OUR GIRL

EPISODE 3

DRA C983L/02

BY TONY GROUNDS

POST PRODUCTION SCRIPT

10:00:00 RECAP I N

JAMES She risked her life to save yours

10:00:02 CARD IN: Previously

SMURF I'm there for you Molls.

10: 00: 04

MOLLY Nice kettle mate.

ROLEX BOY

Rol ex.

MOLLY How old are you?

ROLEX BOY

Ei ght een.

10:00:09

MOLLY Talk about easy targets.

10: 00: 11

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

10:00:13

MOLLY We're soul sisters.

BASHIRA Am I going to die?

10: 00: 17

JAMES

Move!

A big explosion.

10:00:19

MOLLY Where have they taken her Sir?

10:00:21

JAMES They'rewillingtohelpfacilitatethe removal of Bashirafromherfamily and into a safe house in Kabul.

10: 00: 23

MOLLY Things could have all been so different.

JAMES Well, lady luck was smiling on us.

MOLLY

This time.

10: 00: 29 CUT TO BLACK

10:00:31 EXT. COMPOUND BASE. AFGHANI STAN. DAY 11. 10:30

CAPTION: February 16th, 2014

We are seeing the world upside down, spinning and bouncing chaotically. Shouts and screams from all directions. Boots flying everywhere - dust abounds.

10:00:36 CARD - BBC LOGO

In this frightening chaos we don't know where we are or what is occurring. We presume it's war.

As the shot changes we real is e we are seeing Molly as the wheel barrow in a wheel barrow race. She's being 'wheeled' by Kinders.

The platoon are holding an inter-section mini Clympics. The soldiers corporals yell on their soldiers.

It is a relay of 'crazy' events from school days - wheel barrow, egg and spoon, hula hooping, dressing up and obstacle race. And is being taken extremely seriously by all concerned. We see Molly The boys pick Molly up and give her some M nnie Mouse ears which she puts on with a huge small. She's handed the 'gold cup' and they all start cheering 'Under Fives, Under Fives!'

James watches them all celebrate with pride on his face.

10:01:52 EXT. COMPOUND BASE. AFGHANI STAN. DAY 11. 10:31

Molly walks across the compound with a bowl of Coco Pops. She sees Kinders, Smurf, Baz Vegas, Mansfield and Dangle Berries in the showers clearly still in celebratory mood.

As Molly eats it she sees Sohail with his wing man watching her as they walk past. Sohail stares directly at her and points and says something to his wing man. Molly can't hear but it doesn't look like Sohail is saying anything complimentary.

SOHALL (in Pashto - 10:02:06) There she is, she looks at me as

MOLLY

(mutters to herself) What's your problem, face-ache?

She turns and pointedly looks in the other direction as she eats her cereal. After a moment or two someone behind her dips a spoon into her bowl.

> MOLLY (CONT'D) (swinging round)

She sees it is James.

Oi!

MOLLY (CONT'D) (with mouth full) Sorry boss, I thought it was Sohail.

JAMES What, you wouldn't share your breakfast with Sohail?

MOLLY

(mouth full) Noway. I'mnot lettinghimdiphisspoon in my Coco Pops.

JAMES

I take it that's not meant to be a euphemism, Dawes.

MOLLY If I knew what one of them was Sir I'd Iet you know.

James Laughs.

MOLLY (CONT'D) Sohail is a well dodge geez.

JAMES If I knew what one of those was I'dlet you know! I haven't had Coco Pops in bloody ages.

They both eat from the bowl occasionally looking up and smiling at each other.

JAMES (CONT'D)

What?

MOLLY

What?

They both laugh.

Beat. Azizi has emerged from the comms tent and is calling James in an urgent manner.

AZI ZI

Capt ain James!

Azizi shouts something in Pashtotohis ANA troops as James hurries towards the comms tent.

AZI ZI (in Pashto - 10:03:01)

AZIZI (CONT'D) We've not had comms from the Mountain Checkpoint this morning.

James calls out for Kinders who's in the showers.

JAMES

Kinders!

Kindersgrabshistowel and wrappingit roundhiswaist runstowards the comms tent and James.

> JAMES (CONT'D) Have they ever not responded before?

> AZIZI Every morning they check in and give methenight report. Today... nothing.

JAMES If they'd had contact...

Azizi sees an Afghan helicopter fly over head preparing to land.

AZIZI Serious enough for Special Forces.

JAMES (turning and looking at Molly) I'm gonna need a medic.

MOLLY What's happened boss?

JAMES

There may well have been an incident at the mountain pass. (to Kinders) Kinders.

Kinders calls out to 2 Section.

KI NDERS

(shouting out) 2 Section. Double in. Full kit. (to Molly) This may well mean your R & Ris down the shitter I'm afraid, Dawesy.

Molly realises the seriousness of the situation and runs after Kinders.

10: 03: 36 TI TLES I N

- 10:03:49 CARD: LACEY TURNER
- 10: 03: 52 CARD: I WAN RHEON
- 10: 03: 54 CARD: BEN ALDRI DGE
- 10: 04: 03 CARD: OUR G RL
- 10: 04: 06 TI TLES OUT

10: 04: 06 EXT. RI VERBANK LEADI NGTOMOUNTAI NPASS. C. P. DAY11. 11: 15

10:04:09 CARD: Created and Written by

TONY GROUNDS

10:04:15 CARD: Produced by

KEN HORN

2 Section are all 'waiting out' as they head up the river bed. They can see other troops, ANA and ASF heading towards the C.P. from other directions. There appears to be no activity at all.

10:04:26 CARD: Directed by

RI CHARD SENI OR

JAMES

Guys.

They all stop and point their guns up towards the checkpoint.

JAMES (CONT'D) It looks deserted.

KI NDERS

(into radio) Maybe cos they've deserted, boss man.

SMJRF

JAMES (turning to Taj and Azizi) Taj. Azizi. (to soldiers)TJET EMC / P &MCID 3> 302.71rs) Come and check if they are dead or alive.

QASEEM Examine and confirm death.

Molly is transfixed and stares at the carnage. Qaseemlooks at her.

MOLLY He's just a kid, Qaseem

QASEEM (prompting action) Examine and confirm death.

Molly kneels and feels for a pulse on Rolex Boy. We can see how affected she is.

MOLLY (to Qaseem) No pulse.

Qaseem translates in Pashto.

QASEEM

(in Pashto - 10:06:43)

The

Close up on Rolex Boy's wrist, covered in blood but the Rolex is still there.

10: 06: 49 EXT. MOUNTAI N PASS. C. P. DAY 11. 11: 30

A little later. The bodies have all been bagged. We see Molly sitting on a rock watching James and Azizi talk. Smurf heads across to her smoking a cigarette.

SMURF Think we all know what happened here.

MOLLY I don't care what they get paid... it ain't enough. They'rejust kids Smurf. It's sick.

SMJRF

They shot my mate Rolex boy at point blank. He never stood a chance. (quietly) I just feel so sad about it all

sometimes. Rolex boy... Bashira... I just wish that I could sort it all out.

JAMES

Don't think too much. Just do the job you're bloody good at and we'll all be home by Christmas.

(a bit sheepishly) Now, erm, I have a request for you!

MOLLY

Boss?

JAMES

Well I 've have had my Nespresso machine sent from England at great expense...

MOLLY

To the tax payer.

JAMES

Maybe but completelyjustified because I am not a fully functioning soldier until l've had my first shot of coffee in the morning.

MOLLY

Tea bag does me, boss.

James Laughs.

JAMES

(pulling out a felt tip pen and writing on Molly's arm) Now, Dawes, London. Nespresso shop on Regents Street. Go and buy me some Rosabaya coffee capsules and I will adore you for always?

MOLLY

Always sir?

Molly looks at her forearm that now has 'Rosabaya' written on it infelt tip. Silence. He touches her hand, gently. Their fingers entwined. They both watch their hands.

JAMES

(whispers) Come back to me.

MOLLY

(whispers)

I will. Don't worry.

They're fingers are still entwined until suddenly they hear wolf-whistles and a somewhat raucous salacious cheer and a shout of 'Oi, boss man.'. It jerks them back to reality as it were.

JAMES

(back as her Captain) Hand over with the temp medic and get your kit packed..

Molly stands and James leaves the tent in a hurry, embarrassed. Molly looks sad watching him go.

10: 10: 54 EXT. FOB. AFGHANI STAN. DAY 11. 13: 30

A helicopter has landed to take Molly and Smurf to Bastion. As Molly and Smurf prepare to head through the first gate everyone is shouting orders at them and handing them pieces of paper with orders written on.

NUDE- NUT

I want protein shake, chocolate flavour.

FINGERS Some Marmite, yeah. A big bastard. 500 grammes minimum

DANGLE BERRIES Get us some more boxers. Like anything, Primark'II do.

MANSFIELD M KE

Yeah cos you' ve got skiddi es in the rest of em, haven't you Dangle Berries?

DANGLE BERRI ES

No mate, I used yours for that.

BRAI NS

Bring back some eye drops, Molly. Seriously, all this dust and shit's geeppmane o my eyes and I'min agony.

MOLLY

I'd say that's the early stages of cataracks!

MANSFIELD M KE Are swear that's where we did basic training, innit?

DANGLE BERRI ES

Catterick!

M ght have saved the four lives on the mountains.

SMURF Maybeif we find himwe can invoice him for the four body bags.

KI NDERS

OG. Behave.

SMURF

Am I right or I am I right, boss?

JAMES It's not always that straightforward. 'We are not wholly bad or good...'

He gives Smurf a significant look.

SOLDIER (in Pashto - 10:02:06) Helicopter is ready.

JAMES (CONT'D)

Go.

Cheers as the gate is opened. Smurf throws his arms above his head.

SMJRF

See you later, suckers!

Molly starts to follow Smurf but she stops, deep in thought. She turns back and calls out to James.

MOLLY

If Sohail's gone AWOL then something might happen.

James walks towards her.

JAMES

Go.

MOLLY But you might gonna need a medic.

JAMES

SMJRF

You what?

MOLLY (mutters) Too many people are dying.

SMJRF

What you talking about?

MOLLY

Nothing. I just can't get this morning out of my nut.

SMURF We'll be home soon. (beat) Can't wait to meet your family.

MOLLY Well that's never gonna bleeding happen.

SMURF Don't fight it.

MOLLY What exactly aml fighting?

SMURF Your feelings for me.

MOLLY

Just for clarity... if you were the last bloke on the entire globe and you had a face and personality transplant... l'd still rather go without.

SMJRF

You say that, but you wouldn't be able to resist. (posing and showing his biceps) Feed them swans baby!

Molly looks at him in disbelief.

SMURF (CONT'D) I'll get my mum to give you a lift. MOLLY

You're alright.

SMJRF

I know I am

She shuts her eyes.

SMURF (CONT'D) Anyway, it's time you met my family.

MOLLY You del uded big earred Welsh prannit.

SMURF I'm a fucking war hero. What's a prannit?

MOLLY

(shrugging) Dunno. I'll ask my nan.

Smurf laughs. He looks at her with her eyes shut and gently moves some hair away from her face and behind her ear... with love.

> MOLLY (CONT'D) (keeping her eyes shut) Touch me again and I'll break your arm

He winces. She sleeps.

SMURF Maybe if we weren't in the same platoon...

MOLLY

Zipit.

She sleeps.

10: 15: 04 I NT/ EXT. BRI ZE NORTON. DAY 12. 08: 30

Sol di ers ar e t hr ough cust oms and bei ng gr eet ed by t hei r f ami l i es.

Molly lags a little behind Smurf but watches him being greeted by his mother Candy, 40, who clings on to him and sobs uncontrollably.

SMURF

(a bit embarrassed) Hi mum

Candy kisses him on the cheek. An incredible emotional moment, height ened cos Molly is very much on her own with no family greeting.

10: 15: 35 I NT. POLO. DAY 12. 09: 15

Candy is driving. Smurf in the front next to her asleep. Molly in the back, looking out of the window at 'normal' life carrying on... such a contrast to the life she's been used to in Afghanistan.

As she looks into the rear view mirror at Candy she sees she is crying.

MOLLY

(leaning forward, gently)

You okay?

They talk in whispers so as not to wake Smurf.

CANDY

I never thought I'd see him again, Molly. You know we lost his brother out there?

MOLLY

Yeah, yeah I do.

CANDY

When his brother died, they knocked on my door and said there'd been an incident. They said they'd got himback to Camp Bastion Hospital. They said he was stable but serious. And then they came back later and said he'd died of his injuries.

MOLLY

l'm sorry.

Molly puts her hand on Candy's shoulder.

CANDY

(through increasing sobs) With Smurf they knocked on my door and saidthere'dbeen an incident. They got himback to Camp Bastion hospital and they said he was stable. And then they never came back and knocked on my door.

MOLLY

That's shit. I'm sorry.

CANDY

Couldn't wait to see him Had to hold him Did I make a prize tit of myself at the airfield?

MOLLY

(with a friendly laugh) You made a prize tit out of him

CANDY

He's all l've got in the world, Molly...

They both laugh. Smurf jerks awake and looks at them, puzzled.

SMJRF

What?

Molly and Candy laugh even more.

10: 17: 25 EXT. SERVI CE STATI ON. SWINDON/ I NT. POLO. DAY 12. 09: 20

Candy is finishing filling up the car with petrol. Smurf is awake but exhausted. Molly starts to get out of the car.

> SMURF Where you going, Moll?

MOLLY

Yeah, yeah. It's what I want. I promise. The station's only round there. I recognise it. I've been sitting on me arse now for twenty hours.

Smurf gets out the car and helps get Molly's kit out.

SMJRF

I'll text you, yeah.

MOLLY

I'll bein the Earl of Wakefield having Jagerbombs and you'll still be schlepping to Newport.

SMURF D'you even know where Newport is?

MOLLY

I don't know, don't care.

Smurf gives her a little hug and holds on to her for a bit too long.

MOLLY (CONT'D) Let go of me then you spam

Molly smiles. Candy gives her a little hug too.

MOLLY (CONT'D) Thank you, Mrs Smurf.

CANDY Take care, love.

MOLLY

See you later.

SMJRF

See you later.

Molly heads on her way and disappears around a corner.

Don't get fucking involved mother.

CANDY How am I getting involved? (heading towards shop) D'you want a drink?

SMURF

(getting back into car) Yeah, go on.

CANDY What do you want?

SMJRF

Anyt hi ng.

CANDY

Well what?

SMJRF

Anyt hi ng!

Smurf slams the car door shut.

CANDY

Well coke or fanta or...

SMJRF

(opening the car door and yells with sudden frightening ferocity) Anything! Fucking anything! Anything!

Smurf gets back into the car. Candy is clearly a little taken aback and heads into the shop

Molly is hiding round the corner watching them. She is waiting for them to go. She sinks down onto her hunches and hugs her kit. Discombobulated. She takes out her mobile phone and dials 118.

> MOLLY (into phone) Hi, can I have the number for a cab company please. I'm.. (looking around) ...I don't have a clue where I am

10: 19: 30 I NT. CAB. DAY 12. 10:00

Molly sits in the back. Every time she shuts her eyes she gets flash/cuts of the agonised face of the young ANA.

10:19:40 - Flashback of Rolex Boy taking a drag of spliff. His bullet ridden body. His bloodied wrist with the Rolex still on it. More shots of his bloodied body. A gun his pointed at his head and a gun shot goes off.

She jerks awake suddenly.

Driving along Katherine Road Molly looks out at the 100% Muslim populace going about their business.

They come to the Earl of Wakefield and Molly see's the place is boarded up and desolate. Molly's phone rings and she answers.

MOLLY

(into phone) Muml Yeah I'm two minutes away! Here, what's happened to the Earl of Wakefield. It's gone!

10: 20: 51 EXT. MOLLY'S HOUSE/INT. CAB. EAST HAM DAY 12. 12: 16

The cab pulls up outside the block of flats. All Molly's friends and family are on the balcony to cheer her home. Hand written banner saying 'Welcome home Molly'. They are all cheering as she pulls up. Molly smiles at seeing them

10: 21: 03 EXT. MOLLY'S HOUSE. EAST HAM DAY 12. 12: 17

Molly gets out of the cab and her brothers and sisters come rushing towards her.

Molly looks at her dad half expecting a mouthful of abuse but he seems quieter, somehow subdued, definitely different.

Belinda comes down to give her a big hug.

BELI NDA

Hello Molls.

They don't let each other go.

10: 21: 30 I NT. MOLLY'S BEDROOM DAY 12. 13: 05

Molly in civvies is doing her hair post shower. She dabs the writing of Rosabaya on her arm that although faded at adisstill definitely there. The kids are playing and being noisy on the landing outside. Belinda comes up and tells them of f.

BELI NDA

Don't do this on the landing. I told you. Go down there. Go down there.

Belinda comes in, watching Molly at the mirror.

BELINDA (CONT'D)

s that better?

MOLLY

I think that's most of the dust and shit and sand out! The water was going down the plug hole yellow!

BELINDA

Wish I could have a shower and get rid of all my dust and shit. Although it'll take more than that to make me feel better.

MOLLY

Why, are you unhappy?

BELI NDA

l'malright but..

Before she can go on Dave sticks his head round the door.

DAVE

(quietly, very un-Davelike)

Does anybody want a drink?

Belinda looks away.

MOLLY

No, I' malright thanks dad. We'll crack right on it later though yeah? What's happened to the Wakefield?

DAVE

It's gonna be apartments they reckon. (throws a look at Belinda) Another nail in my coffin.

Molly looks from Dave to Belinda, who can't even look at Dave. Dave goes.

MOLLY He can still drink down the Central can't he? Or the Denmark Arms or is he still barred.

BELINDA Stop pretending you don't get it.

MOLLY

What?

BELI NDA

I got friends telling me l've got potential. You can still have potential at my age, can't you?

MOLLY

Yeah.

BELI NDA

Exactly. But I can't if your dad's gonna be a complete bell end. You will support me won't you Mblls, likel've supported you?

Molly looks at her perplexed. Belinda's phone sounds an incoming text.

BELI NDA (CONT'D) (reading it, excited) Right, Shazza's outside. MOLLY

Who?

BELINDA The one I've been telling you about!

MOLLY

What the one who...

BELINDA

Yeah, exactly! She's been really good to me, Molls. And I'veright needed her what with you being away an all.

Bel i nda bounds out. Mol I y st ar es aft er her, her head nowspinning.

10: 22: 56 I NT. MOLLY'S HOUSE. HALLWAY/ KI TCHEN. DAY 12. 13: 15

Belinda answers the door to Shazza who comes in carrying bags of shopping.

BELINDA You shouldn't have!

SHAZZA

I enjoy spoiling you all.

Molly comes down the stairs.

SHAZZA (CONT'D) Oh, you must be Molly. I'm Shazza. I'm just gonnatakethisintothekitchen.

Molly stares after her and to Belinda.

BELINDA So kind of her, innit it Molls. (calling into the kitchen) So kind of you, Shazza.

MOLLY She don't look like a Shazza.

BELINDA (laughing and heading into the kitchen) Well what does a Shazza look like?

Shazza's got faith in me.

MOLLY It ain't a matter of faith, mum It's a matter of GCSEs.

SHAZZA

I think she'd be a great addition to the profession. Right, I'mgonna go get the onions out the campervan. (to MbIly) I'm going to make a soup.

Shazza smiles and heads on her way. Molly watches her go. Belinda senses the atmosphere has changed.

BELI NDA

Sounds ni ce?

MOLLY She makes her own soup?!

BELI NDA

Be nice.

MOLLY

And she's got a campervan! She's stickingher hooterinabit, ain't she? Getting involved.

BELINDA

Gettinginvolvedisagoodthing... and she cares about me.

This resonates with Molly. She looks at her mum

MOLLY

Well I care about you.

BELI NDA

Yeah, but you're not here are you?

MOLLY

I just want everything to be the same mum

BELINDA

Well you're not.

Belinda keeps unpacking.

10: 24: 44 I NT. MOLLY'S HOUSE. EAST HAM DAY 12. 13: 50

Molly is lying on her bed looking at a photo of Bashira on her phone that she took back in Afghan. She looks from her sister back to Bashira - their lives so very different.

> BASHIRA (V.O.) Sang Chill Bazi? I always win..

MOLLY You could write Bashira a letter if you want.

BELLA

Why?

MOLLY Well she's probably never had a letter before.

BELLA Can she read?

MOLLY

No.

BELLA That'll be why then.

Molly is frustrated with Bella's lack of empathy. Bella shuts her laptop and heads of f. Molly looks back to the photo.

> BASHIRA (V.O.) Am I going to die?

10: 25: 15 I NT. MOLLY'S HOUSE. SI TTI NG ROOM DAY 12. 14: 30

Molly's family have gathered for a little party in Molly's honour. A table has been set up with food they bought. It is extended family and other old family friends. There are no friends of Molly's there... all her friends are now Army.

Molly stands with her nan who is eating from a bag of crisps while holding a large gin and tonic.

MOLLY

Do you like onion soup?

NAN

Is that what that honk is? Thought Dave was skinning up in the kitchen.

Shazza comes up behind Molly and puts her hands on her shoulders. We see Molly freeze.

SHAZZA

Now Molly, are you gonna have some of my soup?

Molly stares hard at Shazza.

MOLLY

My nan was just telling me that you've become a part of the furniture round here.

SHAZZA

I' myour mum s friend and when a friend asks for guidance...

MOLLY

What, like her becoming a teacher... that's never gonna happen.

SHAZZA

Teaching assistant and yeah, it can happen. Quite easily.

MOLLY

Not when she's got a baby.

SHAZZA

She's also got a husband who can lend a hand, surely.

MOLLY

What's that gotta do with you?

SHAZZA

All I'm saying Molly is why can't she have something that she can be proud of in her life? You've got your army.

MOLLY

Oh, it's my army? SHAZZA Well you joined.

MOLLY

NAN

You don't think she's started batting for the other side, do you? Not that there's anything wrong with that... I wouldn't say no if that Princess Grace of Monaco took a shine to me.

Dave and Molly are staring open mouthed at Nan.

NAN (CONT'D) In her prime of course. Not now. She's dead, isn't she?

10: 27: 04 I NT. SMURF'S BEDROOM NEWPORT. DAY 12. 14: 33

Smurf sees his phone buzzing. He sees it is Molly. He sits up on the bed and answers, looking happy that she has rung.

> SMURF (into phone) Alright Moll.

