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# Our Girl

By Tony Grounds

10:

10:

**JAMES:**

Come back to me.

**MOLLY:**

I will.

10:

**MOLLY:**

Why can't you just be my mate?

**SMURF:**

Because I love you

10:

**SMURF:**

How did you propose to your wife?

10:

**MOLLY:**

You're married and you didn't think to say?

**JAMES:**

We've split up.

10:

**SMURF:**

Molls I'm gonna give you something now and  
no strings attached.

James and Molly kiss. Smurf sees.

**10:**

**SMURF:**

You've ruined everything.

**JAMES:**

You do not bring personal into the  
battlefield. Is that understood?

**SMURF:**

You did.

**10:**

**BASHIRA:**

Am I going to die?

**10:**

Bashira is carried away.

**JAMES:**

Move!

There is a big explosion.

**10:**

**ZEMERAY:**

Bashira.

**MOLLY:**

She's save.

**ZEMERAY:**

Not anymore.

**10:**

James is shot by Badrai and falls to the ground.

James is groaning in pain.

**MOLLY:**

Two Cat A. Urgent medivac required.

**10:**

Molly pulls out James' gun and shoots.

**FADE TO BLACK:**

**10:**

**10:**

**10:**

A helicopter lands.

**10:**

We watch as 2 Section alight. We see Molly communicating with Kinders.

**MOLLY:**

Where are they?

**KINDERS:**

Get to the hospital.

(beat)

Molly?

Kinders tries to hand Molly her bag but she is too busy running off. She breaks away from the rest of the group and hurries towards the hospital. The rest of the group follow disconsolately.

**10:**

Molly is hurrying through the hospital, clearly in a desperate state of panic.

Jackie sees her and tries to stop her.

**MOLLY:**

Jackie, what's happening? Where are they?

**JACKIE:**

Calm down...

Suddenly a trolley with a patient on is rushed down the corridor and past them. Molly realises it is an unconscious James, tubes everywhere.

**MOLLY:**

Boss man?

The doctors hurry past leaving Molly in an even more frantic state. Molly looks at Jackie but Jackie just shakes her head.

MOLLY (CONT'D)

Is he gonna be alright?

**JACKIE:**

I've gotta go.

Molly looks devastated.

Molly looks up as another trolley is wheeled down the corridor. It is Smurf, and although in obvious discomfort, is conscious. His upper arm packed.

MOLLY (CONT'D)

Smurf!

**SMURF:**

He died in the MERT!

**MOLLY:**

What?

**SMURF:**

They had to resuscitate him twice.  
We're gonna lose him.

**MOLLY:**

(quietly, unconvinced)  
No. He's going to be alright.

**SMURF:**

(crying)  
What have I done, what have I done?

**MOLLY:**

It weren't your fault.

**SMURF:**

No. It was you and the boss's.

**10:**

We are left with an inconsolable Molly watching the trolley disappear down the corridor.

**10:**

**10:**

**10:**

**10:**

**10:**

**10:**

**10:**

**CUT TO BLACK:**

**10:**

**10:**

**10:**

In her mind Mollie is running through the incident when 2 section was attacked. She hears the shouting and shots fired in her head. Tears are falling down her cheeks.

Major Beck, sitting in front of his desk, goes through her account of events. Kinders is standing at the door.

**10:**

**TONY GROUNDS:**

**MOLLY:**

How come I wasn't hit, sir? When Badrai got out of that truck firing, why wasn't I hit? I should have been hit, not them. I'd do anything to make sure they were alright...I'd swap places in a flash.

**10:**

**KEN HORN:**

**MAJOR BECK:**

I'd like you to have a chat with the doctor.

(turning to Kinders)

Can you sort that, Corporal.

**KINDERS:**

Sir.

**10:**

ANTHONY PHILIPSON

**MOLLY:**

I'm not mad, sir. I'm just saying that if it was me and not them then... everything would be alright.

**10:**

Kinders and Molly emerge from Major Beck's office and are heading back towards the quarters.

**10:**

**MOLLY:**

I shouldn't have got involved.

**KINDERS:**

Involved?

**MOLLY:**

If I hadn't got involved with Bashira... then the boss and Smurf would fine and I wouldn't have had to kill anyone.

**KINDERS:**

They're going to be fine.

**MOLLY:**

(desperate)

How do you know that?

Kinders opens his mouth but doesn't know what to say. Molly reacts.

MOLLY (CONT'D)

Exactly!

**KINDERS:**

The others are about to get some scoff...I think you should join them. I'll go and find someone to square Smurf and the boss's kit away.

**MOLLY:**

I'll do it.

Kinders takes a moment to decide how to respond.



**KINDERS:**

Okay, get it itemised, get it over to the Q.M's department asap so they can get it on the freight to the UK.

Kinders starts to walk away but then turns back to face Molly.

KINDERS (CONT'D)

And make sure you sanitise it. We don't want Mrs. James finding an unexpected stash of porn, do we?

**10:**

Kinders walks away towards other soldiers of 2 Section standing in front of a tent.

**10:**

Molly stands outside, clearly somewhat hesitant. She sighs deeply, almost steeling herself, before heading in.

**10:**

Molly comes in and looks around at James' things. Still. A slight Marie Celeste feel. She briefly imagines herself with James. She drops a hold-all on James's bed then moves to his desk and loads folders into a document case, which she puts in the hold-all. She sees the Nespresso machine, her coffee capsules by the side. Again she briefly imagines James, with him writing 'Rosabaya' on her arm in felt-tip.

She moves to the wardrobe and starts to take out James' clothes and stack them on the bed.

She sees a box on the floor of the wardrobe and picks it up. There are photos and various little mementos, etc. She takes it to the bed and sits down to study it. She sees lots of photos and notes and drawings from his son SAM, 7.

She then sees some solicitor's letters and court papers about divorce proceedings and hearings.

She remembers kissing James.

**10:**

Molly quickly puts the papers back as if she's seen something she ought not to have seen.

**10:**

**10:**

A soldier on guard at sunset.

**10:**

Molly is walking through the camp and sees Qaseem emerging from a tent, wearing civilian clothes.

**10:**

**MOLLY:**

Wow, nearly didn't recognise you.

**QASEEM:**

It's me.

**MOLLY:**

You look like a teacher!

**QASEEM:**

I am a teacher.

**MOLLY:**

I should be a detective.

They smile but we can see Molly's smile is unconvincing.

**QASEEM:**

So, you're off to Cyprus now.

**MOLLY:**

Yeah, that's it. Decompression then normalisation. Doesn't feel very normal at the moment though.

**QASEEM:**

It will do. Takes a long time. But one day... everything feels normal again. Molly looks down for a few moments.

**MOLLY:**

Do you think Bashira's found 'normal' yet?

**QASEEM:**

She will do. One day.

**MOLLY:**

Please Qaseem. Will you find out where she is and go and see her. Just let me know that she's alright. Will you do that for me?

Qaseem slowly shakes his head.

**MOLLY:**

Please Qaseem. Just this one thing. I know that if you promise me you'll do it, you will. Cos you're a decent bloke.

She looks at him, desperation in her eyes. He knows this. Slowly he nods but doesn't speak for a moment.

**10:**

He holds out his hand and Molly takes it. Qaseem puts his other hand on top of hers

**QASEEM:**

Goodbye, Molly Dawes.

Molly smiles a sad smile. They release their hands and Qaseem walks away. As he passes a tent he turns to look at her.

**10:**

**10:**

We see 2 Section on the beach playing volleyball. They noisily play.

**10:**

Molly is watching from a towel on the beach. In shorts and a t-shirt she could be a normal holiday maker, as could all the other soldiers around on their decompression. But Molly is preoccupied with sad memories. She keeps remembering when James and Smurf were shot, hearing the voices of the scene in her head.

Kinders sees her and comes over with a can of drink.

**KINDERS:**

There you go.

**10:**

**MOLLY:**

(taking it)

You're a gent. And there ain't many of us left, as me grandad said.

Kinders sits on a towel next to Molly's and they both drink looking out to sea and the members of the platoon play on the beach.

**KINDERS:**

Don't fancy a dip in the sea, no?

**MOLLY:**

I can't really swim. But don't tell that lot of piss taking tossers.

