

**OUR GIRL**

**EPISODE 2**

**DRA C982L/01**

**BY TONY GROUNDS**

**POST PRODUCTION SCRIPT**

10:00:00 PREVIOUSLY

10:00:00 MUSIC IN - OUR\_GIRL\_Pilot\_Part\_1\_Stereo\_International  
Music Stems

A shot of BASTION

JAMES

Now please don't tell me we've got the  
only medic who can't stand the sight  
of blood.

10:00:03

MOLLY

Bashira, that's a lovely name. I'm  
Molly.

Smurf looks at Molly and Bashira with dislike.

BASHIRA

Molly?

10:00:08

SMURF

That kid is spotting for the Taliban  
and reporting back.

10:00:10

Gun shots go off and everyone ducks.

NUDE-NUT

Man down!

KINDERS

That's Smurf!

MOLLY

Sir, he's losing blood. I can get to  
him.

10:00:15

Molly's foot knocks an IED. She is thrown into the air as it  
explodes.

NUDE-NUT (OOV)

Molly!

10:00:19

SMURF

I was a dickhead. I'm telling you, I've learnt a big lesson. I'm gonna come back to you.

10:00:24

JAMES

Well done Dawes.

MOLLY

Thank you Sir.

JAMES

You're an excellent medic. You're proving yourself.

CUT TO BLACK

10:00:31 MUSIC OUT -  
OUR\_GIRL\_Pilot\_Part\_1\_Stereo\_International Music Stems

10:00:31 MUSIC IN - 2G1

10:00:32 EXT. AFGHAN VILLAGE.

Close on Molly as she hurries through the bustling Afghan village. We see the colourful market stalls set up and people going about their business. We don't know where or what Molly is hurrying to, but the atmosphere feels tense.

We see the locals staring at her, puzzled. Young men make comments in Pashto about a western woman hurrying through their village on her own. But Molly is focused on where she is heading and there is a sense of urgency to her mission.

Suddenly she calls out.

MOLLY

Bashira.

Bashira turns smiling to Molly. Molly has a scarf in her hands and she holds it out to Bashira.

10:00:46 MUSIC IN - Ai Doostan ft.Hamid GOLESTANI

MOLLY (CONT'D)  
(handing it to Bashira)  
You dropped this at the market. I've  
been chasing you!

Bashira smiles and puts on her scarf.

BASHIRA  
Thank you.

10:00:52 MUSIC OUT - 2G1

MOLLY  
(with a friendly smile)  
That's alright. It's what we're here  
for.

BASHIRA  
Sang Chill Bazi?

Bashira shows her the pebbles she is holding and beams.

MOLLY  
Yeah. Sang Chill Bazi!

Bashira offers a pebble for Molly to have a go at the game - similar to Jacks. Molly crouches down to play with Bashira. The locals and some ANA soldiers watch Molly with disapproving looks.

MOLLY (CONT'D)  
Come on then. Right, last time you beat  
me so this time the revenge is mine!  
Right..

Molly lobs the pebble in the air and quickly tries to scoop up the remaining four pebbles on the ground. She can't do it and they both laugh a little.

MOLLY (CONT'D)  
I'm rubbish at this.

Bashira does it with ease. Molly takes out some sweets from her pocket and offers one to Bashira.

MOLLY (CONT'D)  
Ahhh, you beat me again! I tell you what,  
the winner gets a sweet.

Molly goes into her pocket as they stand up and pulls out a sweet and hands it to Bashira.

MOLLY (CONT'D)

These are pang. My mum sends these from London.

BASHIRA

Pang?

Of course Bashira can't understand but Molly's tone is gentle and friendly and Bashira knows this. Molly takes a few more out of her pocket and puts them in Bashira's pocket.

MOLLY

Take these for Ron.

Bashira looks confused.

MOLLY (CONT'D)

Later... Ron!

Bashira looks even more confused but smiles.

MOLLY (CONT'D)

I'm teaching you proper good English here, Bashira. See, me and you, we're soul sistas!

Bashira smiles.

BASHIRA

MOLLY (CONT'D)

School.

Bashira's mood changes, she looks sad and shakes her head.

BASHIRA

My father say no school.

MOLLY

Why would he say that?

10:02:01 MUSIC IN - 2G2

10:02:03 MUSIC OUT - Ai Doostan ft.Hamid GOLESTANI

Badrai approaches them and growls in Pashto for Bashira to get inside the dwelling whilst never taking his fierce eyes off Molly. She stares back at him and sees the gun slung across his shoulder. Bashira puts her scarf over her head and with a sad look at Molly goes back inside her house.

JAMES (O.S.)

(yells)

Dawes!

The sound of James' voice cutting through the cacophony of the village causes Molly to turn, see James and head back towards him through the throng of villagers.

JAMES (CONT'D)

Excuse me a second, when did Her Majesty die and make you the Queen?

MOLLY

Sir?

JAMES

You are not in charge. You do not wander off.

MOLLY

Sorry sir. It's just...

JAMES

Do you realise how much danger you just put yourself in?

MOLLY

She'd dropped her scarf, I was just gonna...

JAMES

So you thought you'd risk your life to pick it up?

MOLLY

Sorry sir. It's just that she's become my little friend...

JAMES

You do not involve yourself in the lives of the locals. They must not become dependent on us in any way, shape or form, do you understand?

MOLLY

Yes sir.

JAMES

(less sternly)

More importantly you don't put yourself in jeopardy.

10:02:44 MUSIC IN - WAR RAGES ON

10:02:56 MUSIC OUT - 2G2

TONY GROUNDS

2 Section are spluttering with all the dust flying round the compound.

10:03:36 MUSIC OUT - WAR RAGES ON

MANSFIELD MIKE

This dust is like smoking forty fags  
a day man.

BRAINS

So with the 40 you actually smoke, that  
makes 80.

Mansfield Mike puts a cigarette in his mouth.

10:03:42 Directed by

ANTHONY PHILIPSON

MANSFIELD MIKE

Yeah. I probably should quit,  
shouldn't I.

They all laugh.

The mastiff drives through the compound creating more dust. As  
it clears they see Smurf.

JAMES (O.S.)

Look who it is ...our very own number  
one cockmuppit is back on the firm.

Molly stares amazed. The others cheer and gather around him.

SMURF

Alright shitheads!

They all run and hug him and cheer. Molly smiles.

SMURF (CONT'D)

Right, who wants to see my rusty bullet  
hole?

FINGERS

Fingers first!

They laugh. Molly watches everyone gathered around Smurf.

SMURF



Molls, you wanna cop a feel?

MOLLY

It's a shame he didn't shoot you in the head and put us all out of our misery!

The others laugh.

NUDE-NUT

Proper rinsed, Smurf.

SMURF

Oh, so she's flavour of the month now, is she?

MOLLY

Yes 'she' is. Deal with it.

Smurf heads across to James. They have a quiet moment.

JAMES

Glad to have you back.