10: 27: 09 I NT. MOLLY'S HOUSE. BATHROOM DAY 12. 14: 33

Molly is sitting on the loo trying to find a bit of privacy as she talks on her mobile. We can hear the party getting more boisterous downstairs.

> MOLLY (into phone) My mother's a lesbian.

10: 27: 11 I NT. SMURF'S BEDROOM NEWPORT. DAY 12. 14: 33

Smurf with the phone to his ear laughs and lies down on the bed.

SMURF (into phone) Come to Newport.

10: 27: 15 I NT. MOLLY'S HOUSE. BATHROOM DAY 12. 14: 33

MOLLY Is it on the tube? SMURF (O.S.) Newport? Bloody English!

MOLLY If it's past Barnet then I ain't coming.

SMJRF

Come over..

10: 27: 24 I NT. SMURF' S BEDROOM DAY 12. 14: 33

SMURF

I'mjust sat in my room . . might as well be in Afghan to be honest.

10: 27: 29 I NT. MOLLY'S HOUSE. BATHROOM DAY 12. 14: 33

MOLLY

But I'msupposed to be get ting some rest and recuperation from the likes of you.

10: 27: 35 I NT. SMURF' S BEDROOM DAY 12. 14: 33

SMJRF

(quietly serious) Molls, no one else understands.

10: 27: 40 I NT. MOLLY'S HOUSE. BATHROOM DAY 12. 14: 34

Molly looks at herself in the mirror, the phone still at her ear. As she looks at herself in the reflection in her party gear... it slowly changes to one of her being in full uniform, looking dapper.

MOLLY

Okay I'll come.

10: 27: 53 EXT. NEWPORT STATION. DAY 12. 17:06

Smurf is scouring the passengers who alight. He can't see Molly. He is getting increasingly anxious. He is holding a bunch of flowers.

MOLLY

Ditch the flowers, you noofter.

Molly appears behind him

SMURF There you are. You don't like them?

MOLLY

Bin. Now.

SMJRF

You joking?

She shakes her head and he can tell she is deadly serious. Smurf laughs walks over to the bin and drops them in.

MOLLY What is this? A Tampax advert or something?

SMJRF

Beer?

MOLLY You pisshead Taffs. Go on then.

They laugh and head off. Smurf dumps the flowers in the bin.

10: 28: 29 I NT. PUB. NEWPORT. DAY 12. 17: 15

The place is rammed with Smurf's mates. Some round Smurf and some round Molly.

JASON (to Molly) So how many people you killed then?

MOLLY

Loads mate. And I'll add you to the list if you carry on staring at my tits.

Smurf hears this and is embarassed of his mates.

SMURF

You alright?

Molly follows Smurf.

MOLLY

Yeah. You?

SMURF Sort of. Don't feel...

MOLLY

Normal?

SMJRF

Howlong until everything gets back to normal.

MOLLY

It can't, can it. I think we just put Afghaninalittlebox and shove it under the stairs.

SMJRF

Eh?

MOLLY

Out of our minds. And don't go near that fucking box, that's when you get proper fragged.

SMJRF

How do you think they're all doing?

MOLLY

I don't like it that they're there without us. We all need to be together.

SMJRF

Let's hope they've caught old scar face Sohail.

MOLLY

Dunno if he pulled the trigger but he definitely had something to do with what happened at the mountain pass.

SMJRF

I knewfromtheoff that he was Taliban.

MOLLY

He could have already pulled another littlestunt... It don't bear thinking about. This R & R is unbearable.

I know t hat.

SMURF (taken aback) You agree with me?

MOLLY

You're my mate.

SMJRF

I'm glad you came down to see me.

MOLLY

I'm glad I come too. Although I have to be honest Smurf, Newport is a bit of a shit hole.

SMJRF

Don't push your luck. (comes up with an idea) I'm gonna show you the most beautiful sight in the world.

Smurf sees a mini-cab and heads towards it.

MOLLY

Well where are we going? It's not the countryside is it? I hate the countryside. Trees give me the willies.

Molly heads off after Smurf.

10: 31: 00 EXT. ON THE FORESHORE OF THE TAF. LAUGHARNE. DAY 12. 18: 30

Smurf and Molly are standing looking across the water to Dylan Thomas' boathouse. To Smurfitis the most beautiful and important place on earth. Silence.

> SMURF I love a bit of Laugharne, me. Not too shabby eh?

MOLLY

S'alright.

SMJRF

Most important place in the world to me. That's why I had to share it with you.

Molly looks at him quizzically.

Like you getting the battle casualty replacement call and joining the Under Fives....

MOLLY

And if I hadn't joined the Under Fives...

SMURF We'd never have got back together.

MOLLY

Don't push it mate.

They head up towards the boathouse.

10: 32: 37 EXT. DYLAN THOWAS' BOATHOUSE. DAY 12. 19:00

Molly and Smurf are on the verandah looking out over the water.

MOLLY

I done a project on butterflies when I was in primary school.

SMJRF

They only live for a day, don't they?

MOLLY

No, that's mayflies.

(pointing to some nettles) See them stingers there... that's where butterflies like to lay their eggs. Then them eggs turn into caterpillars, then the caterpillars turn into butterflies. Bosh.

SMJRF

What?

MOLLY

The life cycle of a butterfly.

SMJRF

You learn something new every day.

MOLLY

Pirbright. Afghan. Shot or fragged. Prison. Life cycle of a squaddie!

SMJRF

Catterick. Afghan. War hero. Knighted. Big bastard house in Newport. Life cycle of me.

MOLLY

Think that's the life cycle of someone a bit higher up in the chain of command than you mate. Maybe the boss man. Except he would never move to Newport.

SMJRF

You never know.

MOLLY

It hink we do. Capt ain James would never really mix with the likes of ...

She stops talking.

SMJRF

The likes of us?

MOLLY

The likes of you I was more thinking.

SMJRF

Fate's thrown us together.

MOLLY

Captain James?

SMJRF

Me and you.

Molly looks at Smurf before walking off. Smurf follows her.

10: 33: 57 EXT. DYLAN THOMAS' BOATHOUSE. DAY 12. 19: 00

Molly is looking out over the water. Smurf joins her.

SMURF

Molls, l've got an idea. Let's go London. We need to be together.

MOLLY What did he read? SMJRF

Who?

MOLLY The boss man? At Gerhaint's funeral.

SMJRF

'We are not wholly bad or good Who live our lives under MIkwood And thou, I know, wilt be the first To see our best side, not our worst.'

Molly is moved, close to tears. Smurf senses this and hugs her from behind as her back is to him

SMURF (CONT'D) I'll look after you, don't you worry about that.

She heads off.

SMURF (CONT'D) Where we going?

MOLLY

London.

SMJRF

Am I coming?

MOLLY

Yeah, course. How else am l supposed to look after your ugly mug if you're hundreds of miles away.

SMJRF

(exci t ed) Cl assi c!

Smurf follows.

10: 35: 05 EXT. ORBI T. DAY 13. 14: 00

Molly and Smurf are looking out over London.

SMURF Why would anyone wanna live in a shithole like this?!

It's sort of beautiful inits own way.

SMURF

No mate. Sort of .. shit.

MOLLY

Well you'reaknownothing Newport wank stain.

SMJRF

What you gonna do with your deployment money?

MOLLY

Dunno.

SMJRF

I'm going to Vegas. I'll have about fourteengrand. And I'mgonnastick the fucking lot on red. You know the roulettewheel. And I'll walk away with twenty eight grand.

Smurf rubs his hands together with excitement.

SMURF (CONT'D)

Come with me to Vegas and I'll let you put the money on for me. You can bring me luck.

MOLLY

I ain't got anything to wear.

SMJRF

I'll get you something nice. Red and silky.

MOLLY

Classy.

SMJRF

All dressed up like a gangsters moll, walk into the casi no and whack my dough down.

He looks at her. She smiles.

MOLLY

That does sound cool.

Smurf spits on his hand and proffers it to be shaken. Molly looks disgusted but smiles and shakes his hand. He beams delighted. She rubs her hand on his jacket.

SMURF

That's a proper binding contract that... You and me to Vegas. M ght have

What's gonna happen mum?

Belinda pulls the duvet back for Molly to get in.

Molly gets into bed and Belinda holds her.

BELI NDA

You used to snuggle in with me every night.

MOLLY

Yeah, until you had all them other little bleeders then there was no room for me.

They sit comfortably in each others arms.

BELI NDA

I love you lot. I do. I love you to bits... but why can't I have a job and have kids? I'd be home by lunch time. Is it too much to ask your dad to help out?

MOLLY

No, I don't think it is.

BELI NDA

Real I y?

MOLLY

I wanted to reach out an all.

BELI NDA

Eh?

MOLLY

I could have stayed at the nail bar but I wanted to try something different... to see if I could do it.

BELINDA You've done well for yourself.

MOLLY

I'm having a go.

BELINDA She's helping me believe in myself. Shazza. I mean God knows why.

MOLLY

So if that Triumph Herald hadn't come down the road at that precise moment in time, then you'd be with your good un.

NAN

And I'd have never had all that grief from your grand-dad.

MOLLY

And me and mum wouldn't exist.

NAN

Swings and roundabouts, I suppose.

Molly laughs and moves from the chaos of the kitchen, to the chaos and screams of the sitting room. She looks in at Smurf who looks up and blows her a kiss... happy playing.

10: 40: 12 EXT. BALCONY. MOLLY'S HOUSE. EAST HAM DAY 14. 09: 01

Molly heads through the front door and out onto the balcony bit where Dave is smoking. He turns to look as she comes out.

MOLLY

Seen nan's come round with the moody food? All nicked. You alright?

DAVE

Fighting fit. M ght join the bleeding army.

MOLLY

What with your back?

Dave turns serious.

DAVE You don't know what you've got until it's gone.

Molly knows what he's talking about.

DAVE (CONT'D) I'm trying to be really nice and everything, Moll. MOLLY Well maybe you gottabenice for as long 10: 41: 39 EXT. REGENT' S STREET. DAY 14. 10: 30

We see Molly alone heading up the station steps. She is making her way down Regent Street towards the Nespresso shop.

10: 41: 54 I NT. NESPRESSO SHOP. DAY 14. 10: 31

They go to hug, Belinda turns to hand the baby to Shazza but Dave steps in.

DAVE Here, l'II take him

Shazza looks annoyed. Molly and Belinda exchange a little look and smile before hugging.

MOLLY

Love you.

BELI NDA

Love you.

Molly says bye to the baby and ruffles his hair.

MOLLY

Alright mate.

Dave looks sad to see Molly go. He and Belinda share a moment. Molly and Smurf head off.

Shazza looks annoyed and turns away.

10: 42: 55 EXT. COMMS TENT. COMPOUND BASE. DAY 15. 11: 45

James 7(shBT1 0 0 1 211 et h 1 211 Azizi. 1 211) 100 211 d or BT1 0

Helookslikethecat who got the cream

MANSFIELD M KE He's been hanging out of her back doors all R & R believe me.

BAZ VEGAS (clicking his knuckles) I reckon!

James comes up and hear's their banter.

JAMES What was that?

BAZ VEGAS Well have a look!

MANSFIELD M KE

We said goodbye to the boy... and hell o to the man, Sir!

James looks a little troubled before heading down.

10: 43: 42 EXT. COMPOUND BASE. DAY 15. 11:

Don't say that. That's creepy! (reading from the lists) How the hell did Mansfield M ke slice his for ehead?

JACKI E

Apparently he was shaveing gangsta nicks into his eyebrows when someone burst a balloon behind him and made him jump.

Molly bursts out laughing.

MOLLY I beth the boss weren't too happy?

JAMES

(bursting in) Mainly because gangsta nicks are banned in the military.

James looks at her coldly. Dangle Berries sticks his head in.

DANGLE BERRIES (to Jackie) You ready?

Jackie nods, picks up her bags and heads out.

JACKI E

Yeah

(to Mblly) See you later Mblls.

MOLLY

Thanks Jackie.

Molly starts to follow but stops and looks at James. The following exchange they are looking long and hard into each others eyes making everything very charged.

MOLLY (CONT'D)

You okay?

JAMES Yeah. Why wouldn't I be?

MOLLY

l'm glad to be back. Felt weird. l couldn't get my head back into 'normal'.

JAMES

What, so you're glad to be back to 'abnormal'?

MOLLY

I see your boots are wearing in alright?

JAMES

You went to Newport? Kinders comes in. James quickly busies himself. KINDERS Old Smurf is a silver tongued cavalier... sorry Sir, didn't see you here. James smirks disapprovingly, turns and heads out. Molly looks gutted. KINDERS (CONT'D) So, how big a shit hole is it then? NUDE-NUT & BAZ VEGAS(O.S.) (singing) Dawesy and Smurf-oid sitting in a tree...

> (comingin) K.I.S.S.I.N.G.

Molly storms out.

10: 46: 04 EXT. COMPOU

They're doing my nut in.

SMJRF

Ignore them

MOLLY

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

SMJRF

I haven't said anything. We just chilled in Newport and London. Wasn't a secret was it?

MOLLY

No it wasn't a secret.

SMJRF

Drink some water.

MOLLY

Why?

SMJRF

The journey. Heat and that. You might be a little...

He hands her a bottle.

MOLLY

I'm quite capable of knowing when to drink water, thanks.

SMJRF

Molls... I'm not stupid. I told you I knowyou don't want to go out with anyone in the platoon...

MOLLY

No, Smurf, no. I don't wanna go out with you. You're my mate, that is it! Why can't you just be my mate?

SMJRF

Because I love you.

She stops and looks at him She looks sad. He looks gutted. She walks off and he turns back to what he was doing, heartbroken.

10: 48: 52 EXT. COMPOUND BASE. DAY 16. 05: 30

The flags are hoisted down.

Molly heads out her tent towards the mastiffs which are fully loaded and everything packed up from the camp and put ontolorries.

The platoon have gathered. Molly turns back to look around the place and take in the memories. James heads towards her. She looks at himhopefully. Amoment between them With his head he indicates for her to get on the truck.

Slowly he gets on the truck too.

10: 49: 43 EXT. COVPOUND BASE. AFGHANI STAN.

The front gates are opened and the mastiff drives out.

10: 50: 00 I NT. MASTI FF ARMORED VEHI CLE/ EXT. VI LLAGE. DAY 16. 06: 00

In one vehicle are Kinders, Nude-Nut, Baz Vegas, Mansfield, Qaseem with James and Molly sitting by the back doors each with a window.

Molly looks at James but he is looking away. She looks out the window.

10: 50: 18 EXT. VI LLAGE. DAY

In the village people are starting to go about their business for the day.

We see the two mastiffs slowly moving down the road.

Smurf is on the gun turret.

SMJRF

(shouting down) The kids are going to school. Try not torunthelittlebleedersover or it'll all have been a bit of a waste of time!

10: 50: 45 I NT. MASTI FF ARMORED VEHICLE/EXT. VI LLAGE. DAY CONTI NUCUS

The boys all laugh.

JAMES

Our work here is done.

They all clap.

FI NGERS

So, are we at Camp Bastion till draw down Sir?

JAMES Until we are told other.

FI NGERS

Sweet.

They all laugh. Molly not really listening, she's looking at the children out of her back window.

MOLLY

(studying the children going in to school) Sir, there's only boys! There's only boys going to school, Sir.

She turns and looks at James.

JAMES

We've been called back to Bastion Dawes. The ANA are in control of the area. It has nothing to do with us.

10: 51: 12 EXT. DUSTY ROAD OUT OF VI LLAGE. AFGHANI STAN. DAY 16. 06: 01

The mastiff is driving through a dusty road out of the village.

MANSFIELD M KE (O.S.) Are we nearly there yet or what?!

The others laugh.

10: 51: 18 EXT. DI RT TRACK. DAY 16. 06: 02

They are now all singing a raucous rendition of 'The wheels on the bus.'

BOYS (singing)

The wheel s on the bus go round and round, round and round, round and round. The wheel s on the bus go round and round. All day long..

10: 51: 30 I NT. MASTI FF ARMORED VEHI CLE.

BAZ VEGAS

(si ngi ng) The guns on t he bus goes bang band bang..

The others join in.

2 SECTI ON

(singing) Bang bang bang. Bang bang bang..

Fingers starts beat boxing.

2 SECTION (CONT'D) (singing) The guns on the bus go bang bang bang. All day..

Suddenly the breaks are rammed on sending themall flying in the back. We see the four trucks come to a halt.

2 SECTI ON (CONT'D) Whoa, whoa, whoa!

10: 51: 42 EXT. DI RT TRACK/ MASTI FF ARMORED VEHI CLE. CONTI NUCUS

One of the trucks almost goes into the back of the other.

Dusty, desert roadside.

Smurf is on the gun turret. He sees sheet is spread out and pinned with rocks. There appears to be spl atterings of bl ood on the sheet.

SMURF Sheet pinned down by rocks. Looks like there could be a body underneath.