**KINDERS:**

How'd you get in the army if you can't swim?

**MOLLY:**

Pulled a sickie that day.

Kinders throws her a glance knowing this friendly chat is a sham and that Molly is traumatised.

**KINDERS:**

There's people here you can talk to, you know.

**MOLLY:**

I'm talking to you.

**KINDERS:**

You know what I'm talking about.

**MOLLY:**

I just wanna go home. This is pointless.

**KINDERS:**

It's decompression.

**MOLLY:**

If we were complete I'd understand. But we ain't, we're two down.

**KINDERS:**

Look, I know you're pretty loved up by

him, but he's in the best possible hands.

Molly stares at him. Beat.

KINDERS (CONT'D)

Oh come on, it was a bit obvious.

**MOLLY:**

What?

**KINDERS:**

You and Smurf.

There is a pause while Molly looks at Kinders.

KINDERS (CONT'D)

Thank God he's gonna be alright.

**MOLLY:**

What d'you mean by that? You said thank god 'he's' gonna be alright, like the boss ain't.

**KINDERS:**

The boss has gonna have to have an operation.

**MOLLY:**

Why?

**KINDERS:**

There's been complications.

**MOLLY:**

Is that bad?

**KINDERS:**

It's not good, Dawes.

They both feel the pain of the moment.

**10:**

KINDERS (CONT'D)

But at least you've got Smurf.

We close in on Molly.

He raises his glass.

**10:**

The platoon are being flown back to the UK.  
Molly looks around at the faces of the other members of her platoon.  
All their lives changed since that flight heading out to Afghan.  
They are all expressionless. Pensive.  
As Molly shuts her eyes she sees flashbacks reminding her of a  
James being shot.  
She opens her eyes. After a moment she shuts them again, exhausted.  
This time she has a flashback of Badrai holding his gun.  
This time Molly forces her eyes to stay wide open, uncomfortable  
with what happens whenever she shuts them.

**10:**

The plane has landed and the platoon alight.

**10:**

We see the guys from 2 Section being greeted by family and friends.  
A joyous scene, smiles and hugs all around. Molly surveys the  
scene. Mansfield's girlfriend has tipped up and they hug. She's  
stunning.  
Dangleberies rushes to his girlfriend.  
An embarrassed Baz is greeted by his father in a very loud Nelson  
Mandela style bright floral silk shirt!

**MOLLY:**

There's only one thing worse than not  
having your parents turn up, and that's  
your parents turning up.  
They laugh.

**DAVE:**

Molls!

**BELINDA:**

Molly!

**MOLLY:**

(despair)

And right on cue!

Molly sees Dave and Belinda coming over. Dave with a Cross of  
St George flag. They both hug Molly. Nan is also with them, bringing  
up the rear.

**BELINDA:**

I been worried sick about you.

10:

**MOLLY:**

I'm back now.

**BELINDA:**

Aw...you've come back to me.

Molly then sees Nan.

**MOLLY:**

Nan!

**BELINDA:**

Nan hired a Corsa for us to get here.

Nice of her, isn't it, eh?

**DAVE:**

She hasn't driven for twenty years and she was shit then.

**NAN:**

It's confidence shattering having him sitting next to me. Seriously Molls, he's in the back on the way home.

**BELINDA:**

Can you come home before barracks so I can look after you.

**MOLLY:**

I'm not coming straight back, mum. I've gotta go to the hospital and see Smurf and that.

**BELINDA:**

(disappointed)

Oh...

**MOLLY:**

Birmingham.

**BELINDA:**

Well we'll drop you off, then.

Belinda forces a smile and opens her arms.

BELINDA (CONTD)

Well, come here!

Belinda hugs Molly again. While they are hugging Molly reaches out and takes Dave's hand. He is clearly moved by this gesture.

**10:**

Nan driving, Belinda in the front next to her. Dave and Molly in the back.

**NAN:**

You can't even drive mate, so wind your neck in!

**DAVE:**

I also can't fly a plane but if I'm being rocked about like I'm on a waltzer...I asked you to marry me on a waltzer, didn't I Belinda.

**BELINDA:**

Yeah, just before I spewed my guts up.

**NAN:**

Was that cos of the waltzer or the question?  
Nan laughs.

**MOLLY:**

I'll pay for the petrol, Nan.

**NAN:**

Don't be so daft. Your dad can.

**DAVE:**

You tight old mare.  
Molly looks out of the window unhappily.

**10:**

We see Kinders putting the guys from 2 Section on a mini bus.

**KINDERS:**

Right come on guys, double it up.



They all climb on board.

**BRAINS:**

Where's Dawesy gone then?

**FINGERS:**

Probably gone to make herself look beautiful for the journey!

**KINDERS:**

Lucky you didn't bother or we'd be waiting a week, Fingers.

**FINGERS:**

You trying to say I'm a minger, boss?

**KINDERS:**

I'm saying you should have a look in the mirror. Now on!

**FINGERS:**

(muttering as he boards)

I happen to know I'm beautiful, me.

They are now all on. Kinders looks around for Molly.

**10:**

**BELINDA:**

Birmingham ain't far. Is it?

**MOLLY:**

You can just drop me off at a station if you want, I don't mind.

**NAN:**

It's fine.

**BELINDA:**

Yeah, we'll take you. You must be tired. And you've got your uniform on and all that.

**MOLLY:**

Most people don't hate us, mum. Some

people actually appreciate us.

**DAVE:**

And they don't mind you going straight to Birmingham?

**10:**

**MOLLY:**

(lying)

No, I asked. It's because I'm the medic.

I'm allowed.

Dave gives her a look.

**DAVE:**

You were never one for rules and regulations eh?

Molly looks out of the window.

**10:**

Molly takes her things and Nan's Corsa departs. We see Molly hurrying into the hospital.

**10:**

Molly hurries along a corridor and gets into a lift.

**10:**

Molly is looking into ICU.

SMURF (O.S.)

He's in theatre.

Molly swings around and sees Smurf. He is in his dressing gown, arm now operated on and in a sling. He looks at her accusingly and there is a prickly tone to his voice.

SMURF (CONT'D)

The boss.

**MOLLY:**

What's happening?

**10:**

**SMURF:**

The first operation last week doesn't seem to have done the trick. He got

rushed in to theatre about an hour ago.

You've come just in time.

Molly looks anxious. Smurf goes to a row of chairs and sits down.

**MOLLY:**

(desperate)

Is it that bad?

**SMURF:**

The next twelve hours are  
apparently... you know. So the nurses  
have said.

**MOLLY:**

He's a fighter.

**SMURF:**

Some things you just can't fight.  
Beat. Molly goes to sit next to him.

**MOLLY:**

Smurf, I'm sorry.

Smurf looks at her. Molly comes over to sit next to him.

MOLLY (CONT'D)

I understand if you hate me.

**SMURF:**

(quietly)

Shut up.

Molly turns to look at Smurf. The awkwardness is going away.

**MOLLY:**

How are you doing?

**SMURF:**

I got a lucky escape.

**MOLLY:**

Hmm... not that lucky.

**SMURF:**

The scars will heal.

**MOLLY:**

Smurf, I know it's all my fault.

**SMURF:**

I guess you can't help your feelings any more than I can help mine.

**MOLLY:**

Nothing happened between me and the boss. I mean... nothing actually happened.

**SMURF:**

It didn't need to, did it?

**MOLLY:**

If I could have my time again...

**SMURF:**

What?

(half beat)

Seriously, what would you do different?

**MOLLY:**

All of it. I'd do everything differently.

**SMURF:**

But you'd still love the boss.

She looks at him and almost indiscernably nods.

**MOLLY:**

What would you do different?

**SMURF:**

You know.

**MOLLY:**

What?

**SMURF:**

I'd call you after that night. Who knows how things could have panned out then. A nurse arrives to talk to Smurf.

**NURSE:**

(gently to Smurf)

He's going to be in theatre a long time.  
Why don't you go and rest?

**SMURF:**

(determined)

I promised myself I'd wait here. I'll  
wait here.

**NURSE:**

Okay.

The nurse smiles at Molly before heading off.  
Molly puts her arm around Smurf. The two of them sit there in  
silence as normal hospital business carries on around them.

