

THE LAST POST

By Peter Moffat

Episode Five

Purple Revisions

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Bonafide Films | The Forge Entertainment

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1 INT. HOSPITAL. NIGHT SIX.

1

JOE comes in half carrying, half dragging ED. ED's breathing very shallow. He's looking at JOE - his eyes begging for help. He thinks he's dying. JOE staggers under the weight and can't go on.

JOE
Help! Help here!

2 INT. HOSPITAL. NIGHT.

2

ED in triage. He can't breathe. Really shallow breaths and a big effort to get them. His neck muscles straining as his whole body fights to get air in.

MEDICS pulling open his shirt. High pace, battlefield type medicine. It's crude, urgent and fast.

IV lines go into his neck. (NURSE can't get a line into his arm - so it has to be the neck.)

Simultaneously, MEDICS clean the wound with wet gauze. A pressure dressing is applied. A piece of wet dressing is placed over the wound and then taped around Ed's body to hold it tight in place. Lifting ED to get the tape round his body is painful.

JOE
Why can't he breathe?

DR. RUSSELL
Collapsed lung.

JOE
Can you..

DR. RUSSELL
His chest cavity is full of air so
his lung can't re-inflate..

ED's breath desperately thin. JOE emotional now that he has handed over his colleague to others. ED being rushed fast down a long corridor on a trolley. Really long corridor, really fast (running). JOE calls after him.

JOE
You stay with us. Jesus Christ, Ed.
You stay with us, damn it.

Trolley goes round a corner. JOE sits. Absolutely shattered.

3 EXT. BASE. NIGHT.

3

ALISON running to the only soldier and only Land Rover she can see. ORCHOVER. HONOR looking on from some distance away.

ALISON

Take me to the hospital now.

ORCHOVER

They're all out looking for George.
The whole unit ma'm. It's just me..

ALISON

So you drive me. What's the bloody
problem, Orchover?

ORCHOVER

An officer's wife has to be..

ALISON

What? Christ. What?

ORCHOVER

Protected. Someone has to ride shot-
gun ma'm. I can't drive and keep
you safe at the same time..

ALISON

Give me your gun.

ORCHOVER

Ma'm?

ALISON

Give me your stupid gun and I'll
protect myself.

ORCHOVER

I don't think I can..

ALISON

My husband has been shot; he needs
me there. Has the army shut your
brain down, Orchover?

ORCHOVER gives ALISON his Sterling Machine gun. She seems
completely comfortable handling a weapon like this. She jumps
in the back, he jumps in the driver's seat.

ALISON (CONT'D)

Is he dying?

ORCHOVER

I don't know.

ALISON

Don't lie to me.

Her strength of feeling and the physical act of turning
towards him that comes with it causes her to forget what
she's holding and she's pointing the machine gun at
Orchover..

ORCHOVER

I really don't know, ma'm.

ALISON

Let's go.

And they're off. ALISON in her short sleeved dress with Sterling machine gun slung across her shoulder like she was born to do this.

HONOR left alone out in the middle of the base. It all goes quiet.

What's she supposed to do?

4 EXT. STAIRS OUTSIDE MARKHAM FLAT. NIGHT.

4

HONOR comes up the stairs and looks through a window at:

4a INT. MARKHAM FLAT. NIGHT.

4a

Mary Markham alone. She's on her knees in the middle of the floor. She's praying. Hands together, eyes upwards to heaven, in the classic beseeching mode. HONOR takes a step back. MARY stands - her back to HONOR - and we see that she's wearing marigold washing up gloves. She carries on carrying on. HONOR can't go in. HONOR alone.

5 INT. MARTIN FLAT. NIGHT.

5

HONOR comes in. This is her life and she doesn't feel she's in it. She wanders through it, touching objects as though for ballast, finally sitting down on the bed. She might cry.

6 INT. OPERATING THEATRE. HOSPITAL. NIGHT.

6

ED on the table. Local anaesthetic applied to his chest.

SURGEON

We've got to go now. Let's go.

And the SURGEON is in with a scalpel cutting a hole in Ed's chest. Shocking pain. Really brutal pain.

SURGEON (CONT'D)

Sorry old chap.

The anaesthetic hasn't had time to work at all.

7 INT. HOSPITAL. NIGHT.

7

ALISON walks in with machine gun slung over her shoulder. STAFF stop and stare. ORCHOVER running in after her.

ORCHOVER

Ma'm...

His gun. Oh yes. She gives it back to him.

ALISON
Where is he?

8 INT. OPERATING THEATRE. HOSPITAL. NIGHT.

8

The SURGEON is in. His finger in the hole. A great whoosh as the air comes out. And he's breathing. Deep shock, hideous pain, the blessed relief of taking a breath.

9 INT. WAITING ROOM. HOSPITAL. NIGHT.

9

Some time has passed. ALISON with JOE side by side sitting waiting for news from surgery. ALISON tries to light a cigarette and can't because she's shaking. She takes a swig of Dutch courage - a miniature brandy from her dress pocket. Offers it to Joe who shakes his head. She takes another swig herself. What follows is the story, shot through though it is with her usual linguistic verve and comic brio, of how she started drinking and as such (even if it might not really stand up as the actual reason) is explanatory and even exculpatory and its confessional nature is a recognition of the desperate but comradely situation these two have been forced into together. Confessions are usually gifts of some kind and as such it's a recognition of the fact that the man sitting beside her (whom she has hitherto felt mostly antipathetic towards and vice versa) has been heroic in trying to save her husband. There are about nine other layers inside this speech which I could try and outline were this a novel and not fifty eight minutes of television but which I'm happy to leave to such an emotionally truthful actor to feel, find and employ.

ALISON

My mother put me on to it. Anytime I fell over as a child she'd give me a nip of brandy. I was always falling over. Maybe three times a day; more at the week-end. My mother had bad teeth so we ate soft food only and always lukewarm. Mostly puddings. Banana custard; tinned mandarin orange segments in rice pudding; spotted dick with more dick than spots. Brandy in all of them.

JOE

Ed was close. He nearly made it. He was within moments of rescuing George. Your husband is a hero.

He takes the brandy from her and swigs it back. He's so tired and so stretched. A man on the edge.

10 INT. OPERATING THEATRE. HOSPITAL. NIGHT. 10

SURGEON preparing the catheter tube ready to go in.

ED fights them. He can't help it; he's on auto response and he doesn't want them sticking a tube in his chest. He has to be held down - a NURSE on each arm.

Insertion of catheter into the chest. If the pain has been brutal before it's nothing compared to this.

The catheter is inserted.

Tubing is then placed into a large bottle half full of water. It bubbles when he breathes.

11 INT. WAITING ROOM. HOSPITAL. NIGHT. 11

JOE and ALISON stand up. SURGEON comes out, like the hero most surgeons believe themselves to be.

SURGEON

He's breathing; the lung is re-inflated.

JOE

He'll live..?

SURGEON

Honestly?

JOE looks at ALISON. ALISON looks at SURGEON.

SURGEON (CONT'D)

Probably.

The bubbles in the water.

12 INT. MARTIN FLAT. BASE. DAWN. DAY SEVEN. 12

HONOR wakes up. She's cold.

13 EXT. MARTIN FLAT, BASE, DAWN 13

Land Rovers returning. Honor goes outside to look. Her POV from the balcony.

14 INT MARKHAM FIAT DAWN 14

MARKHAM comes in. MARY very still.

MARY

There's a place just here...

She puts the back of her hand into the space between her neck and her shoulder.

MARY (CONT'D)

It's where a mother feels her child. It's where the baby's head has been and the sensation of it being there doesn't go. He's there.. now.. I can feel him.

And now the hardest thing to say:

MARY (CONT'D)

He will always be there.

15 INT. FARMHOUSE. DAY.

15

GEORGE holding one of his front teeth in his palm. *

YUSRA *

Show me. *

GEORGE opens his mouth to show her the gap. *

YUSRA (CONT'D) *

In my country when a tooth falls out you must throw it at the sun - then a new one will grow. *

NLF FIGHTER (1) appears. YUSRA glances at him. Then back to George. She closes his fist around the tooth. *

YUSRA (CONT'D) *

Keep it safe. Tomorrow we will do this together. *

GEORGE *

Promise? *

YUSRA *

Promise. *

YUSRA combs George's hair. She's keeping him occupied - his mind on other things and off whatever preparations are going on outside about which she, but not he, is aware. Her courage here. *

NLF FIGHTER 1 wants her (Arabic) to hurry up.

