10:00:00 RECAP IN

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
Rolex.

MOLLY
How old are you?

ROLEX BOY
Eighteen.

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're willing to help facilitate the removal of Bashira from her family 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. AFGHANISTAN. 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 realise we are seeing Molly as the wheelbarrow in a wheelbarrow race. She's being 'wheeled' by Kinders.

The platoon are holding an inter-section mini Olympics. 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 in the middle of an improvised obstacle course being shouted on by her section and James.

JAMES
Come on Dawes! You're about to go on two week holiday. Have some human decency and put some bloody effort in!

MOLLY
(gasping for breath)
'Human decency'? This is war innit?

JAMES
It's healthy competition, now dig in.

Molly overtakes the others during the hula hoop section and gets to the webbing first. She is in the lead now.

Molly gets her leg tangled in some webbing. Smurf steps forward to help her free it.

SMURF
Fourteen hours on a flight with the wit and wisdom of the Smurf. You've won the lottery of life getting R & R with me, Molls.

MOLLY
You reckon?

SMURF
Do you want me to book us a couple of tickets to the Mile High Club?

Just as they're freed, Kinders rushes to them, picks Molly up and carrying her, runs them through the finish line to huge cheers and hugs from the rest of 2 section.

JAMES
(massively impressed)
Yes Dawes!
The boys pick Molly up and give her some Minnie 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. AFGHANISTAN. 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.

SOHAIL
(in Pashto - 10:02:06)
There she is, she looks at me as if I'm the enemy.

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)
Oi!

She sees it is James.

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)
No way. I'm not letting him dip his spoon 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 let you know.

James laughs.

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

JAMES
If I knew what one of those was I'd let 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.

AZIZI
Captain James!

Azizi shouts something in Pashto to his ANA troops as James hurries towards the comms tent.

AZIZI (CONT'D)
(in Pashto - 10:03:01)
Get ready. We're going)

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!

Kinders grabs his towel and wrapping it round his waist runs towards the comms tent and James.

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

AZIZI
Every morning they check in and give me the night 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.

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

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

10:03:36 TITLES IN
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.

JAMES

Guys.

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

JAMES (CONT'D)

It looks deserted.

KINDERS

(into radio)

Maybe cos they've deserted, boss man.

SMURF

The other side have offered 'em a dollar more, that's what's happened.

MOLLY

Something don't feel right, Sir.

James looks at Molly, clearly thinking the same thing.
JAMES
(turning to Taj and Azizi)
Taj. Azizi.
(to soldiers)
The Afghan special forces are going to investigate. Let's focus up until we know what's gone on here.

AZIZ
(in Pashto - 10:04:57)
Let's go.

Azizi, Taj and his men go up as 2 Section wait out.

KINDERS
(having his suspicions)
Standby for an ambush fellas. Be ready.

All boys are on total alert, prepared in case of ambush, on total alert and professional.

The ASF reach the C.P. They are immediately alarmed and shouting instructions to each other.

Taj appears and frantically beckons for Molly to go up.

TAJ
Medic! Medic!

JAMES
Dawes!

Molly starts to run up towards the checkpoint with the rest of 2 Section following.

JAMES (CONT'D)
Go!

Molly is behind Dangleberries and they are followed by Kinders and James.

When they reach the checkpoint Molly stares in horror as she sees the youngest ANA, Rolex Boy, lying face down and dead. Taj shouts something at her in Pashto. Qaseem steps in.

TAJ
(in Pashto - 10:06:07)
Come and check if they are dead or alive.

QASEEM
Examine and confirm death.

Molly is transfixed and stares at the carnage. Qaseem looks 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)
They're dead.

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

10:06:49 EXT. MOUNTAIN 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're just kids Smurf. It's sick.

SMURF
Gotta be green on green or they'd have radio-ed it in if they'd had contact. They shoot their own, don't they. Afghans. Mind you, they shoot us given half a chance.

MOLLY
Glad to see you're cutting down.

SMURF
I will do... one day. When there's less... jitterbug in my head. D'you reckon we'll still get home today?

MOLLY
(nodding toward the body bags)
There's not much a medic can do for them poor buggers.

10:07:53 EXT. COMPOUND
A shot of the compound.

10:07:57 INT. MED CENTRE. DAY 11. 12:30
Molly has just returned from the shower and is in her track suit rubbing her hair dry.