**10:**

The still of the night. Molly and Smurf outside ICU waiting for  
James to be brought back from theatre. Silence. They notice a  
patient trolley approaching and are roused from their torpor.  
On the trolley is James being brought back from theatre.  
Molly and Smurf both stand and watch as James is wheeled past  
and into ICU. He is still heavily sedated and unconscious. Molly  
calls to the nurse.

**MOLLY:**

How is he?

**NURSE:**

It was an emergency operation. No-one  
expected this latest bleed. We'll be  
monitoring him throughout the night  
and let's see where we are in the  
morning.

**MOLLY:**

Thank you.

**NURSE:**

Now go and get some sleep.  
The nurse heads back into ICU.

**MOLLY:**

I'm not going anywhere.

**SMURF:**

Nor me.

Beat.

**MOLLY:**

He looks bad.

**10:**

**SMURF:**

You can't tell.

Molly rests her head on Smurf's shoulder. He puts his arm around her. He sees the necklace around her neck and gently touches it.

**MOLLY:**

(quietly)

D'you want your ring back? You might need it when...

**SMURF:**

(whispers)

Shut your cake hole.

She sits still with her head on Smurf's shoulder. Smurf keeps still and we see tears silently and undramatically falling down his cheeks.

**10:**

Molly is now asleep on Smurf. He holds her.

The rattle of a trolley coming down the corridor wakes her. She sits up.

**MOLLY:**

Sorry.

Molly and Smurf sit while she gradually comes awake.

**10:**

Molly is looking into the ICU through the window. The nurse is checking James' reports. James turns his head towards Molly, his eyes open. Reflected in the window we see Molly gradually smile. The nurse opens the ICU door with a smile and beckons Molly and Smurf to enter.

**10:**

Molly and Smurf walk into the ICU. The doctors are checking the monitors etc.

**MOLLY:**

How did you know we were here?

**JAMES:**

I'm not sure you are. Morphine.

**10:**

**MOLLY:**

Well I'm drug free and I can see you so... I guess I must be here.

**JAMES:**

Smurf?

**SMURF:**

I'm drug free too, boss.

**MOLLY:**

Are you?

**SMURF:**

Are you talking about the hospital drugs? Oh yeah, I'm full to bursting with them... can't give me enough.

They all manage a smile. The doctors have left. The three of them are alone. Silence.

**SMURF:**

I dunno what I was thinking boss, I lost control.

**JAMES:**

(with significance)

We all did.

**SMURF:**

Taught me I'm no soldier.

**JAMES:**

I'm proud to have served alongside you  
Smurf.

Beat. The three seem uncomfortable, not knowing what to say.

**SMURF:**

(with forced laugh)

Anyway, I'm not missing the hospital  
breakfast.

**MOLLY:**

You going?

**SMURF:**

I've seen the boss. I'm outta here.

Smurf heads off. Molly watches him go. She looks at James.

**MOLLY:**

How are you feeling?

Molly goes up to the bed. She gently touches James's hand.

**MOLLY:**

You're gonna be alright.

Molly ruffles James's hair.

A little boy SAM, 7, comes in and runs up to James's bed.

**JAMES:**

(smiling down at Sam)

Hello scamp.

**SAM:**

(turning round)

Mum! Mum! They didn't rub it off! They  
didn't rub it off!

We see 'I love dad' written on James's forearm in felt tip.

Rebecca, James's wife has come into the ICU.

**JAMES:**

(nodding to Molly)

This is someone who helped daddy in  
Afghanistan. I wouldn't be here if it  
weren't for her.

**MOLLY:**

(guilty)



Yes, sorry about that.

**SAM:**

You're funny.

Molly pokes out her tongue at Sam.

**JAMES:**

(explaining)

What I mean is she saved my life. I would have bled out if it weren't for her prompt actions...

**MOLLY:**

I better go.

**REBECCA:**

Oh, don't go on my account.

**MOLLY:**

I... I better go.

**JAMES:**

It's good to see you, Dawes.

**MOLLY:**

Ditto.

**10:**

Molly heads out. Rebecca watches her go then looks at James, a contemplative expression on her face.

**10:**

Molly is sitting outside on a bench looking and feeling very alone. A few people mill around, smokers trying to have a crafty fag etc.

After a moment Candy arrives.

**CANDY:**

I thought it was you.

(pointing)

I saw you from the car park. Have you seen him?

Molly nods and tries to quickly sort her head out but looks wrought and emotional.

CANDY (CONT'D)

(giving her a hug)

He's going to be alright. I promise.

Molly nods. Candy looks into the distance.

**10:**

**10:**

Smurf is in his bed, Candy and Molly sitting either side of him. Smurf is on his mobile texting and smiling etc. but still quite capable of conversing simultaneous.

**SMURF:**

She's saved me twice now, haven't you Dawesy?

**CANDY:**

Put that bloody phone down, you'll affect the hospital machines and what not.

**SMURF:**

That's bollocks mum. Like having phones in planes. Doesn't do anything, they just don't want people talking away and annoying each other.

Smurf shows Molly a photo on his phone. It is all the rest of 2 Section on a mini bus.

SMURF (CONT'D)

Guess what?

**MOLLY:**

They're on their way.

**10:**

2 Section are coming down a corridor towards Smurf's room, cheering and whistling. Molly emerges from Smurf's room.

**BAZ VEGAS:**

Where is he? Where's old 'sick-note'?

2 Section arrive at Smurf's room and hammer on the window. They stream into the room, still cheering.

**MANSFIELD MIKE:**

(giving her a kiss on the cheek)

Dawesy.

**MOLLY:**

Oh no, you're only allowed two visitors  
at a time.

NUDE-NUT

We're war heroes. No rules!

And with this they all bundle inside leaving Kinders and Molly  
outside the room.

**MOLLY:**

I know what you're gonna say. And fair  
enough, I'll take the bollocking.

**KINDERS:**

Well, you wanted to get up here and see  
Smurf. And we do have a modicum of  
compassion in the British Army.

**MOLLY:**

So I ain't in trouble?

**KINDERS:**

No. But you are coming back to the  
barracks with us though. Understood?  
Molly nods.

KINDERS (CONT'D)

How is he?

**MOLLY:**

(nodding into the room)

Take a look!

Smurf and the lads are being raucous within the room.

**KINDERS:**

Well, you know he's been through a lot  
on tour. Understandable he...

**MOLLY:**

We all know what he did.

**KINDERS:**

We all respond to contact in different ways. I just wanna make sure there are no repercussions for him.

Molly nods.

**MOLLY:**

Look, while you're all here I might go and get a drink.

**KINDERS:**

Okay.

Kinders watches her go then looks through the window into Smurf's room.

In Smurf's room Kinders shakes Smurf's hand.

**KINDERS:**

Smurfoid, good to see you, pal.

**10:**

Molly walks into ICU and with a certain degree of trepidation looks into James' room. He smiles at her. She goes in.

**10:**

Molly quietly comes in and studies James, still poorly and wired up to the bank of monitors. He is weak but tries his best to talk.

**MOLLY:**

Has Rebecca gone?

**JAMES:**

She went whilst I was on my second tour.

**MOLLY:**

You know what I mean.

**JAMES:**

I wasn't very good at the life she wanted.

**MOLLY:**

What life was that?

**JAMES:**

(with a little shrug)

Settled, I guess. Not so good at that. Always preferred being on tour, living out of a bergan. The army is all I've ever known, it's... all I've ever wanted...

**MOLLY:**

I'm sorry.

**JAMES:**

...until I met you.  
(beat, they look at each other. A moment)  
I've still got Afghan grime in my hair.

**MOLLY:**

I don't think I could have actually lived with myself if I'd managed to get you killed.

**JAMES:**

It wasn't your fault. I was the officer. I failed you. And the rest of the platoon.

**MOLLY:**

You didn't fail anybody.

**10:**

Molly looks concerned.

JAMES (CONT'D)

I'm resigning my commission. It happened on my watch.

**MOLLY:**

What are you gonna do?

**JAMES:**

I'm not sure.

James reaches for Molly's hand.

JAMES (CONTD)

What I do know is there's nothing in our way anymore.