NLF FIGHTER 1

(Arabic) **Be-surah.**

[Hurry up.]

YUSRA

(Arabic) **Anta Ba traifi lama ani
akool-lak in-nu Jahiz.**

(MORE)

YUSRA (CONT'D)

[You will wait until I say he's ready.]

She parts it in the same way that she parted it in the first *
block (which he hated then, but doesn't object to now).

16

EXT. FARMHOUSE. DAY.

16

GEORGE brought out into the open. YUSRA with him. He keeps *
his fist tight around the tooth he's holding. A lot of fuss *
amongst NLF FIGHTERS about where precisely George is going to
be stood - which doesn't feel like a good thing. The raised
voices and NLF arguing is frightening for George. They need
to make sure no identifying features are in the shot. Sun
position? No shadows.

GEORGE

Will they hurt me?

YUSRA

(Lying - she doesn't know and she
has her fears) No. Of course not.

NLF PHOTOGRAPHER in the background. He has an 8mm camera.

Also in the background in amongst the throng, NLF FIGHTER 1
with a sword. He's pacing up and down - agitated, jumpy,
sword in hand. We catch glimpses of him. He makes some
patterns in the air with his sword just above ground level.
This feels like some kind of warm up. He's a skilled
swordsman. YUSRA sees this/him and stiffens.

NLF FIGHTER 2 takes her by the arm to lead her away. She stands her ground for a moment to give some last instructions to GEORGE.

YUSRA (CONT'D)

If you don't know what is happening, if you feel scared, close your eyes.

We're about to witness the execution of a small boy.

YUSRA led away. GEORGE very still.

NLF PHOTOGRAPHER approaches. He stands in front of GEORGE. Then the NLF FIGHTER 1 with the sword moves up through the onlooking NLF FIGHTERS behind GEORGE, making his way to the front of the group so he's nearest to George. NLF PHOTOGRAPHER who has been positioning GEORGE in the right place makes his last adjustment and turns George's head slightly (like a barber does) so that he's facing front and holds it still there. Then - job done - he lifts his hands and walks out of the frame.

NLF FIGHTER 1 pulls a scarf across his face so that only his eyes are showing and steps in behind GEORGE.

The 8mm camera running now. GEORGE smiles at the camera - smiling is what you do with cameras when you're his age.

GEORGE senses things going on behind him and he doesn't know what it is so he does what Yusra has told him to do and closes his eyes. Eyes shut tight; little fist tight around his tooth. NLF FIGHTER 1 with the sword steps in a pace and then another, then adopts a feet apart stance and then pulls his sword up high and wide to his right ready to sweep it through a big arc.

*
*

17 INT. MARTHA'S HOTEL ROOM. THE GORDON HOTEL. DAY.

17

MARTHA gets a call. She listens. She leaves fast. She turns the fan off as she leaves.

18 EXT. STREET/CAFE. CRATER. DAY.

18

MARTHA knows she's being followed. TILBROOK following her.

19 EXT. STREET MARKET. CRATER. DAY.

19

MARTHA weaves fast through the market stalls and ducks into a doorway. She sees Tilbrook searching; he can't see her. She's lost her tail.

20 EXT. STREET. CRATER. DAY.

20

MARTHA standing, waiting. A STREET CLEANER goes by pushing a hand cart for rubbish. He stops and bends down to pick up something on the far side of the cart from where Martha stands. He moves on. Now MARTHA sees that in fact he has deposited a small package on the street. She picks it up.

She retraces her steps deliberately. And so, inevitably and deliberately, she sees Tilbrook (who is trying to pick up her trail again).

MARTHA

Well, fancy seeing you here.

TILBROOK

(Affecting surprise) Hello, Miss Franklin.

MARTHA

What would you have done?

TILBROOK

What's that?

MARTHA

If I hadn't lost you and you'd seen the street cleaner drop this at my feet?

She knows he wants the package.

MARTHA (CONT'D)

You can have it if you answer my question. Pulled him in for some gentle questioning? Shot him in the street?

TILBROOK

I don't know what you're talking about.

She smiles.

MARTHA

Have it anyway. I'm just the messenger, remember?

MARTHA gives the package to Tilbrook.

21 INT. MARKHAM FLAT. DAY.

21

TILBROOK with MARY and MARKHAM.

MARY

I want to see it.

TILBROOK

I don't think that's a good idea.

MARY

I have a right to see what they did
to my son.

TILBROOK

Mary..

MARY

Don't you dare patronize me. He's
my son, you will take me to see
this film and you will do it now.

In old fashioned language c1965 she's pretty magnificent in
moments like this and she will be getting her way.

22 INT. MARTIN FLAT. DAY.

22

HONOR alone. She feels trapped. She doesn't know what she's
supposed to do. She looks through her mother's book of make
do and mend, knowing the answers are not there. She crunches
up the last two pages in her fists.

23 EXT. VERANDAH. MARRIED QUARTERS. DAY.

23

HONOR comes out and looks down on:

24 EXT. BASE. DAY.

24

Armstrong and Stoneham working on Land Rover modifications.
They're fitting a cage over the vehicle.

STONEHAM

What did she think about you?

ARMSTRONG

What's that?

STONEHAM

Yusra. You were head over heels.
What about her?

ARMSTRONG

You wouldn't understand.

STONEHAM

The love that passeth all
understanding..

ARMSTRONG

Your understanding anyway.

Here comes HONOR. She catches the last of this exchange.

HONOR
Has anyone heard from my husband?

STONEHAM
No, ma'm.

ARMSTRONG
Still at the hospital, ma'm?

She nods. She doesn't want to be alone. She wants to be in the world.

HONOR
What are you doing?

She wants to know; she wants to understand better. He doesn't want to say.

ARMSTRONG
Royal Scots had a grenade lobbed into a Land Rover.

STONEHAM shoots him a warning glance. She's a woman; you shouldn't be telling her this.

HONOR
And what happened?

ARMSTRONG
It got stuck under the seat..

A long beat. Everyone can imagine the carnage..

HONOR
Why do they want to do this to us?

STONEHAM
I don't know ma'm.

HONOR
But we should know, shouldn't we?

ARMSTRONG stops what he's doing. He likes her for this.

25 INT. OFFICE. BASE. DAY

25

Blinds pulled down with a snap. TILBROOK pulls down two more blackout blinds.

MARY and MARKHAM seated in the semi darkness waiting to watch the film of George's execution projected onto a wall. TILBROOK setting up film projector and film. MARKHAM takes Mary's hand and this is what they see:

The sword comes across in its big, wide arc, and passes six inches above the top of George's head.

We should be very surprised to discover that George is still alive and his head is still on his body. NLF FIGHTER 2 moves away. GEORGE opens his eyes. He knows nothing about what has just happened. MARY's pain. MARKHAM's pain.

MARY

Again.

MARKHAM

Mary..

MARY

Play it again.

The film again.

MARKHAM and TILBROOK look at MARY as she watches.

MARY (CONT'D)

The parting. In his hair.

MARKHAM

What?

MARY

Yusra does that; she's sending us a message, Harry: she's with him and she's helping him.. I knew it.

26

EXT. BASE. DAY.

26

MARKHAM, MARY and TILBROOK walking back to married quarters.

MARKHAM

You go ahead, darling. I'll catch you up.

MARY walks on. The two men watch her go. She stops at the bottom of the stairs like someone checking on their own strength before going up the steps to the gallows.

MARKHAM (CONT'D)

What monsters these people are.

MARY walks up the stairs - a steady tread, good posture, no pausing, head up, facing forwards. Dignified, grace under pressure. The men watch her as they speak.

MARKHAM (CONT'D)

What do they want?

TILBROOK

Kadir in exchange for George.
They're offering a swap, Harry.

A beat. Half a moment (really just a tiny flicker of hope) before Markham remembers how things work.

MARY

There's a rule. We have a rule..

TILBROOK doesn't finish what Markham has started to say because he wants Markham to say it for himself.

MARY (CONT'D)

We don't talk to terrorists.

TILBROOK

They have to know where they stand - these people.

Is his use of the last two words here a conscious echo of the same words used earlier by Markham? Yes, but hidden well enough for it not to be obvious this is what he's doing. He's a subtle beast, is Tilbrook. He makes his victims dig their own graves.

27 INT. MARKHAM FLAT. DAY.

27

MARY picks up a tea towel with the same steadiness she has just shown coming up the stairs. She puts it in her mouth like this is what you always do with tea towels. And screams. It all comes out. It's silent but other than the silence it's everything she has kept in coming out.

28 EXT. BASE. DAY.

28

TILBROOK and MARKHAM about to part.

TILBROOK

There's one more thing. I'm afraid I don't know how to say this, Harry.

MARY

Then just say it.

29 INT. MARKHAM FLAT. DAY.

29

MARY and MARKHAM sit together in concentrated silence. MARKHAM has just finished telling Mary what Tilbrook has told him. MARY is folding the tea towel - rather well. Precise, consoling folding.

MARY

Like with children.

MARY

Hmm?

MARY

Let them get away with it once..

MARYHAM

Yes.

MARY

They're right, of course.

MARY's ludicrous courage here. There's about five percent of her last sentence above which is a question rather than a statement of fact - she knows the answer but this small part of her hopes against hope that somehow her husband is going to say, "Actually, we do do deals with terrorists sometimes.." This hope crushed by:

MARYHAM

There's something Harvey didn't want you to know..

He's imparting to her what Tilbrook said to him, man to man, which ordinarily he would keep from his wife. She turns and looks at him. Unbearably painful - because it's never in their marriage been like this - to see him need her like he needs her now. Can this get any worse?

MARYHAM (CONT'D)

I'm afraid there's a deadline.

Looking straight at her husband, she nods. She knows the rest. She's never made anything any harder for him than it has to be and he won't have to spell it out.

MARY

How long?

MARYHAM

Twelve hours.

A long beat becomes a terrible silence. MARY unfolding the tea towel in her lap - like the folding before, the unfolding is precise. She goes to the sink. A beat. She's still. Her back to the room. Just before she starts drying the dishes:

MARY

Does Harvey Tilbrook have children?

ED in a hospital room. Tube and bottle which allows for his chest to drain the air out is by his bedside. It looks very basic (although in fact a pioneering technique in the 1960's).

JOE watching the bubbles in the bottle. ED wakes up. He wants to talk to Joe. He's trying to speak. At first, JOE can't make out what he's saying. Then:

ED

George?

JOE shakes his head. ED looks devastated. A big effort to take a hold of Joe's wrist.

ED (CONT'D)

Find him. Promise.

JOE nods. Then some pain. Then sleep. The water is bubbling. The bubbling is a good thing. So long as the water bubbles.. JOE falls asleep. ALISON returning from the loo. JOE doesn't wake up. ED wakes. Even in this much discomfort, his face lights up at seeing her. He's so pleased to see her. His gratitude at her being there.

ALISON

I'm here.

ED

Don't go. Stay with me.

She hasn't made any sign of a move to leave - of course she hasn't, but it is his fear upon waking. This is also the first sign of the trap she'll find herself in - her husband is a hero and a wounded one and only a terrible woman could fail to look after, nurture, love, cherish, have children with a man like him.. She moves this aside:

ALISON

Joe saved your life.

31

INT. GEORGE'S BEDROOM. MARKHAM FLAT. DAY.

31

MARKHAM in George's bedroom. He stands there. The bed is unmade. He picks up one of George's toy soldiers, looks down at it, runs his fingers around it, puts it in his pocket. MARY looking on from outside the doorway. She glides out of the doorway so as not to be seen.

32

EXT. BASE. DAY.

32

MARKHAM walks out into dazzling sun. He glances at the sun which makes his eyes water. He puts his sunglasses on to hide the fact that it looks like he's been crying. One fist is closed around the toy soldier. At some point during the scene Baxter notices it.

MARKHAM

Baxter.

BAXTER

Sir.

Out in the sun, two men, old colleagues who have been through an awful lot together stand eight feet apart - no-one around, just the two of them in the heat, out in the open, like we're in a Western.

MARKHAM

At eighteen hundred hours..

He breaks off.

BAXTER

Sir?

Okay. Come on. Just say it. It has to be said.

MARKHAM

At eighteen hundred hours.. we have it on good information that the NLF will be ending my son's life. I want you to..

He breaks off again. A tremendous effort to keep himself together here. He must keep on being an army officer. Really tremendous. He manages not to break down but he can't manage to speak.. So his old colleague, his trusted Sergeant, does it for him.

BAXTER

We'll do everything we can, sir.

His desperate hope that maybe it's all bluff of some kind because:

MARKHAM

What's the point? What good would it do their cause? What's in it for them?

BAXTER

They'll say they made an offer, sir. And by rejecting the offer they'll say it's us who killed him.. not them. That's what they'll say, sir.

MARKHAM

You've always been honest with me.

BAXTER

Yes, sir.

MARKHAM

It's why I trust your.. It's why I trust you, Baxter.

A long beat. MARKHAM doesn't know what to say anymore. The only place left to go would be into full on emotion and that can't be..

BAXTER

Permission to carry on, sir?

MARKHAM

Yes. Yes, of course.

It's clear to Baxter that Markham is not doing well. MARKHAM puts the toy soldier in his pocket, not wanting Baxter to see it.

33 INT. MARKHAM FLAT. DAY.

33

MARY starting to make summer pudding. She puts a pan on the stove, adding sugar and water, then begins to wash fruit. MARKHAM comes in. He's crashing around really - he doesn't know where to be or what to do.

MARY

Summer pudding. His favourite.

Mary has found something to do - a way of being to get her across this hideously demarcated time. He doesn't have the same.

34 EXT. BASE. DAY.

34

BAXTER sees JOE arrive back on base.

BAXTER

How's Lieutenant Laithwaite, sir?

JOE

He's a fighter, Sergeant. He wants - very badly - to live.

BAXTER

How did you get him back on your own, sir?

JOE

I just did.

BAXTER

Bloody hero, sir. If you don't mind me saying.

JOE

You don't think do you? The training takes over. So not brave, not a hero - just being in the British army, Baxter.

BAXTER
Doing your job, sir.

35 INT. KITCHEN. MARKHAM FLAT. DAY.

35

MARY making summer pudding. She finishes chopping apples. She looks at her watch - the clock is ticking. The timing of elements of the summer pudding making are important and she needs to look at her watch regularly. She adds the chopped fruit to the saucepan. A knock at the door.

35a INT. DOORWAY. MARKHAM FLAT. DAY.

35a

STONEHAM at the door.

STONEHAM
I was looking for the CO, ma'm.

MARY
Come in. Please.

STONEHAM very awkward.

MARY (CONT'D)
Lemonade?

STONEHAM
No. Thank you, ma'm.

MARY
I love lemonade.

STONEHAM
Ma'm, yes ma'm.

He doesn't know what he's doing here.

STONEHAM (CONT'D)
I wanted to say..
Sorry, I know he's not dead, ma'm
but I just wanted to tell you he
was.. he was such a good lad.
Sorry. I keep saying "was" like.. I
shouldn't have come.

MARY
I'm so glad you did, Corporal
Stoneham. People have become
frightened of me because of what's
happened, you see. But not you -
and I'm very grateful. Thank you.

36 EXT. BASE. DAY.

36

BAXTER and JOE walk and talk.

JOE

Now that you've finished buttering
me up you can tell me what you
want..

BAXTER struggling to say what he knows he must say.

JOE (CONT'D)

Baxter?

BAXTER

It's the CO, sir.. He's not himself.

JOE

Hardly surprising..

BAXTER

Would you do me a favour, sir? Drop the English.

JOE

I'm sorry?

BAXTER

Keeping calm and carrying on is posh folks idea of virtue - like cold showers and thrift - but where I come from that's all bollocks, if you'll excuse the Glaswegian.

JOE gets it. It's very, very hard for Baxter to say what he says next.

BAXTER (CONT'D)

I'd walk through fire for that man. In fact, I have - more than once. So please don't ever tell him I said this. It would kill him if he knew. The trust his men put in him matters so much..

JOE

You've lost trust in him.

BAXTER doesn't say no.

JOE (CONT'D)

He'll get it back. [Their trust]

BAXTER

Yes, sir. But we need a leader, sir. Now.

They arrive at the office. JOE so tired.

37

INT. OFFICE. BASE. DAY.

37

JOE looking at a large map with a matchbox truck on it - checking where NLF/George were and therefore could have been going when ED intercepted them and JOE rescued ED.

JOE

If they were coming from here and heading up country they might well have headed west first to this settlement..

STONEHAM hovering. JOE registers that Stoneham is hovering.

BAXTER

Which we know to be NLF friendly.

JOE

Pick up food, provisions.. then up into Radfan..

BAXTER

You look like you haven't slept in a long time sir. You should go home.

MARKHAM comes in. They all stand to attention.

MARKHAM

We've never done too much of that in this unit so let's not start now just because you feel sorry for me. I'm fine.

They all know he's not fine. MARKHAM stares at the map. They all wait for him to say something. He reaches out to touch the truck. And move it? MARKHAM's hand is shaking.

MARKHAM (CONT'D)

Radfan? I suppose. Am I right?

His bloody hand won't stop shaking when he tries to move the truck up into Radfan on the map. He puts his hand in his pocket to get it under control, to put it away, like it's not a part of him. When he takes it out again the toy soldier falls out of his pocket. He doesn't notice. But STONEHAM, looking on, sees it. MARKHAM catches STONEHAM looking at him.

MARKHAM (CONT'D)

Corporal Stoneham..

STONEHAM

Sir?

MARKHAM

Was there something?

STONEHAM
No sir, thank you sir.

STONEHAM goes. He wants to put himself in position to intercept Joe and speak to him alone when he leaves.

38 INT. MARKHAM FLAT. DAY.

38

MARY washing up the chopping board and pan she's been using for making the summer pudding. The fruit puree is now cooling in a bowl on the side. When she finishes she tries to get her washing up gloves off and it won't come, they're too tight, and she's close to losing it, but (being Mary) doesn't. Mary Berry and Mary Archer rolled into one Mary.

39 EXT. MARRIED QUARTERS. BASE. DAY.

39

JOE walking home. He's SO tired. STONEHAM intercepts him. He's been waiting to catch him.

STONEHAM
Sir. Can I have a quick word?

JOE
So long as it's quick..

STONEHAM
Corporal Armstrong.

A blurt followed by a hesitation.

JOE
Stoneham?

STONEHAM
He's in love with the woman who did this.

JOE
Yusra..

Really hard this, for Stoneham. His pal is in love with the woman who has done this terrible thing.

STONEHAM
Please don't tell him I said this..

The pressure on JOE is mounting and mounting. He seems to be acquiring more and more responsibility (find George, take over command of the unit, deal with Armstrong's flirtation with the enemy). He looks up at the married quarters. He desperately needs a rest and a bath and some home comfort.

40

INT. MARTIN FLAT. DAY.

40

JOE comes in. HONOR stands. He walks up to her without speaking and he just holds her and holds her and holds her. He just holds her. He doesn't want anything else. A holding on. His exhaustion is deep. This is ten seconds at least. Then:

JOE

I had a choice, Honor. Ed or George. I could have got back in the Land Rover and..

HONOR

You did the right thing.

JOE

I did the easy thing. I helped Ed Laithwaite; I let George go.

HONOR

Joe..

JOE

Bravery is about having a choice and not taking the easy route.

She feels how he wrestles with himself; she senses how much mental effort goes into the fact of being Joe Martin.

40A

INT. KITCHEN/HALLWAY/BATHROOM. MARTIN FLAT. DAY.

40A

The sound of a bath running down the hallway. HONOR washing (deep water in a deep sink) Joe's dirty, bloody shirt. The bath water is turned off. She looks down the hallway to the bathroom. The door is slightly open. She leaves the shirt in the dirty water. She walks down the hallway, wiping her hands (unthinking) on the front of her dress as she goes. She gets to the bathroom and looks through the crack in the door. Her POV of JOE, alone in the bath, alone, deep inside his exhaustion, deep inside his battle with himself. She understands how far away he is from her but/and that in order to rescue him/be with him/make their marriage work she will have to put herself into the world with him.

She makes a decision here. She's determined to act, to be.

41

EXT. BASE. DAY.

41

HONOR approaches ARMSTRONG.

HONOR

My husband is tired. He wants you to drive me to the hospital in his place.

42 EXT. LAND ROVER. DAY.

42

HONOR being driven by ARMSTRONG to the hospital.

ARMSTRONG

She sells sea shells on the sea
shore. The sea shells that she
sells are sea shells I'm sure.

HONOR

It seems a long time ago now.

ARMSTRONG

I'm going to find out.

HONOR

What's that?

ARMSTRONG

Why they don't want us here.

HONOR

Before it's too late.

He glances at the suddenly much older Honor.

ARMSTRONG

Your husband deserves a medal,
ma'm.

HONOR

You should tell him that,
Armstrong.

43 INT. BATHROOM. MARTIN FLAT. DAY.

43

JOE wakes up in the bath. He's been asleep. He's very cold. The water is cold and filled with dirt and some blood. He gets out of the bath, not caring about the water splashing on the floor. There's no towel.

JOE

Honor? Honor?

No answer. The silence in the flat.

44 INT. ED'S HOSPITAL ROOM. DAY.

44

ALISON at Ed's bedside. She finishes a cigarette and lights another. She watches the bubbles. Are they bubbling less than they were?

Breathing still difficult and painful. His hand is squeezing her hand on every (laboured) intake of breath (painful) and relaxing his grip of her hand on each exhalation of breath.

He needs to sleep. He goes to sleep. She stands and lights a cigarette.

NURSE

Time to go home, Mrs Laithwaite.

ALISON

I'm not leaving him.

NURSE

It's time to go home.

ALISON

I'll stay here, thank you.

NURSE

You can't do that.

ALISON

Why not? What will happen?

NURSE walks away and comes back with DOCTOR RUSSELL.

RUSSELL

Is there a problem?

ALISON

No.

RUSSELL

He's in very good hands..

ALISON

I'm watching the bubbles.

RUSSELL

Mrs Laithwaite. Visiting hours..

ALISON

Jesus Christ. Rules rules rules.

RUSSELL

There's a reason why..

ALISON

Yes. Everything in a box.
Everything described and put in a
bloody box and made never to leave
or else the world might end.

RUSSELL

You're getting..

ALISON

What? I'm getting out of my box and
you can't stand it or understand it
and..

RUSSELL

You're a pregnant woman. You don't know what you're saying.

She hits him. An open slap hard across the face.

ALISON

You're making me have these babies.

RUSSELL

What else is there, Mrs Laithwaite?
What exactly am I stopping you
doing?

ALISON

Is there anything more cowardly
than a man asking questions he
already knows the answer to for the
purpose of humiliating someone he's
frightened of?

RUSSELL

What's the matter with you?

ALISON

Oh yes. There is something more
cowardly - a man who avoids
answering a question he doesn't
like by asking a question himself.

RUSSELL

Here's my question, Mrs Laithwaite.
What kind of a wife with a man as
brave as your husband in the
condition he's in, behaves this
selfishly?

She laughs in his face. (I love this old cliche) In his face
she laughs. Which is not a good thing to do..

ALISON

The character of my husband? Is
that it? What can a woman possibly
complain about if her husband is a
good egg?

RUSSELL

And what's wrong with that?

ALISON

(Shouted) Because he's not me.
Because I exist. Look. Here I am. A
human being all by myself.

HONOR arrives here to hear the end of this.

HONOR

Alison?

45 INT. HOSPITAL CORRIDOR. DAY.

45

ALISON angry. HONOR trying to calm her down.

HONOR

Breathe deeply.

ALISON laughs.

ALISON

Is that what your mother's book says? How to deal with collapsed lungs and hysterical women..

HONOR

It's just common sense.

ALISON

Goodness me how quickly you're growing up..

HONOR doesn't want to show it, and is pleased.

ALISON (CONT'D)

That's what everyone says, isn't it? Well done, she's crawling! Her first word! She can walk! Why are we so desperate for children to grow up? All the prizes in life - coming of age, getting married.. are for getting older. Well done for getting closer to death. Do you remember hurting yourself?

HONOR

What do you mean?

ALISON

Falling over. Wasn't it wonderful? God the shock of it. The ground in your face. Bam. BAM. Smack. Knees. Elbows. When was the last time you gave your elbow a second thought? The taste of fresh scab, do you remember? Good and salty and bloody. I miss pain. How far away from childhood (and how quickly) people go.

She looks at HONOR like lovers do.

ALISON (CONT'D)

That's one of the things I love about you. Sometimes when I hear you laugh I could scream/shout with pleasure. Don't grow up, Honor. I'll die if you turn into one of them.

HONOR

I have to; I think I have to.

ALISON

That man there. He's a REME
 [pronounced reeme] Sergeant.
 The other side of his face isn't
 there. Plastic surgery is putting
 it back. The eye is high up on his
 face, an inch above the other eye
 and his nostril is twisted round.
 They keep talking about doing it
 better. They're wrong. It's
 thrilling, what they've done.
 (Whispered) Picasso would love it.
 He sees like a five year old sees;
 he puts eyes and nostrils wherever
 he bloody well wants. Sorry. A bit
 tight and a bit philosophosical.
 Philosophosical?

HONOR

Phisolphical.

Hooting with laughter the two of them. Free, unbridled
 laughter. Watched (unseen) by RUSSELL and NURSE.

RUSSELL

Her husband in a critical condition
 - and look at her. What kind of a
 woman is she? Of course we
 can do something about that.
 For the good of everyone..

46

OMITTED

46

47

INT. MARKHAM FLAT. DAY.

47

JOE comes in. MARKHAM brings him into the living room. MARY
 in the kitchen, in earshot (Markham not aware she can hear).

MARKHAM

Driver escort job for you.

JOE

Can't one of the men..

MARKHAM

Has to be you.

JOE

But George is.. The deadline, sir.

This next thing isn't easy to say:

MARKHAM

This takes precedence.
It's an order from high command.

JOE

I'll take Armstrong and Baxter as
my wing men.

MARKHAM

No. Just you.

JOE

Can I ask why?

MARKHAM

No. Strictly need to know, Captain
Martin. And hush hush.

JOE

It must be connected to George,
sir.

That's clearly MARKHAM's hope. JOE goes.

48

INT. KITCHEN. MARKHAM FLAT. CONTINUOUS. DAY.

48

MARY in the kitchen. Peter starts crying. She leaves him to cry, hands covered in fruit puree as she assembles the sliced bread and fruit layers of the summer pudding. She looks at her watch (on the side, removed for assembling the pudding). The clock ticking down. MARKHAM arrives.

MARY

What if George were a prince?

MARKHAM

What? Mary..

MARY

What if Prince Charles had been
kidnapped by terrorists..

She looks at him.

MARY (CONT'D)

And a swap was offered.

He doesn't have to answer her question.

MARY (CONT'D)

They'd take it. They'd make the
swap.

He knows she's right.

MARY (CONT'D)
So there are exceptions to the
rule.
(MORE)

MARY (CONT'D)

The rule has discretion hidden inside it. The thing that matters is the identity of the kidnap victim. They don't think our son is important enough.

MARKHAM

What do you want me to do?

MARY

Go and tell them, Harry.

He hesitates. She sees his hesitation.

MARY (CONT'D)

All your life you've done your duty; almost always that involves not asking questions people would rather you didn't ask. In a few hours time our son will be put to death. HE'S OUR SON. There's a rule. It can be broken; if it's broken our son will live. I want you, for the first time in your life, to go and make a fuss.

49

EXT. HOSPITAL. DAY.

49

HONOR leaving. ARMSTRONG comes off the radio when he sees her coming and holds the Land Rover door open for her.

ARMSTRONG

That was base, ma'm. Just to let you know, ma'm that your husband left an hour ago.

HONOR

Where to?

ARMSTRONG

He wouldn't say, ma'm. It's a secret.

On HONOR. Her suspicions and her concern. She makes a decision.

HONOR

Armstrong, would you mind taking me somewhere else?

50

EXT. AIRPORT. DAY.

50

JOE waiting by the Land Rover beside the landing strip. The last few passengers waiting by the hanger. A man in a dark charcoal suit (plain, not pin stripe) approaches. This is the Minister for the Colonies. Nobody can know he's here or why.

A serious man. He doesn't want to be seen and he doesn't want to be spoken to. Fortunately for him, he has an ethereal, almost ghostly quality. Tall, thin, long faced, he could only be English - like Anthony Blunt. This ethereal quality doesn't mean he's insubstantial, quite the opposite, this is a serious player. No hair on his forearms (although this isn't a deal breaker in casting). He carries a briefcase. His name is COLIN CALVERT.

CALVERT
The Gordon Hotel.

51 EXT. LAND ROVER. CRATER. DAY.

51

HONOR being driven by ARMSTRONG. Ahead are Adeni protesters. ARMSTRONG drives on - a mistake. The protestors surround them; Armstrong has to slow down and then stop. There's an atmosphere of anger and aggression. A man with a bloody nose is jostled forwards and pushes up against the Land Rover. He stares at Honor and she stares back. Profound cultural difference in a held moment. Flecks of his blood land on Honor's blouse. She looks down at her blouse and then back up and the man is gone. HONOR works hard against showing how disturbing this is. ARMSTRONG hits the horn, revs the engine and (reckless as to the safety of the protestors) is able to find a way through and away.

52 EXT. ENTRANCE. THE GORDON HOTEL. DAY.

52

JOE arrives with CALVERT. CALVERT goes in.

JOE decides whether or not to go in and see Martha. He decides against and drives away.

53 INT. LOBBY. THE GORDON HOTEL. DAY.

53

HONOR arrives to see Martha.

54 INT. PRIVATE ROOM OFF THE LOBBY. THE GORDON HOTEL. DAY. 54

We see CALVERT through a doorway seated at a table. There's somebody sitting opposite him; we see his hands as they move and make gestures but not the identity of who this is. HONOR sees this too, though it's not of any significance to her.

55 INT. CORRIDOR OUTSIDE MARTHA'S HOTEL ROOM. THE GORDON HOTEL. DAY.

HONOR at the door. She knocks. From inside:

MARTHA
(O/S) Open!

56

INT. MARTHA'S HOTEL ROOM. THE GORDON. DAY

56

HONOR comes in. MARTHA smoking and typing - both with intensity.

MARTHA

Eight hundred words on the hemline
of the mini skirt for The Times.
What can you say in eight hundred
words? Jean Shrimpton wore a
minidress at Ascot and frightened
the horses. Mary Quant did or
didn't invent the damn thing?
There's blood on your blouse.
Where do you stand on how far below
the panty line a mini can safely
go?

HONOR doesn't realise that this is a rhetorical question and feels the need to answer it.

HONOR

I don't know. I don't like my
knees.

MARTHA laughs. Not unkind. She really likes the utter lack of guile and sophistication in this.

MARTHA

The blood..?

HONOR

A man.. a protestor. I don't know.

MARTHA

Smoke?

HONOR

Sometimes.

She means:

MARTHA

Would you like one?

HONOR

Oh. No.

MARTHA

So..

HONOR

Yes.

MARTHA

How can I help?

HONOR

You don't know me.

MARTHA

No.

HONOR

I'm Captain Martin's wife.

MARTHA smiles.

MARTHA

Is that what you do at home?

HONOR

Sorry?

MARTHA

Could you pass the sugar, Captain Martin? Certainly, Mrs Martin.

HONOR looking down and then as she speaks looking up.

HONOR

What's the matter?

MARTHA

Huh?

HONOR

It feels like you're jumping all over me and you don't know anything about me. I expect it's the same for Joe, isn't it? When he's here.

MARTHA

Does your husband know you've come?

HONOR

No.

MARTHA

So this is not a friendly visit..

HONOR

I don't know. I love him.

MARTHA

Yes. Yes, you do, don't you?

HONOR

Have you ever been in love?

MARTHA

Often. All the time.

She looks at this girl standing looking at her, waiting for her to finish her answer..

MARTHA (CONT'D)

No.

HONOR

But men love you. Often. All the time.

MARTHA

I suppose they do.

HONOR

Is that enough?

It's a genuine question, not a remark.

MARTHA

I don't suppose it is.

HONOR

How can they help themselves..

She looks at her. Here's the big moment. She needs to ask about Joe. She wants a confession.

MARTHA

He hasn't. Joe.. Captain Martin has never..

HONOR

You wouldn't lie?

MARTHA

How could anyone lie to you?

MARTHA is almost in love. Certainly she's overcome by Honor's thrilling naivete and uncomplicated honesty.

MARTHA (CONT'D)

How old are you?

HONOR

Twenty one. How old are you?

MARTHA

I was twenty one. Once upon a time.

57

INT. THE GORDON HOTEL. DAY.

57

HONOR on the way out bumps into TILBROOK as both cross the lobby heading for the exit. Tilbrook is thrown and (briefly) awkward to have been seen here. Honor clocks this.

HONOR

Oh. Hello. What are you doing here,
Harvey?

TILBROOK (his composure regained) lies:

TILBROOK

I've been having a chin-wag with
Martha Franklin.

HONOR looks at him, knowing this is a lie. He mistakes her expression for something else..

TILBROOK (CONT'D)

She's an American journalist.
I've been putting her straight on a
few things.

HONOR

Just now?

TILBROOK

Yes. Stay away from her, if I were
you. She does.. bad things.

HONOR

Why do you know that?

TILBROOK

That's a funny question.

HONOR looking at him. The question isn't going away.

TILBROOK (CONT'D)

She's in my sphere of influence.

He doesn't like her tone - unexpected in one so young and easily dominated.

TILBROOK (CONT'D)

And why are you here, Honor Martin?
All on your own-io?

HONOR - now that Tilbrook has lied and not wanting to give away that she knows he has lied (which telling the truth would do) - has to lie too.

HONOR

It's a secret.

TILBROOK

(Smiling but insisting on an answer by not breaking eye contact) I don't like secrets.

HONOR

We didn't have a honeymoon. I thought we could have a night at The Gordon.. I'm here to ask..

TILBROOK

Permission?

HONOR

The price.

TILBROOK

Bit dear.

HONOR

Yes. I didn't know. Now I do.

58

INT. FARMHOUSE. DAY.

58

Hard cut into George (no inhaler) having an asthma attack. He's really struggling. It's a bad one. YUSRA with him.

GEORGE

I can't breathe.

YUSRA frantically searching for his inhaler.

YUSRA

Do you have it?

She doesn't know the word for inhaler and so she mimes what she means. He's really struggling to breathe. He shakes his head. He doesn't have it. He looks panicked.

YUSRA sees an opportunity.

YUSRA (CONT'D)

Stay. Wait.

GEORGE

No.

He doesn't want to be left.

YUSRA
One minute. I will be back.

59 EXT. FARMHOUSE. DAY.

59

YUSRA tells NLF FIGHTER 1 (in Arabic) that she has to get George an inhaler from a pharmacy.

YUSRA
(Arabic) **Ma yakdersh yatanafas!**
[He can't breathe.]

NLF FIGHTER 1 shrugs.

YUSRA (CONT'D)
(Arabic) **Aiysh ba yanfakum low maat?**
[What good is he to you if he dies?]

Good point. A shift in perception now.

NLF FIGHTER 1
(Arabic) **Yemkin yemoot?**
[He could die?]

Her answer makes it very clear:

YUSRA
(Arabic) **Yahtag al bakhakh.**
[He needs the inhaler.]

NLF FIGHTER 1 nods.

60 INT. FARMHOUSE. DAY.

60

YUSRA back with GEORGE. He's holding on tight to her sleeve, as though holding onto her will help him breathe. She's trying to get him to hear what she's saying through his panic.

YUSRA
I am going to the pharmacy to get you a new inhaler. Then you'll be able to breathe properly.

GEORGE
Don't leave me.

YUSRA
I won't be long.

GEORGE
Please don't leave me.

YUSRA

Listen to me. I have to. I have to
go, George.

He won't let go.

GEORGE

No. No.

She has to prise his fingers off and get herself away from his desperate holding on, which feels like a horrible thing to be doing. He won't let go. Against all the instincts she has, she slaps him - and the shock of being slapped means he releases his grip.

61 EXT. DESERT ROAD. DAY.

61

YUSRA being driven to the pharmacy. Two NLF FIGHTERS (3 and 4) in the car both armed.

62 EXT. STREET. CRATER. DAY.

62

The vehicle has to brake hard because an overstacked camel's boxes/barrels have fallen off and are blocking the road in front of it. Road rage in Crater. NLF FIGHTERS 3 and 4 get out of the vehicle to confront the camel owner. An opportunity for Yusra to escape. The car door is not locked. Both NLF FIGHTERS heavily embroiled in testosterone packed argument. She could jump out and go. It's an opportunity she doesn't take because she can't leave George behind. NLF FIGHTER 3 remembers himself and looks back at her.

63 EXT. PHARMACY/CAR/STREET. CRATER. DAY.

63

Warning (in Arabic) to YUSRA from NLF FIGHTERS (3 and 4) before she gets out of the car and heads into the pharmacy.

POV of the two NLF men in the car looking into the pharmacy to keep an eye on Yusra inside. They can see her from their location in the car but they can't see the pharmacist.

64 INT. PHARMACY. CRATER. DAY.

64

YUSRA (Arabic) telling the pharmacist to call the RMP base.

The PHARMACIST writes down the number she gives him (Arabic).

And he writes down the address she gives him (in Arabic). This address is in fact the location at which she and George are currently being held.

65 EXT. PHARMACY. CRATER. DAY.

65

YUSRA leaves holding a paper bag with the inhaler in. They drive away. It's working...

66

INT. PHARMACY. CRATER. DAY.

66

Pharmacist calls the base.

67 INT. OFFICE. BASE. DAY.

67

STONEHAM picks up the phone.

68 EXT. ROAD. DAY.

68

YUSRA is driven back to George location.

69 INT. OFFICE. BASE. DAY.

69

Stoneham ends a call from the pharmacist about the inhaler.

STONEHAM

(To ARMSTRONG) Pharmacist in
Crater. Bit odd actually.

ARMSTRONG

Why?

STONEHAM

Does George Markham want a second
inhaler?

ARMSTRONG puzzles over this and then makes a decision.

70 EXT. LAND ROVER. ROAD/CRATER. DAY.

70

ARMSTRONG driving fast to the pharmacist.

71 INT. PHARMACY. CRATER. DAY.

71

ARMSTRONG at the pharmacist. PHARMACIST gives ARMSTRONG the written address he took down from Yusra.

72 EXT. LAND ROVER. DAY.

72

ARMSTRONG translates the written address from Arabic by reference to his pocket dictionary. He looks at a map.

73 EXT. OFFICE. BASE. DAY.

73

ARMSTRONG walking with JOE. Urgent talk.

ARMSTRONG

I think it's where they are, sir. I
think she left this at the pharmacy
so we'd know where their location
is.

JOE

It could be. It could be a trap.

ARMSTRONG

It's not. It's Yusra. She's not like that. She loves George.

JOE

But you're telling me.

ARMSTRONG

I don't understand, sir.

JOE

As opposed to the CO or anyone else. Because you don't think anyone else will agree with you. Am I right?

MARKHAM approaching.

MARKHAM

Captain Martin.

JOE

Sir?

MARKHAM

Driving job. Take one man. The idea is to make it low key.

JOE

Who is it, sir?

MARKHAM

They're moving him. There's intelligence suggesting there could be a rescue bid so to be safe.. Kadir. It's Starfish. He's at Middle East Command.

JOE

You'll ride shotgun, Armstrong.

ARMSTRONG

Sir, yes, sir.

MARKHAM

I'll hitch a ride with you.

MARY making summer pudding. She places a bowl on the assembled pudding and begins to make the arrowroot sauce. She looks at her watch as one does when you're cooking and when you're counting down the time to the death of your child.

75

EXT. DISUSED CRAYFISH FACTORY. DAY.

75

CALVERT waiting for Kadir/Starfish. Still wearing his dark suit. A phone. He straightens the cuffs of his shirt under his jacket - like Daniel Craig does in Bond films.

76

EXT. MIDDLE EAST HQ. DAY.

76

TILBROOK seeing KADIR off. Kadir handcuffed and being led (two GUARDS) to the vehicle where JOE and ARMSTRONG wait. MARKHAM looking on, waiting some distance away. KADIR stops and looks at MARKHAM, then beckons with his head to TILBROOK who comes over to him. JOE struck by the dynamic here - who is the prisoner and who the captor? KADIR whispers something to TILBROOK. TILBROOK nods and KADIR is led over to MARKHAM. A statement more than an offer:

KADIR

No hard feelings.

MARKHAM stares at him. What can you possibly say to that? KADIR takes his time - as seems to be possible for him despite his status as prisoner - before nodding for his GUARDS to tell them that he's ready to go.

77

INT. MIDDLE EAST HQ. DAY.

77

MARKHAM and TILBROOK at Middle East HQ. Tilbrook puts together big scotches and ice in heavy cut glass tumblers for them both.

TILBROOK

He treats us like we're his guests.

MARKHAM

Two more seconds of him looking at
me like that and I'd have broken
his neck.

TILBROOK

Timing is one of his many
qualities.

MARKHAM

You sound like.. [you admire him]

TILBROOK

With all my heart. I hate him with
everything I have. But I recognize
a worthy adversary, Harry. If I
didn't, I wouldn't be doing my job.

MARKHAM

Mary was wondering whether you had
children. (A beat) I realised that
I didn't know.

TILBROOK
One of each.

MARKHAM
Have they been out?

TILBROOK
Their mother doesn't like the heat.

MARKHAM
I want you to re-consider, Harvey.

TILBROOK
Of course you do.

MARKHAM
I was a year older than George when I went to boarding school. My father dropped me off on my first day. I was seven. A week later - towards the end of the day - he came back for a visit. They'd started beating out of me whatever it was they saw that they didn't like. You had to say thank you after a caning because you knew it was doing you good. I suppose it was. When he came back I was playing football - a kickabout - and he stood and watched. I wanted my father to go away. I couldn't bear the thought of having to go through it all again. I didn't want to stop playing the game. I was rejecting him so that I could get on with forgetting about him. That was the lesson.

TILBROOK
You had to grow up fast.

MARKHAM
Yes. But I promised myself when George was born - I've never told anyone this, not even Mary - that I would never leave him with that desolate and absolute feeling of being alone in a place where nobody loves you.

TILBROOK
And you're not. As a father you have done/are doing everything you can. And I respect that. Which is why you are right to have come to me.. And why it's the most difficult thing I've ever done in my life to say no to you.

MARKHAM

(A last resort) Then I'll have to tell the world about this conversation.

A mistake and TILBROOK - looking right at him, steady and sure in his view of the world - knows the character of the man looking back at him. The two men hold each other's gaze.

MARKHAM (CONT'D)

The American journalist..

TILBROOK

You won't do that.

MARKHAM

I can't go back to Mary and tell her I've failed.

TILBROOK

Yes, you can. Yes, you will.

He's right. Both men know this. George is dead.

78

EXT. LAND ROVER. DESERT. DAY.

78

JOE with Armstrong riding shotgun. KADIR hand-cuffed but not to anyone or anything. They stop at a crossroads in the middle of nowhere. JOE looks long and hard at KADIR. This is the moment which will define the rest of Joe's life. He decides. He nods at ARMSTRONG. ARMSTRONG unlocks the cuffs and then re-cuffs Kadir to the vehicle. JOE and ARMSTRONG move away from the vehicle so as not to be overheard.

JOE

I don't want you to have anything to do with this, Armstrong.

ARMSTRONG

Sir..

JOE

Nobody need know that you were involved in any way..

ARMSTRONG

I'm coming with you.

JOE

The penalty for allowing a..

ARMSTRONG

You won't pull it off without me. Two of us - we've half a chance. Can't be done by one man.

A good, strong practical reason for his continued involvement - which Joe sees through.

JOE

You love her, don't you.

ARMSTRONG

Sir, yes sir.

They look back at Kadir and both men think about the enormity of the task ahead.

79 EXT. DISUSED CRAYFISH FACTORY. DAY.

79

CALVERT on the jetty. He goes inside. He makes a call.

CALVERT

He's not here. Something's up.

80 INT. MIDDLE EAST HQ. DAY.

80

TILBROOK mid call to the RMP base.

TILBROOK

Get your people out there and find what's happened to the precious cargo.

81 EXT. BASE. DAY.

81

Land Rovers scrambled. All our boys led by BAXTER. Go go go. Info coming in on the radio about the route Joe would have taken.

82 EXT. FARMHOUSE AREA. DAY.

82

The Land Rover parked out of sight behind a rock outcrop from the location they believe George is being held at. ARMSTRONG takes Kadir's glasses off and puts them in his pocket. Then he takes a white handkerchief out of his other pocket. He takes a deep breath and steps out from cover and heads out across the open ground with the white handkerchief held up and out in front of him. Seriously brave, this - the long walk towards the enemy, completely exposed, utterly vulnerable.

83 INT. FARMHOUSE. DAY.

83

NLF FIGHTERS making each other aware of Armstrong approaching. GEORGE sleeping. YUSRA goes to the doorway/window. Her POV of a tiny figure out there all alone walking towards her. At first he's too far away to make out his identity. Then she knows. Then she sees.

YUSRA

Tony.

Long shot. Heat haze. Here he comes.

NLF FIGHTERS look on. One looks through rifle sights to get a better view. What the hell? Shoot? Wait. The white hanky. What does he want? Wait. Let him come.

84 EXT. FARMHOUSE. DAY.

84

NLF FIGHTERS, heavily armed, stand outside facing ARMSTRONG. YUSRA translates what ARMSTRONG says.

NLF FIGHTER 1

(Arabic) **Kaif na-rif ana khaidna****khdîr ma -aa.***[How do we know he has our leader,
Kadir?]*

YUSRA translates for him. ARMSTRONG takes Kadir's glasses out of his pocket and holds them up. They glint in the sun.

NLF FIGHTER 1 (CONT'D)

(Arabic) **Kaif na-rif inahu ayish?***[How do we know he is alive?]*

YUSRA translates.

ARMSTRONG

Because if he's not then we have nothing to exchange for George.

YUSRA translates.

NLF FIGHTER 1

(Arabic) **Kaif arraf inana hina?***[How did he know we were here?]*

ARMSTRONG makes a mistake by glancing at YUSRA. This is seen by NLF FIGHTERS. Shit. A life or death moment for YUSRA depending on what ARMSTRONG says now.

ARMSTRONG

Kadir told us. He seems to know everything.

YUSRA translates.

YUSRA

(Arabic) **Khadir khaal luhum. Who yarif kul shai.***[Kadir told them. He knows everything.]*

A beat. A good answer. NLF FIGHTER 1 nods.

NLF FIGHTER 1
(English) Okay. Okay.

The swap is on.

ARMSTRONG
One more thing.

YUSRA translates.

YUSRA
(Arabic) **Haga thaniyah.**
[One more thing.]

ARMSTRONG
Yusra comes with George.

YUSRA translates.

YUSRA
(Arabic) **Yishtoni arroh ma-ahum kaman.**
[They want me to go with them too.]

He loves her, he's telling her he loves her and she knows this. NLF FIGHTER 1 doesn't like this. The deal might collapse..

NLF FIGHTER 1
(Arabic) **Ith nain mukabil wahid, Ithnain mukabil wahid? At tifl fakat.**
[Two for one. Two for one? Only the child.]

ARMSTRONG understands this, doesn't need it translated.

ARMSTRONG
No. (Arabic) **La.**
[No.]

YUSRA
Tony, no. Take George. Leave me.
Please.

ARMSTRONG
One woman and a child for your great leader. Is he not worth this?

YUSRA won't translate.

ARMSTRONG (CONT'D)
Tell them. Tell them.

YUSRA translates.

YUSRA
(Arabic) **Who yas al ida khyidkum al azeem ma yisaweesh ithnain madaniyeen?**
[He asks if your great leader is not worth two civilians?]

They nod. Phew. The deal is still on.

ARMSTRONG back with JOE. JOE unlocking Kadir's hand cuffs.

KADIR
What is happening?

JOE
We're giving you back.

KADIR
An exchange for the boy..

JOE
You're going to be free.

KADIR
I see.

His reaction to the prospect of release is neutral, not the relief or joy one might expect. JOE clocks this.

KADIR (CONT'D)
It doesn't matter.
Do you have my glasses?

86 EXT. DISUSED CRAYFISH FACTORY. DAY. 86
CALVERT waiting. He makes another call to Tilbrook.

87 EXT. FARMHOUSE. DAY. 87
The swap. GEORGE with YUSRA holding hands and Kadir walk across open space at the same time towards each other; past each other (KADIR stops briefly as they pass each other, puts on his glasses and stares at GEORGE; YUSRA grips George's hand and they keep walking) to safety. A race against:

88 EXT. ROAD. DAY. 88
Baxter et al belting along.

89 EXT. FARMHOUSE. DAY. 89
A snake. GEORGE stops. He's terrified. KADIR is closer to his arrival point. The whole set up is dependent on simultaneous arrivals of the two hostages at their points of safety. KADIR further ahead now. JOE and ARMSTRONG looking on.

JOE
Why has he stopped?

ARMSTRONG
I don't know.

YUSRA has to help him through this.

YUSRA
Walk around it. Hold my hand, walk slowly, I'll keep you safe.

They start to walk. Real courage for a traumatised little fellow.

90 INT. MARKHAM FLAT. DAY. 90
MARY staring at her watch which she has laid out on the table. She is standing. She is in close to the table looking down at time ticking by. Two minutes to the hour. She thinks her son is about to die.

91 EXT. BASE/MARRIED QUARTERS. DAY. 91
MARKHAM walking fast between office and married quarters. He has to get home to her to be with her. Fast up the outside stairs.

92 INT. MARKHAM FLAT. DAY.

92

MARKHAM comes in. He sees MARY. He joins her by the table. MARKHAM and MARY together counting down the minutes to the death of their boy. The second hand reaches the top. The hour. They believe him to be dead. MARY doesn't move. MARKHAM, unsteady on his feet, moves away from the table, like a feeble drunk. He turns the lilo over from red to blue.

93 EXT. FARMHOUSE. DAY.

93

GEORGE and YUSRA reach safety.

94 EXT. FARMHOUSE. DAY.

94

Animated conversation - KADIR tells NLF FIGHTERS that there are only two Brits (in Arabic). The NLF have presumed up until now that Armstrong has been sent out (with white flag and alone) as the single sole representative from a proper unit of men. Now they know it's just two men! NLF FIGHTERS pile into the vehicle. They can have their cake and eat it - Kadir back with them and recapture George..

95 EXT. DESERT NEAR FARMHOUSE. DAY.

95

JOE spots the NLF vehicle coming.

JOE

Let's go, let's go.

They pile into the Land Rover.

96 EXT. TRACK. DESERT. DAY.

96

JOE, ARMSTRONG, YUSRA and GEORGE. JOE glances in the rear view mirror. The NLF vehicle catching them. They're going to catch them. They come round a bend and almost collide with Baxter et al. They stop. The NLF vehicle occupants see the new firepower facing them and turn tail.

97 INT. MARKHAM FLAT. DAY.

97

MARY and MARKHAM hold each other believing George to be dead. They're standing, her head resting on his shoulder. Heads bowed. Deep shock. The sound of Land Rovers returning outside. The Markham's steel themselves for the desperate news. Footsteps coming up the outside steps - hammer blows. The news of his death is arriving. MARY closes her eyes; MARKHAM closes his.

GEORGE

Mummy.

MARY opens her eyes. Slo-mo, distorted sound (The Railway Children) as she goes to her son and takes him in her arms and holds him and holds him and holds him and buries all of her face in all of him. MARKHAM cries. He just cries tears of joy. It may be the first time in his life he has abandoned himself to pure emotion and it might be the last but it is complete abandonment. JOE in the doorway. ARMSTRONG behind him. Both parents look at the two soldiers and their eternal and profound gratitude is unspoken but clear.

98 INT. HOSPITAL. DAY EIGHT.

98

ED leaving. He's insisting on walking even though it's hard and he's in some discomfort and it takes a long time to walk down the long corridor. ALISON by his side.

99 EXT. HOSPITAL. DAY.

99

ED and ALISON come out. He stands and looks at the sea and the sky.

ED

It's blue. It's really blue.

ALISON

Darling?

He turns and looks at his wife (with some difficulty).

ED

I didn't die. And life will be better. Blue will be bluer and we will be happy. I promise.

She smiles. He turns back to look at the sea and just as the scene ends we catch the very beginning of ALISON's thoughts about what this all means for her.

100 INT. MARKHAM FLAT. NIGHT.

100

New Year's Eve party. All main cast present. GEORGE goes up to BAXTER.

GEORGE

Hello, Father Christmas.

BAXTER laughs and ruffles his hair. BFBS radio turned up loud.

MARY

George. Listen.

BFBS DJ

Second time around and this time we know for a fact that he's safe at home to hear his favourite song. Stand up everyone, join in and sing along with Michael Flanders, Donald Swann and George Markham.

Everyone sings. Standing still, hands down by sides, like it's the national anthem only they're not standing to attention because they have to but because they're absorbed in the emotion and it's sung like they're all at Anfield and Bill Shankly has just died. At the end of it all MARY gives GEORGE a big hug and we see in her face - the first memory of it - just how painful it was to be without him.

101 INT. MARKHAM FLAT. LATER. NIGHT.

101

ALISON dancing wildly. ED looks on, loving her. She sits down next to him - or rather she dances into the seat next to him. MARY and GEORGE sitting together across the room. Mary is talking about Alison to George.

ED

Here's the deal. The deal is that nobody says anything about them not being mine - not ever. Not to anyone and especially not to... (a slight hesitation before he uses the possessive pronoun) our children. I'm going to be their father. That's it. I want us to be happy, Al.

*
*
*

Actually, this - his selflessness - puts even more pressure on her to conform. All this oppressive goodness. So Alison facing two pronged pressure to conform - one malign (the army, army medicine, the establishment) and one benign in outlook/motivation (her husband) but both would condemn her to a life she doesn't want to lead. The benign pressure is worse she feels right now. GEORGE rushes up to ALISON.

GEORGE

You're going to have a baby.

She looks at him.

GEORGE (CONT'D)

Out of your vagina.

And he's off again. ED smiles at her. Oh God. ALISON's POV of the people around her and of HONOR trying out a little dance move she thinks nobody is seeing her do.

ALISON

I don't think you can just announce
happiness.

GEORGE goes and stands by his father and JOE. We pick up that
MARY doesn't ever once take her eyes off George.

MARKHAM

I don't know how we can ever thank
you.

JOE

I let him go the first time.. I
wasn't going to miss a second
opportunity.

ALISON steps in.

ALISON

Let yourself be a hero for God's
sake, Joe.

GEORGE

We're heroes, Joe.

JOE

(To George) Go and say thank you to
Lieutenant Laithwaite.

GEORGE makes his way over to ED. ALISON looks on. He's good
with children. MARKHAM goes to speak to ARMSTRONG.

STONEHAM eating summer pudding.

STONEHAM

Delicious, Mrs M.

MARY

Good. Thank you.

STONEHAM

Is there any lemonade?

GEORGE moves on from Ed to dad. He listens to what they say.

MARKHAM

What are you suggesting we do?

ARMSTRONG

Look after her.

MARKHAM

How?

ARMSTRONG

She needs protection. The NLF know
what she did..

MARKHAM

She has a family..

ARMSTRONG

Yes.

MARKHAM

They know where they live.

ARMSTRONG

Yes, sir.

MARKHAM

We can't take the whole family into our care.

ARMSTRONG

They'll kill them. Then they'll kill them, sir.

He leaves the party.

102 EXT. MARKHAM FLAT. NIGHT.

102

ARMSTRONG doesn't know what he's doing or where he's going but he isn't going to let her down.

103 INT. BATHROOM. MARKHAM FLAT. NIGHT.

103

MARKHAM comes in. He locks the door. His hand is shaking. He can't get it to stop. It should be over. His son is home. This should be over now.. And it's not. He hears the countdown to midnight and he gathers himself to go out there, start a new year, resume his life, be normal again. Ten, nine, eight, seven, six, five, four.. Out he goes.

104 INT. MARKHAM FLAT. NIGHT.

104

The whole party cheers as midnight strikes and all break into Auld Lang Syne. Lusty, big singing like the end of It's a Wonderful Life. Then HONOR knows the second verse. Nobody else does and she's singing alone.

Four men in suits come in. Neither JOE nor HONOR notice at first. Because Honor is singing and Joe is looking at her they are the last to register the new presence in the room. SIB. Plainclothes RMP. They wait for HONOR to finish singing and then approach JOE.

SIB MAJOR

Captain Martin I'm placing you under arrest for allowing the escape from lawful custody of a prisoner of war.

GEORGE

He saved my life. You can't do
that. He's a hero.

Everyone looks at GEORGE. JOE goes up to GEORGE, bends down
and tells him what he needs to hear.

JOE

I'll explain. I'll explain
everything and everything will be
all right.

He stands up straight and nods to the arresting officers.
He's ready. They can take him now. He's escorted out of the
room. The sound of footsteps - Joe being taken down the steps
outside - hammer blows. The silence in the room.