PREVIOUSLY

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

Maisie and Tara are walking up the village towards the orphanage.

Maisie
You set your mind to anything... you'd smash it. Be a lawyer... prime minister even!

Tara
In U.K.?

IN: 10:00:05  EXT. BARRACKS. KATHMANDU - DAY

Milan looks around, thrown. Georgie sees Tara's friend MAYA.

Georgie
Maya, where is she? Where’s Tara?

Maya
She's gone.

Georgie
"Gone".

Maya
She wants to go to UK.

IN: 10:00:09  INT. BARRACKS. KATHMANDU - DAY

0500 hours. Briefing. Two section listen to JAMES.

On screen photo of OMAR.

JAMES
Aaban Omar is our 'most wanted'.

IN: 10:00:11  EXT. AABAN OMAR COMPOUND. DAY

An IED explodes.

IN: 10:00:13  EXT. AABAN OMAR COMPOUND. DAY

AZIZI lying on a stretcher, MALIK crouches down next to him.

AZIZI
(to Malik)
Tell them... there was no other way.

MALIK
You told them we were coming?!

IN: 10:00:19  EXT. AABAN OMAR COMPOUND. DAY
JAMES thinking, ELVIS stands nearby listening.

JAMES (CONT'D)
Language 10:00:20
I shouldn't have trusted him. I am a bloody idiot.

IN: 10:00:22  EXT. AABAN OMAR COMPOUND. DAY
ELVIS looks at GEORGIE, she has tears in her eyes.

GEORGIE
Loving each other was never the problem with us.
(beat, firm)
It can't work.

JAMES appears.

JAMES
The support helicopters have had a no fly, due to a
sandstorm two miles east.

GEORGIE
How are we gonna get out?

On JAMES, GEORGIE and ELVIS and the perilous situation they find themselves in.

Music ‘4L1’ out: 10:00:36
Music ‘4L1’ in: 10:00:36

FROM BLACK

IN: 10:00:36   EXT. NEAR INDIA/PAKISTAN BORDER. DAY
Dusk. We see a group of people being hurried along a dirt track in front of a sprawling slum town. They are clearly being told by their minders to keep their heads down and run.

Amongst the group we see a frightened Tara, who at one point falls before being dragged to her feet.

10:00:50  On screen BBC LOGO

MAN
(in Nepalese)
IN: 10:01:00  EXT. AABAN OMAR COMPOUND. DAY

James in a swirl of dust looks around at the chaos all about him as everybody is desperately trying to regroup. We see the ANA, the para's and 2 section grouping.

KINGY
Two section on me - we need to set up a defensive perimeter! Fingers left of the compound. Mark right of compound. Brain's centre. Maisie…

Kingy looks across at James.

KINGY
(yells)
BOSS! BOSS!

Maisie looks at him.

JAMES
We're sitting ducks here.

IN: 10:01:25  EXT. AABAN OMAR COMPOUND. DAY

PEANUT looks across the landscape through the binoculars.

ELVIS directs the team through a hole in the wall.

ELVIS
One at a time, into the irrigation ditch... half a mile east is a farmhouse.

PEANUT
Good to go.

ELVIS
Spanner, on your toes.

SPANNER
Boss

ELVIS
Richards.

MAISIE
(joking)
What is this like SAS selection?

ELVIS
No this is like 'I need a driver'. Move.

ELVIS (CONT’D)
Peanut.
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.

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?!
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?

**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!
Farmhouse Four hundred metres. Twelve o'clock.

They all focus again

**IN: 10:03:09 EXT. FARMHOUSE. AABAN OMAR COMPOUND. DAY**

We see some children sitting down in the compound, playing in the dirt.

As the team stealthily approach the farmhouse, SPANNER sees the children.

He holds his hands aloft indicating they come in peace and greets them in Pashto.

**SPANNER**
اسلام عليكم!
As-salaamu’ alaykum. As-salaamu’ alaykum…
Sweeties?

Translation: Greetings
The parents appear from the house.

MAN

وَعَلِيْكَمْ سَلَامٌ
Alaykum salaamu'.

Translation: Greetings to you too!

ELVIS

اَسْلَامُ عَلِيْكُمْ
As-salaamu' alaykum.

Translation: Greetings

MAISIE

(to the Afghan's)
Morning!

(to SPANNER)
Sorry guys, I don't know any Pashto.

SPANNER
Then just smile... We come in peace.

Maisie smiles at the men.

ELVIS

(in Pashto)
زَمَا نَومَ اِبْلُوسَ دْی
My name is Elvis.

Translation: My name is Elvis.

ELVIS (CONT'D)
We would like to negotiate the purchase of your vehicle. truck.

Elvis points at the old farm vehicle at the far end of the compound.

The men look taken aback. Elvis pulls out a roll of dollar notes and smiles a huge smile.

ELVIS (CONT'D)
Richards, while I'm negotiating, make sure that truck gonna get us to Kabul.

MAISIE
Boss.

She heads off towards the vehicles, Spanner protecting her.
IN: 10:04:17 EXT. AABAN OMAR COMPOUND. DAY

RAB
Medic. Cavalry's here.

BRAINS
Right Monk... On me! You're doing a great job here, medic. They're in your good hands.

They watch aghast as a rickety old farm truck enters the COMPOUND. Maisie behind the wheel with Elvis, Peanut and Spanner riding up front next to her.

Georgie throws a glance as Maisie and Elvis jump down from their vehicle and high five each other.

ELVIS
Extraction Plan B.

He points to the farm vehicle. GEORGIE takes in the dilapidated truck.

GEORGIE
Really? In this?

ELVIS
Yeah, there's no Plan C. We need to move.

GEORGIE
Right, well I'll need a medical area for the injured.

ELVIS
(nodding at the injured)
We can only take the ones that've got a reasonable chance of making it. It's gonna be a long journey.

GEORGIE
I'm not leaving anyone, Elvis. Either they all go or I stay.

They eyeball each other. He knows she's serious.

ELVIS
The ANA can decide who they take or leave.

GEORGIE
No. No. It's not happening. I need to be caring for every single one of these guys, alright. They've just been fighting alongside us.

ELVIS
Language 10:05:04
Well personally... I wouldn't be treating some of these arseholes, the way you are.

GEORGIE
Yeah well I'll be showing 'courageous restraint.'
Elvis stares at her and smiles. He knows she's a better person than he would be in the circumstances.

GEORGIE (CONT’D)
(snarls, 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.

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

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.

MAISIE
Thanks boss.

KHAN
Any weapons we can't take we need to destroy.

JAMES
Roger that. Kingy, how we getting on?

KINGY
Well it's not going to be spotless to be fair but... yeah, Slightly more hygienic, now we've got the CEMENT DUST out, boss.

JAMES
Richards is gonna be driving.

KINGY
Roger that.

Elvis surveys the scene. It is as chaotic as the retreat from Vietnam. Spanner and Peanut hurry to him.

ELVIS
This ain't gonna be easy boys.

SPANNER
The ANA want to know whether they fly white flags in order to get us a safe passage out of here.

ELVIS
One thing certain to bring on an attack.

Maisie approaching from the truck.

MAISIE
It should make it to Kabul... so long as it's downhill!

ELVIS
Stay on comms. Brief the ANA we will not initiate a contact... only engage on my word. (looking up at the ridge line and the Taliban) Let's hope us sodding off is enough for 'em.

They look out at the Taliban on the ridge above the compound.

IN: 10:06:31 EXT. AABAN OMAR COMPOUND. DAY
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.

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 were 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.

IN: 10:07:06  EXT. AABAN OMAR COMPOUND. DAY

MONK is looking at the ridge line and the gathering Taliban. FINGERS appears. He stands and fires a burst of gun fire.

KINGY
Fingers!

FINGERS
Covering the guys, Kingy.
KINGY
If you can hit them from here, you are good. Cease fire!

Kingy heads off.

BRAINS
That’s Kingy speak for save your bullets, Fingers.

MONK
Here with no ammo’s is gonna be proper squeaky arse time.

IN: 10:07:43  EXT. RIDGE LINE. DAY 10 0820

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

IN: 10:07:46  EXT. COMPOUND.

Focus on Azzizi’s face peeping out of the partially unzipped body bag. The ANA are arguing whether they should take Azzizi with them in the body bag.

ANA 1
(in Pashto)
ناهی یو مینه یې لرېدونک پکار وو.

10:07:47  Translation/Subtitles: We should have left his body out there

ANA 2
(in Pashto)
موره هغه یې لرېدونک ګری.

10:07:48  Translation/Subtitles: We trusted him.

ANA 3
(in Nepali)

10:07:52  Translation/Subtitles: He wasn’t a good man.

ANA 1
(in Pashto)
دل دهکړی پاز وو.

10:07:52  Translation/Subtitles: He was a traitor.

ANA 2
(in Pashto)
نه، هغه دېر به سری وو.

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

ANA 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.

Music '4L9' in: 10:08:21

MAISIE
Language: 10:08:22 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.

Music '4L9' out: 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
Sorry medic.

Elvis scrambles over to Georgie who is tending the injured ANA man. All the others are lying cheek by jowl, Georgie and an ANA medic giving them as best attention as they can.

As Elvis and Georgie talk they can't be heard in the drivers cabin and talk in whispers. The ANA medic doesn't speak English and is preoccupied.

Music ‘4L9a’ in: 10:09:10

GEORGIE
We'll get you to hospital, just hang in there for me.

Captain James is scanning from the back of the truck. The rest of the defeated ANA guys and 2-Section are crammed in the back with their body bags and supplies.

SPANNER peers out of the back of the truck.

Music ‘4L9a’ out: 10:09:33
Music ‘4L10’ in: 10:09:38

SPANNER
Boss, looks like we're getting an escort.

Elvis sees a small flotilla of mopeds approaching from behind.

The rest of 2 section tense up.

Kingy, Monk, Brains and Fingers are all on high alert.

Fingers watching the mopeds approach.

FINGERS
Boss, seriously... let's take them now.

KINGY
Shut it, Fingers. We don't even know if they are Taliban or just regular civvies.

JAMES
Right guy's how much longer?

MONK
Look all of us... one each, bosh. Problem sorted.

BRAINS
Or maybe beehive, stirred.

Fingers and Monk stare at Brains.

ELVIS
(over comms)
Keep driving steadily, keeping constant speed.

Maisie
Copy that.
Maisie nods. Elvis watches as the mopeds turn right head into the distance, peeling away.

ELVIS
(to Peanut)
They're heading east.

PEANUT
Bogey men on bikes gone boss.

Elvis half shrugs. He knows it's a possibility. Tension is high.

Elvis nods. Dyno lies at the side of the truck, peering through a gap in the canvas.

DYNO
Boss? Short cut to the main road?

MAISIE
(over comms)
They didn't know the helicopters were gonna be grounded, so they can't have had nothing planned.

Rab clocks the nod and is a tad jealous.

RAB
Inside the mind of a terrorist, by Maisie Richards.

MAISIE
Language 10:11:12 Ignoring that, wanker.

RAB
Charm school bantz.

MAISIE
(over comms to Elvis)
So anything they pull has got to be between here and the main road.

Georgie frantically goes from patient to patient, it is overwhelming.

PEANUT
(over coms)
Boss!

GEORGIE
What is it, Elvis?

ELVIS
Cause for concern.

Elvis peers out the side of the truck.

PEANUT
Two civilians, my ten o'clock.

IN: 10:11:34 EXT. ROAD. DAY
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, One 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)
زر کوئ! زر کوئ! راځﺊ! راځﺊ!

Translation: Hurry Up! Hurry up! Come on! Come on!

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...
They hold each others stare before she gets on.

face anxious.

IN: 10:12:51 EXT. ROADWAY. SMALL TOWN. DAY

The Taliban look out sports the truck approaching. They get ready with the detonator.

TALIBAN
(in Pashto)
हागे दि. राखि

Translation: There, it is coming!

Peanut sees the seemingly abandoned moped and people suspiciously disappearing in the distance.

PEANUT
(over comms)
All gone very eerie here.

RAB
Anyone seen High Noon?

PEANUT
(over comms)
Abandoned moped. My one o'clock. It doesn't feel right.

Elvis rides on the back of the vehicle, looking forward. It all seems too quiet.

DRIVER
(in Pashto)
دا ستًا لار نه ده، د خر چیه؟

Translation: This is not your road! You son of an ass!

Maisie glances in her side mirror and sees Elvis leaning out.

The vehicle slows. Rab and Peanut feel for their weapons.

We see the vehicle progressing slowly. An old open backed farmers truck carrying a large cargo of goats, is getting slightly impatient behind them. Elvis retreats into the truck, watching.

The driver is pumping the accelerator and sounding his hooter to get past. We see the goats being swung around and bleating in the back. The truck is fast approaching the alley and the sacking.

James stares at the driver of the goat truck.

PEANUT
(over comms)
Elvis, what do we think of the goat truck?

Maisie watches the goat truck pulling level.
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.

Maisie, Rab and Peanut stare ahead as the goat truck passes them.

A Taliban sees the front of the goat truck appear and detonates the IED.

Maisie watches as the goat truck explodes. She rams on the brakes.

MAISIE
The poor sod.

RAB
That could have been us, guys.

MAISIE
Lucky our gearbox is bolloxed after all.

2 section, Elvis, Spanner & Peanut have leapt from the vehicle. All have expertly sealed and secured the area.

Georgie has straight away rushed to the goat farmer but his injuries are clearly far too traumatic.

GEORGIE
One fatality boss. Truck driver.

James looks up at Elvis, Spanner and Peanut who, weapons drawn are under cover at the entrance to the alley.

JAMES
(shouting across)
Elvis... thoughts?

ELVIS
Call it in and leave it to the local police. Lane on me

Fingers jumps on radio.

JAMES
Fingers, call it in! Right guy's we're extremely vulnerable here, we need to get back on the truck, asap. Move!

They all start heading back into their vehicles. Rab and Maisie survey the scene of goat carnage.
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.

Music ‘4L11’ in: 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
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 back of the truck as RAB is dragged from the cab.

MAISIE
Something's fucking happening to him! Do something, Georgie!

Everyone alert as Elvis, Peanut and Captain James watch Georgie in action.

GEORGIE
Alright Rab. Rab can you hear me? Take the helmet off for me. Rab can you hear me? Rab? Right cut the chest open as well for me. Rab? Take everything off him. Rab? You're going to be okay, just keep breathing for me okay.

GEORGIE (CONT'D)
(giving him a secondary thorough examination)
Right... can't be his arm...

As she cuts away she sees the smallest of nicks of shrapnel has gone under his arm where the body armour wasn't protecting.

GEORGIE (CONT'D)
What the hell's happening...
MAISIE
Please make him alright, Georgie, please!

Rab's breathing is now like a death rattle.

GEORGIE
(to Elvis)
Blasphemy 10:16:19 Oh God... Not good. That's not good. I think the tiniest piece of shrapnel from the bullet has gone under his body armour... into his lungs...

Georgie takes a huge long needle from her kit. Elvis stares.

GEORGIE (CONT'D)
I need to relieve the pressure so he can breathe properly...

Georgie measures about three inches down the chest from Rab's neck. The tension is high.

ELVIS
Have you done this before?

GEORGIE
No.

Georgie shakes her head before pushing the needle in. A huge hissing sound of air comes out and after a beat Rab is able to breathe again. Elvis stares at Georgie.

GEORGIE (CONT'D)
There you go he's breathing. He's breathing normally,

MAISIE
Yeah.

GEORGIE
They you go, yeah he's coming down.

MAISIE
(panicked)
How's he doing!?

GEORGIE
Better.

JAMES
Is he going to be alright?

ADR GEORGIE
I'll stabilise him, but he needs a SPECIALIST as soon as possible.

MAISIE
Is he going to be okay, Georgie?

GEORGIE
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 back on the truck. Let’s move.

IN: 10:17:35  EXT. ROADWAY. REMOTE AFGHANISTAN. DAY
We see the vehicle continue their journey.

IN: 10:17:43  INT. BACK OF VEHICLE. DAY
Georgie has got Rab back and is stabilising him. Elvis stares.

GEORGIE
We need to get him medevac'd. Any news on the sandstorm?

Elvis shakes his head.

ELVIS
No… There's a decent roll two medical facility at the barracks.

GEORGIE
Alright, let's keep him alive till then.

ELVIS
You've worked miracles here, Georgie.

He makes a move and takes her hand. She doesn't resist.

ELVIS (CONT’D)
Just letting you know that I love you.
GEORGIE

I know you do.

She frees her hand and works.

IN: 10:18:24 EXT. ROAD - DAY

Establisher. KABUL in the distance.

MAISIE

Kabul, here we come! Second gear never let me down.

IN: 10:18:40 EXT. ANA BASE - KABUL. DAY

We see the vehicle pulling in. Medical teams there on hand to whisk away the wounded.

IN: 10:18:51 INT. MEDICAL UNIT. ANA BASE. DAY

The injured are being rushed in. Amongst them we see Elvis and Georgie wheeling in Rab. Maisie running along side, James also there to check on his fallen man. Doctors are at hand and take over.

GEORGIE

(briefing doctor)

Small entry wound under left arm caused I believe by shrapnel resulting in tension pneumothorax which I've aspirated and he's now stable. Okay. Vital signs, B/P one ten over sixty five, pulse one ten. Flesh wound right deltoid, dressed. Alright, come on Rab.

Music ‘4L13’ out: 10:19:10

They watch as Rab is wheeled away. Maisie looks distraught. Elvis looks at Georgie properly impressed.

ELVIS

Really top marks, medic.

MAISIE

Language 10:19:19

He never mentioned his chest... just kept banging on about his arm.

(tearful)

He is a wanker.

Georgie comforts Maisie.

GEORGIE

(gently)

Hey... He's going to be alright.

MAISIE

Promise?
Maisie nods a thank you before Georgie quickly runs to help her other injured.

IN: 10:19:36 EXT. ANA BASE - KABUL. DAY

James has gathered 2 section, Brains, Fingers, Monk, Kingy and Maisie.

They are all exhausted.

JAMES
We got them back here.
(to Kingy)
We got them back here...

KINGY
Yeah

James stops talking as if overwhelmed by it all. All eyes on him. Silence.

JAMES
(girding his loins)
We got back here guys and I couldn't be more proud. You've all conducted yourself with dignity and heroism. Once we get clearance, we're out of here. Never to darken Afghanistan's doorstep... again. (looking around)

Never again. Now double away and start to look like Her Majesty's soldiers.

ALL
Boss.

KINGY
Right guys, move.

They all head off, dragging their kits, heading for showers.

IN: 10:20:32 INT. CANTEEN. DAY

Maisie with her helmet on the table in front of her. Somewhat thoughtful as she examines her helmet and the nick on it from the bullet.

IN: 10:21:02 INT. JAMES & KINGY'S QUARTERS. ANA BASE. DAY

James looking out of the window thoughtful. Kingy getting on behind him occasionally throwing James glances.
**IN: 10:21:25 INT. SHOWER BLOCK. ANA BASE. DAY**

We see Fingers, Brains and Monk showering.

Music ‘4L14’ out: 10:21:27

MONK
The waters running out yellow!

BRAINS
That'll be the sand and dust.

FINGERS
Or you're pissing.

BRAINS
Took about a month to get Afghan out my hair last time.

MONK
I've got some proper dust bogies up me schnozz. Gonna need a spoon to prize them buggers out.

BRAINS
Remind me again Monk, why haven't you got a girlfriend.

FINGERS laughs.

BRAINS

**IN: 10:21:45 INT. MEDICAL UNIT. ANA BASE. DAY**

Georgie is assisting the doctors as Maisie comes in. She sees Rab in a bed, wired and dripped up.

GEORGIE
You alright?

MAISIE
I've just bought some grapes for Rab.

GEORGIE
(seeing Maisie is holding nothing)
Grapes?

Maisie holds up her hand.

MAISIE
 Imaginary, obviously.

GEORGIE
Obviously.

Maisie picks an imaginary grape and hands it to Georgie.
GEORGIE
Thanks.

MAISIE
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 give it all up for you, you know.

GEORGIE
(exasperated)
Oh Elvis.

ELVIS
What? Honestly. What is it? I don't get it.

GEORGIE
How could I ever trust you?

ELVIS
Because you can.

GEORGIE
Yeah?

ELVIS
Listen to me... I've changed. Okay... I have, I know I have... Giving everything up for you is the only way I know to prove that I have...

GEORGIE
Oh Elvis. I don't want you to give anything up for me.

ELVIS
No?

GEORGIE
No?

ELVIS
I could do training, work on SAS selection in Hereford...

GEORGIE
Stay at home with the babies while I go on tour?

ELVIS
We having babies now?

RAB
Oi medic, couldn't she have at least bought me some imaginary chocolate?

MAISIE
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.

Music ‘Big for your boots’ in: 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 memo by the looks.

MONK
What's happening, Kingy?

KINGY
Looks like we're gonna be chilling here for a bit longer.
MAISIE  
Language 10:24:28  
Sandstorm still fucking with us?

KINGY  
You should be a weatherman Richards.

MAISIE  
Weather-woman. You dinosaur.

KINGY  
How's Kalil?

MONK  
Yeah, how is Rab?

MAISIE  
What you asking me for? I don't even care.

Georgie comes in looking exhausted. He phone pings.

GEORGIE  
(overcome by the over-use of spray)  
Who's over done it with the deodorant?

They all point at Brains.

BRAINS  
One quick spray.

FINGERS  
Bollocks.

MONK  
One quick spray my arse!

They laugh. Georgie grabs a towel and heads into shower block. As she disappears, Maisie's phone pings, she grabs it and stares.

BRAINS  
Smells great, I dunno what you're talking about.

MONK  
Not the tax man is it Maisie.

MAISIE  
Blasphemy 10:24:59  
It's Tara. Oh my God... She's in Pakistan!

Music 'Big for your boots' out: 10:25:00

IN: 10:24:59  INT. SHOWER BLOCK. ANA BASE. DAY

Georgie is out of the shower and drying.

Maisie comes in. She looks troubled and Georgie can immediately tell.
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 (V.O.)
I got to New Delhi... on a bus... then I had to get a train to Quetta...

IN: 10:25:17 INT. CORRIDOR. ANA BASE. DAY

Georgie is now dressed as she and Maisie come out of the shower block and head down the corridor.

Maisie.

What can we do?

GEORGIE
Well there's nothing we can do is there...

Maisie.

(worried)
She was getting in a car and travelling to the Pakistan-Iran border...

GEORGIE
Right, what about her phone... have you tried calling it back?

Maisie.

Of course.

(pressing out on her phone)
Trying again.

GEORGIE
Okay.

Music '4L15' in: 10:25:29

Georgie nods and continues to get ready. Suddenly Maisie gets through. They stop.

INTERCUT WITH:

IN: 10:25:30 EXT. TREE-LINED ROAD. DAY

Tara answers her phone as she walks along the road with a group of people.
TARA
(inside phone)
Hello.

MAISIE
(inside 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
(inside 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?!

GEORGIE
And from Tehran? What... what happens then?

KHAN
They will most likely try and progress on to the Turkish border.

IN: 10:27:06 INT. SCOFF HOUSE. ANA BASE. DAY
Music ‘4L15’ out: 10:27:08

BRAINS
What happens if she gets into Turkey then?

MAISIE
(suddenly cross and frustrated)
Language 10:27:08 It's that fucking sea crossing... I've seen it on the news hundreds of them clinging on to a dingy.

Maisie looks desperate.

MAISIE (CONT'D)
Language 10:27:17 All the stuff the army can do... we fly off and sort shit out all over the world... but we can't go in and save that little girl.

BRAINS
There are millions of Taras.
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.

Monk
D'you keep trying her phone?

Maisie
Erm… yes!

Elvis and Spanner are running past outside... Elvis looks in and sees Peanut sitting down with a plate of food. Him and Elvis make brief eye contact... Elvis signals there's been eyes on and wants him 'on him'. Peanut knows immediately, gets up and runs out after them.

The others have been watching this exchange.

Music ‘4L16’ in: 10:27:40

Rab
(gesturing towards Peanut's abandoned pudding)
D'you reckon he's coming back for that?

In: 10:27:46

Int. Ops Room. Ana Base. Day

An Afghan Special Forces briefing. Major Idris (ASF) at the front.

Elvis, Spanner and Peanut are present and they are all studying drone footage of Omar.

They watch as Omar disappears inside an old factory type building that has been bombed.

Elvis
Do we have any internal plans of the target building?

Spanner
Requested.

Peanut
Market stalls, zone alpha and bravo.

Spanner
What is it, an old factory?

Peanut
Now a Taliban hideout and munitions distribution facility.

Elvis nods.

Spanner
Well... Well... Well...

In: 10:28:10

Ext. Ana Base - Kabul. Night
Georgie is walking across the parade ground. She stops and watches as Elvis emerges from a building and catches up with her.

**Music ‘4L16’ out: 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
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
Okay, do you remember how we were going to get married... Hmm?

ELVIS
Yeah.
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 is how they are together when they're close.

Music 'Swim' in: 10:29:59

GEORGIE
Come here...

She kisses him.

GEORGIE (CONT'D)
Never let me down again.

ELVIS
I never will.

IN: 10:30:42 INT. ELVIS' QUARTERS. ANA BASE. NIGHT

In Elvis' quarters. They lie on the bed. Elvis on top, both half naked.
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.

Music ‘Swim’

GEORGIE
Wipe the smile off your face.

ELVIS
Language 10:31:34 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. ANA BASE. DAY

Maisie has snuck in to see Rab.

MAISIE
Language 10:31:48 Skiving wanker.

RAB
How am I skiving? I nearly died back there. No imaginary grapes?

MAISIE
We're going on a mission to catch Omar. You're missing out on the fun and games.

RAB
I'll see you back in the UK.

MAISIE
Not if I see you first.

RAB
Language 10:32:06 That is the oldest, shittest joke in the book.

MAISIE
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!

Music ‘4L17’ in: 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 clear the building. Understood?

ALL
BOSS!

KINGY
That's our target, guys - Omar

IN: 10:32:51  EXT. ANA BASE - KABUL. DAY

James and Kingy are walking across the parade ground towards the scoff house.

Music ‘4L17’ out: 10:32:59

KINGY
Are you okay boss?
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.

"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

Georgie and the others are kited up and walking towards the ANA vehicle. As they go, they pass Elvis standing with his guys and the ASF preparing to board their own vehicle. Elvis and Georgie catch each others eye and Georgie holds up her left hand to flash the ring, Elvis smiles, Georgie blows him a kiss with the left hand and Elvis catches it and holds it tight, smiling, so happy. They share the moment, two very happy souls.

Maisie has clocked it.

In the back of the truck.

Music ‘4L18’ in: 10:35:53
Music ‘Swim’ out: 10:35:55

MAISIE
There's gonna be one gutted engineer out in Nepal.

GEORGIE
And there'll be one gutted squaddie if she doesn't learn to button it.

Maisie takes out her phone and sends a text. Georgie knows she's texting Tara. Looks at her ring and is happy.

IN: 10:35:55 EXT. TEHRAN, IRAN

Establisher.

IN: 10:35:59 EXT. OUTSKIRTS. TEHRAN. DAY

We see Tara and a large group waiting on a rusty bridge over a long railway line.

A man is squatting by Tara.

MAN
(in Nepalese)
You rascal, sit down.

Translation/Subtitles: You rascal, sit down.
MAN
(in Nepalese)
A train will come. You go on that.

10:36:09 Translation/Subtitles: A train will come. You go on that.

TARA
(in Nepalese)
And the train goes to Turkey?

10:36:12 Translation/Subtitles: And the train goes to Turkey.

MAN
(in Nepalese)
It sure will. Stay here.


They see the train approaching and they prepare to run onto it.

IN: 10:36:32 EXT. KABUL, IRAN
Establishers.

10:36:32 On screen text:
Kabul, Afghanistan

IN: 10:36:38 INT. TRUCK/EXT. KABUL. DAY
2 section thoughtful as the truck drives through the streets of Kabul. The guys all looking out at the chaos of Kabul.

Music ‘4L18’ out: 10:36:41

MONK
I don't care much for abroad.

KINGY
What?

MONK
I wouldn't bother with abroad, me.

FINGERS
Just England, yeah.

MONK
Just London... in fact.

BRAINS
What's the matter with Liverpool?

GEORGIE
Or Manchester?

FINGERS

Or Manchester?

GEORGIE

Jinx

MAISIE

Or Colchester?

JAMES

Or Bath?

MONK

In fact not even all London. I really only like East London.

KINGY

What's the matter with North London?

MONK

Nah, only really Stratford, E-Fifteen. And really only like those who live on Chamberland Road...

GEORGIE

You only like the people in your house, don't you Monk?

MONK

Don't even really get on with them half the times.

They all laugh, somehow a little united moment in the back streets of Kabul.

Music ‘4L19’ in: 10:37:12

IN: 10:37:13       EXT. BARRACKS. DAY

Elvis, Idris, Peanut and Spanner are getting into the helicopter.

ELVIS

Alpha and Bravo fire team on the ground... await instruction, back up support to Afghan fire team attacking the front and rear of the building.

His guys nod.

ELVIS (CONT'D)

When they've gain access, we go in, fast rope down and clear the area. Understood?

ALL

Boss.

Elvis indicates to the pilot to land.
IN: 10:37:35 EXT. KABUL/INT. TRUCK. DAY

2 section all focused. Both trucks round the corner, slowing down.

JAMES
Omar is in the target building ahead...

JAMES (CONT’D)
Target building ahead. We wait here until we get word
Special Forces are in position. Delta fire team are at rear
ready to attack. Once that gets started, ANA Alpha fire
teams attack the front of the target building. We are then
ready support and clear the building. Understood?

They nod. Focused. We see Georgie looking around.

ALL
Boss.

IN: 10:37:35 EXT/INT. STREETS/TRUCK. DAY

We see a Taliban INSURGENT on a high concrete platform. He rests a machine gun on the wall.

Music ‘4L19’ out: 10:37:38

We see the lead ANA vehicle and 2 section in the following truck.

The insurgent opens fire, raking it with bullets.

The windscreen shatters and the driver slumps forward, dead. The truck accelerates, crashing
into a market stall.

ANA SOLDIERS
Screams and shouting.

JAMES
Afghan truck under attack!

Music ‘4L19a’ out: 10:38:09
Music ‘4L19b’ in: 10:38:11

The canvas covering on the back of the truck is pounded by a relentless hail of bullets.

2 Section's truck screeches into the safety of a side alley.

2 section react in horror for a beat before they spring into action, professional and trained. They
all know exactly what they're doing on James' and Kingy's instruction.

JAMES
Contact wait out. Kingy, Mark give covering fire.
Richards, Fingers peel right. Brains, Fingers to left.
Medic stay with me. Is that understood?

ALL
Boss.
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.

Georgie is crouching by the ANA vehicle whilst still trying to tend to the injured as best she can. She helps an injured ANA soldier down from the truck through a gap in the canvas.

James is behind a wall having located where the incoming gunfire is coming from.

GEORGIE
Out. Move.
(into radio)
Hello Zero, this is Foxtrot one five ?? wait up. Go. Go.
Go. Go. Put pressure on there…

Georgie moves to drag the injured ANA man to the cover of the vehicle so he can be treated.

JAMES
Fingers, request air support. Contact made, target building...

FINGERS
(through radio)
Hello Zero, this is Zero Alpha…

They see the insurgent on the roof. They try to engage but he has taken cover.

IN: 10:40:16 INT/EXT. HELICOPTER. DAY

Elvis is listening over the wire to Fingers calling in the 9/10 liner and urgent request for assistance.

Elvis looks at Spanner and Peanut.

FINGERS
Contact in target building.
(through radio)
Requested air support. Wait out.

ELVIS
They're being attacked.

PEANUT
Plan A out the window then.

SPANNER
Phase two boss.

ELVIS
Initiate phase two.
He turns to Idris and signals they should go in to support.
Idris nods and speaks on his mic to the pilot.
The helicopter starts to swoop towards target building.

IN: 10:40:30  EXT. KABUL. DAY
With 2 section.

JAMES
Target building thirty five metres. Engage at will.
Engage! At! Will!

IN: 10:40:37  INT. HELICOPTER. DAY
Elvis is on his head mic.

ELVIS
Hello. Zero alpha, this is bravo two zero, Over...

JAMES (V.O.)
(through head set)
Zero alpha, are you en route approaching from west?
Over.

ELVIS
Bravo two zero, Roger. Over.

IN: 10:40:53  INT. FRUIT & VEG SHOP. KABUL. DAY
Maisie drags in the next injured ANA man.

MAISIE
(shouting in to Georige)
Lane, gunshot wound to the stomach. Approximately
nine dead, I'm just gonna go double check.

Maisie heads out to get the next injured man. Georgie, trying to sort her head out, looks amazed.

GEORGE
(into radio)
Hello Zero, this is Five One Five. Message over.

VOICE
Send. Over.

GEORGE
(into radio)
Mike five one five we have approximately 9 fatalities,
three cat a’s, to cat b’s, urgent evacuation required. Nine
liner follow, wait out.
Suddenly she becomes aware of an elderly shopkeeper standing over her with something in his hand. Frightened she pulls her weapon... but the shopkeeper 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!

James, Kingy, Fingers, Monk and Brains have entered the old factory and are searching and clearing as they progress inside. It is most perilous and they are all on their mettle.

They see a figure a level above. He engages them and is shot.

MONK
    1 2 3...

They all run deeper into the building, taking out the insurgents as they go.

FIGHTER
    (in Pashto)
ودریږه! ودربه! الله اکبر!

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
(ما في عمر) (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)
په زمکه شه!

Translation: On the ground

They work their way up the building.

Elvis is searching the rooftop for the insurgent, gun raised. He peers into the hole where the man escaped. Elvis listens to the shouts of 'clear' over his head set from James and the guys inside the factory.

JAMES (RADIO)
Has anyone got eyes on Omar?

PEANUT (RADIO)
Not seen.

MAISIE (RADIO)
Not seen, Boss.

ELVIS
(into head mic)
All call signs, roof top clear. Cease fire.
JAMES
All stations. This is Zero Alpha. Building clear.

Rooftop. Elvis throws down the machine gun, dislodging a tarpaulin and revealing the insurgent's rucksack.

ELVIS
Suspected IED on rooftop.

IN: 10:44:14 INT. FRUIT & VEG SHOP. KABUL. DAY
Georgie is tending a ANA man. She listens carefully once she hears Elvis's voice. She moves to see outside.

INTERCUT WITH:

IN: 10:44:20 EXT. TARGET BUILDING. DAY
We see the insurgent fifty metres along outside a shop, half hidden behind a wall, sweating and dialing out on his mobile as he keeps his eyes firmly on the rooftop of the factory. Clearly trying to send a signal, with growing panic.

Elvis kneels in front of the rucksack, peering into it. He sees a mobile phone attached to some kind of explosive device.

The insurgent gets a signal, almost pointing the phone at Elvis.

Georgie watches with horror as a fireball explodes on the roof of the derelict factory sending Elvis flying through the air to the ground three stories below.

The insurgent, who seems to have a satisfied expression on his face, reading 'mission accomplished' disappears through an alley and away.

Georgie and Maisie sprint to the target building with cries all around of 'man down' and 'medic'.

Elvis lies on the ground on his back, motionless. Georgie arrives at his side.

GEORGIE
Elvis. Elvis.

KINGY
Brains left of courtyard. Fingers right entrance

GEORGIE
Elvis. Elvis. Don't leave me. Don't leave me.

She starts to check his airways, there appears to be no sign of life but it is as if Georgie doesn't notice.
James and Monk arrive outside with a captured insurgent. Fingers, Brains and Kingy with them. They see Georgie and Elvis.

James looks at Georgie as she starts cardiac massage and blowing air into his lungs every twenty chest compressions. Kingy is kneeling beside her checking out Elvis.

Georgie continues to frantically attempt to resuscitate Elvis. Kingy flashes James a look and shakes his head.

Maisie and Kingy gently steer Georgie away.

IN: 10:46:41  INT. QUARTERS. ANA BASE. DAY

Georgie is sitting alone in her quarters. The door opens and James comes in. She looks up.

        GEORGIE
        I can't talk about it, boss.

Silence.

        GEORGIE
        What am I going to do without him?

James shakes his head.

        GEORGIE (CONT'D)
        Why did...

Language 10:47:15  One last mission. Fuck one last mission.

James comes over and tries to comfort her. He cracks too.

IN: 10:47:29  INT. REC ROOM. ANA BASE. NIGHT

2 section are sitting around in silence. Georgie, Maisie, Fingers, Monk and Brains. Maisie takes out her phone.

IN: 10:47:58  EXT. TURKISH COAST. DAWN

We see Tara with a group of other refugees standing by a boat that has been dragged onto the beach.

Tara's phone rings. She sees it is Tara and answers.

        TARA
        Hello…

Music ‘4L the fall’ out: 10:48:07

IN: 10:48:11  INT. REC ROOM. ANA BASE. NIGHT
2 section are sitting around in silence. Georgie, Maisie, Fingers, Monk and Brains

    MAISIE
    Tara! Tara where are you?

    TARA (ON PHONE)
    It's okay, I have a space on a boat...

IN: 10:48:16  EXT. TURKISH COAST. DAWN

We see Tara with a group of other refugees standing by a boat that has been dragged onto the beach.

    TARA
    (into phone)
    But I have to give them my phone...

IN: 10:48:20  INT. REC ROOM. ANA BASE. NIGHT

Maisie alarmed, on the phone.

    MAISIE
    (into phone)
    Please Tara, whatever you do, do not get on that boat.

IN: 10:48:22  EXT. TURKISH COAST. DAWN

Tara heads towards the boat.

    MALE TRAFFICKER
    (in Nepalese)
    Hurry up over, hurry up.

IN: 10:48:25  INT. REC ROOM. ANA BASE. NIGHT

Maisie turns to the others.

    FINGERS
    Alright?

    MAISIE
    (desperately worried)
    She's put the phone down.

The others are looking at her in silence. Maisie shuts her phone. Silence.

Kingy and James walk in. They brace up.

    JAMES
    (gently)
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.

GEORGIE
I was just...
MILAN
I know. I heard over the radio. Thought I'd bring them up to you.

GEORGIE
I'm sorry, Milan.

MILAN
You've got nothing to be sorry about.

The two of them look at each other.

GEORGIE
Language 10:50:09 It's all such a fucking mess.

He puts the water down and holds her.

MILAN
There was nothing you could do, Georgie.

GEORGIE
He died in my arms.

MILAN
I know.

He holds her comfortingly.

She smiles, breaks away, picks up the waters and heads back towards the guys. Milan watches her all the way up to the guys.

GEORGIE
Thank you.

Georgie gets to Maisie.

MAISIE
(looking around)
I just wanna see her come running around the corner...

GEORGIE
Get some water down you.

MAISIE
If she's dead...

GEORGIE
We don't know that.

MAISIE
I feel... it's a bit my fault.

GEORGIE
It's not at all.
MAISIE
Language 10:51:00
I always fuck things up.

GEORGIE
Language 10:51:03
No you don't. You are a bloody good soldier right and do you know what... I am so proud to have you as my mentee I can't begin to explain.

Maisie stares at her, emotional and grateful.

Georgie continues to hand out water to the others.

IN: 10:51:37   EXT. VILLAGE - NEPAL. DAY
Dawn establishers.

IN: 10:51:46   INT. TENT - NEPAL. DAY
Georgie in her tent quarters. She can't sleep.
She takes out a letter, addressed to her. It is Elvis' death letter.

ELVIS (V.O.)
'I know you said if I ever 'buy the farm' on a mission, I mustn't leave my death letter to you. Well I am... so get over it. Thing is Georgie... there is no one else. Yeah, yeah... maybe I didn't always let you know that... so I'm letting you know now. I mean gutted as I am about dying and all that, I do hope it was quick, but at the end of the day... I have loved. Properly. Fully. How lucky was I that it was you.'

