAN OMAR COMPOUND. DAY

James and ANA Captain Khan are supervising the loading of the trucks. They are trying to organise things as best they can but there is a degree of panic/chaos.

Fingers, Maisie and Rab are in the designated medical truck and are cleaning and disinfecting it as best they can. Brains, Monk and Kingy attach scaffold poles to the sides, throwing tarpaulins over them to create a canopy.

Music '4L4' out: 10:06:05

JAMES

Nice work Richards.

MAISIE

Thanks boss.

KHAN

Any weapons we can't take we need to destroy.

JAMES

Roger that. Kingy, how we getting on?

KINGY

Well it's not going to be spotless to be fair but... yeah,
Slightly more hygienic, now we've got the CEMENT
DUST out, boss.

JAMES

Richards is gonna be driving.

KINGY

Roger that.

Elvis surveys the scene. It is as chaotic as the retreat from Vietnam. Spanner and Peanut hurry to him.

ELVIS

This ain't gonna be easy boys.

SPANNER

The ANA want to know whether they fly white flags in
order to get us a safe passage out of here.

ELVIS

One thing certain to bring on an attack.

Maisie approaching from the truck.

MAISIE

It should make it to Kabul... so long as it's downhill!

ELVIS

Stay on comms. Brief the ANA we will not initiate a
contact... only engage on my word.

(looking up at the ridge line and the
Taliban)

Let's hope us sodding off is enough for 'em.

Music '4L5' in: 10:06:26

They look out at the Taliban on the ridge above the compound.

IN: 10:06:31 EXT. AABAN OMAR COMPOUND. DAY

Georgie heads to the vehicle. She looks inside the back of the truck. Maisie still checking it out, Rab helping her.

JAMES
That'll have to do, Lane.

Music '4L5' out: 10:06:37

GEORGIE
(determined)
Okay, right I need all medical supplies in the back with me. I need as many drips and morphine as we've got... okay.
(seeing Rab)
Rab, I need you to relax until we're setting off, yeah?

MAISIE
Medic, he's useless at the best of times.

They look at Rab's slightly laboured breathing.

RAB
I'm fine. In and out nick on my arm. I'm just a bit buzzing waiting to tell everyone I've been shot.

MAISIE
It's like the best thing that's ever happened to him, Georgie.

James nods and sees the ANA are also loading the body bags onto their vehicle despite shouting and arguing about it amongst their ranks. He sees the body bag carrying Azizi, (his face exposed), go past.

GEORGIE
Right Rab, up front. Everyone else in the makeshift beds at the back.
(seeing Elvis assisting Dyno)
Dyno your with me in here. Anyone who's had medical treatment, in the back as well.

The chaos and confusion continues as they load as much as they can into the truck.

Music '4L6' in: 10:07:06

IN: 10:07:06 EXT. AABAN OMAR COMPOUND. DAY

MONK is looking at the ridge line and the gathering Taliban. FINGERS appears. He stands and fires a burst of gun fire.

KINGY
Fingers!

FINGERS
Covering the guys, Kingy.

KINGY

If you can hit them from here, you are good. Cease fire!

Kingy heads off.

BRAINS

That's Kingy speak for save your bullets, Fingers.

Music '4L7' in: 10:07:38

MONK

Language 10:07:41

Here with no ammo's is gonna be proper squeaky arse time.

IN: 10:07:43 EXT. RIDGE LINE. DAY 10 0820

We see an Afghan insurgent with his binoculars trained on the COMPOUND. He looks to his fellow insurgents and nods.

IN: 10:07:46 EXT. COMPOUND.

Focus on Azzizi 's face peeping out of the partially unzipped body bag. The ANA are arguing wether they should take Azzizi with them in the body bag

ANA 1

(in Pashto)

د ده لاش هلتہ پرېښو دل پکار وو.

10:07:47 **Translation/Subtitles: We should have left his body out there**

ANA 2

(in Pashto)

مور هغه باندي یقين کړي -

10:07:48 **Translation/Subtitles: We trusted him.**

Music '4L7' out: 10:07:51

ANA 3

(in Nepali)

10:07:52 **Translation/Subtitles: He wasn't a good man.**

ANA 1

(in Pashto)

دی دهوکي باز وو

10:07:52 **Translation/Subtitles: He was a traitor..**

ANA 2

(in Pashto)

نه، هغه بیر بنه سری وو.

10:07:52 **Translation/Subtitles: No, he was a good man.**

ANA 1
(in Pashto)
نه، نه، نه، دی دھوکه باز وو.

10:07:52 **Translation/Subtitles: No, no, no, he was a traitor.**

ANNA OFFICER
(in Pashto)
چې شی، مورن به یې وړو.

10:07:52 **Translation/Subtitles: Shut up, we are taking him.**

They all bend down and pick him up to load onto the truck.

James and Georgie talking.

JAMES
I would've put my life on him, Lane.

GEORGIE
Well luckily you didn't.

IN: 10:08:18 EXT. AABAN OMAR COMPOUND. DAY

The vehicle is pulling out of the COMPOUND. Maisie driving with Rab and Peanut next to her.

Music '4L9' in: 10:08:21

MAISIE
Language: 10:08:22 This gearbox is bolloxed... I'll just keep it in second.

Everyone is clearly quite tense.

IN: 10:08:28 EXT. RIDGE LINE. DAY

We see an Afghan insurgent with his binoculars trained on the COMPOUND. He looks to his fellow insurgents and nods.

IN: 10:08:35 EXT/INT. TRUCK. DAY

Maisie driving, Rab up front as walking wounded, PEANUT beside her.

Elvis in the back gets eyes on the mopeds. They are feeling incredibly vulnerable and that is etched on the faces of them all.

Music '4L9' out: 10:08:47

GEORGIE
(calling from the back as they go over a
large pot hole)
Keep the vehicle steady, Richards! You've got one job to
do!

MAISIE

Sorry medic.

Elvis scrambles over to Georgie who is tending the injured ANA man. All the others are lying cheek by jowl, Georgie and an ANA medic giving them as best attention as they can.

As Elvis and Georgie talk they can't be heard in the drivers cabin and talk in whispers. The ANA medic doesn't speak English and is preoccupied.

Music '4L9a' in: 10:09:10

GEORGIE

We'll get you to hospital, just hang in there for me.

Captain James is scanning from the back of the truck. The rest of the defeated ANA guys and 2-Section are crammed in the back with their body bags and supplies.

SPANNER peers out of the back of the truck.

Music '4L9a' out: 10:09:33

Music '4L10' in: 10:09:38

SPANNER

Boss, looks like we're getting an escort.

Elvis sees a small flotilla of mopeds approaching from behind.

The rest of 2 section tense up.

Kingy, Monk, Brains and Fingers are all on high alert.

Fingers watching the mopeds approach.

FINGERS

Boss, seriously... let's take them now.

KINGY

Shut it, Fingers. We don't even know if they are Taliban or just regular civvies.

JAMES

Right guy's how much longer?

MONK

Look all of us... one each, bosh. Problem sorted.

BRAINS

Or maybe beehive, stirred.

Fingers and Monk stare at Brains.

ELVIS

(over comms)

Keep driving steadily, keeping constant speed.

MAISIE

Copy that.

Maisie nods. Elvis watches as the mopeds turn right head into the distance, peeling away.

ELVIS
(to Peanut)
They're heading east.

PEANUT
Bogey men on bikes gone boss.

Elvis half shrugs. He knows it's a possibility. Tension is high.

Elvis nods. Dyno lies at the side of the truck, peering through a gap in the canvas.