SMURF

I can't tell you how glad I am to be back, sir. I won't let you down again.

JAMES

Correct. You won't.

James stares at him forcefully. Smurf understands and nods.

SMURF

I made a mistake.

JAMES

We all make mistakes, Smurf... what we do to rectify them that separates the shit from the clay.

SMURF

Don't worry about me sir, I'll prove my worth.

James looks at him for a moment and then calls out to the others.

JAMES

(throwing his arm around  
Smurf and announcing)

As if 'The Smurfoid Returns' wasn't treat enough, by way of celebration we have some very special guests arriving tomorrow.

KINDERS

Who's that Sir?

JAMES

I'm talking... mega. Huge!

NUDE-NUT

What, Prince Harry?

MOLLY

Prince Harry? He's gagging to get out here. Are you telling us you've bagged us the Royal Ginge, Sir?

JAMES

Ask me no questions I tell you no lies Dawes.

MANSFIELD MIKE

My mum says I got more than a passing resemblance to Prince...

ALL SHOUT

Shut up!

BAZ VEGAS



SMURF

That's true. Saving my life has gotta be worth at least a cuppa tea and a bacon buttie.

MOLLY

Don't push it mate, your life ain't worth a whole bacon buttie!

SMURF

(suddenly serious)

I'm there for you Molls.

He looks at her earnestly, which makes Molly burst out laughing.

SMURF (CONT'D)

What?

MOLLY

Nothing, it's just that whenever anyone says 'I'm there for you'... it just makes me laugh. It's just one of them expressions, innit.

SMURF

Yeah, I'm just letting you know like... if you need me...

MOLLY

You're there.

SMURF

Yeah.

MOLLY

For me.

Molly laughs again, but turns and watches James as he takes his top off to begin a workout. Smurf follows her gaze.

SMURF

(clocking her looking)

So you got him to like you now then?

MOLLY

(slightly snappy)

What you talking about?

SMURF

Well, you know, he was a bit sort of...  
off-ish with you..

MOLLY

Are you making that tea or what?

10:06:49 MUSIC IN - THE SWIMMER

Smurf turns to find another mug and tea bag. Molly has another little glance towards James who is now lifting weights.

10:06:59 EXT/INT. MASTIFF ARMoured VEHICLE

Dangleberries is on the gun at the top of the tank.

Molly sits in between Smurf and James, all in full body armour, helmets and goggles and holding their weapons.

JAMES

Kinders, if you go left and hug the poppy fields we can get into the village that way.

KINDERS

Sir. Swinging left here.

10:07:12 MUSIC OUT - THE SWIMMER

JAMES

'In Flanders fields the poppies  
blow...'

FINGERS

Different type of poppies here, sir.

SMURF

More smack heads here than Liverpool  
eh Brains.

BRAINS

Don't stereotype us you leak eating,  
daffodil growing, sheep shagger.

They laugh.

The mastiff pulls up sharply. Kinders driving turns and shouts.

KINDERS

Circle of rocks ahead Sir.

JAMES  
Nude-Nut, you're up.

SMURF  
My shout, sir.

JAMES  
(forcefully)  
Not on your first full day back Smurf.

10:07:35 MUSIC IN - THE SWIMMER

Smurf looks gutted. Molly looks at him with concern.

10:07:39 EXT. AFGHANISTAN. DUSTY ROAD. DAY 8. 09:13

Nude-Nut is checking out the circle of rocks with the vallon, carefully and professionally as James and Smurf cover him.

Some locals approach along the road and Qaseem calls out to them in Pashto to lift their clothes. James looks at Smurf with concern.

QASEEM  
(in Pashto - 10:07:46)  
Stop! Lift up your chemise.

SMURF  
I'm alright, sir.

JAMES  
I know you are Smurf, it's just that  
it's your first full day back.

10:07:57 MUSIC OUT - THE SWIMMER

SMURF  
You just don't wanna have to tell my  
mum she's lost another one, sir.

QASEEM  
(in Pashto - 10:08:02)  
Thank you very much.

JAMES  
Well yeah, there is that.

SMURF

Anything happens to me, you might have to move to Newport yourself, sir.

JAMES

That truly is a fate worse than death Smurf.

SMURF

(sings proudly under his breath)

'I'm Newport till I die, I'm Newport till I die, I knows I am, I'm sure I am, I'm Newport till I die!'

MOLLY

(having heard Smurf)

You sad, Welsh tosser.

SMURF

They call Newport the Venice of Wales.

MOLLY

Who does Smurf?

SMURF

My Aunt Linda, if you must know. Although she's never been to Venice but she has got a tattoo of a gondola...on her arse.

Nude-Nut has checked the stones are innocent, no IED.

NUDE-NUT

All clear here sir.

James nods for Smurf to get back in the vehicle.

10:08:51 EXT. VILLAGE. STREET/TRACK. DAY 8. 10:00



(to Smurf)  
Oh you're back alright.

SMURF  
I'm talking sense Molls and you knows  
it.

Molly watches Smurf go off and heads over to Bashira.

10:09:50 MUSIC IN - 2G4

MOLLY  
Bashira, are you okay?

Bashira shakes her head.

MOLLY (CONT'D)  
Well what is it? I won't let anyone hurt  
you, okay.  
(taking her hands)  
Why aren't you going to school? That's  
the reason we're here.

BASHIRA  
I must leave. I must go away.

MOLLY  
Go where?

BASHIRA  
My father has said.

MOLLY  
He can't just send you away, can he?

BASHIRA  
(looking at her)  
I've been promised to a man.

MOLLY  
What? What do you mean, promised?

BASHIRA  
To be married. I must leave.

MOLLY  
(horrified)  
Is that what you want?



MOLLY

The children ain't coming back.

QASEEM

He thinks the presence of the soldiers

I doubt that, Dawes. Gentlemen... this parcel is a package of mine from my mummy!

He rips open the package to reveal a large paddling pool.

JAMES (CONT'D)

While you lot are sweating your nads off, I will be bathing on the steps of my very own luxury swimming pool. Two volunteers? One to blow it up and one to get the water and fill it up.

Nude-Nut and Baz-Vegas are play fighting over a pair of sunglasses. Nude-Nut holds them up out of Baz's reach and he reaches up to try and get them.

JAMES (CONT'D)

Nude-Nut, Baz Vegas! Oh how I adore a keen and eager soldier!

They haven't volunteered but know they have no choice. James lobs the package to Nude-Nut and Baz.

JAMES (CONT'D)

Who's next? Dangleberries, a heavy one.

James throws the parcel at Dangleberries while Molly looks at Sohail who is watching them with disgust.

Molly points him out to James.

MOLLY

What's that all about, Sir?

James watches Sohail spit on the ground in their general direction before heading into his tent. Molly sees it too.

JAMES

I dunno. Let's find out.

James decides to head across to him, Molly follows. James knocks on the outside of the wall of the tent out of courtesy before going in.

10:12:46 INT/EXT. SOHAIL'S SMALL TENT AREA.DAY8.12:33

James greets Sohail in Pashto as he comes in. Molly follows him in and does the same.

JAMES

(in Pashto 10:12:48)

Peace be upon you.

MOLLY

(in Pashto 10:12:50)

Peace be upon you.

SOHAIL

What happened? At the school?

JAMES

You don't know?

SOHAIL

Why should I know?

JAMES

The Taliban went in and fired bullets  
into the walls.

James looks at him trying to work out if he knows anything - he clearly suspects he does. Molly hovers in the doorway.

JAMES (CONT'D)

You got a chai for our medic?

SOHAIL

The female?

JAMES

Well, we let them drink tea where we  
come from.

MOLLY

I know, mental or what?

Sohail stares at her and slowly pours her some chai. He places the cup down for her to pick up, rather than hand it to her. James eyes him suspiciously.

SOHAIL

All this... just to get the children  
to go to school?

JAMES

You got a problem with that, soldier?

Sohail mutters in Pashto to the other ANA.

MOLLY

Yeah, that's why we're here, to make  
sure the children can go to school...

SOHAIL

But they used to go to school before  
you arrive.

JAMES  
The boys did, yeah.

10:14:41 MUSIC IN - 2G6

SOHAIL  
And now no one will. So, what have you  
achieved? You go soon and everything  
will go back to normal.

MOLLY  
What exactly counts normal round here  
then?

Sohail glares at her.

SOHAIL  
Your normal isn't our normal.  
(beat)  
And when you go, we will still be here.

Before Molly can respond, James is moving her out.

JAMES  
Dawes, work to do. Move.

Molly goes out the tent and James follows her.

10:15:17 EXT. OUTSIDE SOHAIL TENT/COMPOUND BASE. CONTINUOUS

Sohail watches them as they walk away.

MOLLY  
We're supposed to be on the same side  
but sometimes it really doesn't feel  
like that.

JAMES  
Agreed.

10:15:27 MUSIC OUT - 2G6

MOLLY  
Did you see his face when you said about  
just the boys going to school? See, when  
it all goes back to normal like what  
he's talking about, Bashira don't  
stand a chance...

JAMES  
Repeat after me. Do...

MOLLY  
Do.

JAMES  
Not.

MOLLY  
Not.

JAMES  
Get.

MOLLY  
Get.

JAMES  
In-fucking-volved.  
(beat, looking at her)  
Because... I need you... one hundred  
per cent by my side.

MOLLY  
I am, sir.

JAMES  
But you can't be if you're worrying  
about an individual child.

MOLLY  
I'm one hundred per cent by your side.

A moment between them as they look at each other.



James has gathered 2 Section for a briefing. James and Kinders stand by maps and aerial satellite images of the local village. Captain Azizi and his 2ic stand with James.

JAMES

..are controlling the area around the mountains and the village...

(pointing at the various maps)

The ANA will remain at the checkpoint here... and we will maintain a presence within the village itself here so that the kids can return back to school. They are planning more attacks imminently. So be vigilant guys.

The boys nod, understanding the seriousness of the situation.

AZIZI

(pointing to photographs)

The buildings opposite the school are empty. To the rear of the school is a compound which we will also control.

JAMES

Now we need the children to go back to

Prince Harry ain't gonna be the mystery  
guest!

10:16:46 MUSIC OUT - 2G7

DANGLE-BERRIES

I'm so nicking his beret and bunging  
it on ebay.

ALL SHOUT

Benefit Street!

DANGLE-BERRIES

I'm from Aston, it's completely the  
other side of Birmingham!

JAMES

(putting down his binoculars  
and addressing them)

Listen up you shit for brain, lady  
parts. As soon as we get to the village  
compound, we secure the outside.  
Dawes, you go in and establish a med  
centre.

MOLLY

Sir.

JAMES

Understood?

2 SECTION

Sir!

10:17:06 EXT. VILLAGE. AFGHANISTAN DAY 8 14.03

The village is bustling with day to day business as the soldiers  
stand around, keeping an eye out.

10:17:11 INT. VILLAGE COMPOUND. DAY 8. 14:50

Molly is in the small ante room and is setting up a med centre.  
Qaseem is with her.

MOLLY

You can come to England now, can't you?

QASEEM

What do you mean?

MOLLY

After draw down.

(beat)

Is that what you want?

QASEEM

A peaceful Afghanistan is all I want.

MOLLY

Good luck with that one.

QASEEM

Indeed.

MOLLY

How can she be 'promised', Qaseem.

That's mad, innit?

QASEEM

(with a little smile)

Welcome to my country.

Molly has set up a temporary bed.

MOLLY

What did you do? Before you



Well tell her to take her to a local hospital.

Qaseem translates. The mother wails desperately before looking at Molly and saying something in Pashto.

QASEEM

(in Pashto 10:19:12)

I'm really sorry, but you must take her to the hospital.

BASHIRA'S MOTHER

(in Pashto 10:19:25)

Everything is because of you!

QASEEM

She says she is looking to you as medic to help. The local hospital is four hours away and she has no transport.

MOLLY

She's saying it's my fault isn't she?

10:19:26 MUSIC OUT - 2G8

QASEEM

Yes, she is but it's not. A father hitting his child is wrong... as wrong in Afghanistan as it is where you come from.

JAMES

She has to go to her own hospital for treatment. Those are the rules.

MOLLY

Yes sir. Understood sir, but can I at least examine the eye to assess the damage? Sir, we have a responsibility...

BASHIRA'S MUM

(in Pashto - 10:19:39)

I beg you.

Beat. James stares at Molly.

BASHIRA'S MUM  
(in Pashto - 10:19:47)  
I beg you.

MOLLY (CONT'D)  
Please sir... it is my fault if it was  
because I was talking to her.

JAMES  
Well get the eye cleaned up and then  
I never want to see her again. You're  
not endearing yourself to me, Dawes.

MOLLY  
Thank you sir.

Molly takes Bashira's arm and leads her inside. The ANA stop the  
mother following.

BASHIRA'S MOTHER  
(in Pashto 10:20:04)  
Don't touch me! I want to go with my  
daughter! Why don't you let me go in?

10:20:10 INT. MED CENTRE. VILLAGE COMPOUND. DAY 8. 15:00

Bashira is on the hard temporary/make shift bed and Molly is  
cleaning up her eye. There is a nasty cut that Molly is trying  
to ascertain whether it needs stitches. James comes in side.

MOLLY  
I think you might gonna need a stitch  
in that, Bashira. Do you understand?

JAMES  
(coming in)  
Of course she doesn't understand, I  
barely understood.

MOLLY  
I thought your English was better than  
hers, sir.

JAMES

Mine is. Yours.. "might gonna need a stitch"! What's that even supposed to mean?

MOLLY

She might gonna need a stitch. I'll try putting butterfly stitches in it to hold it together.

