OUR GIRL 3

Episode 2

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Georgie treats a patient.

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

Georgie with Milan and Tara.

MILAN
Tara lost her family in the twenty fifteen quake.

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

Maisie has found the generator and Da Chand.

DA CHAND
I need a thousand dollars now.

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

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

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

Da Chand confronts James.

DA CHAND
I want that money!

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

Georgie, furious with Maisie.

GEORGIE
Sharpen up or go home.

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

On Tara.

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

Maisie points to the mountains in the distance.

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

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

IN: 10:02:01 TITLE SEQUENCE

MICHELLE KEEGAN

BEN ALDRIDGE

SHALOM BRUNE FRANKLIN

HARKI BHAMBRA

AND
LUKE PASQUALINO

CREATED & WRITTEN BY
TONY GROUNDS

PRODUCED BY
TIM WHITBY

DIRECTED BY
TIM FYWELL

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

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

MILAN
Why?

Georgie looks at him and shrugs.

MILAN (CONT'D)
I just wish we had more time...

GEORGIE
Milan, we are getting out of here.

He looks at her.

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

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

JAMES
Anything?

MONK
No.

ADR MAISIE
Lane!

GEORGIE
(gently sings)
'Entire and whole and perfect'

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

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

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

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

MAISIE
Guys!

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

RAB
What?

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

RAB

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

Music '2L8' in: 10:07:35

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

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

GEORGIE
Private Richards.

MILAN
Slowly.

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

Maisie moves towards Georgie.

MAISIE (CONT'D)

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

MONK
Yes boss.

JAMES
Right Kingy, get the med kit down there…

JAMES
Everyone get down…

THAPA
(in Nepalese to his guys)

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

RAB
Language: 10:10:11 Shit man!

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

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

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

JAMES
Is everybody okay.

RAB
Yes boss.

JAMES
Lane, are you all good?

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

Music '2L9' in: 10:10:31

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

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

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

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

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

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

JAMES
You sure?

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

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

GEORGIE
Something like that.

JAMES
2anguage 10:129

MAISIE
Hide it so no-one else sees.

TARA
Okay.

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

Rab looks at Maisie who stares straight ahead.

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

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

They both smile.

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

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

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

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

Rab laughs and looks away.

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

Beat. He stares at her. A moment.

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

MAISIE
(standing)
Right. Bed.

RAB
Best offer I've had all day.

She glares at him.

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

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

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

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

Establisher.

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

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

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

MILAN
Come for a walk?

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

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

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

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

GEORGIE
Shouldn't you be resting?

MILAN
Couldn't sleep... Thinking about you.

GEORGIE
Whoever said romance was dead.

MILAN
Not me.

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

GEORGIE
Erm, I haven't brushed my teeth.

MILAN
I'll live with it.

Their lips touch for the first time, gently.

MILAN (CONT'D)
You're not... stepping out with anybody?

Georgie laughs. Milan looks puzzles.

GEORGIE
(laughing)
No. No, I'm, I'm not... stepping out with anybody.

U

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

BRAINS
Learnt behaviour?

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

RAB

RAB
Airplane mode.

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

KINGY
Guys...

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

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

ALL
Sir!

KINGY
Relax, guys.

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

KINGY
Do we neu /.p9(G1awgi.1 Td ( )Tj w)-2.9(i)3.1(t.dj EM.2(e)-1N)-4.8(G)-21.2(Y)]T(r)9.7(i2-(ec

KINGY ST

Translation: Thank you

GEORGIE
What is it?

MILAN
He's gone. Da Chand.

GEORGIE
Da Chand?!

MILAN
His truck was seen heading towards the main road.

GEORGIE
Well he was never going to hang around was he?

MILAN
If he's gone back to Kathmandu...

GEORGIE
What?
(alarmed)
What, Milan?!

Milan disappears inside his tent quarters. Georgie hovers outside.

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

GEORGIE
You think he might have...

MILAN
This isn't London.

GEORGIE
tound 8.9(e h1]TJ 0 Tc 0 Tw 0.1(Mi)3.D)3.

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

GEORGIE
What?

MILAN
This paperwork hardly looks official.

GEORGIE
Did you pay him cash?

MILAN
We had no choice.

Georgie stares incredulous.

MILAN (CONT'D)
You don't have evil people in the UK?

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

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

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

MILAN
We have to go to Kathmandu as soon as possible.

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

Georgie flashes a look at Milan.

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

James looks at Thapa.

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

JAMES
Thousands?

MILAN
Tens of thousands.

Georgie Da?h98 -2.349 Td [(M)-2.3(I)- j EMC /P <</MCID es.: 1CIDherun

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

James looks at Georgie and almost imperceptibly nods.

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

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

GEORGIE
No it's fine.

MILAN
I'm sorry.

They head off towards their vehicle.

GEORGIE
I should be the one that's sorry.

MILAN
This isn't your fault, Georgie.

GEORGIE
Language 10:24:22 Yeah, it fucking is though.

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

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

GEORGIE (CONT'D)
I can't.

MILAN
Please.

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

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

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

RAB
This is a bit like a foursome, yeah.

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

RAB (CONT'D)
This is harassment in the workplace.