INT. MASTIFF ARMORED VEHICLE. CONTINUOUS

SMJRF

(from above) Blood all over the sheet Sir. Probably booby trapped.

All eyes on James waiting for him to make a decision.

MOLLY

I'mready, boss.

JAMES

I want you guys out and covering. Dawes you come with me.

SMURF (from above) I'll barmer your way, boss.

JAMES Need you on that gun Smurf.

10: 52: 09 EXT. DUSTY ROAD OUT OF VI LLAGE. AFGHANI STAN. DAY 16. 06: 03

The back doors of the mastiff open and they all leap out.

2 section fan out and cover Molly and James. Smurf on the turret gun.

SMJRF

It moved! It fucking moved. I swear sir. Did anyone else see that?

No-one seems to have.

KI NDERS

Are you sure it wasn't just the wind?

James looks at the sheet some fifty yards away. He is armed with the vallon.

JAMES (to Mblly) I'll go and investigate. You wait out until I call you in.

James vallons towards the sheet carefully. The rest are fanned out and protecting. Molly after a beat decides to follow. James sees. KI NDERS (O.S.) Dawes, what the hell are you doing?

SMURF (O.S.)

Molly?

Molly reaches James and he turns around.

JAMES You got a death wish?

MOLLY

Maybe.

They inch forward, James carefully sweeping.

MOLLY (CONT'D) Anyway, it's good to have some quality time together.

JAMES

Is that why you're risking your neck?

JAMES

Well let's continue this conversation when we're back at Brize Norton shall we.

MOLLY

Isn't love stronger than army regulations?

JAMES

Kinders, make sure they send in the mert. Cat A injured ANA.

KINDERS (O.S.) (through net)

Roger that.

Molly deals with Sohail as best she can.

SOHAIL (whispers) Let me die. Tell them to let me die.

MOLLY Just keep your head still for me, okay?

SOHAI L

Pl ease.

Sohail says something in Pashto.

SOHALL (in Pashto - 10:55:02) I have no hope.

JAMES He says he has nothing to live for.

MOLLY We'veall gottahavehopemate. Believe me, I'ma West Hamfan, I knowwhat I'm talking about.

Sohail carries on muttering in his state.

JAMES Who did this to you, Sohail?

SOHALL Taliban. They ask me to do something. They beat me up because I say 'no.'

The way he says this leaves Molly uneasy.

10: 55: 30 I NT. HOSPI TAL. CAMP BASTI ON. DAY 16. 07: 00

We see Sohail lying wired up in a bed. He is connected to computers and a bank of screens monitor his condition.

James and Molly stand with an American surgeon studying scans.

MOLLY

Is he gonna make it?

AMERI CAN SURGEON

Massiveinternal bleeds. We'll operate and try to alleviate some pressure but...

The surgeon gives a little pessimistic shake of her head before hurrying away. James and Molly turn and look at Sohail. Molly moves forward.

MOLLY

How you doing mate?

Sohail gives her a small sarcastic smile.

MOLLY (CONT'D)

Well, hang on there for us, yeah.

SOHAI L

They kidnap me and beat me up.

JAMES

Anything to do with the green on green at the mountain pass?

SOHAI L

No.

MOLLY Was it something to do with Bashira?

SOHAI L

Her father, Badrai, sent her to spy. That's why I tried to keep her away.

Sohail is struggling to breathe.

SOHALL (CONT'D) He said I had to say where she was.

MOLLY

You didn't tell himdid you? He must n't know where she is.

SOHAIL I don't know where she is.

JAMES So they beat you with rocks?

Sohail shakes his head.

SOHALL They beat me with rocks because I wouldn't kill someone.

JAMES

Kill who Sohail?

Sohail says not hing but points a finger at Molly. Molly is stunned. With this bombshell Sohail shuts his eyes and the machines start to send out emergency signals.

> MOLLY (quietly) He's gone off. (shouting out) He's gone off!

The emergency teamhurry in and start to prepare himfor surgery, trying to get himbreathing again, before wheeling himaway at great speed. Within moments Molly and James are alone.

Molly lets tears fall down her face, undramatically. Now with no bed between them, James moves forward and while holding her face gently, with his two thumbs wipes away Molly's tears. She looks up at him

He holds her face and looks into her eyes before touching his head to hers.

10:58:02 CARD IN - Next Time

10: 58: 05

MAJOR MORLEY

The insurgent known to us as Badrai is on his way to Kabul with a cache of explosives.

10: 58: 11

JAMES

This mission will determine who successful our time in Afghanistan has been.

10: 58: 15

MOLLY

It's not Badrai.

10: 58: 16

A man goes to attack Molly and is held off by soldiers.

10: 58: 17

ZEMARAY

Bashira.

MOLLY

10: 58: 29 CREDI TS I N

St eadi cam UK	Rob McGregor
DI T	Peter Nielsen
Grip	Zak O Leary
Gaffers SA	Justin Paterson
UK	Larry Park
Best Boys SA	Phillip Mhlabane
UK	Thomas McGinley
Sound Maintenance Engineers SA	Ted Levine
UK	Jonathan Boothroyde
Art Directors SA	Mark Auret
UK	Owain Williams
Standby Art Directors SA	Cuan Eveleigh
UK	Holly Badenoch
Production Buyers SA	Carli Van Wyk
UK	Sue Parker
Property Masters SA	Michael (Boris) Rivett

Costume Designer	Tudor George
Make-up Designer	Sjaan Gillings
Composer	Ben Foster
Edi t or	M ke Phillips
Production Designer	Hayden Matthews
Director of Photography	Nick Dance
Line Producer	Menzies Kennedy
Executive Producers	Tony Grounds Caroline Skinner
10:58:56 BBC DRAMA LOGO	
10:59:00 END OF EPISODE	