

THE LAST POST

By Peter Moffat

**Episode Si**

Cherry Revisions

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1

INT. CELL. MIDDLE EAST COMMAND. DAY NINE.

1

JOE stripped naked, feet wide apart, hands (handcuffed) up against the wall while he and his clothing are searched. One SIB man does the clothing; a second SIB man does Joe. A torch in his face.

SIB MAN

Open.

JOE opens his mouth. The torch shone inside his mouth.

SIB MAN (CONT'D)

Legs apart.

The torch shone up his arse.

STONEHAM  
What are you doing?

ARMSTRONG  
Cover for me.

STONEHAM  
Where are you going?

ARMSTRONG  
The NLF will kill Yusra for what she did - and we're letting it happen. I'm not having that.

Noises off. ARMSTRONG has to go right now.

ARMSTRONG (CONT'D)  
(Implo ring) Please.

ARMSTRONG goes, fast (a second exit, not the main way in). SIB men come in including Major CARTER and Corporal MURRAY. BAXTER is with them - detailed to show them where to go.

CARTER  
Corporal Armstrong. Where is he?

A half hesitation. STONEHAM catches BAXTER's eye.

STONEHAM  
On patrol, sir.

CARTER  
Get him back.

STONEHAM  
No radio contact, sir. It's a problem up in Radfan.

BAXTER catches STONEHAM's eye. STONEHAM keeps his deadpan expression going. BAXTER knows Stoneham is lying.

5 OMITTED 5

6 INT. CELL. MIDDLE EAST COMMAND. DAY. 6

JOE alone. The power cuts out. The fan above him slows to a stop. No air. It's phenomenally hot. He's very alone. The cell feels smaller. It's a long way from Aldershot.

7 INT. MARTIN FLAT. DAY. 7

A light goes out. HONOR watches the fan slow. She takes the film out of her pocket. The flat is a mess from the search.

ALI SON  
What are you doing?

ALI SON at the door. She's sober, she hasn't had a drink.  
HONOR jumps and instinctively makes a fist around the film.

HONOR  
I don't know.

ALI SON  
What's in your hand?

HONOR  
Dead soldiers. A film..

ALI SON  
Who are you hiding it from?

Alison focused, her sharp intelligence at work.

HONOR  
Them.

HONOR looks about her at the mess they've left.

ALI SON  
So you do know what you're doing..

8	OMITTED	8
8A	OMITTED	8A
8B	OMITTED	8B

9

INT. MARKHAM FLAT. DAY.

9

MARY strips baby PETER down to his nappy to keep him cool. MARKHAM on the phone. GEORGE playing with his action man.

MARKHAM

(On phone, aggravated) Get the back up generator going. No. We don't need REME. We can fix it.

GEORGE is echoing every one of his father's words and applying them to his action man game. MARY throws all the windows and doors open.

MARKHAM (CONT'D)

Darling, I think that might make it worse.

Then he's back on the phone. He's sharp on the phone.

MARKHAM (CONT'D)

(On phone) Yes. Or I'll bang some heads together.

GEORGE (in shorts only) smacking the head of his action man against the table leg.

GEORGE

Bang. Bang. