

THE LAST POST

By Peter Moffat

Yellow Revisions

30.01.17

Bonafide Films | The Forge Entertainment

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1 EXT. ADEN. VARIOUS. DAWN. DAY SIX. 1

Sandstorm establishes:

A - The married quarters. A window latch in George's room is catching on a breeze.

B - Trees are blown by a strong wind.

C - We see a sand storm building in the desert, rolling across the landscape.

D - We see the sandstorm clouds encroaching on the Military Base.

E - Sand filters through the grating in the Married quarters breeze blocks.

F - The voile on the window is whipped up by the wind. George's window is now open and sand is coming through into the room. MARY enters and closes the window. She stares at the sandstorm raging outside.

G - Macro close up of George's toy army figurines on the floor in mock combat shrouded in a light smattering of sand.

2 EXT. ROAD INTO CRATER. EARLY MORNING. BOXING DAY. DAWN. 2

The sand storm through which (sound first, then headlights, and finally the outline of the actual vehicles) three Land Rovers in convoy come towards the camera. Visibility poor, occasionally dreadful.

3 INT/EXT. LAND ROVER. ROAD INTO CRATER. DAWN. 3

BAXTER driving the lead Land Rover. He's very, very focused. ORCHOVER glances at him.

4 INT. GEORGE'S BEDROOM. MARKHAM FLAT. DAWN. 4

MARY standing alone in her son's bedroom her arms wrapped around herself. His empty Christmas stocking hanging at the end of the bed. The sounds of the sandstorm outside.

5 OMITTED 5

6 INT. OFFICE. BASE. DAWN. 6

JOE and ED waiting by radio. MARKHAM pacing. JOE and ED exchange a look.

JOE  
Sir?

MARKHAM  
Hmm?

JOE  
You've been up all night. You should go home and be with Mary. As soon as we hear anything.

MARKHAM nods as if in agreement but then doesn't go anywhere. ED and JOE exchange another look.

JOE (CONT'D)  
Sir..

MARKHAM  
I didn't want him to go..

ED  
It was the BP Club. You couldn't have known a thing like this would happen..

MARKHAM  
I'm an officer in the British army; I'm a military policeman to my core.. and I'm a father. That's who I am. It's what I'm for. And I let this happen.

JOE  
Sir? Mrs M..

7 INT/EXT. LAND ROVER. ROAD INTO CRATER. DAWN. 7

BAXTER driving fast, belting into Crater through the sandstorm. This is mad - the visibility is really poor. STONEHAM looks at ORCHOVER - concerned about the speed. ARMSTRONG deep in his own thoughts, a worried man.

ORCHOVER  
Slow down maybe, Sarge?

BAXTER  
I know my way into Crater.

He actually speeds up - which is very dangerous. He glances in the rearview mirror at a distracted ARMSTRONG. ORCHOVER watching him - concern for his Sergeant.

8 INT. GEORGE'S BEDROOM. MARKHAM FLAT. DAY. 8

MARY looking under pillows, then under the bed (both sides, right under, down on her belly to see properly) then pulling off George's sheets. She's looking for Green Teddy. MARKHAM at the door behind her.

MARKHAM

Mary..?

MARY

Where's Green Teddy?

She doesn't stop her search. This matters.

MARKHAM

I don't know..

He thinks this search for a teddy bear is a manic emotional response in her to what has happened and he takes a step towards her to ..

MARY

Did he take him?

MARKHAM

We have to try and..

MARY

(Interrupting, keeping her impatience out of her voice, but insisting he answer her question)  
When he went to the BP Club did George have Green Teddy?

Saying the name of her son and his favourite bear really isn't easy and it's all she can do not to break down which feeds his view of Mary's behaviour as a fixing on the teddy as a transference way of dealing with the horror of what's happening..

MARKHAM

Mary..

She has a serious point she's trying to get to here and she's frustrated that her own emotions and his misinterpretation of them are getting in the way of communicating it and she wishes like hell he'd bloody well understand her.. She steadies herself, pulls herself back in.

MARY

Please tell me darling the answer to my question.

MARKHAM

I don't think he had Green Teddy.

MARY

George didn't take him; neither of us have moved him..

MARKHAM

(Finishing the thought) Yusra.



She's thinking.

MARKHAM (CONT'D)

A stall selling what? Think. Did she say?

MARY

Oranges. . ?

MARKHAM

Think, Mary.

MARY

She said oranges.

9

EXT/INT. LAND ROVER. CRATER. DAY.

9

BAXTER driving almost blind. They hit something. They don't stop. What was that? A stone. Not sure. BAXTER isn't stopping. STONEHAM looks to ORCHOVER for reassurance. The radio crackles into life.

JOE ON RADIO (V.O.)

*Kilo One Charlie, this is Oscar Three Mike, over.*

ARMSTRONG

*(On the radio) Hello Oscar Three Mike, this is Kilo One Charlie, over.*

Incoming radio message.

JOE ON RADIO (V.O.)

*Oscar Three Mike. Sparrow identified, south of fruit market, over.*

ARMSTRONG

*(On the radio) Kilo One Charlie. Roger, over.*

JOE ON RADIO (V.O.)

*Out.*

ARMSTRONG relaying what's said:

ARMSTRONG

The streets immediately south of the fruit market.

ORCHOVER

The Royal Scots are covering that sector.

BAXTER makes a decision and swerves the Land Rover suddenly. A big change of direction. The RMP will be searching this zone now as well.

BAXTER  
Change of plan.

- 10 INT. GEORGE'S BEDROOM. MARKHAM FLAT. DAY. 10  
MARY looking at George's clothes in a drawer. She adjusts a T shirt on top of a very neat pile of T shirts so that the fold is a little more perfect. Then she has a thought and she pulls out a red T-shirt from the bottom of the pile, now completely disregarding the neatness of his T-shirt pile.
- 11 INT. LIVING ROOM. MARKHAM FLAT. DAY. 11  
MARKHAM into the doorway. His POV of MARY working at her sewing machine with intense focus and concentration, her back to him.

BAXTER, pumped up - jumps out of the Land Rover. The men follow and all run to a tree in the market place for cover. They hunker down in a tight group (they're all squatting) around BAXTER to listen to him. He has his scarf pulled down to speak; all the men have their scarves pulled up over their mouths. He has to shout to be heard:

BAXTER

Every kidnapping is the same - the longer you go without finding the victim the worse your chances of finding them alive become. I'm



ORCHOVER grabs a private word with BAXTER.

ORCHOVER

Their comms are down - The Royal  
Scots. So they won't know we're in  
there with them.

BAXTER

HONOR stirring cake mix referring to the notebook given to her by her mother - a guide to being a housewife - included in which is this war-time recipe for curdle cake made from sour milk, flour, raisins. JOE - he's been back to change - is about to go.

JOE

I have to talk to you about what happened at the BP Club. I mean what you saw in the minutes leading up to..

HONOR

I didn't know where you were..

JOE

Time is really, really short, Honor. I have to ask you these questions now so we can build a picture of whether club staff were involved..

HONOR

What was so important that you couldn't take George swimming? You promised him..

JOE

I had to go and speak to someone.

HONOR

Who?

JOE

That reporter.

HONOR

On Christmas day? I don't understand.

JOE

HONOR

Joe. .

JOE

Photographs of Corporal Di marco.

HONOR

What what what what photographs?

JOE

(Shouts) Of his head. On a stake.  
His head jammed on the end of a  
stake. Do you know what that looks  
like? Can you imagine?

She recoils in horror at the image and at his cruelty here.

HONOR

I'm sorry.

JOE

I had to get them back and I had to  
destroy them. .

HONOR

I thought you'd drowned. I thought  
my husband had died.

JOE

I can't ask permission from my wife  
for everything I do.

HONOR

No. But why are you so far away  
from me, Joe? What's happened? I  
thought we were happy.

A beat. She looks at him. He has to say something. . but he  
doesn't.

HONOR (CONT'D)

Is it me, Joe? (A beat)  
Is it you?

The second question is the one. It's brave and it hits him  
hard. She recognizes its impact.

15

INT. LAITHWAITE FLAT. DAY.

15

ED looking at ALISON sitting fighting silently something.  
She's not made up; her hair is down, loose. ED hovers at the  
door, hoping to engage, looking for a way in. He loves her.  
She doesn't look available for comment.

ED

I'm going back.

No response from ALISON. He goes. She goes very fast to the sink the moment he's gone. She's going to be sick. That's what she's been fighting. She gets to the sink. She's sick.

- 16 INT. KITCHEN. MARTIN FLAT. DAY. 16
- HONOR putting the cake into the oven. She's forgotten to turn the oven on. She turns the oven on. She doesn't know if she should put the cake in now or wait for the oven to heat up. She puts the cake in.
- 17 INT. BATHROOM. LAITHWAITE FLAT. DAY. 17
- ALISON hangs over the bath using a hand held shower attachment to shower her face and hair. Her dress and the bathroom floor are getting wet - about which she cares not at all. She has a bottle of gin in her other hand. She's sick again - into the bath. She drinks from the bottle of gin - a drink and a rinse of the mouth. She stops still; she goes very still. Damp and desolate on the bathroom floor with a bottle of gin as her only support. This is too much. It's much too much.
- 18 INT. MARTIN FLAT. DAY. 18
- HONOR moves through the flat. She feels alone. She stops at the wardrobe in the bedroom. She opens it and looks at her husband's uniform shirts. Who is he? Who is this man she's married? Her eye catches something inside the collar of a shirt. She looks at it more closely. A name tape sewn in to the shirt. JOE MARTIN. His name in all his shirts.
- 19 INT. KITCHEN. LAITHWAITE FLAT. DAY. 19
- ALISON comes in and opens the bottom cupboard of a sideboard. Her hair and the front of her dress still wet. She pulls out a basket of sewing and knitting. She selects a knitting needle.
- 20 INT. KITCHEN. LAITHWAITE FLAT. DAY. 20

Holding the record between her palms, she places it on the turntable. The crackle of vinyl before the song starts. She looks back at the chair.

22 INT. BEDROOM. MARKHAM FLAT. DAY. 22

MARY sewing. High intensity sewing. Like it's the last thing she'll do. Ketty Lester from the Laithwaite quarters.

23 INT. SITTING ROOM. LAITHWAITE FLAT. DAY. 23

ALISON on the front edge of the chair holding the knitting needle. She takes a long pull on the gin (eyes shut) and puts the bottle down. A beat. She lets her legs fall apart. She pulls up her dress. "I memorise every line. I kiss the name that you sign." She turns the knitting needle round so that the sharp end is towards her.

No. She can't. She won't. She closes her eyes which forces the tears that have been forming in her eyes to sprin k out and roll down her face. The record ends. The turntable turns, the needle lifts and auto clicks back to its rest. ALISON goes over to the record player and smashes it up - she loved him so much and now he's left her with a baby and deep unhappiness and no way out.

24 INT/EXT. CRATER. DAY. 24

Bang. BAXTER bashes through a door. Dark inside. No artificial light. Empty. ORCHOVER follows him in. Anybody there? Probably not. Derelict? Probably. BAXTER sweeps the only room. Tense, unsettling. The wind whippi ng around outside. Strange sound. Done.

BAXTER

Clear.

And they're out. The sand tunnelling down the street straight into their faces. ORCHOVER pulls his scarf higher up his face and goes after BAXTER, who is on the cusp between extreme focus and manic possession.

25 EXT/INT. DWELLING/STREET. CRATER. DAY. 25

The WOMEN understand. They shake their heads at the same time - which feels like it might represent a lie. But they (the two soldiers) move out and on.

26

INT. DWELLING. CRATER. DAY.

26

An OLD MAN, a COUPLE and their teenage SON. A pot on a primitive stove on the floor. BAXTER crashes in. Large men in battle dress, goggles and scarves, with rifles - a terrifying vision. BAXTER still pumped. Speed speed speed. The door swinging open behind them.

BAXTER

Don't move. Stay there.

The door banging on its hinges. ORCHOVER behind him, pulls his scarf down and goggles up to show his face to the terrified people. ORCHOVER commences search. The wind and sand coming in through the open door. The OLD MAN starts to stand..

BAXTER (CONT'D)

I said don't move.

The OLD MAN says something inaudible and unintelligible. He's not sitting down. The sand is getting into the cooking.

BAXTER (CONT'D)

Sit down.

OLD MAN

(Arabic)  
[Please close the door.]

BAXTER

What's he saying? Yusra? Where's Yusra? Sit down.

OLD MAN

(Arabic)  
[Please. The door.]

The MAN starts to get up because he's worried about his father and what might happen with this pumped up soldier. BAXTER points his weapon at his chest.

BAXTER

Sit down.

ORCHOVER

Steady, Sarge.

SON

(Arabic)  
[What do you want?]

Now all three men (OLD MAN, MAN and SON) are on their feet.

SIT DOWN! BAXTER



ORCHOVER

Sarge. .