JAMES

She has come looking to you instead of her local hospital. It's wrong.

MOLLY

Sir, we have a duty of care for loss of life, limb or eye.

JAMES

He say I love America.

MOLLY

We're not American. We're British.  
It's a whole different ball bag.

(gently)

Look, I'm gonna do all I can to make  
sure this never happens again. That's  
what we're here for. To make sure there  
isn't a next time for things like this.  
Do you understand?

Molly puts a dressing on the cut above her eye.

JAMES (O.S.)

Hurry it up Dawes?

MOLLY

Can you get to a hospital? Show the  
doctor your face, show him your eye.  
I'll try and keep the wound tight for  
as long as I can...

BASHIRA

Thank you.

MOLLY

I won't let them numpty's hurt you.

BASHIRA

(confused)

Numpty's?

Molly laughs.

JAMES (O.S.)

Dawes!

MOLLY

I'm just coming sir.

(to Bashira)

Look, we're here to stop the Taliban  
from coming to the village. And they  
won't attack the mountain if we're  
there too. Okay?

Beat.

BASHIRA



(nervously)  
Do not go to the mountains.

10:22:19 MUSIC IN - 2G9

MOLLY  
Why? What about the mountains?

BASHIRA  
(suddenly blurting it out)  
You must not go to the mountains  
tomorrow.

MOLLY  
Are you saying that something bad is  
gonna happen at the mountains?

Bashira doesn't answer but just looks at Molly. Suddenly Sohail comes in. He makes a grab for Bashira in an aggressive manner.

MOLLY (CONT'D)  
Oi, gently!

SOHAIL  
She must go.

Sohail starts to pull Bashira out. Molly watches as Bashira goes over to her mother.

BASHIRA'S MOTHER  
(in Pashto 10:22:40)  
Come! Come!

10:22:43 MUSIC IN - FIVEFOLD

10:22:46 EXT. COMPOUND BASE. DAY 8. 15:35

10:22:47 MUSIC OUT - 2G9

The boys are chilling out. Some are smoking, cleaning their guns. Others are playing football with an old ball.

10:23:03 INT. DORM TENT. COMPOUND BASE. DAY 8. 15:35

Smurf comes in to the tent where Molly is doing some checks. Molly is busy with her thoughts and tries to ignore him. He picks up a medical instrument and pretends it's a gun. When she continues to ignore him he speaks.

SMURF

You alright?

MOLLY

Why wouldn't I be?

10:23:28 MUSIC OUT - FIVEFOLD

SMURF

You just seem a bit...

(beat)

What's wrong?

MOLLY

It's just Bashira... I think she was trying to warn me about something.

SMURF

Warn you about what?

MOLLY

She told me not to go to the mountains so... the check point I suppose. But maybe she's just trying to... I dunno.

SMURF

She said something's gonna happen at the C.P.?

Molly stares at Smurf.

SMURF (CONT'D)

If you've got Intelligence, we need to tell James. There are Afghan soldiers up there. We're risking their lives if we don't report it.

She looks at him.

SMURF (CONT'D)

Come on.

He makes to leave the tent and after a second she follows him.

10:24:08 EXT. COMPOUND BASE. DAY 8. 15:37

James is luxuriating in his full padding pool, much to the amusement of the platoon. He sees Molly and Smurf emerging from the med centre fast approaching him.

SMURF

Any chance of a word, sir?

JAMES

You've got ten seconds Smurf cos I am trying to relax here.

Suddenly a blood curdling war cry goes up as a stark bollock naked Fingers, Nude-Nut, Baz Vegas, Brains, Mansfield Mike and Dangle-Berries come screaming out of their tent and running full sprint towards the paddling pool.

They all leap in screaming. Chaos. Laughter. James leaps out just in time. He is wearing his fatigues. The lads are finding this hysterical and having a great time.

Into this mayhem a helicopter comes in to land just outside the compound. James looks up and watches the helicopter landing.

JAMES (CONT'D)

Our special guests! Yeah!

He rubs his hands together excitedly.

MOLLY

Sir, we really need a word.

JAMES

Gonna have to wait.

SMURF

Maybe Prince Harry's gonna have to wait sir because....

But James has gone, heading towards the gate.

Molly sees Sohail at the Afghan section gate standing with a colleague. They look on the scene appalled.

10:24:52 EXT. COMPOUND BASE. DAY 8. 15:50

The platoon sit around a make shift stage area. Nude-Nut and starts a rendition of God Save the Queen. Slowly others start to join in until the entire platoon are proudly standing and singing the national anthem.

NUDE-NUT

(singing)

God save our gracious queen,..

NUDE-NUT & BAZ VEGAS  
Long live our noble queen,..

2 SECTION  
God save our queen..

James arrives and raises his hands to quieten them down.

JAMES  
Right. Ladies and Gentlemen we have we  
have got a special treat arranged for  
you today. It is my great honour and  
privilege to introduce to you... The  
Corps of Army Music!

10:25:14 MUSIC IN - BRASS BAND WARM-UP

We hear the traditional instruments of the corps from inside a  
changing tent as the musicians tune/warm up. The faces of the  
platoon are an absolute picture of stunned disbelief and  
disappointment.

DANGLE-BERRIES  
Where's Harry, Sir?

JAMES  
(pointing at the tent, over  
excited)  
And that is them just warming up!  
Imagine how good they're gonna be?!

10:25:24 MUSIC OUT - BRASS BAND WARM-UP

They look at him like he's mad. James beams, enjoying the moment.  
He's proper got them. The musicians start to step out one by one  
- there are about ten of them each with an instrument - trumpet,  
trombone, drum, clarinet etc. It looks like it is going to be  
a very traditional fair but this is all part of their 'act'.

10:25:33 MUSIC IN - BRASS BAND SONG 1

Suddenly a soldier starts drumming and the brass section join  
in launching straight into Amy Winehouse's 'Valerie'. The  
musicians (even with their traditional instruments) are skilled  
and the version is magnificent.

JAMES (CONT'D)  
Oh, sound familiar?



Excuse me Sir. I think I've received  
Intel about an attack on the mountain  
C.P. tomorrow.

James turns and stares at her. He turns and sees Major Beck.

MOLLY (CONT'D)

Sir.

He turns and looks back at Molly. Then he looks at Smurf.

JAMES

Ops tent, now. Both of you.

He doesn't finish his sentence but rather heads down to Major Beck. Molly watches James whispering to him.

JAMES (CONT'D)

(to Major Beck)

Sir.

He indicates for Major Beck to follow him inside the tent. Molly, Smurf, Qaseem and Kinders all follow behind.

JAMES (V.O.)

What makes you think it's credible?

10:26:50 MUSIC OUT - BRASS BAND SONG 1

10:26:50 INT. OPS TENT. COMPOUND. DAY 8. 15:55

James, Major Beck, Azizi and Qaseem stand facing Molly and Smurf.