IN: 10:53:26   INT. SHOP. DAY
Spanner, Dyno and Peanut - their tributes to their fallen hero as they get the name ELVIS tattooed on their arms.

ELVIS (V.O.)
I was about to write all the rainbows and sunsets rolled into one, but I can just imagine your face... doing your fingers down the throat pretending to vomit thing. So I'll just say remember me... remember that guy way back when and maybe just maybe if anything good ever happens... think that it could just be me having a word with God and sorting it for you.'

IN: 10:53:54   EXT. BEACH. KOS. DAY
We see the little body of Tara lying face down on the waters edge.
We see aid workers running towards them.

**IN: 10:54:25 EXT. VILLAGE - NEPAL. DAY**

2 section packing up. James watching philosophically.

**IN: 10:54:35 EXT. VILLAGE - NEPAL. DAY**

Children playing, we see Tara's friend.

**IN: 10:54:46 EXT. VILLAGE - NEPAL. DAY**

We see dawn rising over the mountains, beautiful. We see the chickens and goats stirring in the first light.

Georgie is sitting outside. Maisie emerges from her quarters and sits beside Georgie. No words are spoken as they look up at the mountains.

Maisie's mobile rings.

Music 'Ships in the rain' out: 10:55:00

**MAISIE**

(into phone)

Hello?

**INTERCUT WITH**

**IN: 10:55:09 INT. AMBULANCE. KOS. DAY**

Tara is in the back of the ambulance with Save the Children medics. She is on the phone.

**TARA**

(onto phone, tearful)

Maisie. They say I can come home...

Maisie on the phone, beaming. She turns to Georgie.

**MAISIE**

(onto phone)

We can get you home, Tara. We'll get you home. Okay stay there. Stay there.

**GEORGIE**

Blasphemy: 10:55:17

God!

The two women embrace. Tara smiles.
IN: 10:55:26 EXT. MANCHESTER SHOPPING CENTRE. DAY 14 0930

10:55:27 On screen text:

Manchester, England

A sweeping establishing shot of Georgie’s beautiful, rainy home town.


IN: 10:55:31 INT. CAFE. MANCHESTER. DAY

Georgie sits alone at a quiet table in a cafe. Thinking about Elvis.

An old-fashioned radio behind the counter plays “BROKEN” by Jake Bugg.

Someone puts a sweet in front of her. She looks up and sees it’s Grace.

GEORGIE
What's that?

GRACE
Lime chocolates. Don't pretend you don't love 'em!

GEORGIE
Where from?

GRACE
The pound shop.

GEORGIE
No expense spared then.

GRACE
Nothing spared.

Grace reads Georgie’s expression, feeling her pain.

GRACE (CONT’D)
Everything's going to be alright from now on in, okay?

Georgie half nods.

Grace steps forward, taking Georgie’s hand. Georgie stands, head bowed.

GRACE (CONT’D)
Look at me Georgie. Everything's going to be okay 'cause I've got you home. Come here. I've got you. I've got you.

Grace pulls Georgie into an embrace.

They cling to each other.

The Jake Bugg track swells, taking over the soundtrack.
Grace closes her eyes, exhaling, letting go.

Tears spill down Georgie's face - but this time they're tears of relief, not despair. For the first time in a long while she knows; she's going to be okay.

She's home.

Through the coffee shop window we see the huddled figures silhouetted against the bright light of the kitchen door.

In a world of their own, untouched by the bustling, busy people around them.

IN: 10:56:22  EXT. VILLAGE - NEPAL.  DAY

One week later.

The military tents have gone and Nepalese aid workers are striking the other tents, the prefabs are now up in another location we can't quite see.

We become aware of two little girls playing in the dirt in front of them... Maya and Tara. Milan watching them, happily.

Music 'Broken' out: 10:57:01
Music 'End titles' in: 10:57:01

IN: 10:57:01  END CREDITS

Card 1

Tara  SALINA SHRESTHA
Sergeant King  ROLAN BELL
Fingers  SEAN WARD
Monk  SEAN SAGAR
Captain James  BEN ALDRIDGE
Elvis  LUKE PASQUALINO
Peanut  DWANE WALCOTT
Spanner  MARK ARMSTRONG
Maisie  SHALOM BRUNE-FRANKLIN
Georgie Lane  MICHELLE KEEGAN
Malik  AKHEEL OMESH
Rab  HARKI BHAMBRA
Dyno  ASHLEY HOUSTON
Brains  SIMON LENNON
Captain Khan  CLAYTON EVERTSON
Milan  RUDI DHARMALINGAM
Tara's friend  SHREELATA SHAHI
Grace Lane  ANGELA LONSDALE
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  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: MARTIN BORNHUTTER
Prop Buyer: CAMERON LOWE
Standby Props: VINCENT PRETORIUS
               ULF SUHRMULLER
Construction Managers: PATRICK BAKER
                        KEN BERG
Armourer: MARTIN VAN NIEKERK

Card 5

Script Supervisor: REINIER SMIT
Rushes Assistant Editor: LAMEES MARTIN
Costume Supervisor: ZELDA MINNAAR
Leads Supervisor: CATHY SHIELDS
Standby Costume: ILZE GEUSTYN
                 ANDI SCHOON
Costume Assistant: LINDI NIEUWOUDT
Make-up Supervisor: JESSICA MELDAU
Make-up Artist: STUART SENEKAL
Make-up Assistant: MICHAELA YOUNG

Card 6

Location Managers: ELLIOTT BORKUM
                  KATY FYFE
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Out of Africa Entertainment (PTY) Ltd

Producer for Out of Africa  SAMANTHA PUTTER

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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  CHRIS HUNTER
Production Designer  DARRYL HAMMER
Director of Photography  LANCE GEWER

Card 11

Executive Producers  TONY GROUNDS
                     CAROLINE SKINNER

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Music ‘End titles’ out: 10:57:31