As she dries her hair we see James come in. He suddenly sees Molly in a shaft of sunlight looking beautiful. He is almost taken aback, not having seen her out of 'uniform' for so long. He is a little bit disarmed. Suddenly he is confronted by a beautiful woman.

JAMES
Er..replacment medic is on her way.

Molly jumps and turns.

JAMES (CONT'D)
You leave in one hour.

MOLLY
What boss?

JAMES
You're going home.
MOLLY
Oh. Okay.

James looks at her for a moment sensing something's wrong.

JAMES
What's the matter?

MOLLY
Nothing. It's just...they just didn't deserve to die like that. One lad wasn't much older than Bashira.

JAMES
Well he would have said he was 18 or he wouldn't have been allowed to enlist.

MOLLY
(thinking of Bashira)
Do you think she's alright?

JAMES
Yeah, I do. I think you allowed her an opportunity she wouldn't have been given.

MOLLY
I'd love to write to her one day, you know, when all this is over... just to make sure she's alright.

JAMES
She'll be fine.
(beat)
How long do you think you'll stay in for, Dawes?

MOLLY
The army Sir?

Molly shrugs.

MOLLY (CONT'D)
Dunno. It's hard to plan ahead, if you know what I mean. Like today... confirming those kids were dead...
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 completely justified because I am not a fully functioning soldier until I'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 in felt 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. AFGHANISTAN. 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'll do.

**MANSFIELD MIKE**
Yeah cos you've got skiddies in the rest of em, haven't you Dangle Berries?
DANGLE BERRIES
No mate, I used yours for that.

BRAINS
Bring back some eye drops, Molly. Seriously, all this dust and shit's gettin in to my eyes and I'm in agony.

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

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

DANGLE BERRIES
Catterick!

BAZ VEGAS
Sensodine toothpaste, the one dentists recommend.

SMURF
We are going on our bloody holidays so would you lot kindly...

Smurf gives them the finger. They cheer.

JAMES
Good luck you two.

MOLLY
Where's Sohail?

JAMES
He's gone AWOL.

Molly lets this sink in. Smurf has heard.

SMURF
I fucking knew it. Taliban. You should have let me shoot him on day one boss.

JAMES
I'll pretend I didn't heard that, Smurfoid.

BRAINS
Might have saved the four lives on the mountains.

SMURF
Maybe if we find him we can invoice him for the four body bags.

KINDERS
Oi. 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.

SMURF
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
We might gonna already got one!

MOLLY
Well she ain't me.

JAMES
Dawes.

They share a moment. Neither of them wants to leave the other but they can't say it.

MOLLY
I can't go.

JAMES
Go. That's an order. I need that bloody coffee.

Molly turns and sees Smurf running towards the helicopter. After a moment she follows him.

The boys are all cheering them on. Molly gets in next to Smurf who looks overjoyed. James watches, clearly not wanting her to leave.

The helicopter takes off and he watches it go.

10:13:23 EXT. MOUNTAIN PASS. C.P. AFGHANISTAN.

Dawn breaking over the mountains. The young ANA soldier, Rolex Boy, takes a puff on a joint, happy with the world.

We see a gun arrive at his temple. As the screen goes to blackout we hear a gun shot.

10:13:29 INT. MILITARY AIRCRAFT. DAY 11. 22:30

Molly jerks awake from a fitful sleep simultaneous with the imagined gunshot. Smurf sitting next to her, stares.

SMURF
You alright?

Molly rubs her face with her hands.

MOLLY
I dunno.
SMURF
You what?

MOLLY
(mutters)
Too many people are dying.

SMURF
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 am I 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... I'd still rather go without.

SMURF
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.

SMURF
I know I am.

She shuts her eyes.

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

MOLLY
You deluded 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
Zip it.

She sleeps.

10:15:04 INT/EXT. BRIZE NORTON. DAY 12. 08:30

Soldiers are through customs and being greeted by their families.

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, heightened cos Molly is very much on her own with no family greeting.

10:15:35 INT. 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 him back 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
I'm sorry.

Molly puts her hand on Candy's shoulder.

CANDY
(through increasing sobs)
With Smurf they knocked on my door and said there'd been an incident. They got
him back 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 I've got in the world, Molly...

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

SMURF
What?

Molly and Candy laugh even more.

10:17:25 EXT. SERVICE STATION. SWINDON/INT. 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
I'm just gonna jump out here.

SMURF
Why? We can just drop you at the station.

MOLLY
It's only a two minute walk... to be honest I could proper do with stretching my legs.

CANDY
Are you sure?
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.

SMURF
I'll text you, yeah.

MOLLY
I'll be in 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.

SMURF
See you later.

Molly heads on her way and disappears around a corner. Smurf watches her go.

CANDY
She's lovely. She your girlfriend?

SMURF
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?

SMURF
Anything.

CANDY
Well what?

SMURF
Anything!

Smurf slams the car door shut.

CANDY
Well coke or fanta or...

SMURF
(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 INT. 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 sees the place is boarded up and desolate. Molly's phone rings and she answers.

MOLLY
(into phone)
Mum! 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
(to kids)
Hiya. Oh hello. Hello mate.

She hugs them all.

MOLLY (CONT'D)
(calling up to her dad who watches from the balcony)
Here, dad, I hope you've got the hot water on, I need a shower. I'm minging!
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.

BELINDA
Hello Molls.

They don't let each other go.

10:21:30 INT. 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 a tad is still definitely there. The kids are playing and being noisy on the landing outside. Belinda comes up and tells them off.

BELINDA
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)
Is 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?

BELINDA
I'm alright but..

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

DAVE
(quietly, very un-Dave like)
Does anybody want a drink?

Belinda looks away.

MOLLY
No, I'm alright 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?

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

MOLLY
Yeah.

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

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

BELINDA (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've right needed her what with you being away an all.

Belinda bounds out. Molly stares after her, her head now spinning.

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 gonna take this in to the kitchen.

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?
MOLLY (SOTTO)
Tats and a bit more meat on the bone.

Molly rolls her eyes at Dave who is peering out the living room.

SHAZZA
(having heard)
Well actually I was born Felicity Baron. Married and became Felicity Middleson. But I'm nobody's property so I chose a name that suited me.

MOLLY
I suppose Lady Gaga ain't her real name either.

SHAZZA
It's good to meet you Molly. And I'm really sorry for what you're having to go through at the moment.

MOLLY
What d'you mean?

SHAZZA
Afghanistan. I went on the march. 'Not in my name'. But I guess you had no other options.

Belinda sees Molly's face turn to stone and changes the subject.

BELINDA
Shazza works at the primary.

SHAZZA
Don't you think your mother would make a wonderful teacher, Molly?

MOLLY
A teacher!?

BELINDA
(correcting)
Well, teaching assistant!

SHAZZA
Every journey starts with a first step.

BELINDA
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'm gonna go get the onions out the campervan.
(to Molly)
I'm going to make a soup.

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

BELINDA
Sounds nice?

MOLLY
She makes her own soup?!

BELINDA
Be nice.

MOLLY
And she's got a campervan! She's sticking her hooter in a bit, ain't she? Getting involved.

BELINDA
Getting involved is a good thing... and she cares about me.

This resonates with Molly. She looks at her mum.

MOLLY
Well I care about you.

BELINDA
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 INT. 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 off. Molly looks back to the photo.

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

10:25:15 INT. MOLLY'S HOUSE. SITTING 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'm your 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
Have you got a problem with that?

Nan watches this interaction with a smile on her face. Shazza turns and starts to walk away.

MOLLY (CONT’D)
Thanks to us there hasn't been another 7/7.

SHAZZA
There wasn't one before 7/7.

Belinda puts her arm on Shazza's arm to defuse the situation and leads her away. Molly glares after them as Nan links her arm.

NAN
I say, it's the first time we've ever agreed with your dad on anything.

MOLLY
Eh?

NAN
(nodding back to Shazza)
She needs being rolled in a carpet and lobbed off a bridge onto the M25.

Molly goes and sits next to Dave.

MOLLY
You had any of her soup?

Dave looks at her and raises an eyebrow.

MOLLY (CONT’D)
What d'you think about mum going to work?

DAVE
I think she needs a check up from the neck up.

Nan comes over.
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 INT. 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 INT. 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 INT. 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 INT. 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.

SMURF
Come over..


SMURF
I'm just sat in my room... might as well be in Afghan to be honest.

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

MOLLY
But I'm supposed to be getting some rest and recuperation from the likes of you.

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

SMURF
(quietly serious)
Molls, no one else understands.

10:27:40 INT. 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.

SMURF
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?

SMURF
Beer?

MOLLY
You pisshead Taffs. Go on then.

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

10:28:29 INT. 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?

SMURF
How long until everything gets back to normal.

MOLLY
It can't, can it. I think we just put Afghan in a little box and shove it under the stairs.

SMURF
Eh?

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

SMURF
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.

SMURF
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.

SMURF
I knew from the off that he was Taliban.

MOLLY
He could have already pulled another little stunt... It don't bear thinking about. This R & R is unbearable.
SMURF
We've got each other.

He gives Molly a hug – she thinks he's just being friendly but to Smurf it clearly means much more. Another mate calls over and forces him to break his embrace.

JASON
You better get over here Smurf, it's £89.20.

Smurf takes out a big roll of notes, playing the big I am to cheers and hands a hundred quid to the landlord to more cheers and back slapping.

SMURF
Right then you shitheads!
(to bar tender)
Here you go boss.

Smurf knocks back a short as everyone cheers him on. Molly watches him knowing that now he's in the army he's no longer 'one of them' with his old mates. He knows it too.

Smurf watches Molly head outside.

10:30:08 EXT. PUB. NEWPORT. DAY 12. 17:16

Molly is outside getting some fresh air as Smurf comes out to join her.

SMURF
What's up?

MOLLY
No one can ever know, not really.

SMURF
What?

MOLLY
It's impossible to explain, innit. There we go, we gotta look after each other.

SMURF
Well I'm looking after you.
MOLLY
I know that.

SMURF
(taken aback)
You agree with me?

MOLLY
You're my mate.

SMURF
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.

SMURF
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 Smurf it is the most beautiful and important place on earth. Silence.

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

MOLLY
S'alright.

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

Molly looks at him quizzically.

SMURF (CONT'D)
We scattered my brother here.

They both look out across the water.

SMURF (CONT'D)
Boss man stood just about where you are now.

MOLLY
Captain James was here?

Molly lets this sink in; it changes her reaction to the place.

MOLLY (CONT'D)
And he liked it, yeah?

SMURF
Loved it. Loves Dylan Thomas.
(pointing to the boathouse)
That's where he wrote all his stuff.
Captain James knew all about it and he read a bit of it when we scattered Geraint. It was...

MOLLY
Perfect.

SMURF
(nodding)
He always knows what to do to make everything just right.

MOLLY
The boss man is spot on. It's fluke. Every bloody thing. It's fluke. Where we're born... who you meet. Who you fall in love with. It's all fluke. We're here Smurf but anything could happen. One of us could stand on a mine, or get sniped, or green on blue... anything.

SMURF
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 THOMAS' 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.

SMURF
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.

SMURF
What?

MOLLY
The life cycle of a butterfly.

SMURF
You learn something new every day.

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

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.

SMURF
You never know.

MOLLY
I think we do. Captain James would never really mix with the likes of ... She stops talking.

SMURF
The likes of us?

MOLLY
The likes of you I was more thinking.

SMURF
Fate's thrown us together.

MOLLY
Captain James?

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

MOLLY
What did he read?
SMURF
Who?

MOLLY
The boss man? At Gerhaint's funeral.

SMURF
'We are not wholly bad or good
Who live our lives under Milkwood
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.

SMURF
Am I coming?

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

SMURF
(excited)
Classic!

Smurf follows.

10:35:05 EXT. ORBIT. DAY 13. 14:00

Molly and Smurf are looking out over London.

SMURF
Why would anyone wanna live in a shithole like this?!
MOLLY
It's sort of beautiful in its own way.

SMURF
No mate. Sort of... shit.

MOLLY
Well you're a know nothing Newport wank stain.

SMURF
What you gonna do with your deployment money?

MOLLY
Dunno.

SMURF
I'm going to Vegas. I'll have about fourteen grand. And I'm gonna stick the fucking lot on red. You know the roulette wheel. 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.

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

MOLLY
Classy.

SMURF
All dressed up like a gangsters moll, walk into the casino 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. Might have even persuaded you to marry me by then.

She laughs and punches him before walking off. He follows.

10:36:18 INT. MOLLY'S HOUSE. EAST HAM. NIGHT 13. 23:30

Smurf is lying asleep on the sofa with one of the kids' West Ham duvets thrown over him. Dave is standing smoking out of the window. Tins are strewn across the place.

10:36:27 INT. MOLLY'S BEDROOM. NIGHT 13. 23:30

Molly is lying in the bottom bunk but she can't sleep. She gets up and heads out.

10:36:52 INT. BELINDA'S BEDROOM. NIGHT 13. 23:31

Belinda is in her bed. Molly looks in.

MOLLY
You asleep mum?

BELINDA
What's the matter?

MOLLY
Where's dad?

BELINDA
He's gone to sleep downstairs.

MOLLY
Smurf's down there.

BELINDA
Well, he'll sleep somewhere... or he'll sit up all night drinking.
MOLLY
What's gonna happen mum?

Belinda pulls the duvet back for Molly to get in.

Molly gets into bed and Belinda holds her.

BELINDA
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.

BELINDA
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.

BELINDA
Really?

MOLLY
I wanted to reach out an all.

BELINDA
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
Sometimes you can be friends with someone that you never thought you could ever be friends with. And the differences just disappear and just being with them makes you happy.

BELINDA
I knew you'd understand.

MOLLY
Just don't let her ruin everything here.

BELINDA
Why would she do that?

MOLLY
She's coming in between you and the people you love. You still love dad, don't you?

BELINDA
Yeah. I mean, he makes me wonder why half the time but... he's alright.

MOLLY
Good.

Belinda nods, understanding.

BELINDA
Tell me the truth, do you think I should knock it on the head and just...?

MOLLY
What? Carry on washing dad's pants? No. No, just go for it. Just let dad know he's loved and he'll be there. He'll lend a hand, I know he will.

Belinda kisses Molly on the head.
10:39:14 EXT. MOLLY'S HOUSE. EAST HAM.

Dave is alone, smoking on the balcony of the flats.

10:39:17 INT. MOLLY'S HOUSE. EAST HAM. DAY 14. 09:00

There is chaos in the kitchen and sitting room as Belinda tries her best to cook breakfast for everybody that appears to have arrived. Molly's nan has brought a bag load of food and in the sitting room Smurf is pretending to be a horse and giving the kids riding lessons, with much screaming.

NAN
(emptying her bag)
Right, there's bacon, bread, eggs...

BELINDA
Are the eggs free range, mum?

NAN
That's a myth. Beans.

BELINDA
What's a myth?

NAN
It's something what's bollocks that's what a myth is.

The nan turns to Molly and nods to Smurf in the sitting room.

NAN (CONT'D)
Can I just say Molls, you got a good un there.

MOLLY
Nan I'm a trained killer nan. Say anything stupid and I'll render you speechless...

NAN
Oi, take it from someone who knows... a good un comes along once a life time if you're lucky. I ballsed up and chose your grand-dad cos he had a Triumph Herald. I let the good one go.
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. BALCON. 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. Might 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 gotta be nice for as long as you've been a twat.

DAVE
But I've always been a twat, I thought that's what your mum loved about me. (suddenly blurting it out)
Why can't she just stay at home and teach our own kids reading?

MOLLY
Cos she wants to go to a school and do it and be appreciated and feel like she's moving on up.

DAVE
I don't want her moving on up.

MOLLY
Dad, if you hold her hand you'll move on up with her.

Dave looks at her, thinking about it.

MOLLY (CONT'D)
That's what's happening to me.

DAVE
Who's holding your hand?

MOLLY
Well... I mean the army.

Molly starts to head off.

DAVE
Where you going?

Molly doesn't say anything. Dave watches her go. Nan comes to the front door.

NAN
She's right you know.

DAVE
Everyone's a fucking smart arse all of a sudden, eh?
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 INT. NESPRESSO SHOP. DAY 14. 10:31

Molly walks into this immense, privileged world of coffee. Quite alien to any kind of shop she's been in before. She looks around her. An assistant smiles in her direction.

ASSISTANT
Do you need any help?

MOLLY
This... this whole shop is just for coffee?

ASSISTANT
Yes madam.

MOLLY
There you go.

Molly rolls up her sleeve and shows the assistant the writing that is still there. She has washed round it and even gone over it to keep it... a memory of James.

ASSISTANT
Rosabaya. Certainly madam.

The assistant heads off. Molly presumes she should follow.

10:42:22 EXT. MOLLY'S HOUSE. EAST HAM. DAY 14. 13:10

Molly and Smurf are being waved off by Belinda (babe on hip), Shazza, Dave and Nan. Nan gives Smurf a hug.

NAN
Look after her, Smurfy.

SMURF
I'll do my best.

MOLLY
Mum, I'll text you when I get to Brize.
They go to hug, Belinda turns to hand the baby to Shazza but Dave steps in.

DAVE
Here, I'll take him.

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

MOLLY
Love you.

BELINDA
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 is in with Azizi. He hears the helicopter and looks up smiling.

10:43:02 EXT. COMPOUND BASE. DAY 15. 11:48
The helicopter comes in to land. Smurf helps Molly out the helicopter. Molly and Smurf are heading into the base. The boys shout out to them from the watch tower.

10:43:23 INT. WATCH TOWER. COMPOUND BASE. DAY 15. 11:48
Fingers, Mansfield and Baz Vegas are on duty. James has come up into the sanga with them and watches Molly hurry through the gates by Kinders and ANA.

FINGERS
(shouting down)
Anything can happen in that London!

BAZ VEGAS
He looks like the cat who got the cream.

MANSFIELD MIKE
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 MIKE
We said goodbye to the boy... and hello to the man, Sir!

James looks a little troubled before heading down.

10:43:42 EXT. COMPOUND BASE. DAY 15. 11:49

Molly and Smurf are with Kinders.

KINDERS
No need to bother unpacking by the way. We're going back to Bastion.

Nude-Nut, Brains and Dangleberries all rush over to hug them.

James arrives down from the sanga. Molly watches him come down looking happy.

MOLLY
Alright boys.
(to Brains)
Your eye drops are in there.

BRAINS
Oh cheers Molls. Let's have em.

James comes over to them.

MOLLY
You alright boss?

JAMES
Alright Dawes.

MOLLY
Eggy says we're out of here, back to Bastion for the duration.

JAMES
That's right. You should probably do a hand over with the temp medic. Helicopter's waiting.

MOLLY
Yes boss.

JAMES
(snaps)
Double away then.

Molly, a little surprised, takes her bag and heads towards the med centre. James watches her go, clearly jealous.

MOLLY (V.O.)
So no news on Sohail?

10:44:18 INT. MED CENTRE. COMPOUND BASE. DAY 15. 12:00

Jackie and Molly complete the hand over. Molly reads the clip boards to see what's been going on.

JACKIE
Nah. Still AWOL.

MOLLY
I was worried he might try something. If anyone knows our secrets, it's him.

JACKIE
He ain't tried anything yet.

MOLLY
Maybe he's just laying low...

JACKIE
Waiting for you to come back.
MOLLY
Don't say that. That's creepy!
(reading from the lists)
How the hell did Mansfield Mike slice his forehead?

JACKIE
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 bet 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.

JACKIE
Yeah
(to Molly)
See you later Molls.

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
I'm glad to be back. Felt weird. I 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
What?

MOLLY
I can see in here you haven't had your blisters checked by the medic.

James laughs.

JAMES
Well maybe you can give them the once over later.

MOLLY
See these are the medical emergencies that I've missed Sir. Out here in Afghan, I'm at the cutting edge of this conflict... with your blisters.

James laughs again. He is being friendly again. Glad to have Molly back.

JAMES
Are you really glad to be back?

MOLLY
I wanted to come back.

Beat. A moment between them.

KINDERS (O.S.)
Oi Molly, you went to bloody Newport and you weren't a hostage?

Molly laughs.

JAMES
(quietly)
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...
(coming in)
K.I.S.S.I.N.G.

Molly storms out.

10:46:04 EXT. COMPOUND BASE. OUTSIDE MED CENTRE. DAY 15. CONTINUOUS

MOLLY
It's like being back at school!

NUDE-NUT
Someone's tired.

Baz Vegas laughs.

10:46:10 INT. COOKHOUSE. COMPOUND BASE. DAY 15. 12:15

Smurf is opening a box with a knife. Molly storms over to him, angrily.

MOLLY
What have you said?

SMURF
I just said that we hung together. You know what the piss taking bastards are like.
MOLLY
They're doing my nut in.

SMURF
Ignore them.

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

SMURF
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.

SMURF
Drink some water.

MOLLY
Why?

SMURF
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.

SMURF
Molls... I'm not stupid. I told you I know you 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?

SMURF
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.

10:47:12 EXT. COMPOUND BASE. DAY 15. 12:16

Molly is sat by herself. James comes out a tent and starts heading towards his quarters. He passes Molly, purposefully ignoring her.

MOLLY
(quietly)
We just hung out. It was nothing.

JAMES
(without breaking step)
What you telling me for?

MOLLY
When are we off to Bastion, sir?

JAMES
0600 Tomorrow. You should probably pack.

MOLLY
What, so this is the end, yeah?

He turns back to look at her but doesn't answer. Molly watches him disappear.

10:47:39 INT. DORM TENT. COMPOUND BASE. NIGHT 15. 22:30

Molly enters the tent. The boys have packed up all their kit neatly waiting for transfer. Molly sits down on her bed, alone.

10:48:04 INT. SANGA/EXT. COMPOUND BASE. NIGHT 15. CONTINUOUS

We see Molly's head poking out of her quarters, watching James who is in the sanga looking around his kingdom that hold so many memories for him.

10:48:32 INT. JAMES' QUARTERS. NIGHT 15. 22:31

James enters his tent. He looks down and sees something on his pillow. It's the coffee capsules from Molly, tied up in a red bow. He picks them up and has a small smile.
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 onto lorries.

The platoon have gathered. Molly turns back to look around the place and take in the memories. James heads towards her. She looks at him hopefully. A moment 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. COMPOUND BASE. AFGHANISTAN.

The front gates are opened and the mastiff drives out.

10:50:00 INT. MASTIFF ARMORED VEHICLE/EXT. VILLAGE. 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. VILLAGE. 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.

SMURF
(shouting down)
The kids are going to school. Try not to run the little bleeders over or it'll all have been a bit of a waste of time!

10:50:45 INT. MASTIFF ARMORED VEHICLE/EXT. VILLAGE. DAY CONTINUOUS

The boys all laugh.
JAMES
Our work here is done.

They all clap.

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

JAMES
Until we are told other.

FINGERS
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 VILLAGE. AFGHANISTAN. DAY 16. 06:01
The mastiff is driving through a dusty road out of the village.

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

The others laugh.

10:51:18 EXT. DIRT TRACK. DAY 16. 06:02
They are now all singing a raucous rendition of 'The wheels on the bus.'

BOYS
(singing)
The wheels on the bus go round and round, round and round, round and round. The wheels on the bus go round and round. All day long.

10:51:30 INT. MASTIFF ARMORED VEHICLE.

BAZ VEGAS
(singing)
The guns on the bus goes bangbangbang..

The others join in.

2 SECTION
(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 them all flying in the back. We see the four trucks come to a halt.

2 SECTION (CONT'D)
Whoa, whoa, whoa!

10:51:42 EXT. DIRT TRACK/MASTIFF ARMORED VEHICLE.CONTINUOUS
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 splatterings of blood on the sheet.

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

INT. MASTIFF ARMORED VEHICLE. CONTINUOUS

SMURF
Blood all over the sheet Sir. Probably booby trapped.

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

MOLLY
I'm ready, 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 VILLAGE. AFGHANISTAN. 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.

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

No-one seems to have.

KINDERS
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 Molly)
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.
KINDERs (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?

They continue to edge forward through the dust.

MOLLY
Nothing happened with Smurf. But at least now I know.

JAMES
Know what?

MOLLY
Well I never thought that you would look at someone like me. I thought that you were out of my league.

James stops moving forward briefly.

JAMES
What are you trying to say, Dawes?

MOLLY
I'm just saying... I'm fond of you, sir. And I wanted to tell you in case we get to that sheet, and someone detonates it and we're blown to smithereens.
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
Nothing is stronger than army regulations.

They carry on again slowly.

MOLLY
Do you love me?

He stops and turns to look at her. He is about to say something when a hand comes out from under the sheet and grabs the vallon.

James pulls the sheet back revealing Sohail, bloodied and dying having been so severely beaten.

MOLLY (CONT'D)
Sohail. Sohail?!

JAMES
Vallon the perimeter.

Molly is pulling equipment from her med bergan and immediately starts treating Sohail. James quickly goes round them with the vallon, checking for booby traps.

MOLLY
(talking to him, trying to bring him round)
Sohail, just stay with me alright. I'm gonna need you to give me them evil eyes again, okay.

(through head set)
Kinders...it's Sohail! Wait out.

(to James)
We gonna need to cas evac him outta here asap.

JAMES
(through his head set)
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?

SOHAIL
Please.

Sohail says something in Pashto.

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

JAMES
He says he has nothing to live for.

MOLLY
We've all gotta have hope mate. Believe me, I'm a West Ham fan, I know what I'm talking about.

Sohail carries on muttering in his state.

JAMES
Who did this to you, Sohail?

SOHAIL
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 INT. HOSPITAL. CAMP BASTION. 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?

AMERICAN SURGEON
Massive internal 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.

SOHAIL
They kidnap me and beat me up.

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

SOHAIL
No.

MOLLY
Was it something to do with Bashira?

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

Sohail is struggling to breathe.

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

MOLLY
You didn't tell him did you? He mustn't know where she is.

SOHAIL
I don't know where she is.

JAMES
So they beat you with rocks?

Sohail shakes his head.

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

JAMES
Kill who Sohail?

Sohail says nothing 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 team hurry in and start to prepare him for surgery, trying to get him breathing again, before wheeling him away 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.

10:58:00 CUT TO BLACK

10:58:01 NEXT TIME

MOLLY (CONT'D)
You're gonna be alright. I'm gonna get you out of here. I just need you to stay with me, okay.
MAJOR MORLEY
The insurgent known to us as Badrai is on his way to Kabul with a cache of explosives.

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

MOLLY
It's not Badrai.

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

ZEMARAY
Bashira.

MOLLY
She's safe.

ZEMARAY
Not anymore.

MOLLY
Man down! Man down.

JAMES
I want you to be the last thing I see.

MOLLY
Ditto.
10:58:29 CREDITS IN

Molly Dawes
Corp. Kinders
Mansfield Mike
Brains
Baz Vegas
Fingers
Nude-Nut
Dangleberries
Captain James
Smurf
Sohail
Captain Azizi
Taj
Qaseem
Rolex Boy
Candy
Dave Dawes
Belinda Dawes
Nan
Shazza
Bashira
Bella Dawes
Jason
Coffee Shop Assistant
Jackie
American Surgeon

LACEY TURNER
ARINZE KENE
NICK PRESTON
SIMON LENNON
CHARLEY PALMER MERKELL
SEAN WARD
ADE OYEFESO
LAWRENCE WALKER
BEN ALDRIDGE
IWAN RHEON
TAMER BURJAQ
JONAS KHAN
KEENAN ARRISON
ZUBIN VARLA
SHU’AIB ALLY
SIWAN MORRIS
SEAN GALLAGHER
KERRY GODLIMAN
RUTH SHEEN
TILLY VOSBURGH
BECKY EGGERSGLUSZ
FLOSSY GROUNDS
CONNOR ALLEN
FAYE WINTER
KIRSTY AVERTON
DINEO MOEKETSI

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Simon Noone

2nd Assistant Directors SA
Wendy Croad
Megan Truter

UK
Phillip Reeves

3rd Assistant Directors SA
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Set P.A.  
Robert Alexander  
Floor Runner UK  
Jack Wren  

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Location Managers UK  
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Location Assistants SA  
Jacques Stemmet  
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Steve Turner-Smith  
Unit Manager UK  
Mark Cushman  

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Darrell (Ezzy) Esdale  

**BBC Military Liaison**  
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SFX SA  
Antony Stone  
SFX UK  
Neal Champion  

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Script Supervisors UK  
Caroline Bowker  

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Production Co-ordinator SA  
Jacques Van Rooyen  
Production Manager UK  
Emily Shapland  
Production Assistant SA  
Ryan Groves  
Production Secretary UK  
Alison Evans  

**Focus Pullers SA**  
Justin Hawkins  
Focus Pullers UK  
Justin Vincent  
UK  
Jamie Hicks  
UK  
Jason Oxley  

**B Camera Operator UK**  
Darren Miller  

**B Camera Focus Puller UK**  
Dan Edwards  

**Steadicams SA**  
Michael Carstensen  
Steadicams SA  
Richard Bellon
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<th>Role</th>
<th>SA</th>
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<td>Steadicam UK</td>
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<td>DIT</td>
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<td>Grip</td>
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<td>Phillip Mhlabane</td>
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<td>Ted Levine</td>
<td>Jonathan Boothroyde</td>
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<td>Cuan Eveleigh</td>
<td>Holly Badenoch</td>
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<td>Carli Van Wyk</td>
<td>Sue Parker</td>
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<td>Michael (Boris) Rivett-Carnac</td>
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<td>Stand-by Props SA &amp; UK</td>
<td>James Collett</td>
<td>Nic Lauer</td>
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<td>Jayne Forbes</td>
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<td>Costume Standby</td>
<td>Alex-Ann Keppie</td>
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<td>Linda Morton</td>
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<td>Make-Up Artist SA</td>
<td>Quimaine Fourie</td>
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<td>Wayne Linge, Rachelle Williams-Parker</td>
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<td>Mathew Rees</td>
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<td>Casting Director for SA</td>
<td>Christa Schamberger-Young</td>
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<td>Sound Recordists SA/UK</td>
<td>Arthur Koundouris, Simon Farmer</td>
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Costume Designer  Tudor George
Make-up Designer  Sjaan Gillings
Composer  Ben Foster
Editor  Mike 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