MOLLY

I've got a good relationship with the kid, Sir. There's a possibility that she's telling the truth. I'm pretty sure her dad's Taliban, Sir.

JAMES

You're making yourself vulnerable Dawes.

MOLLY

Well that is a possibility too but I was just being kind... she just told me... I don't think she meant to. Sir, I could see it in her eyes she was telling the truth.

JAMES

Her eye was a right old mess though,  
to be fair.

SMURF

That kid really trusts her. Sir.

MAJOR BECK

You've obviously got close enough so  
she can confide in you. And if that  
confidence leads to us being able to  
halt this little group of  
insurgents...

Major Beck looks at James.

JAMES

Then it could work out brilliantly,  
sir. Agreed.

He looks at Molly and nods, appreciatively.

JAMES (CONT'D)

(to Molly and Smurf)

You two wait outside.

MOLLY

Thank you sir.

SMURF

Thank you sir.

They head out.

JAMES

Well which ever way this works, an  
insurgent attack is clearly imminent.  
Either they're luring us in or  
something else is going to happen.

MAJOR BECK

Certainly looks that way.

James watches Molly and Smurf go.

10:27:40 MUSIC IN - BRASS BAND SONG 2

10:27:41 EXT. COMPOUND BASE. DAY 8. 15:57

Molly and Smurf step out of the ops tent. The Music Corp are now giving a brilliant rendition of Plan B's 'She said'.

SMURF

How good are the music corps?

SINGER & 2 SECTION

(singing)

She said I love you boy, I love you so..  
She said I love you baby, oh oh oh oh  
oh..

MOLLY

What's gonna to happen to Bashira?

SMURF

What d'you mean?

MOLLY

Well if she's right and we act on her  
Intel, things ain't gonna be very  
clever for her.

Molly looks at him. Smurf considers this.

MOLLY (CONT'D)

Thanks for...for that in there.

SMURF

You saved my sorry arse out there. I  
owe you one.

They focus their attention on the band and the boys, smiling.

SINGER & 2 SECTION

(singing)

She said I love you baby, oh oh oh oh  
oh..

Molly turns round and looks back into the open ops tent.

10:28:27 EXT/INT. OPS TENT. COMPOUND. CONTINUOUS

Maps are spread out on the table. James, Beck, Azizi and Kinders are studying them.

JAMES



I can take 2 section to the C.P. to support Captain Azizi and the Afghan Special Forces that are flying in.

MAJOR BECK

I'll liaise with the Fire Support Group.

AZIZI

Special Forces arriving 23.00.

Molly looks back to the band but now her expression is one of worry. She knows this is serious and she knows it was her call. She looks across at the lads all dancing and whooping to the music. As yet unaware of the imp



It is dawn. We see 2 section decamping and digging in.

KINDERS

Just get all that stuff squared away  
over there fellas.

The men under James and Kinders instruction take up positions.  
Azizi is with James.

AZIZI

(pointing)

They think there was someone in that  
compound yesterday.

JAMES

Do they think they're still there?

AZIZI

Not sure.

Azizi half shrugs. James turns to Qaseem who is listening in on  
a radio.

JAMES

Anything?

Qaseem shakes his head.

JAMES (CONT'D)

Kinders?

KINDERS

Sir.

JAMES

(pointing)

I want locks down that compound now.

(to 2 Section)

Helmets at all times, gentlemen.

2 SECTION

Sir.

They don't need to be told. Unlike the ANA who don't seem to bother  
with their helmets.

We see the Afghan Special Forces choosing positions to dig in.  
The contrast between the ultra professional ASF and the gun slung  
over the shoulder, under age ANA is very apparent.

Molly is watching everyone nervously.

10:30:35 EXT. MOUNTAIN PASS. DAWN 9. 04:00

Nearing dawn.

10:30:42 MUSIC OUT - 2G12

Molly throws a bottle of water each of the ANA soldiers and Qaseem. She hands some water to a particularly young looking ANA soldier who seems about 14. She sees his large watch on his wrist.

MOLLY

Nice kettle mate.

She points at his watch. He smiles.

YOUNG ANA SOLDIER

Rolex.

MOLLY

(studying it)

You sure about that mate? If it is they've spelt 'Tuesday' wrong.

YOUNG ANA SOLDIER

Rolex. Won it from an American playing cards! Rolex. Proper Rolex.

MOLLY

How old are you?

YOUNG ANA SOLDIER

Eighteen.

MOLLY

Well you're old enough to know Americans are full of shit.

Laughter around, including Qaseem. Qaseem nudges him to show the watch and says something to him in Pashto which makes the other ANA soldiers laugh.

QASEEM

(in Pashto 10:31:22)

It's a fake.

Molly moves on to James.

MOLLY (CONT'D)

Sir.

She goes to hand him some water.

JAMES

No, you're alright Dawes.

He is searching for insurgent movement ahead. Molly looks at the young rag-bag ANA who were manning the C.P.

MOLLY

Talk about easy targets.

JAMES

I hope your Intel's right on this one.

MOLLY

Sir.

JAMES

Keep your helmet on and your head down.

MOLLY

She's been surrounded by soldiers her whole life. Imagine that... Ain't normal, is it.

SMURF

Eh?

MOLLY

(to Smurf, explaining)

Bashira.

SMURF

Yeah well, we'll be gone soon.

MOLLY

It's a shame we can't take kids like her home with us.

SMURF

Sir, d'you get the feeling that Dawes is the type to bring a donkey home from Spain?

JAMES

You the Queen of the lost cause, Dawes?

He laughs at his inadvertent rhyme.

MOLLY

No sir, I'm hard as nails me. It's just sometimes it all seems a bit... unfair.

JAMES

It's luck.

SMURF

What is, boss?

JAMES

Everything. The whole world and everything in it. It's luck.

SMURF

My brother weren't so lucky. Out there.

MOLLY

No, but you were.

JAMES

There you go.

MOLLY

So you think it's all just luck...

JAMES

Luck. Fluke. Chance. Where you're born, who you're born to... Rich man, poor man, beggar man, thief.

MOLLY

Well three out of four ain't bad with my dad !

Molly looks up at the sky. With the sun over the mountains the place looks beautiful.

MOLLY (CONT'D)

And Sky TV.

MOLLY

And a Top Shop and Starbucks round the corner.

(beat)

Bashira weren't born into much luck, was she? A dad that beats the crap out of her and...

JAMES

Dawes.

(friendly)

Shut the fuck up.

MOLLY

Sorry sir.

James focuses ahead. Smurf looks at Molly with a smile. Kinders through binoculars sees some movement in the compound.

10:33:48 MUSIC IN - 2G13 PART 1 IN

KINDERS

Sir there's movement in the bunker...

JAMES

How many, Kinders?

KINDERS

Definitely a couple. Maybe more.

James is on his binoculars staring at the compound. Smurf has his gun ready and trained on the compound.

JAMES

Everybody stay low and out of sight.

They are all protected and covered by the sandbags.

Molly is staring through the binoculars. She can see someone making their way to the wooden store to the east.

MOLLY

(looking through the binoculars at a little wooden store, 200m east)



Sir. There's someone heading in to that store.

JAMES

Dangles, get me Zero on the radio now.

Dangle-Berries operating the radio.

DANGLE-BERRIES

Zero, this is Amber 3.0 Bravo sighting two possible insurgents. Wait out.

A strange moment of calm, it is as if all the soldiers know what's coming but have to wait out until it does. We see Smurf, concentrating ahead.

Suddenly the two insurgents appear with a missile launcher.

10:34:17 MUSIC IN - 2G13 PART 2 IN

JAMES

Down! RPJ!

A missile is launched at their position from the wooden store.

10:34:21 MUSIC OUT - 2G13 PART 1 IN

It explodes with a deafening blast just behind them.

They all get down. Dangle-berries is on the radio shouting in they have contact only just audible above the noise.

DANGLE-BERRIES

Zero, this is Amber 3.0 Bravo. Contact explosion.

A nano second as the assault is computed then shouting all round. Molly is tapping them all, checking everyone is alright.

MOLLY

You alright?

(moving to next soldier)

You alright?

(to Fingers)

You alright Fingers?

KINDERS

Rapid fire!

2 section all unleash their machine guns into the store. They take it in turns between shooting and ducking down.

SMURF

Back down.

MOLLY

Back in!

Molly joins in the shooting. Within moments the store is destroyed and whoever was in it destroyed too. The shooting continues.

NUDE-NUT

(yells)

Incoming from the compound now!

KINDERS

(screaming into the radio)

Contact! Contact wait out!

They concentrate their rifles on the compound now. They are under heavy return fire and have to keep ducking down. James moves back into his position beside Molly.

JAMES

Hold your fire! Hold your fire!

A couple still yet to hear his instruction.

KINDERS

Hold your fire!

Taj halts his men's assault. Eventually they all stop. A strange calm. Everyone is still, focused and ready to resume firing. James keeps his eyes on the compound. Silence. Molly looks across to the store, or what remains of it, then back to the compound.

MOLLY

What's happening, sir?

JAMES

Keep your eyes on the bunker.

Everyone is watching and waiting but not sure what it is they're waiting for. Then with seemingly no warning the compound explodes. An almighty RPG (fired by the unseen Fire Support Group) has obliterated the place. A huge cloud of fire and smoke rises.

10:35:26 MUSIC OUT - 2G13 PART 2 IN

There is a split second as 2 Section take this in, with awe and wonder and then a celebratory excited cheer goes up.

MANSFIELD MIKE

Did you see that?

SMURF

Beautiful.

MANSFIELD MIKE

That has gotta be more than a dead leg that!

KINDERS

Fellas, I would love to see them walk that off.

JAMES

(snaps)

Keep your heads down!

They all remain in position. Qaseem is listening in to the radio. James looks across at Taj.

JAMES (CONT'D)

(to Taj)

Taj, take your guys down and check both positions?

Qaseem interprets.

QASEEM

(in Pashto 10:35:45)

Both of you go and check the compound.

JAMES (CONT'D)

We'll give support.

Taj nods and shouts instruction in Pashto. Taj and Azizi start to lead special forces down.

TAJ

(in Pashto 10:35:49)

Go and check whether they are dead or alive. Move!

10:35:53 MUSIC IN - 2G14

10:35:54 EXT. MOUNTAIN PASS. COMPOUND. DAY 9. 04:05

2 Section carefully pick their way over to the compound to check that all the insurgents are dead.

BRAINS

They're all dead Corporal.

KINDERS

(through radio)

Dangleberries, confirm dead  
insurgents aren't booby-trapped.

Smurf moves forward and gets down, ready to cover Dangleberries.

SMURF

Move.

Dangleberries runs forward to check the bodies. He jumps on one and rolls him over for Smurf to see if there's any devices attached to him. There isn't.

SMURF (CONT'D)

Nude-Nut spreads out to what was the back of building. Suddenly they hear someone calling out in pain.

NUDE-NUT

(to Baz)

Baz!

(calling out)

Enemy casualty Sir!

KINDERS (O.S.)

Cover him.

BAZ VEGAS

One times enemy casualty Sir.

A badly injured insurgent is on the ground in agony. Baz goes over to check him.

BAZ VEGAS (CONT'D)

(to insurgent)

Sorry mate. Sorry about this.

(calling out)

Clear.

JAMES

Dawes.

As soon as he has been cleared Molly is straight away on him to help, cutting away his trousers and grabbing a tourniquet from her med bergan. He has lost his right lower leg and Molly gets on the tourniquet as quickly as she can.

MOLLY

Hold still mate, we're gonna sort you out.

(to James)

Sir, I'm gonna need my Morphine out my med bergan...

(to insurgent)

You alright mate.. Just hold still for me, we're gonna sort you out alright.

(to James)

Sir we're gonna have to medivac him out of here, he's pissing blood.

James passes Molly the morphine and she injects the injured insurgent. James on his radio and calls for urgent medivac.

JAMES

(into radio)  
Zero, urgent medivac required, bravo  
3 cat alpha, bravo 4 jackpot.

MOLLY  
(to insurgent)  
Just keep making noises for me, that's  
it.

Nude-Nut and Baz find two more corpses.

NUDE-NUT  
Two more jackpot, sir.

BAZ VEGAS (O.S.)  
Nude-Nut. Cover him.

James and Nude-Nut go and check the bodies. Smurf is covering,  
looking very serious.

NUDE-NUT (O.S.)  
Clear.

Molly keeps working on the injured insurgent, professionally and  
as well as if he was coalition forces.

MOLLY  
That's it mate. Just stay with me  
alright, stay with me.

JAMES  
(calling out)  
Clear.  
(into radio)  
Bravo 5 and 6, jackpot.

Molly starts talking to the insurgent in Pashto to try and calm  
him down. James watches her, impressed.

MOLLY  
(in Pashto 10:37:44-10:37:53)  
What's your name?  
(beat)  
What's your name?  
(beat)  
What's your name?

MOLLY (CONT'D)

(in English)  
Squeeze my hand if you can hear me.  
(calling out to Qaseem)  
Qaseem?!

Qaseem rushes over. The insurgent is trying to say something.

MOLLY (CONT'D)  
(to insurgent)  
What's that?

INJURED INSURGENT  
Water. Water.

MOLLY  
(to Qaseem)  
Grab the water. Front pocket.  
(to insurgent)  
That's it mate. You stay with me mate.  
Keep talking. Keep talking.

Qaseem has got the water out to give to the insurgent. He opens the bottle and pours some of the water on a cloth.

MOLLY (CONT'D)  
Just tap it on his mouth. That's it.

10:38:20 EXT. MOUNTAIN PASS. COMPOUND. DAY 9. 04:21

The body bags of the five dead insurgents are lined up in a row. Molly is zipping up the last bag having checked that they are all dead and if Badrai was among them.

10:38:25 MUSIC OUT - 2G14

She watches as the helicopter takes off with the injured insurgent she was saving. She heads over to James.

10:38:30 MUSIC IN - ARROW

MOLLY  
I can't believe Bashira's father  
weren't one of the six. I really thought  
he was Taliban.

JAMES  
Your work has been above and beyond,  
Dawes.

MOLLY

What the intel, or saving that bloke?

JAMES

Both.

James looks at her and nods, full respect. She knows he's looking at her and impressed but tries to play it down.

MOLLY

Just doing my job sir.

JAMES

Yeahwell, it takes a fair bit to impress me.

MOLLY

Thank you sir.

Smurf watches them, looking jealous at their interaction.

10:39:02 EXT. DUSTY ROADWAY. DAY 9. 06:00

2 Section are heading back towards their compound base. They become aware of a cluster of children watching them.

MOLLY

They can go back to school now, yeah.  
Let's hope Bashira can too.

JAMES

I do not want to get out my paddling pool for the rest of this tour.

Molly notices Bashira is amongst the group of children and smiles.

JAMES (CONT'D)

Do not even look at her, Dawes.

They continue on past the group of children. Bashira runs over  
34.38(oveMC BT1 0 0 1 108.02 182.54 D.02 182.54 .02 18struggle )420(



10:39:42 MUSIC OUT - AN ARROW

They all raise their guns prepared but nothing happens.

They march on. Relieved and tired.

NUDE-NUT

(background banter)

Oh man. You could fry a pissing egg on  
my head right now man.

BAZ VEGAS

(background banter)

Please can we try that when we get back?

QASEEM

(knowing Molly is upset he  
has a quiet word)

He's right, you should not get  
involved.

MOLLY

But we are involved, aren't we? What  
are we if we're not involved?

Qaseem looks at her. Molly forges on.

10:40:08 INT. MED CENTRE. COMPOUND. DAY 9. 07:58

10:40:10 MUSIC OUT - 2G15

Molly is sorting out her bergan as Smurf comes in.

SMURF

De-brief Molls.

MOLLY

I'm coming.

SMURF

Anyway, sorry.

MOLLY

What?

SMURF

You were right. About the girl.

I know I was.

SMURF

Yeah well, I know too now.

MOLLY

There was no way that she was Taliban.  
I was sure that we were gonna find her  
dad in them six. I'm sure he's rotten.

SMURF

Maybe he's just normal rotten instead  
of

Good work today. All of you. You did  
your platoon proud. Everyone happy?

2 SECTION

Sir!

MAJOR BECK

Private Dawes, high likelihood of  
mention in Dispatches ... heard from  
Bastion and without your excellent  
care the doctors say there's no way the  
insurgent would have survived.

Carry on MOLLY

Sir.

James is 14Diling at erewithproide

What song?

They all laugh and hum a tune (Elton's Don't go Breaking my Heart) much to Molly's continued puzzlement.

10:42:07 MUSIC IN - MIDNIGHT

MOLLY (CONT'D)  
(puzzled, everybody else  
seems to be in the know)  
What's going on?

10:42:11 EXT. COMPOUND BASE. NIGHT 9. 23:30

Night. A few soldiers are patrolling on the ground.

Molly is sat on the roof of a wooden store structure, looking up at the stunning starry night sky, seemingly unseen by anyone, as she reads a letter from home.

SMURF  
(whispering)  
Cuppa tea?

Molly jumps startled, and sees Smurf has half climbed the ladder up to the roof. He has two thermos cups in his hand.

MOLLY  
Shitting hell Smurf. You nearly give  
me a Julius Seizure!

Smurf laughs. He comes up to join her and hands her one of the teas. He looks up at the stars with her.

SMURF  
This your secret cubby hole?

MOLLY  
No it's the roof of the shitter but it's  
the only place that I get peace and quiet  
from you lot asking for 'after-sun' and  
pop tarts.

10:43:07 MUSIC OUT - MIDNIGHT

SMURF  
You alright?



MOLLY

Sod off and leave me alone.

Smurf smiles, salutes and starts to head down.

SMURF

Oh, and by the way, someone's spunked in the ear piece in sanga two so if you're in there and the phone rings, don't pick up.

MOLLY

Only a man would find that remotely funny.

SMURF

It was Micklar from 3 section.

MOLLY

Is that what they call amusement in Leicester.

He disappears back down the ladder. Molly returns to looking at her letter.

10:44:59 MUSIC IN - MIDNIGHT

10:44:54 EXT. COMPOUND BASE/INT. JAMES' TENT NIGHT 9. 23:45

Molly is heading back to her quarters. Everywhere is dark and calm... peaceful. She passes James' tent and he calls out to her.

JAMES (O.S.)

Dawes...

MOLLY

Just gonna hit my pit sir. I'm knackered. I'll be asleep before the springs hit the floor.

10:45:09 MUSIC OUT - MIDNIGHT

JAMES

What does that mean?

MOLLY

Dunno but my grandad used to say it every night.

He proffers her a piece of paper. She takes it.

JAMES

Lyrics. Learn them and we'll do the tune tomorrow. Dangle-Berries is accompanying us on the key-board so no pressure.

MOLLY

Sir.

(turning to go)

Um... excuse me sir...I've been thinking...

JAMES

Oh dear, that does sound dangerous, Dawes.

MOLLY

Well my teachers did say if I had half a brain I'd be dangerous!

JAMES

You've been thinking about Bashira.

Molly looks at him wondering what he's going to say.

JAMES (CONT'D)

If you feel she's been compromised in some way then we have a moral obligation to keep her safe.

MOLLY

Do we?

JAMES

Of course we do.

MOLLY

What are we going to do?

JAMES

Well, you're going to bed and learning those lyrics. Piss off, Dawesy.

MOLLY

You just called me 'Dawesy'. I'm clearly winning you round with my incredible charm and magnetism.





MAJOR BECK

Sorry to summon you from your pit at such an ungodly, Dawes. We've had Bashira's house under surveillance since the contact in the mountains...

MOLLY

Sir.

JAMES

Intercepted conversations mean a plan is to be implemented ASAP.

MOLLY

Has something happened to Bashira?

QASEEM

We know that an action is imminent.

MOLLY

Action? I thought we accounted for all six insurgents?

JAMES

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

QASEEM

It would appear that he owed certain taxes to the Taliban which he has been unable to pay.

JAMES

As the only soldier who has eyeballed him, your role in the operation is crucial.

QASEEM

A mv3dr7Sorry to sumET it EuDK0s.h



You learnt your lady part, Dawesy?

MOLLY

(turning to James)

Do they know what song we're singing  
Sir?

KINDERS

(calling back)

He only sang it all the way through  
training.

MANSFIELD MIKE

Yeah. And he made me sing the female  
bit once, didn't you sir.

SMURF

You know why, cos you don't look like  
Prince Harry... you look like Sarah  
Ferguson!

They laugh.

MANSFIELD MIKE

Never heard of her but I'm guessing  
she's either from Mansfield or she's  
got a ginger head.

10:48:40 MUSIC IN - 2G18

10:48:43 EXT. VILLAGE. DAY 10. 06:30

The village is gearing up into morning mode. We see one mastiff  
parked up outside the village compound.

10:48:47 INT. MASTIFF ARMOURED VEHICLE. DAY 10. 06:31

KINDERS

I can see the compound, Sir.

2 Section are fully focused. James talking into his head set.

JAMES

(into headset)

Roger that, Kinders.

(to Taj into headset)

Zero one alpha to Taj. We have eyes on the compound. We'll secure the perimeter before you go in.

TAJ  
(over headset)  
Yes sir.

James turns to his troops.

JAMES  
Special Forces will go in, apprehend Badrai and get Bashira out and away. Not before we go in and secure the area. Any questions?

MOLLY  
Sir, they won't just go in firing will they, it's just...

James holds up his hand to signify she needs to shut up. The anxiety on Molly's face is palpable.

JAMES (O.S.)  
Let's go.

10:49:07 EXT. VILLAGE. DAY 10. 06:30

2 Section are gathered together behind the mastiff, waiting for the order to go.

JAMES  
Prepare to move.. Move!

They all start to run into the village. The villagers who see them nervously scatter into buildings.

10:49:24 EXT. BASHIRA/BADRAI DWELLING. VILLAGE. DAY 10. 06:32

We see Taj and half a dozen ASF, guns drawn, waiting to go in. Taj gives the signal and they head towards the front door of the dwelling. Following them as backup are James and Molly and the rest of 2 Section.

Taj scans the door with the vallon.

TAJ  
Clear.

JAMES

Move.

2 Section run round to cover the back of the house.

JAMES (CONT'D)

Set. Go go go!

SOLDIERS

(in Pashto - 10:50:05)

Quickly! Quickly! Come!

On a signal from James, Taj and his men rush in screaming warning in Pashto. We hear them say 'Clear' as they check all the rooms.

MOLLY

(to James)

She ain't in there.

James looks worried. They run in to the house via the back entrance.

10:50:16 INT. BASHIR

JAMES

Go!

10:50:28 MUSIC OUT - 2G18

10:50:30 EXT. BASHIRA/BADRAI DWELLING. DAY 10. 06:34

James and Molly run out Bashira's house to the area outside.

MOLLY

Where? Where?

The boys have their guns trained on something. Molly turns to see they are pointed at Bashira.



Bashira is a desperate and frightened little girl. Molly reaches out for Bashira's hands. They hold hands and look at each other. Molly talks in gentle and reassuring tones and Bashira slowly becomes reassured.

MOLLY (CONT'D)

Everything's going to be alright. I just need you to stay calm and really really still, for me, okay. We're gonna get that vest off and everything will be alright.

A few feet away we see Smurf keeping his eyes intently on Molly, desperate for her.

MOLLY (CONT'D)

(smiles)

You're the bravest, bravest girl ever. Your dad can't beat you.

We now see Molly has tears rolling down her face.

Bashira looks up at her, quizzically.

MOLLY (CONT'D)

You stood up to him. You showed him... you showed all of us, what a brave brave girl you are.

(beat)

Everything will be alright.

JAMES

Qaseem, have you tracked them yet?

QASEEM

400 metres Sir. North-west.

JAMES

What can you hear?

QASEEM

They are trying to detonate the bomb. They're trying to detonate, Sir.

MOLLY

(to Bashira)

We're gonna play Sang Chill Bazi. Me and you, we're gonna play Sang Chill







JAMES

Crack on Dawes or you'll be up on a  
charge.

10:55:09 MUSIC OUT -

Lady luck was smiling on us.

MOLLY

This time.

JAMES

Indeed.

He smiles at her and they don't take their eyes off each other.

10:56:05 EXT. COMPOUND BASE. NIGHT 10. 20:30

Evening. The platoon have all gathered around the make shift stage for 2 section entertainment evening.

JAMES

Ladies and gentlemen, welcome to the stage Miss Molly Dawes.

10:56:09 MUSIC OUT - 2G20

10:56:09 MUSIC IN - 2G PIANO INSERT

A cheer goes up.

James and Molly are on stage and Dangle-Berries is playing his keyboard, much to the delight of his men. He is giving a rendition of his all time favourite, that they all know only too well after six months of training - Elton John's Don't Go Breaking My Heart.

JAMES (CONT'D)

And on the keys, Mr Dangelberries..

He swings his microphone round and round before grabbing it and breaking into song.

JAMES (CONT'D)

(sings)

Don't go breaking my heart...

MOLLY

(sings)

I couldn't if I tried...

JAMES

Oh honey if I get restless...

MOLLY

Baby you're not that kind.

JAMES

Don't go breaking my heart...

MOLLY

You take the weight off of me...

JAMES

Oh when you knock on my door baby...

MOLLY

I gave you my key...

The guys go crazy, stamping their feet and roaring in appreciation. Smurf is watching Molly intently.

JAMES

She gave me a key! You know what's coming boys!

Smurf sticks up his fingers to the boys.

10:57:41

JAMES  
(to Molly)  
Come back to me.

MOLLY  
I will.

10:57:44

Molly waves at her family as she arrives home.

MOLLY (CONT'D)  
I just want everything to be the same  
mum.

BELINDA  
Well you're not.

10:57:51

SMURF  
Fate's thrown us together.

MOLLY  
Captain James?

SMURF  
Me and you.

10:57:58

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

SMURF  
I haven't said anything.

10:58:02

MOLLY  
What, so this is the end, yeah?

James looks at Molly before walking off.

10:58:05 CREDITS IN

Military Advisors	Nigel Partington
BBC Military Liaison	Darrell (Ezzy) Esdale
SFX	Roger Courtiour
	Antony Stone
Script Supervisor	Aparna Jayachandran
Line Producer SA	Gail McQuillan
Production Co-ordinator SA	Jacques Van Rooyen
Production Manager UK	Emily Shapland
Production Assistant SA	Ryan Groves
Focus Pullers	Justin Hawkins
	Justin Vincent
Steadicam	Michael Carstensen
	Richard Bellon
DIT	Peter Nielsen
Grip	Zak O'Leary
Gaffer	Justin Paterson
Best Boy	





Casting Director Julia Crampsie  
Casting Director for SA Christa Schamberger-Young

Sound Recordist Arthur Koundouris

Costume Designer Tudor George

Make-up Designer Sjaan Gillings

Composer Ben Foster

Editor Stephen Haren

Production Designer Hayden Matthews

Director of Photography Nick Dance

Line Producer Menzies Kennedy

Executive Producers Tony Grounds  
Caroline Skinner

10:58:32

BBC DRAMA LOGO

10:58:34 MUSIC OUT - STRONG

10:58:36 - The End