**10:**

They look at each other.

JAMES (CONT'D)

We don't have to wait out.

James reaches out to stroke Molly's face.

**10:**

**KINDERS:**

(shouting orders)

Parade! By the left... quick march!

**10:**

The platoon, in perfect synchronicity, are marching onto the parade square. A good size crowd has gathered to watch and cheer them on.

There is an area for friends and family that have gathered to celebrate.

We see Molly marching proudly, keeping eyes forward, concentrating on the task in hand while taking in the cheering crowds.

It is an amazing scene of joy and celebration. Molly is of course conflicted by desperately trying to be part of the day.

They march onto the parade square. Several top brass, including the two star general are standing at the front.

**KINDERS:**

(shouting orders)

Parade... halt! Right Turn! Front!

Stand at ease. Stand easy!

Molly's family wave to her.

KINDERS (O.S.)

Parade formed up. Ready for inspection and presentation of medals, sir.

The general starts to inspect the platoon and hand out medals.

KINDERS (O.S.)

Proud day for my section. Our C.O.

Captain James, injured on tour, wrote up a member of our section for an honour six months ago after an extraordinary act of courage.

KINDERS (CONT'D)

(reading)

'Private Dawes has been recognised on the operational honours and awards

list for her bravery and valour on Op Herrick. Private Dylan Smith was injured and with no regard to her personal safety, she put his life ahead of her own. To save a life whilst being willing to sacrifice your own, is above and beyond the call of duty. Her Majesty The Queen has found it fitting to award Private Dawes the Military Cross.'

Molly looks more astounded than anything as the assembled cheer and applaud.

We see Dave, Belinda and Nan all over come with pride. Close on Molly, she stares ahead, smiling uncertainly.

**10:**

The families have all been invited for drinks post medals. We see the boys have gathered around Molly to congratulate her. Belinda and Nan are joining in with pride.

**FINGERS:**

Here you are, Molls. We have so got to come to the Palace with you.

**NAN:**

Oh mate, put me down for a bit of that.

**10:**

**MANSFIELD MIKE:**

We'll have to grab ourselves one of them swanky stretch limos, eh Molls.

**BAZ VEGAS:**

Mansfield, you might even get to see your doppelganger.

**DANGLE BERRIES:**

Doppel-ginga!

**FINGERS:**

(explaining to Belinda and Nan, pointing at Mansfield)  
This muppet reckons he looks like Prince Harry.

**NAN:**

'Bout as much as I look like Duchess  
Kate!  
Dave comes over and gives a drink to Nan.

**DAVE:**

I am the proudest dad in the whole world  
right now, fellas. My little girl...  
Dave looks like he's getting choked.

**MOLLY:**

(snaps)  
Just drop this bullshit now, yeah?  
They look a little taken aback.  
MOLLY (CONT'D)  
That's it, alright. I don't want to hear  
any more!  
Beat.  
MOLLY (CONT'D)  
(quietly, with angst)  
How was what I even did heroic?  
NUDE-NUT  
You deserved it, Molls.

**DAVE:**

Course she did. You heard what that  
Captain had to say.

**MOLLY:**

Yeah from his hospital bed!  
Molly sees her mum and Nan and heads over to them.

**DAVE:**

(calling after her)  
Valour and all that. Bravery on the  
battlefield.

**BELINDA:**

(hugging Molly)  
Oh, here she is!

**DAVE:**

You're a chip off of the old block, ain't



ya Molls.

Molly sees Dave hugging and embracing the boys and her smile fades.

**10:**

Molly is putting on her trainers. She is in her track suit. We can see Nan outside looking in, clearly worried about Molly.

Molly's phone pings an email.

**NAN:**

(sticking her head in)

What was that?

**MOLLY:**

It's just an email Nan, relax.

**NAN:**

Smurf?

Molly shakes her head.

NAN (CONT'D)

What?

**MOLLY:**

(reading)

Nothing.

**NAN:**

Come on it's bloody something.

**MOLLY:**

It's just a friend of mine from Afghan.

**NAN:**

Soldier?

**MOLLY:**

No, he's a teacher at a University.

**NAN:**

They got a University in  
Af-bleeding-ganistan? Bet they don't  
have to pay nine grand to go there!

**MOLLY:**

He's looking after a little friend of

mine. Well he's trying to... oh why is nothing ever simple, Nan?

Molly holds her head in her hands.

**NAN:**

What is it?

Molly doesn't answer.

NAN (CONT'D)

(gently)

Come on, tell your nan.

**MOLLY:**

I'm going for a run.

**NAN:**

Tell me first.

**MOLLY:**

We got this little girl into a safe house in Kabul. My friend was trying to see her and when he finally got permission he found out she'd been moved. Now he's got to start the process over.

**NAN:**

I'm sure she'll be alright.

**MOLLY:**

Are you? Cos I sure as hell haven't got a bloody clue! It's tearing me apart, Nan.

**NAN:**

Why?

**MOLLY:**

Because I might've ruined her life. I might have even killed her.

Kabul is so dangerous...

Molly looks at her Nan before shaking her head, desperately worried. She then heads out past her, briefly resting her hand on Nan's shoulder and giving her a quick smile.

**10:**

Molly comes down the stairs past her mum in the sitting room.  
Her Nan is at the top of the stairs.

**MOLLY:**

I'm going for a run, Mum.

**BELINDA:**

What, round here? You're brave.

Nan has come down the stairs. Belinda comes into the  
hall.

BELINDA (CONTD)

Course you are, you're in the army! Got  
medals for it.

**MOLLY:**

I might run up to Stratford and run round  
that park there.

**NAN:**

She's going stir crazy.

**MOLLY:**

Just crazy, Nan.

**NAN:**

Maybe they can sort us out a double room.

**MOLLY:**

What, you cracking up an' all?

**NAN:**

You'd have to be insane not to crack  
up with the life I've had.

Dave emerges from the downstairs loo in just his Union Jack pants  
and the newspaper rolled up under his arm. The three ladies look  
at him and laugh.

**DAVE:**

Oh fuck me, the coven taking the piss  
again.

**BELINDA:**

Oh yeah.

**DAVE:**

Actually I'm actually thinking of doing an Iron Man next year.

**NAN:**

What's one of them?

**MOLLY:**

Running, cycling, swimming. Endurance thing.

**DAVE:**

Once I've pumped up the tyres on me bike I'm gonna be full time on it. They all laugh, but not Dave.

DAVE (CONT'D)

I'd do anything to get into shape for the woman I love.

Dave grabs Belinda and kisses her. We see Molly watching them.

**NAN:**

Put her down, it's quite vomit inducing.

**DAVE:**

D'you say you're going out, Molly?

**MOLLY:**

I'm going for a run. Why, are you coming?

**DAVE:**

Starting tomorrow. Can you get us some rolling papers. I got some change upstairs.

**MOLLY:**

Nah it's alright. I've got fourteen grand in the bank. Deployment money.

**DAVE:**

Get us some baccy an all then!

Molly nods and starts to head out.

DAVE (CONT'D)

Here, I might get you to buy me a nice

Beemer, eh Molls, eh?! You'll remember your old man when you're flashing the cash eh?

**10:**

Dave has come onto the balcony to see Molly off. They both look across to the stadium.

**DAVE:**

Not long now and that'll all be luxury houses.

**MOLLY:**

What, round here?! They might have marble work tops but they still gotta look out the window and see you in your pants.

**DAVE:**

I've been over there. West Ham. Told them you've come home a hero. They said they want you as a guest of honour... plus one. Me.

**MOLLY:**

Football?

**DAVE:**

Do it for daddy Molls. I can't afford to go else. All you gotta do is walk around the pitch.

**MOLLY:**

No!

**DAVE:**

Nip over there. Bloke called Ben. He'll show you what you gotta do.  
Molly starts walk away.

**MOLLY:**

No, Dad!

**DAVE:**

There's a free meal and everything! And  
I'll get to meet my heroes.

(sings)

Paolo Di Canio, Paolo Di Canio...!

Molly laughs as she walks away.

**10:**

**10:**

We see Molly running around the streets of East London. As she runs she keeps getting flash backs to her time in Afghanistan. Running through an Arghan street. Sohail's bloodied face. James getting shot. Then other flash/cut moments from the tour. She then sees a young Asian girl drop her headscarf. Molly picks up the scarf and has flashes of Bashira. She runs after the girl, convinced it's Bashira.

**MOLLY:**

Excuse me...

The girl turns around and Molly of course sees it is not Bashira.

MOLLY (CONT'D)

You dropped this.

A shop keeper with a beard, standing outside guarding his fruit, looks at Molly. He says something. Molly turns, petrified. For a split second she only sees Badrai.

**10:**

Molly arrives home after her run. She falls back against the wall and has more flashbacks of Bashira. The kids come into the hall singing and being noisy. They shake her out of her trance.

**YOUNG DAWES SON:**

Quick. Move. Mum said upstairs.

**10:**

Molly heads into the kitchen and watches as Bella somewhat messily makes herself a sandwich. She cuts and wastes great chunks of cheese, bits falling onto the floor and other bits being rejected as not straight enough for her sandwich. Molly watches, silently fuming.

**MOLLY:**

(snaps)

What's the matter with them bits of cheese you've cut off?

**BELLA:**

Don't like the end bits.

**MOLLY:**

It's cheddar, it ain't got any end bits!

Bella ignores her and carries on being messily wasteful.

MOLLY (CONT'D)

Alright, there's people in the world that would be grateful for that cheese!

There's some people that are trying to survive in places so frightening...

Bella picks up the sandwich, looks at Molly and takes a large provocative bite, then walks away. Molly watches her, frowning.

**10:**

Night. Molly is lying on her bed. Her mind too full of thoughts to be able to sleep. She turns onto her side and stares at her phone on the bedside table. She gets up, switches on the light and takes her contact numbers notebook out of her rucksack. She picks up her phone and dials out.

**10:**

Qaseem is in bed, asleep. He is woken up by the phone call. He gets out of bed to answer the phone.

**QASEEM:**

Hello.

MOLLY (VO)

(into phone)

Qaseem, it's me.

**10:**

MOLLY (CONT'D)

Molly Dawes.

**10:**

MOLLY CONT'D) (VO)

I'm sorry to call you... I just wanted to talk to you.

**QASEEM:**

(into phone)

Did you get my e-mail?

**10:**

**MOLLY:**

(into phone)

Yeah. What's happened?

QASEEM (VO)

(into phone)

I'm trying to track her down. The authorities say..

**10:**

QASEEM (CONT'D)

(into phone)

..that they moved her from the first house..

**10:**

Molly looks shattered.

QASEEM (CONT'D)(VO)

(into phone)

.. because she was in danger

**MOLLY:**

(into phone)

Qaseem, we have to..

**10:**

MOLLY (CONT'D)(VO)

..find her. We have to make sure she's safe.

**10:**



MOLLY (CONT'D)

How the hell do we do that?

**10:**

Molly comes in and looks at the state of the kitchen; detritus and post cooking carnage along with all of Bella's sandwich making mess.

Molly half shakes her head.

**10:**

Belinda creeps downstairs and looks in to the kitchen, unseen. Molly is in the process of completely blitzing the place. The transformation is incredible. They talk quietly, almost whispers.

**BELINDA:**

You deserve another medal for tackling this kitchen.

**MOLLY:**

There was a lump of Marmite under that window that I swear was there before I went on tour.

**BELINDA:**

Well, I'm such a slovenly madam.  
Molly tries to smile but crumbles.

**MOLLY:**

(crying)  
I'm dying, mum.

**BELINDA:**

(alarmed)  
What are you saying?  
Molly keeps her head bowed. Belinda comes over and Molly turns to face her.

BELINDA (CONT'D)

What you talking about, Moll? Don't be daft.  
Belinda reaches up to stroke Molly's hair.

**MOLLY:**

I'm not a hero.

**BELINDA:**

What?

**MOLLY:**

I dunno whether what I done in Afghan was good or bad. I'm just worried that I put that little girl's life in danger.

**BELINDA:**

What little girl?

**MOLLY:**

(with a sudden desperate wail)

I killed her father.

Belinda stares aghast. She immediately grabs her daughter and holds her tight.

**BELINDA:**

(holding her tightly)

What have they done to you, Molly? I'll look after you, baby. I'll always look after you. You're with your family now.

**MOLLY:**

(crying)

I had her taken away from her family, Mum. I just need to know that she's alright. It's all gotta have been for something hasn't it, mum.

**BELINDA:**

Yeah, well you're home now, you're with me.

**MOLLY:**

I dunno what I was thinking, Mum. It just all seemed possible. Everything just seemed possible on tour. And coming home is like... coming home is like waking up.

**BELINDA:**

Oh Molly.

They stay in a tight embrace as Molly cries her heart out.

**10:**

**10:**

The dining room is busy. James is sitting on his own at a table for two.

**10:**

Molly is strolling past the houses, looking around her. She's smartly dressed.

**10:**

James is sitting wistfully at the table.

**10:**

Molly is strolling past the houses on her way to the restaurant.

**10:**

Molly enters and she and James see each other and smile. He gets up from the table and walks towards her and kisses her on the cheek.

**JAMES:**

You look beautiful.

**MOLLY:**

You don't look too shabby yourself.

**JAMES:**

(laughing)

Even with a limp.

**MOLLY:**

(laughing)

Especially with a limp. It's cute.

They go back to the table and sit down.

**MOLLY:**

I can see it's a nice place.

**10:**

**JAMES:**

The restaurant?

**MOLLY:**

No, Bath and that.

**JAMES:**

Yes... yeah, it is.

**MOLLY:**

So are you gonna stay here then, boss?

**JAMES:**

Charles.

**MOLLY:**

Charles?

**JAMES:**

You're smirking.

**MOLLY:**

(laughing)

No.

**JAMES:**

What's so fucking hilarious about  
Charles? What are you gonna do? Call me  
boss man for the rest of our lives?  
Beat.

**MOLLY:**

A bit previous there, weren't you?

**JAMES:**

Well... it's chemistry.

**MOLLY:**

I failed that.

**JAMES:**

Well, you know what I mean.

Molly looks at her menu.

JAMES (CONT'D)

Do you want me to choose for you?

**MOLLY:**

No.

They both look at their menus but keep sneaking glances at each other.

**MOLLY:**

So are you gonna stay in Bath then...  
Charles?

**JAMES:**

I've got some rehab at Headley Court  
and then... yeah... back here for a bit.

**MOLLY:**

There's worse places to be holed up,  
I guess.

**10:**

The meal is finished and the dishes are being taken  
away.

**MOLLY:**

Thanks.

**JAMES:**

(to waitress)

Cheers.

JAMES (CONT'D)

So how's being back home? Coping?

**MOLLY:**

Well obviously it's a different ball  
bag with you and that but being back  
with my parents... I just can't sit

still. I can't get a calmness in my nights. It just feels wrong.

**JAMES:**

Has your CO been in touch?

**MOLLY:**

He forwards me on MOD trials and things that I might be interested in...

**JAMES:**

They wanna keep you in.  
Beat.

**MOLLY:**

What about you?

**JAMES:**

Nah, I don't think sitting behind a desk is my kind of bag.

**MOLLY:**

Ooh, not half. Sitting behind a desk does my head in ever since school.

**JAMES:**

There you go. Kinship is just as undeniable whatever the difference.

**MOLLY:**

Whatever.

**JAMES:**

I mean... maybe we're more alike than we know. That was obvious from being on tour.  
Charles reaches out to pick up Molly's hand, which he kisses.  
Beat.

**MOLLY:**

Did you just wipe cabbage on my hand?

**JAMES:**

I didn't want to soil the napkin.

**10:**

General activity in the restaurant.

**MOLLY:**

What happened on tour... I know I failed you... I failed myself.

**JAMES:**

You're not to blame, Molly.

**MOLLY:**

It all just fell to shit. I hear Afghan when I shut my eyes to sleep and when I wake up...

**JAMES:**

You think you're back there.

**MOLLY:**

I don't know. I don't know where I am... I'm all over the shop.

**JAMES:**

Which roles has your CO sent you?

**MOLLY:**

It doesn't matter.

**JAMES:**

That's what it's all about... mentoring Afghan medics. Beat.

**MOLLY:**

Don't you want me to stay with you?

**JAMES:**

I want you to be brilliant.

**MOLLY:**

What does that even mean?

**JAMES:**

Well, it means... I love you.

**MOLLY:**

You don't know me. You only know the me on tour.

**JAMES:**

You can only see the tip of an iceberg, but you know it's an iceberg.

**MOLLY:**

Are you calling me an iceberg?

**JAMES:**

Well I'd be on that plane with you, given half a chance.  
Beat.

**MOLLY:**

You think I should go.

**JAMES:**

I don't think you've got a choice...  
You're part way through a journey.

**MOLLY:**

I'm looking for something. I'm just crapping myself at what I might find.

**JAMES:**

And you're not gonna find it stuck here with me. Driving me back and forth to rehab.

**MOLLY:**

I can't drive.  
They move to kiss but they are interrupted by the waitress filling their wine glasses.

MOLLY (CONT'D)

I've been desperate to kiss you since we first kissed.

**JAMES:**



My parents are at Lake Garda. The house is empty.

Molly laughs.

JAMES (CONT'D)

What's funny? There is nothing funny about that.

**MOLLY:**

It's just the way you said it, like you were desperate to lure me back.

**JAMES:**

Well, did it work?

**10:**

**MOLLY:**

Well, I thought I was gonna have to go halves on a Travelodge.

**10:**

Having left the restaurant, Molly and Charles are strolling arm-in-arm past the houses, chatting inaudibly. We see that Charles is limping slightly with his leg in a support casing.

**10:**

Molly and Charles enter the house. Molly is overwhelmed by its opulence. Charles leads Molly upstairs to a bedroom.

**10:**

They lie down on the bed, taking each other in. Charles caresses Molly's face and kisses her.

**10:**

Dave in the kitchen making two ice cream floaters, watched by Molly. He takes the tray out of the kitchen into the lounge.

**10:**

Belinda is sitting on the sofa as Dave comes in. Molly watches from the doorway.

**BELINDA:**

What is it?

**DAVE:**

What did we have on our first ever date?

**BELINDA:**

Wimpey on the Barking Road.

**DAVE:**

Exactly.

**BELINDA:**

Ice cream floaters!

**DAVE:**

Yes!

Dave and Belinda laugh. The doorbell sounds.

**DAVE:**

(shouts)

Door!

Molly goes to answer it.

**10:**

Molly opens the door. There is no one there but there is a box on the mat. Molly looks at it. Dave emerges and looks at it too.

DAVE (CONT'D)

What is it, kittens?

**MOLLY:**

How d'you work that one out?

**DAVE:**

What is it then?

Molly opens the box and discovers a red silk dress. She looks around and smiles.

DAVE (CONT'D)

Who's ordered that? Here, did you order anything, mother?

**MOLLY:**

Relax dad. It's for me.

(shouting)

Right, come on you sad Welsh twat. Where are you?

Smurf reveals himself from his hiding place and beams.

**SMURF:**

We are going to Vegas, for a laugh.

Smurf walks up to Molly and they hug.

**10:**

Molly and Smurf are on the laptop in the sitting room. Dave is watching tele, Belinda ironing.

**BELINDA:**

How much are the flights then?

**MOLLY:**

(studying the screen)

I dunno. It's a bit confusing. Like seven hundred odd quid by the looks of it.

**SMURF:**

That's for economy. We're not going economy.

**MOLLY:**

Hark at you.

**SMURF:**

Premium economy a grand and a bit. Five grand for Upper Class. That's a bit more like us, innit?

**MOLLY:**

No.

**SMURF:**

Come on! My treat!

**MOLLY:**

You ain't spending that amount of dough on flights.

**DAVE:**

I'll go with you instead, Smurf.  
Seriously mate, you'll have a lot  
better time with me.

**MOLLY:**

Thanks dad.

**BELINDA:**

Do they really call it 'upper class'?  
That's sick.

**DAVE:**

(laughing)  
Yeah, they might as well call the other  
two middle class and lower class and  
just be done!

**SMURF:**

Well, I'm booking upper class. I've got  
loads of money to get rid of.  
(rubbing his temples)  
This screen's really doing my nut in.

**MOLLY:**

You might gonna need glasses.

**SMURF:**

Oh don't say that! D'you reckon?

**BELINDA:**

You been getting headaches Smurf?

**SMURF:**

Yeah!

**BELINDA:**

Well, that's it then. You need glasses.

**SMURF:**

Jeez, what's next? Grey pubes?

**DAVE:**

Ha, ha! She's got them, ain't you  
Belinda!?

Belinda brings over her cheapo reading glasses and hands them to Smurf.

**BELINDA:**

Try them.

**MOLLY:**

(studying Smurf)

You'd look alright in specs.

Smurf tries them on. They all look at him and burst out laughing.

**10:**

**SMURF:**

Fucking cockneys!

This makes them laugh even more.

**10:**

Molly and Smurf (injured arm in a sling) are in the back of a London cab. Smurf is more than a little excited.

**SMURF:**

You just see them on the tele all the time and I dunno... I could never get tired of being in one!

**MOLLY:**

A black taxi?

Smurf shakes his head.

**SMURF:**

Yeah, I can't stand London but I love buses and black cabs.

**MOLLY:**

You have to pay you know.

**SMURF:**

I got loads of money.

(laughing)

No class, mind!

**MOLLY:**

That's true.

**10:**

**10:**

Molly and Smurf are looking through the cab windows at Buckingham Palace.

**SMURF:**

Not long now Molls and you'll be in there hobnobbing with them all.

**MOLLY:**

Don't think you sit round having a cuppa.

**SMURF:**

Will you mention me? To Her Majesty?

**MOLLY:**

Yeah, I'll tell her what a prize pranny you are.

**SMURF:**

(looking back at the palace)  
For Queen and country. That's what it's all been about, Moll.

**10:**

**10:**

Molly and Smurf are on the deck looking out at the sights.

**MOLLY:**

Will you stay in?

**SMURF:**

Only till I'm better.  
(turning and looking at her)  
I've gotta go and see a psychiatrist.

**MOLLY:**

Really?

**SMURF:**

Yeah, I mentioned I been having these dreams... real vivid. D'you know what I mean?

**MOLLY:**

About Afghan?

**SMURF:**

Yeah. Reliving it every night. Wake up and the bed's soaking.

Molly nods.

SMURF (CONT'D)

I've gotta talk it all through with someone.

**MOLLY:**

We're all fragged.

**SMURF:**

How can we not be?

**MOLLY:**

What are you gonna do after you leave?

**SMURF:**

My uncle's got a garage in Merthyr. He's gonna fix me up to do an apprenticeship. To be honest I only joined up cos of my brother. Don't wanna put me mum through another tour.

**MOLLY:**

Yeah, it's probably a good call. I dunno if I'm ready to quit yet.

**SMURF:**

You're still bloody coming to Vegas with me. Especially after I splashed out on that dress.

**MOLLY:**

How did you know what size I was?

**SMURF:**

I asked my mum.

**MOLLY:**

Yeah, I am bloody am coming to Vegas with you.

**SMURF:**

As my best mate.

**MOLLY:**

As your best mate.

**SMURF:**

More than happy with that. I know you've set your sights a bit above wife of mechanic in Merthyr.

**ON MOLLY:**

**MOLLY:**

I've got something that will impress you.

**10:**

Molly and Smurf go up the steps leading to the pitch in the deserted stadium and then walk onto the pitch.

**10:**

**SMURF:**

Oh... oh, ho ho. Okay, I'm a bit impressed!

**MOLLY:**

I'm a war hero. Apparently.

**SMURF:**

Imagine standing out here in front of thirty odd thousand people on a match day.



**MOLLY:**

I haven't said I'll do it yet.

**SMURF:**

You've got to.

**MOLLY:**

Besides, I've only gotta walk around the edge.

**SMURF:**

Ah, people love soldiers nowadays. Go for it.

**MOLLY:**

My dad's keen cos he gets a free ticket!

**SMURF:**

He's proud of you.

**MOLLY:**

I dunno... I just don't feel like a hero and... I find it all a bit embarrassing.