DYNO
Boss? Short cut to the main road?

MAISIE
(over comms)
They didn't know the helicopters were gonna be
grounded, so they can't have had nothing planned.

Rab clocks the nod and is a tad jealous.

RAB
Inside the mind of a terrorist, by Maisie Richards.

Language 10:11:12
MAISIE
Ignoring that, wanker.

RAB
Charm school bantz.

MAISIE
(over comms to Elvis)
So anything they pull has got to be between here and
the main road.

Georgie frantically goes from patient to patient, it is overwhelming.

PEANUT
(over coms)
Boss!

GEORGIE
What is it, Elvis?

ELVIS
Cause for concern.

Elvis peers out the side of the truck.

PEANUT
Two civilians, my ten o'clock.

IN: 10:11:34 EXT. ROAD. DAY

We see our lone vehicle. A young lad about twelve is sitting by the roadside pretending to fire at them with his fingers and laughing.

As they pass we see the kid pulling out his mobile phone clearly to alert somebody.

IN: 10:11:54 EXT/INT. TRUCK - DAY

Elvis looks at the kid who laughs.

PEANUT

This country... I hate it.

RAB

And they hate us.

They look at him and nod, making him right.

IN: 10:12:03 EXT. ROADWAY. SMALL TOWN. DAY

An IED is being placed in the ground, One of the men walks away laying the detonation wire and passes it to the man standing in the alley way. His phone rings.

AFGHAN INSURGENT

(in Pashto)

زر کوي! زر کوي! راکي! راکي!

Translation: Hurry Up! Hurry up! Come on! Come on!

IN: 10:12:29 EXT/INT. TRUCK - DAY

Establisher.

Elvis looking out the side of the truck turns to Georgie.

ELVIS

(nodding to the guy Elvis saved from
ditch)

How's he doing?

GEORGIE

Cause for concern.

ELVIS

You alright?

GEORGIE

Don't worry about me...

ELVIS

How could I not.

(they exchange a look)

I'll never stop worrying about you...

They hold each others stare before she gets on.
face anxious.

IN: 10:12:51 EXT. ROADWAY. SMALL TOWN. DAY

The Taliban look out sports the truck approaching. They get ready with the detonator.

TALIBAN
(in Pashto)
هاغه دی- راخي

Translation: There, it is coming!

Peanut sees the seemingly abandoned moped and people suspiciously disappearing in the distance.

PEANUT
(over comms)
All gone very eerie here.

RAB
Anyone seen High Noon?

PEANUT
(over comms)
Abandoned moped. My one o'clock. It doesn't feel right.

Elvis rides on the back of the vehicle, looking forward. It all seems too quiet.

DRIVER
(in Pashto)
دا ستا لار نه ده، د خر بچي!

Translation: This is not your road! You son of an ass!

Maisie glances in her side mirror and sees Elvis leaning out.

The vehicle slows. Rab and Peanut feel for their weapons.

We see the vehicle progressing slowly. An old open backed farmers truck carrying a large cargo of goats, is getting slightly impatient behind them. Elvis retreats into the truck, watching.

The driver is pumping the accelerator and sounding his hooter to get past. We see the goats being swung around and bleating in the back. The truck is fast approaching the alley and the sacking.

James stares at the driver of the goat truck.

PEANUT
(over comms)
Elvis, what do we think of the goat truck?

Maisie watches the goat truck pulling level.

ELVIS
(over comms)
Let him go.

Elvis swinging out of the truck signals for the goat truck to pass.

DRIVER
You don't own our roads!

Elvis nods as the goat lorry swings in front of them.

ELVIS
Bit rude.

Music '4L10' out: 10:13:39

Maisie, Rab and Peanut stare ahead as the goat truck passes them.

A Taliban sees the front of the goat truck appear and detonates the IED.

Maisie watches as the goat truck explodes. She rams on the brakes.

MAISIE
The poor sod.

RAB
That could have been us, guys.

MAISIE
Lucky our gearbox is bolloxed after all..

2 section, Elvis, Spanner & Peanut have leapt from the vehicle. All have expertly sealed and secured the area.

Georgie has straight away rushed to the goat farmer but his injuries are clearly far too traumatic.

GEORGIE
One fatality boss. Truck driver.

James looks up at Elvis, Spanner and Peanut who, weapons drawn are under cover at the entrance to the alley.

JAMES
(shouting across)
Elvis... thoughts?

ELVIS
Call it in and leave it to the local police. Lane on me

Fingers jumps on radio.

JAMES
Fingers, call it in! Right guy's we're extremely vulnerable here, we need to get back on the truck, asap. Move!

They all start heading back into their vehicles. Rab and Maisie survey the scene of goat carnage.

MONK

What shall we do about the goats?

FINGERS

Why, you hungry babe?

BRAINS

(looking at the goats)

And we thought we'd had a traumatic day.

MONK

Anybody had goat's head soup?

KINGY

(snaps)

Guys! Move! NOW!

They head back towards their vehicle.

FINGERS

(into the radio)

Hello zero, this is zero alpha...

IN: 10:14:32 EX/INT. TRUCK. DAY

The commandeered farm vehicle heading along deserted Afghan roads; a cloud of dust and sand in its wake.

Maisie drives along in silence. Peanut is asleep. Rab flashes her a look.

RAB

(whispers, pointing at Peanut)

I could take him now.

MAISIE

Even fast asleep I still reckon he'd do you.

RAB

Well I could beat him at badminton then.

Maisie laughs.

Music '4L11' in: 10:14:59

RAB (CONT'D)

(chuffed)

Do I make you laugh, Maize?

MAISIE

Constantly.

They drive on. We see the trucks through swirls of dust making their way towards Kabul.

MAISIE

Language 10:15:23

If you're gonna sleep, you're not putting your head on my shoulder, wanker.

Rab is now seemingly asleep. He is making a weird snoring sound. Maisie keeps staring at him. His breathing becomes more and more uneven and erratic.

MAISIE

Rab!

Rab doesn't respond. His breathing becomes a desperate gasp.

MAISIE (CONT'D)

(panicked)

Rab, what are you doing?

She turns and sees Rab gasping and starting to lose consciousness.

MAISIE (CONT'D)

(screams)

Medic!

Peanut, now awake, studies Rab's face for a moment. He is completely out of it.

PEANUT

(over coms)

Medic!

Maisie slams on the brakes, bringing the vehicle to a halt.

Georgie suddenly appears from the back of the truck as RAB is dragged from the cab.

MAISIE

Language 10:15:42

Something's fucking happening to him! Do something, Georgie!

Everyone alert as Elvis, Peanut and Captain James watch Georgie in action.

GEORGIE

Alright Rab. Rab can you hear me? Take the helmet off for me. Rab can you hear me? Rab? Right cut the chest open as well for me. Rab? Take everything off him. Rab? You're going to be okay, just keep breathing for me okay.

GEORGIE (CONT'D)

(giving him a secondary thorough examination)

Right... can't be his arm...

As she cuts away she sees the smallest of nicks of shrapnel has gone under his arm where the body armour wasn't protecting.

GEORGIE (CONT'D)

What the hell's happening...

MAISIE
Please make him alright, Georgie, please!

Rab's breathing is now like a death rattle.

GEORGIE

(to Elvis)

Blasphemy 10:16:19 Oh God... Not good. That's not good. I think the tiniest piece of shrapnel from the bullet has gone under his body armour... into his lungs ...

Georgie takes a huge long needle from her kit. Elvis stares.