This is close to breaking point. The OLD MAN won't drop it.

BAXTER

Don't move!

The OLD MAN looking at the door. ORCHOVER steps in:

ORCHOVER

I think he wants us to close the door. The sand. .

They're done here anyway.

BAXTER

Let's go.

And he's out. ORCHOVER after him - closing the door as he goes.

27 EXT. STREET. CRATER. DAY. 27

ORCHOVER down the street after BAXTER. BAXTER fast into the next dwelling.

28 EXT. CRATER. DAY. 28

STONEHAM with ARMSTRONG into Yusra's home. They don't know that this is her home.

STONEHAM

Yusra?

A WOMAN and MAN (Yusra's mother and father) and a twelve year old BOY (Yusra's brother) affect ignorance.

STONEHAM (CONT 0 0 -1aL.I Tm / 0 sc q 1 0 76 51

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No response.

ORCHOVER ON RADIO (V.O.)  
Whisky Three Tango this is Yankee  
Two Golf. Wilco, over.

STONEHAM  
(On the radio) Whisky Three Tango.  
Sparrow's nest identified. Ready to  
copy, over

ORCHOVER on RADIO (V.O.)  
Yankee Two Golf, Affirmative, over.

STONEHAM  
(On the radio) Whisky Three Tango.  
Third down on left. Street from  
south entrance market, over.

ORCHOVER ON RADIO (V.O.)  
Yankee Two Golf. Watchdogs  
despatched. Request numbers in  
house, over.

The WOMAN insistent appealing to Armstrong trying to get him to understand that her boy has been taken. ARMSTRONG wants STONEHAM to hang on/slow down so he can try and make out what the family are yelling about. The next two speeches on top of each other.

ARMSTRONG

I'm trying to hear what they're saying, Stoneham. . Be quiet, will you?

STONEHAM

(On radio) Whisky Three Tango. Two adults - one male, one female, and their son. Over.

ORCHOVER ON RADIO (V.O.)

Yankee Two Golf. Watchdogs one minute away. Confirm Sparrow or Target present, over.

STONEHAM

(On radio) Whisky Three Tango. Negative. Just get here, can you? Out.

STONEHAM off the radio, turns to ARMSTRONG.

STONEHAM (CONT'D)

They're one minute out.

WOMAN

(Arabic, slowing down, clearer)

[They've taken the boy.]

ARMSTRONG

(Arabic)  
[The boy. . ]

She nods.

ARMSTRONG (CONT'D)

The boy.

WOMAN

(Arabic)  
[They've taken the boy.]

ARMSTRONG

(Translating) They've taken the boy.

BAXTER bursts in with ORCHOVER and two MP's.

BAXTER

What's happening? Talk to me.

Neither ARMSTRONG nor STONEHAM respond immediately so BAXTER - very focused and full of adrenalin - takes over. He grabs Green Teddy from STONEHAM and thrusts it at the family. The BOY is crying with fear. There are a lot of big men with big guns in a small space.

BAXTER (CONT'D)

How did you get this? Was George here? George? Where is he? Where the hell is he?

The BOY really crying now. BAXTER capable of anything. The temperature in the room through the roof.

BAXTER (CONT'D)  
Shut up. Get him to shut up. WILL  
YOU PLEASE SHUT UP.

The MAN (terrified of Baxter) makes a run for it. He's out the door and away into the sand-blindness outside.

BAXTER (CONT'D)  
Go. Go.

The TWO MP's go after him. The WOMAN now hysterical.

BAXTER (CONT'D)  
Where's Yusra? Are you her family?  
Yusra?

WOMAN  
(Arabic)  
[They've taken him.]

BAXTER  
(To Armstrong) What's she saying,  
Armstrong? What does she keep  
saying?

ARMSTRONG  
"They've got the boy.."

BAXTER makes a decision.

BAXTER  
We're bringing them in. Let's go.

STONEHAM and ORCHOVER usher the mother and son to the door. ARMSTRONG trying to cajole Yusra's mother into coming quietly.

ARMSTRONG  
(Arabic)  
[Come. Please. Come.]

She doesn't want to leave - her youngest son has been taken from her and she knows she has to stay here.

WOMAN  
(Arabic)  
[My son. My son. My son.]

She's literally clinging on to the door. This has become a really disturbing scene.

BAXTER  
Get her fingers off the door,  
Armstrong..

ARMSTRONG hesitates.

BAXTER (CONT'D)  
Just do it, man.

ARMSTRONG tries to prise her fingers away from the door frame. He doesn't want to hurt her; he has to do it; he really doesn't want to hurt her; it's not happening. BAXTER steps in, grabs her by the wrists and pulls hard downwards. Her grip is lost. She screams.

29 EXT. STREET. CRATER. DAY.



HONOR (CONT'D)  
I can't get it out of the baking  
tin.

ALISON doesn't know whether to laugh or cry. Both are likely.

ALISON  
You're an angel.

34 INT. OFFICE. BASE. DAY.

34

ARMSTRONG ON RADIO (V.O.)  
*Oscar Three Mike. This is Kilo One  
Charlie. Mother plus brother  
Sparrow detained, over.*

JOE  
(On the radio) Kilo One Charlie.  
This is Oscar Three Mike. Roger,  
out.

ED pacing. JOE comes off the radio.

JOE (CONT'D)  
Yusra's family.

ED nods.

JOE (CONT'D)  
All leave is cancelled; I've set a  
curfew for off duty personnel and  
all dependents at 1800 hours.

ED  
(To himself but intended to be  
heard) "Personnel..."

JOE  
What?

ED  
The army gets formal in an  
emergency.

JOE  
Language has to be accurate and  
precise so nobody misunderstands  
anything.

ED  
"Dependents..." Alison? Dependent?

JOE  
What's the word you'd use? [to  
describe your wife?]

The radio.

ARMSTRONG ON RADIO (V.O.)  
Oscar Three Mike. This is Kilo One  
Charlie. Father Sparrow down. CDK  
fire. Now five minutes away, over.

JOE  
(On the radio) Kilo One Charlie.  
Roger, Out.

JOE turns to ED.

JOE (CONT'D)  
Civilian fatality. Yusra's father.  
It wasn't us - Royal Scots.

ED nods, thinking, working on the complexity of all this.

JOE (CONT'D)  
They're five minutes out. We should  
let the CO know.

ED  
Have you seen Mary Markham?

JOE  
Late last night.

ED  
How is she?

JOE  
She made me a cup of tea. And  
apologized for the powdered milk.  
They're remarkable - both of them.  
Really.. strong.

ED  
You think?

JOE  
What do you mean?

ED  
The stiffer the upper lip the  
wobblier the lower one.

JOE  
You could call it backbone. You  
could call it the courage to lead  
from the front.

ED  
How old are you?

JOE  
Why?

ED  
Just thinking about the life  
experience of our new acting CO.

JOE  
Major Markham remains in command.

ED

But you've set up a curfew and the  
Crater search unit is reporting to  
you.

A beat.

JOE

Happy to receive advice,  
Lai thwai te.

ED

Happy to offer it. Call me Ed.

35 INT. BEDROOM. MARKHAM FLAT. DAY. 35

MARY feeding Peter because babies need feeding, life goes on  
for babies. Peter looking right into her eyes.

MARY

You don't know, do you? You don't  
even know he exists. He's your  
brother. He's funny, he's naughty,  
he's your lovely, big. . very  
brave. . brother. .

Voices in the hall.

36 INT. HALLWAY. MARKHAM FLAT. DAY. 36

Two men in SUITS have come to collect MARKHAM.

MARKHAM

Where are we going?

SUIT

We can't tell you that.

MARKHAM

Give me a moment.

He heads for the bedroom.

37 INT. BEDROOM. MARKHAM FLAT. DAY. 37

MARKHAM comes in, pauses, then crosses the floor to his wife.  
The SUITS behind him in the doorway to encourage brevity. He  
reaches her. She's still breast feeding.

MARKHAM

I have to go. . They want me now.

Here's his re-assurance, his support, the best words he can  
think of at this worst of all moments in their life together:

MARKHAM (CONT'D)

We're good at this.

The inadequacy of what he's said (does he mean the British army or them as a couple, or both?) registers on her face in a just discernible way, which in Mary (so good at keeping bad things entirely hidden) feels like a very big deal, before she gathers herself and brave-smiles her agreement. Then (deep down somewhere he knows the words have not been enough) he puts an awkward hand on her shoulder. The gesture is too stiff, too male, too little and he knows it but there's nowhere to go, he can't turn this hopelessly inadequate contact into anything better, without a profound readjustment of his whole relationship with the physical world and his present bodily position because she's sitting, so what would he do? Hug her head? With two men in suits looking on? All he can do is tighten the squeeze of his hand on her shoulder. It actually hurts her a little. The SUITS avert their gaze as SUITS do. MARKHAM takes his hand off his wife's shoulder and brings it down to his side. She forgives him his hopelessness.

38 INT. HALLWAY. MARKHAM FLAT. DAY.

38

MARKHAM and the SUITS heading for the front door. MARKHAM stops for a moment looking into the sitting room at the Christmas tree. He makes a decision. He goes in. He goes up to the tree. He straightens a bauble that's hanging askew. He comes back into the hallway and nods his readiness. They go. The door shuts. Five seconds in the silence of the empty hallway in which we are left to imagine Mary's pain.

39 INT. LAITHWAITE FLAT. DAY.

39

ALISON and HONOR with the problem of the cake. ALISON holding it upside down, tapping the bottom of the baking tin.

HONOR

It's a make do and mend recipe from the war. It's called curdle cake because the milk is curdled. My mother put it in the book for me.

ALISON

The book?

HONOR

How to be a good housewife.

ALISON

You miss her, don't you?

Yes.

HONOR

Has Ed ever lied to you?

ALISON

All the time. Not meaningfully.

HONOR

Have you lied to him?

ALISON bangs the bottom of the cake tin hard.

ALISON

This cake really doesn't want to come out.

HONOR and ALISON study the intransigent, unmoved cake.

HONOR

Mary will know..

40

EXT. PARADE GROUND. BASE. DAY.

40

The RMP Land Rovers have returned from Crater. From the first Land Rover, Baxter and Orchover emerge with Yusra's mum and son (plus 2x extra RMP from raid scene). They take the family inside. Armstrong and Stoneham step out from the second Land Rover. In the background RMP soldiers fortifying the base - chicken wire, barbed wire.

MARKHAM being shown to a black saloon car. MARKHAM sees Yusra's family being taken from Land Rover to the guard room. ARMSTRONG peels off and heads for his quarters. BAXTER comes over to MARKHAM. ED and JOE out to see all this happening.

JOE

Who's with the CO?

ED

High Commission?

JOE looking at Yusra's family.

JOE

They don't know. They haven't been told about the father. Do we tell them?

ED

If we do - we can't question them.

BAXTER showing MARKHAM Green Teddy. Markham's head bows looking down at the bear. This lowering of the head gives ED and JOE the answer to their dilemma.

JOE

The father is dead - they'll know soon enough. George is probably alive and they're our only line of inquiry.

BAXTER with MARKHAM.

BAXTER

These people will talk, sir. I know they will. An interpreter's on the way.

MARKHAM

Use Ed. Let's get on with it. Use Lieutenant Laitwaite.

ALISON

From the 1940's. When everything was better - apart from the Nazis and the revolting food. We thought it might help you get over your missing child.

ALISON is good for MARY. MARY knows this - she's so different from Alison but here, now, absence of bullshit is absolutely the right thing.

42

INT. BARRACKS. BASE. DAY.

42

ARMSTRONG comes in fast. He gets the letter from Yusra that she directed him not to read before Christmas out from the bottom of his locker. It's the first chance he's had to do this. He opens the envelope and reads the letter. The handwriting is in English - a mix of capitals and lower case:

"Sorry. Please forget me. Yusra."

ARMSTRONG sits, staring at the letter. Noises off. STONEHAM coming in ahead of others. He takes his shirt off to shake the sand out of it. ARMSTRONG hides the letter. STONEHAM sits on the edge of his bunk.

STONEHAM

Do you think he's dead?

ARMSTRONG

No.

STONEHAM

Are you just saying that?

ARMSTRONG

No.

STONEHAM

You'd taken a shine to her, hadn't you?

ARMSTRONG doesn't respond. A long beat. ARMSTRONG shifts his position on the bunk.

STONEHAM (CONT'D)

I got lost on the beach at St Ives once.

ARMSTRONG

What happened?

STONEHAM

They found me.

ORCHOVER comes in, unrolling sand from his sleeves. He puts some gear in his locker and picks up a broom to clean up the sand.



ORCHOVER  
Six year old's are tough.  
Resilient. Adaptable.

ORCHOVER goes.

ARMSTRONG  
How?

STONEHAM  
When I got lost I was eating fish  
and chips. Loads of sea gulls were  
dive bombing me like Stukas because  
I was crying so much and dropping  
the chips - so the whole beach came  
to my rescue. It's funny what you  
remember - I don't remember the sea  
gulls. . or being reunited with mum  
and dad. But I do remember the  
feeling of being lost.

He's back there in the moment. He's a lost five year old.

43

INT. CORRIDOR OUTSIDE INTERVIEW ROOM. BASE. DAY.

43

ED interrogating Yusra's mother and brother in Arabic. Quiet,  
studied. The mother seems to trust him - and she's talking.  
BAXTER looking on through a window into the interview room.  
JOE joins him and looks on.

JOE  
I'm sorry about your father,  
Baxter.

BAXTER doesn't look at him, staying focused on the interview,  
(willing Ed to be more direct and aggressive) so as to not  
think about his father, his loss, the grief he's hiding.

BAXTER  
Come on.

ED comes out of the interview room and reports to JOE and  
BAXTER.

ED  
Her little boy has been taken too.  
By the NLF. Yusra's with them.

JOE  
She's in on it?

ED  
It looks that way.

BAXTER  
Why would they take the little  
brother?

JOE

To make sure the family keep quiet. .

BAXTER

They know something. We need to make them tell us what it is, sir.

JOE

What are you saying we do, Baxter?

BAXTER hesitates.

ED

Say what you actually mean, Sergeant. Spit it out and then have a damned good look at what it is.

BAXTER

God knows what they're doing to the CO's little boy. What harm does some active interrogation. .

ED

There you go again - you can't say it. Active interrogation?

BAXTER

My father used to take a hold of my wrist and squeeze if he wanted me to tell him something. Then he'd squeeze harder if I didn't tell him right away. Never failed.

He holds both wrists up.

BAXTER (CONT'D)

A sore wrist, maybe a red mark for a few days - against a six year old boy ripped away from his family - what matters more? If you don't mind me asking, sir.

ED

Go ahead, Sergeant. Why don't you hurt the twelve year old? The child

JOE (CONT' D)

The NLF will know we've arrested them and they'll want to know if they've told us anything.

ED

So they'll be paying them a visit. Stake out Yusra's home in order to see who visits and then follow them when they leave... which might take us to George.

BAXTER

Or they might disappear. And our only line of inquiry would disappear with them.. Then what would you tell Major Markham?

JOE's choice. The loneliness of (acting) command.

JOE

Do it. Let them go.

BAXTER on his way. Then (Joe has) another thought.

JOE (CONT' D)

Baxter?

BAXTER

Sir?

JOE

Tell him - tell the boy.

BAXTER

What's that, sir?

JOE

That his father is dead.

44 INT. CORRIDOR OUTSIDE INTERVIEW ROOM/INTERVIEW ROOM. DAY. 44

JOE's POV as BAXTER and ED sit across a table from the BOY who collapses forwards (arms out on the table) as the news is broken to him. BAXTER reaches out and takes a hold of his wrist to console him.

45 INT. MARKHAM FLAT. DAY. 45

MARY still with baby Peter in one arm pops the cake out. ALISON fiddling with the corner of a pumped up lilo which is propped vertically against a wall. Red on one side, blue on the other.

MARY

You just have to let it cool then it pops out.

The lilo slides down the wall.

MARY  
If equal affection cannot be  
Let the more loving one be me.

ALISON  
Auden.

MARY nods.

ALISON (CONT'D)  
He's wrong. That's wrong. Jesus  
Christ he's wrong.

They look at her. She doesn't hide her feelings, Alison. And she's not hiding them now.

MARY  
Pop Peter down in his cot for me,  
would you, Honor?

HONOR goes.

ALISON  
Take the U out of Auden and what do  
you get?

MARY turns the lilo round so that the blue side is facing outwards. A (for now) unexplained bit of correction/tidying up.

MARY  
I wasn't supposed to have a second  
baby. George was a difficult birth  
and the doctors at home told me not  
to do it again. Our first week here  
the grenade attack killed the  
little Guthrie lad and I thought  
how unbearable it would be.. to  
lose George.. and not have.. I  
didn't tell Harry. I got pregnant  
quite soon after that. A mother's  
love for her children is..  
A child changes everything, Al.

HONOR comes back in.

MARY (CONT'D)

ALISON Looking at MARY.

47 OMITTED 47

48 INT. MARKHAM FLAT. DAY. 48

MARY serves the cake on plates with napkins on the side and small cake forks. She looks at the lilo and she turns it round.

MARY

It was important to him which side  
faced up in the water. He liked the

TILBROOK  
Hello, Harry.

MARKHAM  
Harvey.

TILBROOK  
I'm so sorry. [About George]

MARKHAM  
Yes. Why am I here?

TILBROOK  
You're not. Nobody must know about this.

MARKHAM  
What do you mean?

TILBROOK  
We thought you might like half an hour on your own with him.

MARKHAM  
With who?

51a EXT. ADEN PRISON. WALKWAY. DAY.

51a

MARKHAM being walked down a cell corridor.

MARKHAM  
Interpreter...?

TILBROOK  
He speaks English.

51b INT. SMALL CORRIDOR BY CELL. ADEN PRISON. DAY.

51b

TILBROOK  
Law at the LSE, political science at the Sorbonne, bomb making in Cairo..

MARKHAM  
He knows where George is, doesn't he?

TILBROOK  
We think so, Harry.

52a INT. CELL. ADEN PRISON. DAY.

52a

MARKHAM alone with KADIR.

KADIR  
Please. Sit down.

MARKHAM hesitates - the status in the room isn't supposed to be this way round.

KADIR (CONT'D)  
You are my visitor - please, sit.  
I'm sorry I have no tea to offer  
you.

MARKHAM  
You know why I'm here.

KADIR watches him, refusing to relinquish the power in the dynamic, making no concessions.

MARKHAM (CONT'D)  
Is my son alive?

KADIR looks at him for a long time.

KADIR  
You care deeply about your son.

MARKHAM  
What's the answer to my question?

KADIR  
At the moment there would be little  
point in killing him.

MARKHAM has his answer but he's also shocked and angered by this dehumanizing reference to George as a political pawn.

KADIR (CONT'D)  
I can see that you don't like me  
talking about him as a small part  
of a bigger picture.

MARKHAM  
He's a child, damn it.

KADIR  
We have taken your son; you have  
taken my country. Both are  
valuable. One is more valuable than  
the other. I can see that you are  
endeavouring - against all the odds  
- to remain objective. So it is in  
that spirit that I ask you to  
answer my one question. Which is  
more valuable?



MARKHAM

What do you want?

KADIR

My country back. What do you want?

MARKHAM

You know the answer to that.

KADIR

Then perhaps we could swap. Your son, my country. Since you argue they are of equal value.

MARKHAM

My wife is waiting at home. . we have a very young baby.

KADIR

Not her war? Not your son's war. . ?

MARKHAM

(Intense, pure, simple) Tell me where he is.

KADIR

I can't do that.

MARKHAM

Tell me.

KADIR

I was arrested before he was taken.

MARKHAM

But you know he's alive. How would you know that if. .

KADIR

We are finished.

KADIR is dismissing him.

KADIR (CONT'D)

You can leave now.

MARKHAM

You can't talk to me like that.

KADIR turns his back to him. MARKHAM very close to the edge here, two degrees away from violence.

MARKHAM (CONT'D)

You can't do this, you bastard.

KADIR

I had a friend who was a pupil barrister in London.

(MORE)

One day he wore a blue shirt to court.  
"May it please Your Honour I appear for the defendant.."  
"I can't see you.."  
"Your Honour?"  
"I can't see you and I can't hear you.."  
My friend was wearing the wrong clothing for court - a blue shirt instead of white - and so he'd become invisible.

He's talking about his friend in court and he's talking about Markham here now and he's talking about the British in Aden.

KADIR (CONT'D)  
You do not exist. You are not here.

An implacable righteousness which is too much for Markham to bear. MARKHAM goes for him. He rushes at him, pulls him down to the ground and holds him there.

MARKHAM  
Where's my son?

KADIR  
I can't see you; I can't hear you.

52b INT. OUTSIDE CELL. ADEN PRISON. DAY. 52b

Outside the cell TILBROOK holds the GUARDS back when MARKHAM hits KADIR. He wants this assault to occur.

52c INT. CELL. ADEN PRISON. DAY. 52c

KADIR offers no resistance. Great courage - which is also maddening for Markham. He hits him twice more - Kadir's nose explodes, broken and bloody. MARKHAM stops and stares. He's let himself down. He feels sickened. KADIR looks right at him.

KADIR  
You are not here.

53 INT. WIDE CELL CORRIDOR. ADEN PRISON. DAY. 53

MARKHAM leaving the cell. TILBROOK waiting. KADIR being taken for medical treatment. ARAB GUARDS and other PRISONERS watch DE CEL

54 INT/EXT. TRUCK. DESERT. DAY. 54

An NLF FIGHTER (1) unthreads the thick rope securing the heavy tarpaulin closing off the back of the truck. The light floods in. A small boy crouched at the very front of the compartment closest to the truck cabin. GEORGE blinking in the light. YUSRA sitting next to him.

YUSRA

(Arabi c)  
[Where is my little brother?]

NLF FIGHTER 1

(Arabi c)  
[We don't need him anymore. He's back at home.]

NLF FIGHTER 1 re-secures the tarpaulin on the precious cargo.

55 INT. OFFICE. BASE. DAY. 55

ED paci ng. JOE standi ng.

ED

Not enough. We're not doing enough.

ED leavi ng. JOE left alone. JOE makes double sure he's alone and then makes a phone call. Martha.

JOE

I want to speak to Martha Franklin please.

He waits for her to come on.

We need to interview you. No. I'll do it myself.

56 EXT. OFFICE. BASE. DAY. 56

ARMSTRONG watches ED leave. He's been waiting for this; he wants to speak to Joe alone.

56a INT. LAITHWAITE FLAT. DAY. 56a

ED comes in.

57

EXT. OFFICE. BASE. DAY.

57

ARMSTRONG intercepts JOE as he comes out.

ARMSTRONG  
Sir? A word?

JOE doesn't want to be detained.

ARMSTRONG (CONT'D)  
Please.

ARMSTRONG takes a deep breath. JOE can see that he's not himself.

JOE  
Armstrong?

ARMSTRONG  
What I'm about to say... please  
promise not to tell anyone?

JOE  
The army doesn't really work like  
that.

ARMSTRONG  
This is not... It's people. It's  
just people, sir.

JOE nods his assent to the promise.

58 INT. OFFICE. BASE. DAY. A FEW MINUTES LATER. 58

JOE pacing.

JOE  
When did you last see her?

ARMSTRONG  
Christmas morning.

JOE  
How was she acting?

Armstrong doesn't want to say that she'd completely changed overnight but nor can he not say this.

ARMSTRONG  
She'd changed, sir. She wasn't  
herself and...

JOE  
And?

ARMSTRONG  
She wrote me a letter, sir.

JOE  
What does it say?

A beat. He hands him the letter. JOE reads it.



59a EXT. ELECTRICAL SHOP. STEAMER POINT. DAY. 59a

ED walks into electrical shop carrying the broken record player. He's in civvies.

59b INT. ELECTRICAL SHOP. STEAMER POINT. DAY. 59b

The INFORMANT looks up.

INFORMANT  
What are you doing?

ED  
I need your help - fixing something.  
He puts the record player down.  
He puts the record player down.

INFORMANT  
Did anyone see you come in?

ED  
Yes.

Door open. INFORMANT  
Yes?

ED  
Probably.

INFORMANT  
You can't just come here..

ED  
But look - here I am. How old is your son?

INFORMANT  
Five years old.

ED  
A year younger than George Markham.  
It's here Soore io ei magie swat ait

INFORMANT

Do you hope for a boy or a girl?

ED hesitates and doesn't say. This is complicated for obvious reasons.

INFORMANT (CONT'D)

I think a boy. And he will be handsome like you. With blue eyes..

Ed doesn't want a boy; physical resemblance to Page would be harder to live with. He cuts him off:

ED

I'm hoping for a girl. Girls are..  
I hope it's a girl.

INFORMANT looking at him steadily.

INFORMANT

And your wife..?

ED

I don't know.

INFORMANT

Have you asked her?

ED

You have to find George Markham.

A CUSTOMER comes in. INFORMANT nervous about Ed's presence.

ED (CONT'D)

Six o'clock this evening. Call this number. I want it fixed by then.

He's talking about the record player...

INFORMANT

It's not an easy job.

ED

Six o'clock.

60 EXT. ELECTRICAL SHOP. STEAMER POINT. DAY.

60

ED leaving the electrical shop. MARTHA, carrying a paper bag of coffee, comes out of a shop selling coffee (she's heading back to her hotel) and sees ED go. She stands and looks at the shop. The INFORMANT comes out. Looks about him. Furtive. MARTHA steps back into the shadow of the coffee shop.

61 EXT. CRATER. DAY.

61

STONEHAM and another MP staking out Yusra's home from the roof of a building opposite it. STONEHAM nudges his colleague. Their POV of ARMSTRONG approaching.



62 EXT. YUSRA'S HOUSE. CRATER. DAY. 62

A house in mourning. ARMSTRONG in broken, bad Arabic trying to get Yusra's MOTHER (WOMAN) to understand his question.

ARMSTRONG  
When was your boy taken?

MOTHER talking over and around the question - unfathomable to Armstrong.

SON  
Two days.

The SON. He speaks English - or at least a little English.

ARMSTRONG  
What did you say?

SON  
Two days.

ARMSTRONG  
Not yesterday?

SON  
No. Not yesterday. Before.

ARMSTRONG  
Before George..

SON  
I not understand.

ARMSTRONG  
Never mind. Before George. Before George.

ARMSTRONG has what he needs to exonerate Yusra and he leaves fast to get back to base and impart this to Joe.

63 EXT. ROAD. DAY. 63

ARMSTRONG driving fast back to base.

64 INT. MARKHAM'S OFFICE. BASE. DAY. 64

ARMSTRONG knocks on the door. MARKHAM at his desk staring into the distance.

MARKHAM  
Armstrong..

ARMSTRONG  
Sorry sir I was looking for Captain Martin sir?

MARKHAM  
No. Don't know.

65 INT. MARTIN FLAT. DAY. 65

HONOR scrubbing hard at the heavily encrusted baking tin. A knock at the door.

66 EXT. MARTIN FLAT. DAY. 66

ARMSTRONG at the door..

ARMSTRONG  
I know I shouldn't be up here  
because it's not my place but have  
you seen your husband, m'am?

HONOR  
No. The office?

ARMSTRONG  
Sorry, he's nowhere on the base,  
m'am so I thought he must be at  
home..

HONOR  
No. No.

ARMSTRONG nods and goes. The call to prayer in the background.

67 EXT. STREET. STEAMER POINT. DAY. 67

71 INT. HOTEL. LOBBY. STEAMER POINT. DAY. 71

JOE walks in, looks around him, looking for Martha. No sign. She's behind him.

MARTHA  
I bought coffee.

72 INT. MARTHA'S HOTEL ROOM. STEAMER POINT. DAY. 72

Martha's home from home. Typewriter on the desk. White shirts (seven the same) on a rail. Boots that have been everywhere. Arab literature; some Camus; Orwell's Decline of the English Murder. Undergarments hanging from the ceiling fan to dry. Coffee on a small stove.

JOE  
I need to tell you what to do if they contact you for a third time..

MARTHA  
You think they're dry yet?

What? She indicates the underwear.

JOE  
Oh. I don't know.

MARTHA  
You were saying..

JOE  
The NLF - if they send another message through you we want you to..

MARTHA  
Why do you assume I'm going to help you?

\*

JOE

MARTHA

No? It's the man you shot dead four days ago on the Dhala Road. He was nineteen. Sure - poor, George. Poor everyone, Joe. Poor everybody.

\*  
\*

JOE

This is a war - men get killed.

MARTHA

Yes, and children get taken from their parents. C'est la vie; c'est la guerre.

JOE

I better go.

MARTHA

You better had. God forbid you should talk about yourself.

JOE

That's not what..

MARTHA

The past is a foreign country.

JOE

Hmm?

\*

MARTHA

The past is our backyard - into which we oughta step every day for a look at the weather. It's right there, behind you, Joe. Take a look.

JOE

Have you been looking..?

\*

MARTHA

It's what I do, remember? I took a look at your story. Poor Joe. I mean - [really] poor Joe.

JOE

What about you? Why are you here?

MARTHA

This is my hotel room. I live here.

He's onto her evasion here..

JOE

You see..

MARTHA

What?

JOE

You keep telling me how honest and direct and American you are and how English and buttoned up I am, but when it comes to it..

MARTHA

Same boat.

She looks at him - wide open.

MARTHA (CONT'D)

Poor us.

Here's where they should kiss. They've both made themselves more vulnerable than they ever are and in the vulnerability should be a coming together. But the moment lengthens and because it lengthens it passes.

73 EXT. HOSPITAL. DAY. 73

ALISON and HONOR arrive. ALISON sits still for a moment. Takes a deep breath.

74 INT. WAITING ROOM. HOSPITAL DAY 74

ALISON and HONOR sitting in a waiting room.

HONOR

Can I get you anything?

ALISON

Gin and tonic. Rain.

The door to the surgery opens and DR. RUSSELL comes out.

RUSSELL

Mrs Lai thwai te.

It's part greeting/part observation/part command. ALISON stands up, and HONOR follows her towards the door.

RUSSELL (CONT'D)

Just Mrs Lai thwai te, I think.

RUSSELL smiles as he speaks. A misleading trait.

RUSSELL

Why have you brought Mrs Martin with you? Or - to put it another way: what are you afraid of?

ALISON

I've got a difficult question to ask..

RUSSELL

Ask away.

ALISON

I'm pregnant.

She's about to continue with what she's come to say but he interjects..

RUSSELL

Why don't we take a look?

ALISON

Sorry?

RUSSELL

Ladies can be wrong about these things.. We don't want a whole conversation about something if it's not there to be talked about, do we? Pop up on the bed for me.

RUSSELL  
Not sure you can safely say  
anything, Mrs Lai thwai te.

His hands on her belly, pressing and probing.

RUSSELL (CONT'D)  
When else do you always drink?

ALISON  
After church. Before bed. In the  
morning and at the going down of  
the sun. Your hands are cold.  
It must be a hundred and ten  
degrees. You should see a doctor.

RUSSELL pressing the left side of her belly.

RUSSELL  
Have you felt any movement?

ALISON  
A little.

RUSSELL  
Here?

ALISON  
Yes.

RUSSELL  
And here?

ALISON  
A kind of flutter.

RUSSELL  
Right.

ALISON  
Maybe he likes a drink.

RUSSELL  
He?

ALISON  
[Whatever] She.

RUSSELL  
They.

76a EXT. FIAT. BEACH ROAD. DAY. 76a

ALISON AND HONOR driving.

76b INT. FIAT. BEACH ROAD. DAY. 76b

ALISON and HONOR driving. ALISON puts her foot down.



HONOR  
This isn't the way we came..

ALI SON  
No.

HONOR  
Are you all right?  
Alison..?

ALI SON  
The desert is so beautiful late in  
the day.

HONOR  
The curfew starts soon..

ALI SON  
And then you die.

HONOR  
What?

ALI SON  
You live your life according to the  
rules and then... I want to sit in  
the desert as the sun goes down and  
feel the heat leave the earth. Are  
you coming with me?

HONOR  
Yes. (A beat) Yes, please.

77 INT. MARKHAM FLAT. DAY.

77

MARKHAM is just back. MARY stops what she's doing.

MARY  
Anything?

No.

MARY (CONT'D)  
Where did they take you?

MARKHAM  
I can't say.

MARY

MARY  
Hi gh Commi ssi on peopl e?

He doesn' t say no.

MARKHAM  
Somethi ng l i ke that.

MARY  
Are you al l ri ght?

MARKHAM  
(A beat) I l et mysel f down a bi t,  
Mary.

MARY

78

INT. MARKHAM FLAT. DAY.

78

A BFBS BROADCASTER is talking on the radio. Family Favourites.

RADIO PRESENTER  
Corporal Griffiths with the Green  
Jackets in Cyprus sends all his  
love to wife Pat and son Robert.  
Can't wait for R and R.

Then a request. The Hippopotamus song begins.

RADIO PRESENTER (CONT'D)  
(Over the song)  
This song is for George Markham  
from Mummy and Daddy and baby  
Peter. Mummy's sorry she's been  
away for a long time but she's home  
now with her special boy and she's  
requested your favourite song to  
sing along to. This is Flanders and  
Swann and George and his mum -  
Let's be hearing you both.

MARKHAM turns it off.

MARKHAM  
They didn't know. They weren't  
told, I suppose.

A terrible silence.

MARY  
Put it back on, Harry.

He hesitates. He does what she asks. MARKHAM stays by the radio, the guardian of the on/off button in case of emergency. We come in just before the audience on the live recording are invited by Michael Flanders to join in the final chorus of the Hippopotamus song. MARY sings. MARKHAM joins in, to be with his wife, to take her through this. In unison along with the live audience on the record they're singing for George and for home. Applause on the live recording.

79

EXT. CRATER. DAY.

79

GEORGE and YUSRA are taken (swiftly, roughly) from the back of the truck into a house.

80

EXT. BEACH ROAD. DAY.

80

JOE stops his Land Rover. He sits. An existential crisis.

81

EXT. STEAMER POINT. DAY.

81

ED walking fast away from his Land Rover down a street.

82 INT. CRATER. HOUSE. DAY. 82

GEORGE and YUSRA taken into an empty room. The door shuts behind them and the key turns.

83 EXT. ROAD. DESERT. DAY. 83

HONOR and ALISON driving.

HONOR

Do you know where we are?

ALISON

No.

HONOR

How will we find our way home?

ALISON stops, gets out, takes a few steps, and is violently sick by the side of the road. She gets back in the car.

ALISON

Hansel and Gretel left bread crumbs.

84 INT. ELECTRICAL SHOP. STEAMER POINT. DAY. 84

ED comes in fast. A CUSTOMER being seen to by the INFORMANT.

ED

Is it ready? Have you done it?

INFORMANT

Please. One moment.

ED

No. I need it now.

INFORMANT says something in ARABIC to CUSTOMER. The CUSTOMER goes, looking at ED as he leaves.

INFORMANT

You said I was to phone you..

ED

No time. Have you got it? Do you know where he is?

INFORMANT nods. He hands him a piece of paper.

INFORMANT

They move him frequently. Every few hours. So you will have to move fast. This is your one chance.

85 EXT. ELECTRICAL SHOP. STEAMER POINT. DAY. 85

The CUSTOMER watches ED leave.

86 EXT. STEAMER POINT. DAY. 86

ED gets into his Land Rover and grabs the radio.

ED

Oscar Three Mike. This is Oscar Two Lima. Possible Location Target. Request back-up, over.

87 EXT. BEACH ROAD. DAY. 87

JOE responding to radio message from Ed.

JOE

Oscar Two Lima. This is Oscar Three Mike. Wilco, out.

JOE hits the accelerator.

88 EXT. DESERT. DUSK. 88

ALISON and HONOR sitting up on top of a rise away from the car and with a view of the setting sun. The desert is indeed beautiful at sunset.

ALISON

It's twins. It's much too soon to tell for sure.. but early movement can often mean..

HONOR

Oh my goodness. That's.. Oh my goodness! I mean, crikey, Al.

A beat.

HONOR (CONT'D)

What are we thinking? We have to go back and tell Ed right away.

ALISON

He doesn't know I'm pregnant.

HONOR

I talked to him about it. I talked about it. Oh God. Why haven't you..

ALISON

I don't want a baby. I don't want two babies.

HONOR

I thought he knew. I congratulated him.

ALISON

He hasn't said.

HONOR

Al i son. .

ALI SON

Ssshhh. Look.

The sun disappears. She doesn't want the moment talked over.

ALISON (CONT'D)

There.

The sun goes.

EXT. CRATER. DUSK.





HONOR sings. ALISON mouths the words along with her. The song plays over:

95 EXT. CRATER. DUSK. 95

JOE pulls up in his Land Rover when he sees ED. He thinks he's dying. He's right. ED looking into his eyes.

JOE  
Stay with me. You stay with me, you  
hear?

ED is trying, he doesn't want to die.

96 EXT. DESERT. DUSK. 96

A truck coming towards ALISON and HONOR. Headlights.

HONOR  
They're coming.

97A INT. LAND ROVER. DUSK. 97A

JOE driving. It has to be fast. He has to drive fast. One hand on the wheel, he reaches the other hand across to hold the gauze in place on the wound.

98 INT/EXT. TRUCK. NIGHT. 98

TRUCK DRIVER smiles at the two women sitting alongside him. ALISON and HONOR smile at each other. They've been lucky. HONOR holds ALISON's hand.

99 OMITTED 99

100 EXT. BASE. NIGHT. 100

The singing ends. ALISON and HONOR coming towards the base in the truck. Three Land Rovers sweep out of the base. The truck is in the way. MP's get out of the first Land Rover and aim their weapons at the oncoming truck. They've been taken for possible enemy.

ALISON  
They don't know it's us. Oh God,  
wave, Honor wave.

HONOR hangs out the window of the truck and waves and hollers. ALISON stands up in the cab. Two women in dresses waving and shouting.

HONOR  
It's us. It's me. It's Mrs Martin.

Weapons are lowered. BAXTER comes towards them.

ALISON  
I'm so sorry, Baxter. We forgot  
about the curfew and..

BAXTER's expression stops her mid sentence. HONOR joins ALISON.

ALISON (CONT'D)  
What is it? Baxter?

BAXTER  
It's Lieutenant Laitwaite.