**SMURF:**

You saved me and your local club wants to honour you. Don't let them down. There's a big life ahead and you might not get another opportunity.

**MOLLY:**

It is a big life ahead isn't it?

**SMURF:**

Yes mate.

**MOLLY:**

And you gotta run at life like you're running into the unknown... cos that is what you're doing, I suppose. You never know what's round the corner. It could be a cliff, could be a... I dunno. Just ignore me.

**SMURF:**

Everything's gonna work out for you,  
I know it.

**MOLLY:**

If I ever buy a car, can I come to Merthyr  
and have a free service?

**SMURF:**

Hm... mates rates. Not free. Don't push  
it.

Smurf takes off his jacket and starts to run down the pitch with  
an imaginary ball.

SMURF (CONT'D)

(commentating)

And the Smurfoid takes on one man, beats  
another and... shoots! Gooaaaal!

Bingo! Goal! West Ham nil, Newport  
three!

She laughs and walks towards him. Before she gets to him he holds  
his head and collapses onto the ground.

**MOLLY:**

Smurf, what are you doing?

(beat, now  
concerned)

Smurf?

Now Molly looks alarmed and rushes to him. She kneels to  
attend to him. Smurf is mumbling incoherently.

**MOLLY:**

Smurf, what's the matter?

Smurf continues mumbling.

**MOLLY:**

Smurf, I can't understand a word of what  
you're saying...

She sees Smurf starting to shut his eyes.

**10:**

MOLLY (CONT'D)

Smurf, Smurf, talk to me. Where does

it hurt, Smurf?

Smurf is starting to lose consciousness.

MOLLY (CONT'D)

Smurf, talk to me, okay. Don't do this,  
don't fucking do this!

(shouting)

Someone get me an ambulance!

(to Smurf)

Smurf just stay with me, alright.

Smurf, talk to me. Smurf.

Molly's voice gradually fades.

MOLLY (CONT'D)

Smurf... Smurf...

We see other West Ham officials running to help Molly and Smurf.

**10:**

Dave and Belinda are on the balcony drinking tea as they watch a blue flashing ambulance disappear on the way to the stadium.

**10:**

Close on a numb, crying Molly. The movement of the ambulance as it travels at speed. Smurf is unconscious, wearing an oxygen mask.

**10:**

Fade up close on Molly. Movement of a vehicle. As shot widens we see she is sitting in a car as it travels down a Newport road. She is in her full uniform in a limo following the hearse.

Candy is in the car with her.

The car drives on.

**10:**

The priest leads the funeral procession up the aisle, followed by the coffin. The pall bearers are Brains, Fingers, Nude-Nut, Baz, Dangles and Mansfield. Kinders and Molly walk behind.

Smurf's family and friends are packed into the church.

JAMES (O.S)

(quietly, as if speech

rather than a poem)

'Every morning when I wake,

Dear Lord, a little prayer I make,

O please do keep Thy lovely eye

On all poor creatures born to die.

**10:**

Candy is crying. The pall bearers fold up the Union Flag on top of the coffin. Revealed is the plaque on the coffin lid, saying, PRIVATE DYLAN SMITH (SMURF) 1992-2014

JAMES (O.S)(CONT'D)

And every evening at sun-down

I ask a blessing on the town,

For whether we last the night or no

I'm sure is always touch-and-go.

We are not wholly bad or good

Who live our lives under Milk Wood...

Kinders presents Candy with Smurf's uniform cap,

white gloves and folded flag. She is distraught.

JAMES (O.S)(CONT'D)

And Thou, I know, wilt be the first

To see our best side, not our worst.

O let us see another day!

And bless us all this night, I pray,

And to the sun we all will bow

And say, good-bye - but just for now.'

**10:**

Molly is also distraught.

**10:**

The service is over, family and friends gone/are going. 2 Section have remained gathered in the graveyard. Candy is exiting the church holding the flag and Smurf's cap and gloves. She walks up to James.

**CANDY:**

I gave the Army my boys. And they gave me back a flag.

James looks at her but has nothing to say. Candy walks slowly past 2 section, who watch her respectfully.

**10:**

Molly walks up to James.

**10:**

**JAMES:**

How are you doing?

**MOLLY:**

I feel so sad.

**JAMES:**

How did it go unnoticed?

**MOLLY:**

It was such a tiny bleed in his brain... that sometimes things are so small that you don't notice them. Apparently the stress of his shooting could have made the haemorrhage worse. Who knows. I knew he wasn't right. He wasn't himself. I just thought he was nervous and fragged like the rest of us... I didn't realise it was... serious.

**JAMES:**

If there's anything I can ever do...

**MOLLY:**

Have you got a TARDIS?

James looks down with a quiet laugh.

MOLLY (CONT'D)

I've taken your advice. Got a short tour.

**JAMES:**

Afghan?

Molly nods.

**10:**

**JAMES:**

You need to sort it out; your world, and everything in it. Okay?

**10:**

Molly stands in front of her mirror looking at her image, full military uniform, resplendent with her Military Cross.

JAMES (V.O)

You're nearly there.

**10:**

Molly is flying, with other soldiers, out to Bastion.

**10:**

A truck drives through Bastion.

**10:**

In her tent Mollie is sitting on her bed, writing a letter. Jackie is packing her stuff.

MOLLY (O.S)

(laughing)

So you think I'm crazy too then?

**JACKIE:**

The rest of us are heading out of here...  
you've come back!

**MOLLY:**

I'm training Afghan medics.

**JACKIE:**

So I'll be back in Nuneaton and you'll  
be in Kabul.

**MOLLY:**

Exactly. You take care for god's sake.

They laugh.

MOLLY (CONT'D)

(serious)

It just feels right.

Molly continues writing her letter, Jackie continues packing.

**10:**

Molly stands at the front giving the lecture to the students. The two senior British Officers stand beside her. She is confident and communicating well, a real credit to her cap badge. While she is speaking Qaseem comes into the room.

**MOLLY:**

They used to talk about the 'golden hour'... how we as medics had the first hour to treat the patient to intervene to save their lives. Now the talk is of the 'platinum ten minutes' and if

you think about the narrow window of opportunity it kind of highlights the need for prompt action in the field in order to minimise the loss of limb or life in Afghanistan.

The audience claps. Molly notices Qaseem standing at the back, also clapping. The students leave the room.

**QASEEM (VO)**

I've found her.

**10:**

**10:**

Molly sits with Qaseem.

**MOLLY:**

I want to see her then.

**QASEEM:**

Please Molly, it can never happen.

**MOLLY:**

Yes it can. I've been excused the V.I.P. lunch. We've got two hours.

**QASEEM:**

Then we sit here and talk.

**MOLLY:**

Qaseem, don't do this to me. Let's go.

**QASEEM:**

She is fine. We have moved her into a safe place.

**MOLLY:**

Good. I look forward to seeing it.

**QASEEM:**

You don't have to compromise your safety to see what I am telling you.

**MOLLY:**

Yes, I do. Please, come on.

Qaseem sighs, realising he can't stop Molly.

**10:**

MOLLY (CONT'D)

I'll go on my own, Qaseem. You know that, don't you?

**QASEEM:**

(defeated)

Yes.

**10:**

Qaseem is driving through the hectic Kabul traffic. His passenger in the burqa looks out of the windows at the organised chaos.

**QASEEM:**

You couldn't have just written to her like any normal person?

**MOLLY:**

(wearing the burqa)

I ain't a normal person, Qaseem. You know that.

**QASEEM:**

This is true.

**MOLLY:**

I'm giving you my 14 grand deployment money so that she can have an education and everything that she needs to have a life. Besides, I know you won't spend it on wine, women and song.

**QASEEM:**

I like a nice song.

She gives a little laugh.

**MOLLY:**

You will look after her for me, won't you.

He nods, serious.



There is a sense of tension and danger as they drive through the streets of Kabul.

**10:**

They have pulled up outside the safe house. We see two armed guards outside.

**QASEEM:**

The guards know me. I will tell them you are my wife.

**MOLLY:**

Can't I just be your glamorous younger sister?

Qaseem looks at her without smiling.

**QASEEM:**

The children do lessons in the morning and then they come into that courtyard there.