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

IN: 10:26:43

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

Milan half nods.

MAISIE (CONT'D)
We don't want some toe-rag letting him know we're after him.

Milan almost freezes and stares at Georgie.

MAISIE (CONT'D)
No offence Milan.

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

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

Milan thinks for a second before shutting the phone.

POLICE RECEPTIONIST
Police HQ, hello. Hello Police HQ.

GEORGIE
-

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

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

Get in the back with the others.

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

Translation: Go and sit with the others.

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

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

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

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

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

RAB
If we don't catch them...

MAISIE
Zip it, Rab.

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

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

GEORGIE
Still no replies?

Maisie shakes her head.

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

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

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

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

MILAN
There is no border control as such.

Georgie stares at him.

MILAN (CONT'D)
Porous borders, as they say. Between Nepal and India.

Maisie checks her phone again as she drives.

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

Georgie looks at her.

RAB
How?

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

RAB
What?

GEORGIE
You put the tracker on?

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

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

RAB
Congratulations, you've freaked me out.

Maisie laughs.

RAB (CONT'D)
Although I'm slightly flattered you care so much.

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

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

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

TARA
(leaning forward to Da Chand, in Nepalese)

Translation: How long will it take to reach Kathmandu?

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

Let way yet.. Sit back and be quiet.

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

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

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

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

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

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

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

THAPA
(in Nepalese)

Translation: What happened?

DRIVER
(in Nepalese)

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

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

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

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

MILAN
(in Nepalese to shop keeper)

Translation: Thank you

JAMES (V.O.)
Mike Two Zero, this is Zero, over.

GEORGIE
(into radio)
Yes, Boss.

Everybody looks quite tense and remains silent.

JAMES (V.O.)

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

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

JAMES (V.O.)
And how far are you from Kathmandu? Over.

MILAN
(whispers)
An hour.

GEORGIE
(into radio)
Ten minutes boss. Police escorting us. Over

JAMES (V.O.)
Roger that, please keep me updated, over.

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

MAISIE
(whispers)
Last text gone through and read... I'TJ 0 Tc 0n, an sar372 Tc18123.3(s)-8-12.3(i)3.2(s)-8(.rTk2

.2 <</MCID 12 >>BDC -0.06.3(w5.-12.3(i)3.2(s)-)T4.TwAB

KINGY
I left my crystal ball at home, Brains.

MONK
For someone clever, you aint half thick, Brains.

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

MONK
You now what if I was in change...

KINGY
Language 10:32:40 Bloody hell was that another aftershock... oh no, you're alright, that was me shuddering at the thought of you being in charge, Monk.

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

KINGY
That's true.

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

FINGERS
He's well out of his comfort zone.

KINGY
What's that supposed to mean?

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

MONK
Language 10:33:15 This place, a head fuck. Earthquakes... aftershocks...

FINGERS
Child snatchers.

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

MONK
I hope so, Kingy.

KINGY

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

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

They refocus on their work.

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

Establishers.

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

RAB

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

MAISIE

Exactly. Let's j(g,)-1ar -0.663 -1.157 (di)3.1(T but)-5si2.17.8(r)1.6(s.)]T aW0Kn -1.o/P <</MCI
Yeah w6(s.)]T ll,3(x)-8(ac)-8ne don't know w her she's still there
though do w6(s.)]T .

MAISIE

Or what's happ6(s.)]T ning to her if r -0.66he is.

G

Ind6(s.)]T ed.T butu.3(x)-8(ac)-8n aW0Kn -1r -0.66ponsibility lies w5th 7.8(r)1.6(s.)]T (ac)-8nelfaaW0Kn -1.of t
k i

RAB
That the uncle?

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

GEORGIE
We know the phone wa

JAMES
So what is happening?

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

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

James on the wire to Georgie.

JAMES
Supporting who? Lane.

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

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

GEORGIE
(through headset)
Nepalese police operation...

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

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

On his instruction, the dwelling is stormed.

UNCLE
(in Nepalese to officer)

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

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

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

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

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

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

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

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

On the top floor, in an attic, we see the half a dozen or so

(to uncle)
That's him.

UNCLE
(in Nepalese)

Translation: Search him.

OFFICER
(in Nepalese)

Translation: No.

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

DA CHAND
(in Nepalese)

GEORGIE
Let's go!

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

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

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

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

Sound of running footsteps

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

MAISIE
Are you okay?

Tara somewhat coolly nods.

Maisie looks at Rab.

MAISIE (CONT'D)
We've got 'em back, Rab.

Milan walks in. Georgie looks up at him.

GEORGIE
(triumphantly)
Safe and unharmed.

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

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

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

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

The lads cheer.

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

Establisher.

MILAN
His NGO was fake?

UNCLE
(nodding)
Yes. He is an opportunist... exploiting the disaster.

Georgie and Milan stare in disbelief.

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

James is hurrying towards the comms tent with Thapa.

THAPA
Phone call for you.

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

They disappear inside the comms tent.

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

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

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

Tara shakes her head.

TARA
No.

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

Tara doesn't answer.

TARA
I'm getting a better life.

GEORGIE
It doesn't work like that darling.

TARA
Yes.

MAISIE
Tara.

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

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

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

TARA
Okay.

GEORGIE
Okay.

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

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

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

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

JAMES
Right guys, listen in for a minute.

RAB
She's gonna be alright, mate.

MAISIE
I hope so, Rab.

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

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

RAB (CONT'D)
Gob like the Tardis you.

MAISIE
What, I'm hungry.

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

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

RAB
(faux playboy)
Language 10:44:08 'Cos you fancy a piece of my arse.

Maisie laughs.

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

RAB
So you saying you want to?

MAISIE
I'm saying the opposite.

RAB
You don't fancy me?

MAISIE
Remind me, when's your tenth birthday?

RAB
Do what?

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

RAB

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

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

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

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

MAISIE
What have I done now?

GEORGIE
Filling Tara's head with nonsense.

MAISIE
Who has?

GEORGIE
You telling her that anBDC -0gAIelling ng an.2(po.3(.2Td [(el)-8.9(8 >>BD8I)-3.1(E)] 0 Td (

MAISIE
Who told you that?

TARA
A soldier.

MAISIE
A soldier.

TARA
So we have to stay here, yes.

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

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

TARA
I know he's not.

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

Tara stares at Maisie.

TARA
There's a big world out there.

MILAN
It hit us two years ago and again now.

GEORGIE
How will it ever be repaired?

MILAN
Slowly.

Milan smiles.

MILAN (CONT'D)
You can't solve all the world's ills.

She looks at him.

MILAN (CONT'D)
What you do is enough.

GEORGIE
Is it though?

MILAN
It's a start.
(beat)
But all this... the children being taken... not your fault.

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

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

BEGGAR
(In Nepalese)

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

MILAN
(In Nepalese)

Translation: Brother please give way.

BEGGAR
Sir! One dollar please.

MILAN
Have you ever seen a living goddess?

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

GEORGIE
Where are we going?

MILAN
To see a living goddess.

GEORGIE
Is this a joke?

MILAN
No.

They disappear inside a low doorway.

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

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

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

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

Georgie looks at him somewhat sceptically.

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

MILAN
And they're deified until puberty.

GEORGIE
So this is just a tourist thing yeah?

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

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

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

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

GEORGIE
These goddesses don't hang about.

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

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

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

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

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

Georgie and Milan are walking through the crowded streets.

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

MILAN
Maybe one day you'll show me your town.

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

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

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

Establisher

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

Maisie and Rab are hurrying down the corridor.

Maisie is face-timing as she runs.

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

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

GEORGIE
What is it, Richards?

Maisie throws a stunned look at Rab.

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

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

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

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

GEORGIE
(flustered)
He said he was coming in the morning.

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

Milan shouts out and hails a passing cab.

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

James is hurrying across the parade ground.

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

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

GEORGIE

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

JAMES
Lane.

GEORGIE
Boss?

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

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

GEORGIE
Boss.

JAMES
Come on.

James heads inside. Georgie follows.

Music 'Familiar' in: 10:51:58

IN: 10:

Establisher

IN: 10:52:30

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

The image changes back to that of Da Chand.

JAMES
Da Chand.

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

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

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

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

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

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

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

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

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

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

Spanner comes in.

SPANNER
Vehicle on the move boss.

ELVIS
Okay Charlie, let's move.

KINGY
JAMpannerIN: 10:54:12(RR)-24(A)24.2(C)-11.9(KS)-6.7(.)1.9(K)-14.9(A)36.2(T)-14.5(HM)]TJ

James looks at her quizzically.

GEORGIE (CONT'D)
I do what I'm told and work with whoever I'm told to work with.

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

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

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

MILAN
How long will this operation take?

GEORGIE
Well we're just supporting...

Georgie nods towards Elvis.

GEORGIE (CONT'D)
Special Forces. They're flying out now... we're following later.

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

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

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

GEORGIE (CONT'D)
Milan, where the hell's Tara?

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

Georgie sees Tara's friend MAYA.

MILAN
(in Nepalese)

Translation: Is Tara here?

GEORGIE
Maya, where is she? Where's Tara?

MAYA
She's gone.

GEORGIE

"Gone". What do you mean, “she’s gone?”

MAYA
I wouldn't go with her...

GEORGIE
Right, where's she gone?!

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

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

GEORGIE
Tara's not there boss.

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

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

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

MILAN
I will.

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

Music ‘Migrants’ in: 10:56:12
Music ‘2L30’ out: 10:56:13

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

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

They hold each other's stare.

Georgie sat at the end, looking ahead in thought.

The truck head out of the barracks.

Out on Georgie.

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

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

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

Georgie sat at the end, looking ahead in thought.

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

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

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

Georgie sat at the end, looking ahead in thought.

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

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

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

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

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

NEXT TIME

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

2 SECTION loading the trucks.

GEORGIE
You and Elvis?

MAISIE
(no big deal)
Yeah.

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

Georgie looking pointedly at Elvis.

GEORGIE
We're done.

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

Card 3

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

Card 4

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

Card 10

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

Card 11

Executive Producers	TONY GROUNDS CAROLINE SKINNER

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