GEORGIE (CONT'D)

I need to relieve the pressure so he can breathe properly...

Georgie measures about three inches down the chest from Rab's neck. The tension is high.

ELVIS

Have you done this before?

GEORGIE

No.

Georgie shakes her head before pushing the needle in. A huge hissing sound of air comes out and after a beat Rab is able to breath again. Elvis stares at Georgie.

GEORGIE (CONT'D)

There you go he's breathing. He's breathing normally,

MAISIE

Yeah.

GEORGIE

They you go, yeah he's coming down.

MAISIE

(panicked)

How's he doing!?

GEORGIE

Better.

JAMES

Is he going to be alright?

ADR GEORGIE

I'll stabilise him, but he needs a SPECIALIST as soon as possible.

MAISIE

Is he going to be okay, Georgie?

GEORGIE

Think so.

MAISIE

Are you sure? Yeah.

GEORGIE

(calmly)

Right keep calm! Okay! Keep calm Richards.

Georgie turns to Elvis.

GEORGIE (CONT'D)

I must have missed it? I th... I thought it was a bullet wound through and through. I couldn't see anything.

ELVIS

You just saved his life.

Georgie carries on checking Rab, as everyone prepares to get back on the move.

JAMES

Everyone back on the truck. Let's move.

IN: 10:17:35 EXT. ROADWAY. REMOTE AFGHANISTAN. DAY

We see the vehicle continue their journey.

IN: 10:17:43 INT. BACK OF VEHICLE. DAY

Georgie has got Rab back and is stabilising him. Elvis stares.

Music '4L11' out: 10:17:50

GEORGIE

We need to get him medevac'd. Any news on the sandstorm?

Elvis shakes his head.

ELVIS

No... There's a decent roll two medical facility at the barracks.

GEORGIE

Alright, let's keep him alive till then.

ELVIS

You've worked miracles here, Georgie.

Music '4L13' in: 10:18:12

He makes a move and takes her hand. She doesn't resist.

ELVIS (CONT'D)

Just letting you know that I love you.

GEORGIE

I know you do.

She frees her hand and works.

IN: 10:18:24 EXT. ROAD - DAY

Establisher. KABUL in the distance.

MAISIE

Kabul, here we come! Second gear never let me down.

IN: 10:18:40 EXT. ANA BASE - KABUL. DAY

We see the vehicle pulling in. Medical teams there on hand to whisk away the wounded.

IN: 10:18:51 INT. MEDICAL UNIT. ANA BASE. DAY

The injured are being rushed in. Amongst them we see Elvis and Georgie wheeling in Rab. Maisie running along side, James also there to check on his fallen man.

Doctors are at hand and take over.

GEORGIE

(briefing doctor)

Small entry wound under left arm caused I believe by shrapnel resulting in tension pneumothorax which I've aspirated and he's now stable. Okay. Vital signs, B/P one ten over sixty five, pulse one ten. Flesh wound right deltoid, dressed. Alright, come on Rab.

Music '4L13' out: 10:19:10

They watch as Rab is wheeled away. Maisie looks distraught. Elvis looks at Georgie properly impressed.

ELVIS

Really top marks, medic.

MAISIE

Language 10:19:19

He never mentioned his chest... just kept banging on about his arm.

(tearful)

He is a wanker.

Georgie comforts Maisie.

GEORGIE

(gently)

Hey... He's going to be alright.

MAISIE

Promise?

GEORGIE
(looking her in the eye)
Yes.

Music '4L14' in: 10:19:27

Maisie nods a thank you before Georgie quickly runs to help her other injured.

IN: 10:19:36 EXT. ANA BASE - KABUL. DAY

James has gathered 2 section, Brains, Fingers, Monk, Kingy and Maisie.

They are all exhausted.

JAMES
We got them back here.
(to Kingy)
We got them back here...

KINGY
Yeah

James stops talking as if overwhelmed by it all. All eyes on him. Silence.

JAMES
(girding his loins)
We got back here guys and I couldn't be more proud.
You've all conducted yourself with dignity and heroism.
Once we get clearance, we're out of here. Never to
darken Afghanistan's doorstep... again.
(looking around)
Never again. Now double away and start to look like Her
Majesty's soldiers.

ALL
Boss.

KINGY
Right guys, move.

They all head off, dragging their kits, heading for showers.

IN: 10:20:32 INT. CANTEEN. DAY

Maisie with her helmet on the table in front of her. Somewhat thoughtful as she examines her helmet and the nick on it from the bullet.

IN: 10:21:02 INT. JAMES & KINGY'S QUARTERS. ANA BASE. DAY

James looking out of the window thoughtful. Kingy getting on behind him occasionally throwing James glances.

IN: 10:21:25 INT. SHOWER BLOCK. ANA BASE. DAY

We see Fingers, Brains and Monk showering.

Music '4L14' out: 10:21:27

MONK

The waters running out yellow!

BRAINS

That'll be the sand and dust.

FINGERS

Language 10:21:30 Or you're pissing.

BRAINS

Took about a month to get Afghan out my hair last time.

MONK

Language 10:21:37 I've got some proper dust bogies up me schnozz. Gonna need a spoon to prize them buggers out.

BRAINS

Remind me again Monk, why haven't you got a girlfriend.

FINGERS laughs.

BRAINS

Boom. Boom. Boom. Boom. Shots fired...

IN: 10:21:45 INT. MEDICAL UNIT. ANA BASE. DAY

Georgie is assisting the doctors as Maisie comes in. She sees Rab in a bed, wired and dripped up.

GEORGIE

You alright?

MAISIE

I've just bought some grapes for Rab.

GEORGIE

(seeing Maisie is holding nothing)

Grapes?

Maisie holds up her hand.

MAISIE

Imaginary, obviously.

GEORGIE

Obviously.

Maisie picks an imaginary grape and hands it to Georgie.

GEORGIE

Thanks.

MAISIE

Language 10:22:09 By way of a thank you, for saving wanker.

She nods to Rab.

GEORGIE

(taking imaginary grape)

I'm touched. Thanks.

MAISIE

Is he well enough for visitors?

RAB

I'm not dead, I can hear you. Unfortunately.

GEORGIE

He'll be alright.

Georgie looks at her and nods.

GEORGIE (CONT'D)

He'll be on the first available flight back to the UK.

MAISIE

Will you go with him?

GEORGIE

No. They don't need me. There'll be doctors on board.

Plus I will be heading back to Nepal.

Maisie heads over to Rab and hands him the imaginary grapes.

Elvis, who we now notice is by Dyno in another bed.

ELVIS

(to Dyno)

I'll be back in a minute.

He heads to Georgie.

ELVIS

Hey... Did I just hear you say you're going back to Nepal?

GEORGIE

Yeah. Yeah got a job to finish.

Georgie holds his stare.

ELVIS

Right.. You're not... You're not going to see what's his name, are you?

GEORGIE

No. No. I'm going back to build prefabs.

ELVIS

Good. Really good.

He holds her stare.

ELVIS (CONT'D)

I'd give it all up for you, you know.

GEORGIE

(exasperated)

Oh Elvis.

ELVIS

What? Honestly. What is it? I don't get it.

GEORGIE

How could I ever trust you?

ELVIS

Because you can.

GEORGIE

Yeah?

ELVIS

Listen to me... I've changed. Okay... I have, I know I have... Giving everything up for you is the only way I know to prove that I have...

GEORGIE

Oh Elvis. I don't want you to give anything up for me.

ELVIS

No?

GEORGIE

No?

ELVIS

I could do training, work on SAS selection in Hereford...