Qaseem points to a courtyard beside the house.

QASEEM (CONT'D)

When they arrive, we walk out... I talk to the guards. You have one minute with Bashira and then back in the car.

Molly nods and plays with her hands nervously. Qaseem is clearly nervous too.

**10:**

We see the children coming into the courtyard. They play.

**QASEEM:**

Okay, the children are coming. I will open the door for you.

Qaseem and the burqa-ed Molly get out of the car. Qaseem opens the gates and goes in with Molly following. Qaseem approaches the guards and greets them in a friendly manner.

**QASEEM:**

How are you?

**GUARD:**

Hi.

**QASEEM:**

You well? Good to see you... This is my wife. We have just come to see Bashira. Just for a few minutes.

(indicates to Molly to go ahead)

Go.

Qaseem chats to the guards.

Molly walks round the courtyard, watching the children, looking for Bashira. Eventually she sees her playing sang chill bazi with a friend. Qaseem approaches from behind.

**QASEEM:**

But you're not going to talk to her?

**MOLLY:**

Look at that, Qaseem.

Molly removes her niqab and walks towards Bashira, smiling.

Bashira looks up at her.

**10:**

**MOLLY:**

Bashira.

**BASHIRA:**

(smiling happily)

Molly!

Bashira gets up and moves towards Molly they hug for a long time, both very happy.

**10:**

Qaseem is also smiling.

**10:**

Molly is addressing a group of medics.

**MOLLY:**

Right, listen up. Stay alert, stay focused, stay alive... Disasters happen when we are not 100 percent on it. We lose lives through catastrophic bleeding. Our actions in the first few

moments will either save a life or lose  
a life. You are the most important  
people on the ground.

She looks at the medics seriously for a moment then gives them  
a smile.

**10:**

**10:**

**10:**

**10:**

Molly Dawes

**LACEY TURNER:**

Corp. Kinders

**ARINZE KENE:**

Baz Vegas

**CHARLEY PALMER MERKELL**

Brains

**SIMON LENNON:**

Dangleberries

**LAWRENCE WALKER:**

Nude-Nut

**ADE OYEFESO:**

Mansfield mike

**NICK PRESTON:**

Fingers

**SEAN WARD:**

Jackie

**KIRSTY AVERTON:**

Captain james

**BEN ALDRIDGE:**

Smurf

**IWAN RHEON:**

Major beck

**ADAM ASTILL:**

Sam

**GEORGE TURNER:**

Qaseem

**ZUBIN VARLA:**

Badrai

**AUBREY SHELTON:**

Dave dawes

**SEAN GALLAGHER:**

Belinda dawes

**KERRY GODLIMAN:**

Nan

**RUTH SHEEN:**

Sohail

**TAMER BURJAQ:**

Nurse

**LORNA ANDERSON:**

Rebecca

**ALICE PATTEN:**

Candy

**SIWAN MORRIS:**

Bashira

BECKY EGGERSGLUSZ

Bella dawes

**FLOSSY GROUNDS:**

1st Assistant Director

**HELEN OSTLER:**

2nd Assistant Directors SA

**WENDY CROAD:**

SA:

**MEGAN TRUTER:**

UK:

**PHILLIP REEVES:**

3rd Assistant Directors SA

**THULANI MHAGA:**

UK:

**ROBYN HENDERSON:**

Set Personal Assist SA

ROBERT ALEXANDER

Floor Runner UK

**JACK WREN:**

Location Manager SA

**GRAY SINCLAIR:**

Location Manager UK

**ANDREW DALMAHOY:**

Location Assistants SA

**JACQUES STEMMET:**

**SA:**

**STEVE :**

TURNER-SMITH

Unit Manager UK

**MARK CUSHMAN:**

Military Advisors

NIGEL PARTINGTON

DARRELL (EZZY)

**ESDALE:**

BBC Military Liaison

**ROGER COURTIOUR:**

**SFX SA:**

**ANTONY STONE:**

**SFX UK:**

**NEAL CHAMPION:**

Script Supervisor SA

**APARNA:**

**JAYACHANDRAN:**

Script Supervisor UK

**CAROLINE BOWKER:**

Line Producer SA

**GAIL MCQUILLAN:**

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:**

**JUSTIN VINCENT:**

Focus Pullers UK

**JAMIE HICKS:**

**JASON OXLEY:**

B Camera Operator UK

**DARREN MILLER:**

B Camera Focus Puller UK

**DAN EDWARDS:**

Steadicam SA

**MICHAEL :**

**CARSTENSEN:**



**RICHARD BELLON:**

Steadicam UK

**ROB MCGREGOR:**

**DIT:**

**PETER NIELSEN:**

Grip

ZAK O'LEARY

Gaffers SA

**JUSTIN PATERSON:**

**UK:**

**LARRY PARK:**

Best Boys SA

PHILLIP MHLABANE

**UK:**

**THOMAS MCGINLEY:**

Boom Ops SA

**TED LEVINE:**

**UK:**

**JONATHAN :**

**BOOTHROYDE:**

Art Directors SA

**MARK AURET:**

**UK:**

**OWAIN WILLIAMS:**

Standby Art Directors SA

**CUAN EVELEIGH:**

**UK:**

**HOLLY BADENOCH:**

Production Buyers SA

**CARLI VAN WYK:**

**UK:**

**SUE PARKER:**

Property Masters SA

MICHAEL (BORIS)

RIVETT-CARNAC  
Property Master UK

**TONY HENSHAW:**  
Stand-by Props SA & UK

**JAMES COLLETT:**  
Construction Manager SA

**NIC LAUER:**

Armourers SA

**TIM KILLSHAW:**

**UK:**

**NEIL MOUNTAIN:**

Costume Supervisor SA

**JAYNE FORBES:**  
Costume Standby SA

Costume Supervisor UK

ALEX-ANN KEPPIE

Make-up Supervisors SA

**MONIQUE LE ROUX:**

**UK:**

**LINDA MORTON:**

Make-Up Artist SA

**QUIMAINÉ FOURIÉ:**

Casting Assistants

**WAYNE LINGE:**

**RACHELLE :**

WILLIAMS-PARKER

Post Production Supervisor

**LIZ PEARSON:**

Assistant Editors SA

**EILEEN DE KLERK:**

**UK:**

**MIGUEL LLORO :**

**JAVIERRE:**

**UK:**

**PAUL NEWSON:**

Music Supervisors

**CARMEN :**

MONTANIEZ-CALLAN

**IAIN COOKE:**

Effects Editor

**BLAIR JOLLANDS:**

Dialogues Editor

**RODGER DOBSON:**

Re-recording Mixer

**GARETH BULL:**

**JULES WOODS:**

Colourist

**PAUL ENSBY:**

Online Editor

**RICHARD CRADICK:**

Visual Effects/CGI

**LUNG ANIMATION:**

Titles Design

**MATTHEW REES:**

Titles Composer

**ANDREW MADDISON:**

Titles Music

**ALEX CLARE:**

Script Editor

**ESTHER SPRINGER:**

Assistant Script Editor

**ARWEN ROBERTS:**

Afghan Consultant

**IKRAM SARWARY:**

Financial Controller

**DAVID ROBBINS:**

Casting Director

**JULIA CRAMPSIE:**

Casting Director for SA

**CHRISTA :**

SCHAMBERGER-YOUNG

Sound Recordists SA

ARTHUR KOUNDOURIS

**UK:**

**SIMON FARMER:**

Costume Designer

**TUDOR GEORGE:**

Make-up Designer

**SJAAN GILLINGS:**

Composer

**BEN FOSTER:**

Editor

**SARAH BREWERTON:**

Production Designer

**HAYDEN MATTHEWS:**

Director of Photography

**NICK DANCE:**

Line Producer

**MENZIES KENNEDY:**



Executive Producers

**TONY GROUNDS:**

CAROLINE SKINNER

10:

10:

10:

10:

Molly, wearing casual civilian clothes, walks to the front door and knocks.

The door is opened by James. Molly smiles.

**MOLLY:**

Missed me?

James smiles and holds the door open for Molly to enter the house. She turns back to look at him smiling.

He is clearly over the moon. He follows her inside and lets the door swing closed.

10:

10:

10: