

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

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

Ms 4L1 b : 1001:51

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

MONK.
Yeah.

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

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

RAB
I'm fine.

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

BRAINS
He only got shot in the arm, medic.

RAB
Like any of you have ever been shot.

FINGERS
That's a good thing, Rab.

MONK
Yeah makes us better soldiers than you.

GEORGIE
Let me know if anything changes, yeah.

Monk looks at the ANA guys and whispers.

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

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

GEORGIE

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

FINGERS

On it.

Ms 4L3 h 10: 02: 23

Out on the ANA soldiers.

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

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

PEANUT

You taking up the rear again?

Ms 4L3 h : 10: 02: 48

ELVIS

Language 10:02:47

Checking out your arse mate. Get a move on.

MAISIE

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

Peanut laughs.

ELVIS

Don't laugh Peanut.

MAISIE

Don't take orders from him, Peanut.

SPANNER

We're in the army. Taking orders is what we do!

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

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

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

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

Ms Bp h 10: 05: 15

IN: 10:05:15 TITLE SEQUENCE

MICHELLE KEEGAN

BEN ALDRIDGE

SHALOM BRUNE-FRANKLIN

HARKI BHAMBRA

**AND
LUKE PASQUALINO**

**CREATED & WRITTEN BY
TONY GROUNDS**

**PRODUCED BY
TIM WHITBY**

**DIRECTED BY
JON WRIGHT**

OUR GIRL

Ms Bp : 10: 05: 45
Ms 4L4 h 10: 05: 45

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

The TALIBAN appear, looking down onto the compound.

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

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

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

JAMES

Nice work Richards.

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

JAMES
That'll have to do, Lane.

Ma 4L5 b : 10:06:37

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

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

They look at Rab's slightly laboured breathing.

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

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

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

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

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

Ma 4L6 h 10:07:06

IN: 10:07:06 EXT. AABAN OMAR COMP

KINGY

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

ANA 1
(in Pashto)

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

ANNA OFFICER
(in Pashto)

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

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

James and Georgie talking.

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

GEORGIE
Well luckily you didn't.

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

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

Ma 4L9 h 10: 08: 21

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

Everyone is clearly quite tense.

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

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

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

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

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

Ma 4L9 t : 10: 08: 47

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

MAISIE

Maisie nods. Elvis watches as the mopeds turn right nS] 0 Tw 17.181 056.0)] 0 Tw 17.181 047104

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

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

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

Elvis looks at the kid who laughs.

PEANUT
This country... I hate it.

RAB
And they hate us.

They look at him and nod, making him right.

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

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

AFGHAN INSURGENT
(in Pashto)
! ! ! !

~~T h H u p H y C a C a~~

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

Establisher.

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

ELVIS
(nodding to the guy Elvis saved from
ditch)
How's he doing?

GEORGIE
Cause for concern.

ELVIS
You alright?

GEORGIE
Don't worry about me...

ELVIS
How could I not.
(they exchange a look)
I'll never stop worrying about you...

ELVIS
(over comms)
Let him go.

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

DRIVER
You don't own our roads!

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

ELVIS
Bit rude.

M6 4L

MONK
What shall we do about the goats?

FINGERS
Why, you hungry babe?

BRAINS
(looking at the goats)
And we thought we'd had a traumatic day.

MONK
Anybody had goat's head soup?

KINGY
(snaps)
Guys! Move! NOW!

They head back towards their vehicle.

FINGERS
(into the radio)
Hello zero, this is zero alpha...

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

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

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

RAB
(whispers, pointing at Peanut)
I could take him now.

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

RAB
Well I could beat him at badminton then.

Maisie laughs.

Ma 4L11 h 10: 14: 59

RAB (CONT'D)
(chuffed)
Do I make you laugh, Maize?

MAISIE
Constantly.

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

MAISIE

Language 10:15:23

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

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

MAISIE

Rab!

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

MAISIE (CONT'D)

(panicked)

Rab, what are you doing?

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

MAISIE (CONT'D)

(screams)

Medic!

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

PEANUT

(over coms)

Medic!

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

Georgie suddenly appears from the ba]TJ 17.602o6 -2.361 Td [(G)-7.1

Think so.

MAISIE

Are you sure? Yeah.

GEORGIE

(calmly)

Right keep calm! Okay! Keep calm Richards.

Georgie turns to Elvis.

GEORGIE (CONT'D)

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

ELVIS

You just saved his life.

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

JAMES

Everyone backavef(n-12.2(ba/g12.3(d t/ ()Tj E.9(y)s2.3(d t)222 l)-9(i)3.2-2.361 Td [s)6.7(

GEORGIE
(looking her in the eye)

Yes.

Ms

GEORGIE

Thanks.

MAISIE

Language 10:22:09

By way of a thank you, for saving wanker.

She nods to Rab.

GEORGIE

(taking imaginary grape)

I'm touched. Thanks.

MAISIE

Is he well enough for visitors?

RAB

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

GEORGIE

He'll be alright.

Georgie looks at her and nods.

GEORGIE (CONT'D)

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

MAISIE

Will you go with him?

GEORGIE

No. They don't need me. There'll be doctors on board.
Plus I will be heading back to Nepal.

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

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

ELVIS

(to Dyno)

I'll be back in a minute.

He heads to Georgie.

ELVIS

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

GEORGIE

Yeah. Yeah got a job to finish.

Georgie holds his stare.

ELVIS

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

GEORGIE

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

ELVIS

Good. Really good.

He holds her stare.

ELVIS (CONT'D)

I'd giv.aw 8.128[(HH57 2.aw 8.128[(HH57 2.aw 8.128[(HH6 gi)-8.9(v.aw 8.128[(HH57 2.aw 8.1

It's fattening.

RAB

What are you talking about?

MAISIE

It's fattening.

RAB

On this bod?

MAISIE

Blasphemy 10:23:54

Oh my God.

RAB

Beach bod...

GEORGIE

How are you feeling Rab? You feeling better?

RAB

Brilliant. More morphine please.

GEORGIE

No you've had too much already

They laugh. Georgie gets on, Elvis watching her.

Ma B

h 10 : 24: 03

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

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

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

MAISIE

Brains? BRAINS? What's the wifi password?

BRAINS

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

Kingy comes in and looks at them.

KINGY

I was gonna say relax guys. But you've already got that

MAISIE

Georgie.

GEORGIE

What is it, Richards.

MAISIE

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

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

TARA
(into phone)
Hello.

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

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

MAISIE (V.O.)
What border?!

TARA
I got to get to UK.

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

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

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

MAISIE
She's turned the phone off.

Maisie takes this in and nods.

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

Establisher.

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

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

Maisie and Georgie exchange a troubled glance.

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

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

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

JAMES (V.O.)

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

MALE TRAFFICKER

(Shouts to Tara in Nepalese)

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

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

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

Maisie looks up at Khan.

MAISIE

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

JAMES

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

MAISIE

(recalcitrant)

Well why wouldn't they Sir?!

GEORGIwoi Td [(W)-21.9And (ug)-12.antetar?e norhat noro.3(pe)-12.3(n)-1

FINGERS

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

MAISIE

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

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

Ms 4L16 b : 10:28:13

GEORGIE

I know.

ELVIS

You know what?

GEORGIE

You've located Omar.

ELVIS

Right, and how do you know that?

She looks at him and raises an eyebrow.

GEORGIE

Because I know who you are. You look excited... alive. You could never give this up.

ELVIS

I can change though.

GEORGIE

Maybe I don't want you to change.

Elvis looks at her.

ELVIS

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

GEORGIE

Language 10:28:57

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

ELVIS

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

GEORGIE

Yeah.

ELVIS

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

GEORGIE

Do you remember that?

ELVIS

Yes.

GEORGIE

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

Elvis takes this in.

ELVIS

Thank you.

GEORGIE

But that was then.

ELVIS

You don't feel the same now.

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

GEORGIE

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

ELVIS

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

GEORGIE

It probably is actually.

He smiles. This .1(s)-8(.1(o-8(?)-12.3(")3.6()]9bhex 0 ()Tj EMC /P <</MCID 20(e h)-i6-0.005 Tw 5.108 -2T

(C3(-)-1.NTEL)-15C /-0(D)()JTJ 0 Tc 0 Tw 39759 026.988)Tj EMC /P <</MCID613 >>BDC -0.002 Tc 0.001 Tw 6.62716 -1.157 T

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

GEORGIE
Please don't say anything sincere.

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

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

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

Me Sit : 10 31: 30

GEORGIE
Wipe the smile off your face.

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

She laughs, kisses him and goes.

GEORGIE
Bye.

ELVIS
Bye.

IN: 10:31:47 INT. MEDICAL UNIT. A

And I still don't know what it means.

They laugh.

RAB

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

MAISIE

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

Ms 4L17 h 10: 32: 17

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

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

JAMES

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

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

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

JAMES (V.O.)

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

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

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

JAMES

We will then c10(AM)-2..1(44S)-13.1(hen c)-20ces fast rope down onto the

JAMES
Ours is not to reason why.

KINGY
Chain of command. Gotta believe in that, boss.

James gives him a look before heading on.

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

James and Kingy are both pretty much squared away.

JAMES
You all set?

KINGY
Yeah.

Kingy nods.

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

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

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

Language 10:33:34 JAMES
The fucking waste.

KINGY
It's not our money.

JAMES
Money, lives... what for?

KINGY
Trucks assess so let's...

Language 10:33:45 JAMES
We can't even bullshit ourselves and say it's in a better state than we found it, can we?

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

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

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

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

She reads it.

Ms Sim n 10: 34: 22

'HAVE YOU STILL GOT THE DRESS?'

She sees PTO at the bottom of the page.

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

She smiles.

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

Or Manchester?

FINGERS

They prepare to alight.

JAMES

De bus!

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

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

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

KINGY

As anybody got eye's on the enemy?

FINGERS

Clear.

MONK

Clear.

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

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

JAMES

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

FINGERS

Boss clear.

JAMES

Richards clear the building.

RICHARDS

Clear.

FINGERS

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

KINGY

Let's go, Lane. Yeah.

MONK

Three. Two. One.

JAMES

Push right! Push left! Give cover.

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

With incoming fire, 2 section have all taken cover.

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

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

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

GEORGIE
(thank you in Pashto)
Tashakor.

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

She lowers her weapon and takes the bottle.

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

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

James is looking up at an incoming helicopter.

KINGY
Vehicle clear multiple casualties.

MONK
Vehicle clear multiple casualties.

Helicopter hovering above the ropes get dropped down.

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

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

JAMES
Breach... MOVE!

! ! !

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

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

MONK

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

BRAINS

Where is Omar. Where is Omar?

INSURGENT

() (Omar is not Here)

Translation: Omar is not here.

BRAINS

He says Omar's not here!

JAMES

Kingy! Clear and search insurgent!

BRAINS

(to the insurgent)

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

(Unknown command in Nepali)

KINGY

(in Pashto)

!

Translation: On the ground

They work their way up the building.

D7.2(m)n4(3-17.5(he)-12.3(y)28.1(w)-2[/TT3Td (no.2(he e1)-12.3(e))TJ 0.00eTc -0.01 Tw -20.518 -1.157

JAMES

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

KINGY

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

GEORGIE

We request we stay as one unit Boss.

JAMES

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

GEORGIE

We all go, sir.

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

GEORGIE (CONT'D)

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

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

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

10:49:23 *On screen text:*

Dolakha, Nepal

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

BRAINS

Take your time.

MONK

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

FINGERS

Alright Boss...

KINGY

Down over here please guys.

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

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

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

Card 2

1st Assistant Director	SIMON NOONE
2nd Assistant Director	PATRICIA WHEELER
Crowd Co-ordinator	PORTIA CELE
2nd 2nd Assistant Directors	ADRIAN SUCKOW
	ANDILE PAKADE
Floor Runner	DESIREE MKHONTWANA
Line Producer	GAIL MCQUILLAN
Production Coordinator	NOMFUNDO MABASO
Production Manager	LISHA GUNGADHEEN
Travel & Accommodation Coordinator	NICCI VAN NIEKERK
Production Secretary	ODWA GALO
Production Assistant	ELETHU SOFUTHE
Production Runner	HUGHIN COLLISON
Production Accountant	ALLISON SCHWEGMANN
Assistant Production Accountants	ANATHI NTABENI
	DEO STEMELA
Cashier	AFIKA VELEMBO

Card 3

B Camera Operator	ANDREW LUSCOMBE
A Camera Focus Puller	DEREK UECKERMANN
A Camera Loader	LEON LOTZ
B Camera Focus Puller	KENT SATRAM
B Camera Loader	PHOLOSİ 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	

Unit Manager
Transport Manager
Location Assistant

THEMBELA JAMES
THANDIWE MESELE
PIERS CALDOW

Stunt and Special Effects Supervisor

ANTONY STONE

Out of Africa Entertainment (PTY) Ltd

Producer for Out of Africa

SAMANTHA PUTTER

Produced with the assistance of the Department of Trade and Industry