GEORGIE

Stay at home with the babies while I go on tour?

ELVIS

We having babies now?

RAB

Oi medic, couldn't she have at least bought me some imaginary chocolate?

MAISIE

It's fattening.

RAB

What are you talking about?

MAISIE

It's fattening.

RAB

On this bod?

MAISIE

Blasphemy 10:23:54

Oh my God.

RAB

Beach bod...

GEORGIE

How are you feeling Rab? You feeling better?

RAB

Brilliant. More morphine please.

GEORGIE

No you've had too much already

They laugh. Georgie gets on, Elvis watching her.

Music 'Big for your boots' in: 10:24:03

IN: 10:24:03 INT. QUARTERS. ANA BASE. DAY

2 section are lying on their beds, washed and refreshed but quiet and thoughtful.

Maisie, Fingers, Brains and Monk. Some are flicking through magazines, some listening to music.
Maisie playing on her phone.

MAISIE

Brains? BRAINS? What's the wifi password?

BRAINS

Capital K...a... b... u... l 23912 lower case c.

Kingy comes in and looks at them.

KINGY

I was gonna say relax guys. But you've already got that memo by the looks.

MONK

What's happening, Kingy?

KINGY

Looks like we're gonna be chilling here for a bit longer.

Language 10:24:28 MAISIE Sandstorm still fucking with us?

KINGY

MAISIE

KINGY
How's Kalil?

MONK
Yeah, how is Rab?

MAISIE
What you asking me for? I don't even care.

Georgie comes in looking exhausted. He phone pings.

GEORGIE (overcome by the over-use of spray) Who's over done it with the deodorant?

They all point at Brains.

BRAINS
One quick spray.

FINGERS

Language 10:24:46 Bollocks.

MONK
One quick spray my arse!

Language 10:24:48 One quick spray my arse!

They laugh. Georgie grabs a towel and heads into shower block. As she disappears, Maisie's phone pings, she grabs it and stares.

BRAINS

Smells great. I dunno what you're talking about.

MONK

Blasphemy 10:24:59 It's Tara. Oh my God... She's in Pakistan!

Music 'Big for your boots' out: 10:25:00

IN: 10:24:59 INT. SHOWER BLOCK, ANA BASE, DAY

Georgie is out of the shower and drying.

Maisie comes in. She looks troubled and Georgie can immediately tell.

MAISIE

Georgie.

GEORGIE

What is it, Richards.

MAISIE

I've got a video message from Tara! It's a few days old by the looks...

Maisie and Georgie look at each other, anxiously. Maisie shows her the video.

TARA (V.O.)

I got to New Delhi... on a bus... then I had to get a train to Quetta...

IN: 10:25:17 INT. CORRIDOR. ANA BASE. DAY

Georgie is now dressed as she and Maisie come out of the shower block and head down the corridor.

MAISIE

What can we do?

GEORGIE

Well there's nothing we can do is there...

MAISIE

(worried)

She was getting in a car and travelling to the Pakistan-Iran border...

GEORGIE

Right, what about her phone... have you tried calling it back?

MAISIE

Of course.

(pressing out on her phone)

Trying again.

GEORGIE

Okay.

Music '4L15' in: 10:25:29

Georgie nods and continues to get ready. Suddenly Maisie gets through. They stop.

INTERCUT WITH:

IN: 10:25:30 EXT. TREE-LINED ROAD. DAY

Tara answers her phone as she walks along the road with a group of people.

TARA
(into phone)
Hello.

MAISIE
(into phone)
Tara, Tara... okay... can you please listen to me. Right we need you to go to the nearest police station... can you do that for me?

TARA
(into phone)
It's fine... I am fine. They can get us across the border.

MAISIE (V.O.)
What border?!

TARA
I got to get to UK.

A lorry thunders past and the refugees scatter into the trees.

IN: 10:26:15 INT. CORRIDOR. ANA BASE. DAY

Maisie stares at phone frustrated. She turns to Georgie. Maisie dials out on the phone again. She turns to Georgie frustrated.

MAISIE
She's turned the phone off.

Maisie takes this in and nods.

IN: 10:26:18 EXT. TRAIN TRACKS. DAY

Establisher.

IN: 10:26:23 INT. BRIEFING ROOM. ANA BASE. DAY

James is leaning over a map. Georgie and Maisie along with Captain Khan are present.

Maisie and Georgie exchange a troubled glance.

JAMES
Captain Khan says ...one tried and tested trafficking route is for people to try and blend in with Shia pilgrims on their way to Iran...

IN: 10:26:31 EXT. IRAN. DAY

We see Tara amongst a crowd of refugees trudging their way along a railway line, laden down with bags, old people and children, women cradling babies. A desperate plight.

JAMES (V.O.)

Depending how much she paid her smuggler... they
might have arranged transport to Tehran.

MALE TRAFFICKER

(Shouts to Tara in Nepalese)

(inaudible) Arrived. (inaudible) Hurry up. Hurry up!

Tara stoops to pick up a battered, dirty teddy bear. She holds it tight.

IN: 10:26:41 INT. BRIEFING ROOM. ANA BASE. DAY

Maisie looks up at Khan.

MAISIE

Is that what normally happens? Well if you know this...
why don't you do something about it?

JAMES

Richards, why would the Afghan military be able to
intervene with refugees on the Pakistan-Iran border?

MAISIE

(recalcitrant)

Well why wouldn't they Sir?!

GEORGIE

And from Tehran? What... what happens then?

KHAN

They will most likely try and progress on to the Turkish
border.

IN: 10:27:06 INT. SCOFF HOUSE. ANA BASE. DAY

Music '4L15' out: 10:27:08

BRAINS

What happens if she gets into Turkey then?

MAISIE

(suddenly cross and frustrated)

Language 10:27:08
It's that fucking sea crossing... I've seen it on the news
hundreds of them clinging on to a dingy.

Maisie looks desperate.

MAISIE (CONT'D)

Language 10:27:17
All the stuff the army can do... we fly off and sort shit out
all over the world... but we can't go in and save that little
girl.

BRAINS

There are millions of Taras.

FINGERS

And that's why the army say don't get involved.

MAISIE

Yeah but we do get involved, don't we?! That's the point.

MONK

D'you keep trying her phone?

MAISIE

Erm... yes!

Elvis and Spanner are running past outside... Elvis looks in and sees Peanut sitting down with a plate of food. Him and Elvis make brief eye contact... Elvis signals there's been eyes on and wants him 'on him'. Peanut knows immediately, gets up and runs out after them.

The others have been watching this exchange.

Music '4L16' in: 10:27:40

RAB

(gesturing towards Peanut's abandoned
pudding)

D'you reckon he's coming back for that?

IN: 10:27:46 INT. OPS ROOM. ANA BASE. DAY

An Afghan Special Forces briefing. Major Idris (ASF) at the front.

Elvis, Spanner and Peanut are present and they are all studying drone footage of Omar.

They watch as Omar disappears inside an old factory type building that has been bombed.

ELVIS

Do we have any internal plans of the target building?

SPANNER

Requested.

PEANUT

Market stalls, zone alpha and bravo.

SPANNER

What is it, an old factory?

PEANUT

Now a Taliban hideout and munitions distribution facility.

Elvis nods.

SPANNER

Well... Well... Well...

IN: 10:28:10 EXT. ANA BASE - KABUL. NIGHT

Georgie is walking across the parade ground. She stops and watches as Elvis emerges from a building and catches up with her.

Music '4L 16' out: 10:28:13

GEORGIE

I know.

ELVIS

You know what?

GEORGIE

You've located Omar.

ELVIS

Right, and how do you know that?

She looks at him and raises an eyebrow.

GEORGIE

Because I know who you are. You look excited... alive.

You could never give this up.

ELVIS

I can change though.

GEORGIE

Maybe I don't want you to change.

Elvis looks at her.

ELVIS

There's moments, aren't there. Of clarity when err, feel like you understand everything.

GEORGIE

Language 10:28:57

Yeah, normally between the third and fourth pint... then everything goes to shit.

ELVIS

Come here, listen to me. I'm being all sincere here, okay.

GEORGIE

Yeah.

ELVIS

I'm trying to tell you that I don't want a life without you in it.

GEORGIE

Okay, do you remember how we were going to get married... Hmm?

ELVIS

Yeah.

GEORGIE

Do you remember that?

ELVIS

Yes.

GEORGIE

Yes. Okay, well the night before, my mum came in my room and she sat on my bed and she said, "Can you imagine spending the rest of your life with Elvis?" Okay? And I said to her... "I can't imagine not spending the rest of my life with him."

Elvis takes this in.

ELVIS

Thank you.

GEORGIE

But that was then.

ELVIS

You don't feel the same now.

He holds her arm and they stop. They are hidden by the buildings now.

GEORGIE

Yeah, yeah. I know that I'm never gonna get rid of you.

ELVIS

It's probably not the most romantic thing you've ever said.

GEORGIE

It probably is actually.

He smiles. This is how they are together when they're close.

Music 'Swim' in: 10:29:59

GEORGIE

Come here...

She kisses him.

GEORGIE (CONT'D)

Never let me down again.

ELVIS

I never will.

IN: 10:30:42 INT. ELVIS' QUARTERS. ANA BASE. NIGHT

In Elvis' quarters. They lie on the bed. Elvis on top, both half naked.

ELVIS

Tomorrow we go and get Omar. But tonight...

GEORGIE

Please don't say anything sincere.

They kiss again and start to devour each other, furiously.

IN: 10:31:24 INT. ELVIS' QUARTERS. ANA BASE. DAY

Dawn. Elvis is in bed. We see Georgie grabbing her jacket and heading out. She turns and looks at him, his eyes shut but clearly feigning sleep.

Music 'Swim' out: 10:31:30

GEORGIE

Wipe the smile off your face.

ELVIS

Language 10:31:34 What I can't help it! I'm a bit fucking happy.

She laughs, kisses him and goes.

GEORGIE

Bye.

ELVIS

Bye.

IN: 10:31:47 INT. MEDICAL UNIT. ANA BASE. DAY

Maisie has snuck in to see Rab.

MAISIE

Language 10:31:48 Skiving wanker.

RAB

How am I skiving? I nearly died back there. No imaginary grapes?

MAISIE

We're going on a mission to catch Omar. You're missing out on the fun and games.

RAB

I'll see you back in the UK.

MAISIE

Not if I see you first.

RAB

Language 10:32:06 That is the oldest, shittest joke in the book.

MAISIE

And I still don't know what it means.

They laugh.

RAB

Take care, Maize and don't die or I'll kill you.

MAISIE

Don't you worry about me... I'm indestructible!

Music '4L17' in: 10:32:17

IN: 10:32:19 INT. BRIEFING ROOM. ANA BASE. DAY

James is addressing 2 section. An image of the dwelling is projected onto the screen.

JAMES

Special forces have located the target to a dwelling in Kabul.

IN: 10:32:23 INT. QUARTERS. ANA BASE. DAY

We see Spanner and Peanut loading their kit. Elvis is checking his weapon.

JAMES (V.O.)

The objective of this mission is to capture the Taliban commander Abban Omar. We will secure the surrounding area with Afghan forces... Two section will then launch a diversionary attack on the front of the building whilst special forces fast rope down onto the roof.

IN: 10:32:42 INT. BRIEFING ROOM. ANA BASE. DAY

James is addressing 2 section. An image of the dwelling is projected onto the screen.

JAMES

We will then clear the building. Understood?

ALL

BOSS!

KINGY

That's our target, guys - Omar

IN: 10:32:51 EXT. ANA BASE - KABUL. DAY

James and Kingy are walking across the parade ground towards the scoff house.

Music '4L17' out: 10:32:59

KINGY

Are you okay boss?

JAMES

Ours is not to reason why.

KINGY

Chain of command. Gotta believe in that, boss.

James gives him a look before heading on.

IN: 10:33:12 INT. JAMES & KINGY'S QUARTERS. ANA BASE. DAY

James and Kingy are both pretty much squared away.

JAMES

You all set?

KINGY

Yeah.

Kingy nods.

JAMES

What good has it done... really? Us in Afghan?

Kingy flashes him a look but doesn't want to get involved.

KINGY

Right, come on then boss. Let's crack on.

JAMES

Language 10:33:34

The fucking waste.

KINGY

It's not our money.

JAMES

Money, lives... what for?

KINGY

Trucks assess so let's...

JAMES

Language 10:33:45

We can't even bullshit ourselves and say it's in a better state than we found it, can we?

KINGY

(clipped)

With all due respect sir, we've all lost friends here. Me, I don't wanna think they might have died for nothing, Sir.

Kingy grabs his kit and hurries out leaving James somewhat pulled up.

IN: 10:34:15 INT. QUARTERS. ANA BASE. DAY

Georgie, alone, Sorting her kit. She pulls out a piece of paper from her notepad.

She reads it.

Music 'Swim' in: 10:34:22

'HAVE YOU STILL GOT THE DRESS?'

She sees PTO at the bottom of the page.

As she turns it over she reads, 'WILL YOU MARRY ME?' And sees a ring sellotaped to the paper.

She smiles.

IN: 10:34:46 EXT/INT. ANA BASE/TRUCK - KABUL. DAY

Georgie and the others are kited up and walking towards the ANA vehicle. As they go, they pass Elvis standing with his guys and the ASF preparing to board their own vehicle. Elvis and Georgie catch each others eye and Georgie holds up her left hand to flash the ring, Elvis smiles, Georgie blows him a kiss with the left hand and Elvis catches it and holds it tight, smiling, so happy. They share the moment, two very happy souls.

Maisie has clocked it.

In the back of the truck.

*Music '4L18' in: 10:35:53
Music 'Swim' out: 10:35:55*

MAISIE

There's gonna be one gutted engineer out in Nepal.

GEORGIE

And there'll be one gutted squaddie if she doesn't learn
to button it.

Maisie takes out her phone and sends a text. Georgie knows she's texting Tara. Looks at her ring and is happy.

IN: 10:35:55 EXT. TEHRAN, IRAN

Establisher.

IN: 10:35:59 EXT. OUTSKIRTS. TEHRAN. DAY

We see Tara and a large group waiting on a rusty bridge over a long railway line.

A man is squatting by Tara.

MAN

(in Nepalese)

You rascal, sit down.

10:36:01 Translation/Subtitles: You rascal, sit down.

MAN
(in Nepalese)
A train will come. You go on that.

10:36:09 **Translation/Subtitles: A train will come. You go on that.**

TARA
(in Nepalese)
And the train goes to Turkey?

10:36:12 **Translation/Subtitles: And the train goes to Turkey.**

MAN
(in Nepalese)
It sure will. Stay here.

10:36:14 **Translation/Subtitles: It sure will. Stay here.**

They see the train approaching and they prepare to run onto it.

IN: 10:36:32 EXT. KABUL, IRAN

Establishers.

10:36:32 On screen text:

Kabul, Afghanistan

IN: 10:36:38 INT. TRUCK/EXT. KABUL. DAY

2 section thoughtful as the truck drives through the streets of Kabul. The guys all looking out at the chaos of Kabul.

Music '4L 18' out: 10:36:41

MONK
I don't care much for abroad.

KINGY
What?

MONK
I wouldn't bother with abroad, me.

FINGERS
Just England, yeah.

MONK
Just London... in fact.

BRAINS
What's the matter with Liverpool?

GEORGIE

Or Manchester?

FINGERS

Or Manchester?

GEORGIE

Jinx

MAISIE

Or Colchester?

JAMES

Or Bath?

MONK

In fact not even all London. I really only like East London.

KINGY

What's the matter with North London?

MONK

Nah, only really Stratford, E-Fifteen. And really only like those who live on Chamberland Road...

GEORGIE

You only like the people in your house, don't you Monk?

MONK

Don't even really get on with them half the times.

They all laugh, somehow a little united moment in the back streets of Kabul.

Music '4L19' in: 10:37:12

IN: 10:37:13 EXT. BARRACKS. DAY

Elvis, Idris, Peanut and Spanner are getting into the helicopter.

ELVIS

Alpha and Bravo fire team on the ground... await instruction, back up support to Afghan fire team attacking the front and rear of the building.

His guys nod.

ELVIS (CONT'D)

When they've gain access, we go in, fast rope down and clear the area. Understood?

ALL

Boss.

Elvis indicates to the pilot to land.

IN: 10:37:35 EXT. KABUL/INT. TRUCK. DAY

2 section all focused. Both trucks round the corner, slowing down.

JAMES

Omar is in the target building ahead...

JAMES (CONT'D)

Target building ahead. We wait here until we get word
Special Forces are in position. Delta fire team are at rear
ready to attack. Once that gets started, ANA Alpha fire
teams attack the front of the target building. We are then
ready support and clear the building. Understood?

They nod. Focused. We see Georgie looking around.

ALL

Boss.

Music '4L19a' in: 10:37:35

IN: 10:37:35 EXT/INT. STREETS/TRUCK. DAY

We see a Taliban INSURGENT on a high concrete platform. He rests a machine gun on the wall.

Music '4L19' out: 10:37:38

We see the lead ANA vehicle and 2 section in the following truck.

The insurgent opens fire, raking it with bullets.

The windscreens shatters and the driver slumps forward, dead. The truck accelerates, crashing
into a market stall.

ANA SOLDIERS

Screams and shouting.

JAMES

Afghan truck under attack!

Music '4L19a' out: 10:38:09

Music '4L19b' in: 10:38:11

The canvas covering on the back of the truck is pounded by a relentless hail of bullets.

2 Section's truck screeches into the safety of a side alley.

2 section react in horror for a beat before they spring into action, professional and trained. They
all know exactly what they're doing on James' and Kingy's instruction.

JAMES

Contact wait out. Kingy, Mark give covering fire.
Richards, Fingers peel right. Brains, Fingers to left.
Medic stay with me. Is that understood?

ALL

Boss.

They prepare to alight.

JAMES

De bus!

They all leap out, weapons ready and all on task. No one sure where the attack came from but assume above from the target building.

On the roof top the insurgent kneels in front of his rucksack, attaches a wire to a mobile. He then pulls aside a wooden cover, revealing a deep concrete shaft. To one side a winch with thick rope wound around it.

The insurgent takes hold of the rope and steps into the shaft, dropping like a stone. The winch whines as it unwinds - a pre-planned escape route.

KINGY

As anybody got eye's on the enemy?

FINGERS

Clear.

MONK

Clear.

Kingy and Georgie rush to the injured, James covering. Maisie, Brains and James starting to fan out and secure the area as Monk and Fingers continue to valon forward.

Machine gun fire from the insurgent's high position, and from various windows below it - Taliban armed with AK47s.

JAMES

Fingers, Monk push forward, clear ANA vehicle. Brains push north keep covering fire! Kingy, get Lane to the casualties in the ANA vehicle! Richards on me.

FINGERS

Boss clear.

JAMES

Richards clear the building.

RICHARDS

Clear.

FINGERS

Two shooters right of compound. First floor left window, second floor, left window.

KINGY

Let's go, Lane. Yeah.

MONK

Three. Two. One.

JAMES

Push right! Push left! Give cover.

They all take cover as best they can. Kingy on the radio calling it in. They now know where the contact was coming from.

With incoming fire, 2 section have all taken cover.

Georgie is crouching by the ANA vehicle whilst still trying to tend to the injured as best she can. She helps an injured ANA soldier down from the truck through a gap in the canvas.

James is behind a wall having located where the incoming gunfire is coming from.

GEORGIE

Out. Move.

(into radio)

Hello Zero, this is Foxtrot one five ?? wait up. Go. Go.
Go. Go. Put pressure on there...

Georgie moves to drag the injured ANA man to the cover of the vehicle so he can be treated.

JAMES

Fingers, request air support. Contact made, target building...

FINGERS

(through radio)

Hello Zero, this is Zero Alpha...

They see the insurgent on the roof. They try to engage but he has taken cover.

IN: 10:40:16 INT/EXT. HELICOPTER. DAY

Elvis is listening over the wire to Fingers calling in the 9/10 liner and urgent request for assistance.

Elvis looks at Spanner and Peanut.

FINGERS

Contact in target building.

(through radio)

Requested air support. Wait out.

ELVIS

They're being attacked.

PEANUT

Plan A out the window then.

SPANNER

Phase two boss.

ELVIS

Initiate phase two.

He turns to Idris and signals they should go in to support.

Idris nods and speaks on his mic to the pilot.

The helicopter starts to swoop towards target building.

IN: 10:40:30 EXT. KABUL. DAY

With 2 section.

JAMES

Target building thirty five metres. Engage at will.
Engage! At! Will!

IN: 10:40:37 INT. HELICOPTER. DAY

Elvis is on his head mic.

ELVIS

Hello. Zero alpha, this is bravo two zero, Over...

JAMES (V.O.)

(through head set)

Zero alpha, are you en route approaching from west?
Over.

ELVIS

Bravo two zero, Roger. Over.

IN: 10:40:53 INT. FRUIT & VEG SHOP. KABUL. DAY

Maisie drags in the next injured ANA man.

MAISIE

(shouting in to Georgie)

Lane, gunshot wound to the stomach. Approximately
nine dead, I'm just gonna go double check.

Maisie heads out to get the next injured man. Georgie, trying to sort her head out, looks amazed.

GEORGIE

(into radio)

Hello Zero, this is Five One Five. Message over.

VOICE

Send. Over.

GEORGIE

(into radio)

Mike five one five we have approximately 9 fatalities,
three cat a's, to cat b's, urgent evacuation required. Nine
liner follow, wait out .

Suddenly she becomes aware of a elderly shopkeeper standing over her with something in his hand. Frightened she pulls her weapon... but the shop keeper hands her a bottle of water.

SHOPKEEPER
(gesturing for her to drink)
Water. Water.

Georgie gasps in the air and is thankful she didn't just shoot.

GEORGIE
(thank you in Pashto)
Tashakor.

10:41:19 *Translation/Subtitles: Thank you.*

She lowers her weapon and takes the bottle.

The shopkeeper nods and although nervous tries to smile. He backs away tapping his heart.

IN: 10:41:28 **EXT/INT. TARGET BUILDING - DAY**

James is looking up at an incoming helicopter.

KINGY
Vehicle clear multiple casualties.

MONK
Vehicle clear multiple casualties.

Helicopter hovering above the ropes get dropped down.

JAMES
Bravo to Charlie Five. Be prepared to clear target building.

Helicopter hovering above, three men get out of the helicopter and come down the ropes into the building.

JAMES
Breach... MOVE!

James, Kingy, Fingers, Monk and Brains have entered the old factory and are searching and clearing as they progress inside. It is most perilous and they are all on their mettle.

They see a figure a level above. He engages them and is shot.

MONK
1 2 3...

They all run deeper into the building, taking out the insurgents as they go.

FIGHTER
(in Pashto)

وَدَرِيرَهُ! وَدَرِيرَهُ! إِلَهٌ أَكْبَرٌ!

Translation: Don't move! Don't Move! Allah is the Greatest

They discover a dead insurgent and he is thoroughly searched, no one taking any chances. Another insurgent appears with hands raised. He is briskly arrested, cuffed and hooded.

MONK

Call sign black. On me ten meters. Twelve o'clock.

BRAINS

Where is Omar. Where is Omar?

INSURGENT

(ما في عمر) (Omar is not Here)

Translation: Omar is not here.

BRAINS

He says Omar's not here!

JAMES

Kingy! Clear and search insurgent!

BRAINS

(to the insurgent)

Lift. Lower your weapon. Lower your weapon. Check yeah.

(Unknown command in Nepali)

KINGY

(in Pashto)

په زمکه شه!

Translation: On the ground

They work their way up the building.

Elvis is searching the rooftop for the insurgent, gun raised. He peers into the hole where the man escaped. Elvis listens to the shouts of 'clear' over his head set from James and the guys inside the factory.

JAMES (RADIO)

Has anyone got eyes on Omar?

PEANUT (RADIO)

Not seen.

MAISIE (RADIO)

Not seen, Boss.

ELVIS

(into head mic)

All call signs, roof top clear. Cease fire.

JAMES
All stations. This is Zero Alpha. Building clear.

Rooftop. Elvis throws down the machine gun, dislodging a tarpaulin and revealing the insurgent's rucksack.

*Music '4L20' in: 10:43:24
Music '4L19b' out: 10:43:26*

ELVIS
Suspected IED on rooftop.

IN: 10:44:14 INT. FRUIT & VEG SHOP. KABUL. DAY

Georgie is tending a ANA man. She listens carefully once she hears Elvis's voice. She moves to see outside.

INTERCUT WITH:

IN: 10:44:20 EXT. TARGET BUILDING. DAY

We see the insurgent fifty metres along outside a shop, half hidden behind a wall, sweating and dialing out on his mobile as he keeps his eyes firmly on the rooftop of the factory. Clearly trying to send a signal, with growing panic.

Elvis kneels in front of the rucksack, peering into it. He sees a mobile phone attached to some kind of explosive device.

The insurgent gets a signal, almost pointing the phone at Elvis.

Music '4L20' out: 10:45:00

Georgie watches with horror as a fireball explodes on the roof of the derelict factory sending Elvis flying through the air to the ground three stories below.

The insurgent, who seems to have a satisfied expression on his face, reading 'mission accomplished' disappears through an alley and away.

Georgie and Maisie sprint to the target building with cries all around of 'man down' and 'medic'.

Elvis lies on the ground on his back, motionless. Georgie arrives at his side.

Music '4L the fall' in: 10:45:13

GEORGIE
Elvis. Elvis.

KINGY
Brains left of courtyard. Fingers right entrance

GEORGIE
Elvis. Elvis. Don't leave me. Don't leave me.

She starts to check his airways, there appears to be no sign of life but it is as if Georgie doesn't notice.

James and Monk arrive outside with a captured insurgent. Fingers, Brains and Kingy with them. They see Georgie and Elvis.

James looks at Georgie as she starts cardiac massage and blowing air into his lungs every twenty chest compressions. Kingy is kneeling beside her checking out Elvis.

Georgie continues to frantically attempt to resuscitate Elvis. Kingy flashes James a look and shakes his head.

Maisie and Kingy gently steer Georgie away.

IN: 10:46:41 INT. QUARTERS. ANA BASE. DAY

Georgie is sitting alone in her quarters. The door opens and James comes in. She looks up.

GEORGIE

I can't talk about it, boss.

Silence.

GEORGIE

What am I going to do without him?

James shakes his head.

GEORGIE (CONT'D)

Why did...

GEORGIE (CONT'D)

Language 10:47:15 One last mission. Fuck one last mission.

James comes over and tries to comfort her. He cracks too.

IN: 10:47:29 INT. REC ROOM. ANA BASE. NIGHT

2 section are sitting around in silence. Georgie, Maisie, Fingers, Monk and Brains. Maisie takes out her phone.

IN: 10:47:58 EXT. TURKISH COAST. DAWN

We see Tara with a group of other refugees standing by a boat that has been dragged onto the beach.

Tara's phone rings. She sees it is Tara and answers.

TARA

Hello...

Music '4L the fall' out: 10:48:07

IN: 10:48:11 INT. REC ROOM. ANA BASE. NIGHT

2 section are sitting around in silence. Georgie, Maisie, Fingers, Monk and Brains

MAISIE

Tara! Tara where are you?

TARA (ON PHONE)

It's okay, I have a space on a boat...

IN: 10:48:16 EXT. TURKISH COAST. DAWN

We see Tara with a group of other refugees standing by a boat that has been dragged onto the beach.

TARA

(into phone)

But I have to give them my phone...

IN: 10:48:20 INT. REC ROOM. ANA BASE. NIGHT

Maisie alarmed, on the phone.

MAISIE

(into phone)

Please Tara, whatever you do, do not get on that boat.

IN: 10:48:22 EXT. TURKISH COAST. DAWN

Tara heads towards the boat.

MALE TRAFFICKER

(in Nepalese)

Hurry up over, hurry up.

IN: 10:48:25 INT. REC ROOM. ANA BASE. NIGHT

Maisie turns to the others.

FINGERS

Alright?

MAISIE

(desperately worried)

She's put the phone down.

The others are looking at her in silence. Maisie shuts her phone. Silence.

Kingy and James walk in. They brace up.

JAMES

(gently)

Relax. Relax, guys. we're dividing into two units, one heading straight back to the UK, the other finishing off the prefabs in Nepal.

KINGY

The Nepal team, Captain James, Fingers, Brains. UK guys, Georgie, Maisie, Monk and myself.

GEORGIE

We request we stay as one unit Boss.

JAMES

Well someone will have to go back Nepal and supervise. Square away the kit...

GEORGIE

We all go, sir.

James looks at Georgie's determined face and half shakes his head.

GEORGIE (CONT'D)

We've discussed it and to a man we all want to go and finish the job we set out to do, Boss.

James looks around at everyone. They nod. United as one.

IN: 10:49:23 EXT. VILLAGE - NEPAL. DAY

10:49:23 *On screen text:*

Dolakha, Nepal

We see James, Kingy, Maisie, Brains, Fingers and Monk working with the locals.

BRAINS

Take your time.

MONK

Why are you starting. How about you carry your little one and shush...

FINGERS

Alright Boss...

KINGY

Down over here please guys.

Watching them as she heads off is Georgie. We follow Georgie down the track towards the river.

Milan is coming up with some waters. They hold each others stare... this is the first time they've seen each other.

GEORGIE

I was just...

MILAN

I know. I heard over the radio. Thought I'd bring them up to you.

GEORGIE

I'm sorry, Milan.

MILAN

You've got nothing to be sorry about.

The two of them look at each other.

GEORGIE

Language 10:50:09

It's all such a fucking mess.

He puts the water down and holds her.

MILAN

There was nothing you could do, Georgie.

GEORGIE

He died in my arms.

MILAN

I know.

He holds her comfortingly.

She smiles, breaks away, picks up the waters and heads back towards the guys. Milan watches her all the way up to the guys.

GEORGIE

Thank you.

Georgie gets to Maisie.

MAISIE

(looking around)

I just wanna see her come running around the corner...

GEORGIE

Get some water down you.

MAISIE

If she's dead...

GEORGIE

We don't know that.

MAISIE

I feel... it's a bit my fault.

GEORGIE

It's not at all.

Language 10:51:00 MAISIE
I always fuck things up.

Language 10:51:03 GEORGIE
No you don't. You are a bloody good soldier right and do you know what... I am so proud to have you as my mentee I can't begin to explain.

Maisie stares at her, emotional and grateful.

Georgie continues to hand out water to the others.

IN: 10:51:37 EXT. VILLAGE - NEPAL. DAY

Dawn establishes.

IN: 10:51:46 INT. TENT - NEPAL. DAY

Georgie in her tent quarters. She can't sleep.

She takes out a letter, addressed to her. It is Elvis' death letter.

Music '4Lthe letter' in: 10:52:08

ELVIS (V.O.)
'I know you said if I ever 'buy the farm' on a mission, I mustn't leave my death letter to you. Well I am... so get over it. Thing is Georgie... there is no one else. Yeah, yeah... maybe I didn't always let you know that... so I'm letting you know now. I mean gutted as I am about dying and all that, I do hope it was quick, but at the end of the day... I have loved. Properly. Fully. How lucky was I that it was you.'

IN: 10:53:26 INT. SHOP. DAY

Spanner, Dyno and Peanut - their tributes to their fallen hero as they get the name ELVIS tattooed on their arms.

ELVIS (V.O.)
I was about to write all the rainbows and sunsets rolled into one, but I can just imagine your face... doing your fingers down the throat pretending to vomit thing. So I'll just say remember me... remember that guy way back when and maybe just maybe if anything good ever happens... think that it could just be me having a word with God and sorting it for you.'

*Music '4Lthe letter' out: 10:53:54
Music 'Ships in the rain' in: 10:53:54*

IN: 10:53:54 EXT. BEACH. KOS. DAY

We see the little body of Tara lying face down on the waters edge.

We see aid workers running towards them.

IN: 10:54:25 EXT. VILLAGE - NEPAL. DAY

2 section packing up. James watching philosophically.

IN: 10:54:35 EXT. VILLAGE - NEPAL. DAY

Children playing, we see Tara's friend.

IN: 10:54:46 EXT. VILLAGE - NEPAL. DAY

We see dawn rising over the mountains, beautiful. We see the chickens and goats stirring in the first light.

Georgie is sitting outside. Maisie emerges from her quarters and sits beside Georgie. No words are spoken as they look up at the mountains.

Maisie's mobile rings.

Music 'Ships in the rain' out: 10:55:00

MAISIE
(into phone)
Hello?

INTERCUT WITH

IN: 10:55:09 INT. AMBULANCE. KOS. DAY

Tara is in the back of the ambulance with Save the Children medics. She is on the phone.

TARA
(into phone, tearful)
Maisie. They say I can come home...

Maisie on the phone, beaming. She turns to Georgie.

MAISIE
(into phone)
We can get you home, Tara. We'll get you home. Okay
stay there. Stay there.

Blasphemy: 10:55:17

God!

GEORGIE

The two women embrace. Tara smiles.

IN: 10:55:26 EXT. MANCHESTER SHOPPING CENTRE. DAY 14 0930

10:55:27 *On screen text:*

Manchester, England

A sweeping establishing shot of Georgie's beautiful, rainy home town.

Music 'Broken' in: 10:55:31

IN: 10:55:31 INT. CAFE. MANCHESTER. DAY

Georgie sits alone at a quiet table in a cafe. Thinking about Elvis.

An old-fashioned radio behind the counter plays "BROKEN" by Jake Bugg.

Someone puts a sweet in front of her. She looks up and sees it's Grace.

GEORGIE

What's that?

GRACE

Lime chocolates. Don't pretend you don't love 'em!

GEORGIE

Where from?

GRACE

The pound shop.

GEORGIE

No expense spared then.

GRACE

Nothing spared.

Grace reads Georgie's expression, feeling her pain.

GRACE (CONT'D)

Everything's going to be alright from now on in, okay?

Georgie half nods.

Grace steps forward, taking Georgie's hand. Georgie stands, head bowed.

GRACE (CONT'D)

Look at me Georgie. Everything's going to be okay
'cause I've got you home. Come here. I've got you. I've
got you.

Grace pulls Georgie into an embrace.

They cling to each other.

The Jake Bugg track swells, taking over the soundtrack.

Grace closes her eyes, exhaling, letting go.

Tears spill down Georgie's face - but this time they're tears of relief, not despair. For the first time in a long while she knows; she's going to be okay.

She's home.

Through the coffee shop window we see the huddled figures silhouetted against the bright light of the kitchen door.

In a world of their own, untouched by the bustling, busy people around them.

IN: 10:56:22 EXT. VILLAGE - NEPAL. DAY

One week later.

The military tents have gone and Nepalese aid workers are striking the other tents, the prefabs are now up in another location we can't quite see.

We become aware of two little girls playing in the dirt in front of them... Maya and Tara. Milan watching them, happily.

*Music 'Broken' out: 10:57:01
Music 'End titles' in: 10:57:01*

IN: 10:57:01 END CREDITS

Card 1

Tara	SALINA SHRESTHA
Sergeant King	ROLAN BELL
Fingers	SEAN WARD
Monk	SEAN SAGAR
Captain James	BEN ALDRIDGE
Elvis	LUKE PASQUALINO
Peanut	DWANE WALCOTT
Spanner	MARK ARMSTRONG
Maisie	SHALOM BRUNE-FRANKLIN
Georgie Lane	MICHELLE KEEGAN
Malik	AKHEEL OMESH
Rab	HARKI BHAMBRA
Dyno	ASHLEY HOUSTON
Brains	SIMON LENNON
Captain Khan	CLAYTON EVERTSON
Milan	RUDI DHARMALINGAM
Tara's friend	SHREELATA SHAHI
Grace Lane	ANGELA LONSDALE

Card 2

1st Assistant Director	SIMON NOONE
2nd Assistant Director	PATRICIA WHEELER
Crowd Co-ordinator	PORTIA CELE
2nd 2nd Assistant Directors	ADRIAN SUCKOW
Floor Runner	ANDILE PAKADE
	DESIREE MKHONTWANA
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	DEREK UECKERMANN
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 MILBORROW
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	MARTIN BORNHUTTER
Prop Buyer	CAMERON LOWE
Standby Props	VINCENT PRETORIUS
Construction Managers	ULF SUHRMULLER
Armourer	PATRICK BAKER
	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
Unit and Transport Supervisor	KATY FYFE
	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

Card 7

Casting Director (SA)	CHRISTA SCHAMBERGER
Casting Assistant	BEN TJIBE
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 McINTOSH
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

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Card 10

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

CHRIS HUNTER

Production Designer

DARRYL HAMMER

Director of Photography

LANCE GEWER

Card 11

Executive Producers

TONY GROUNDS
CAROLINE SKINNER



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Music 'End titles' out: 10:57:31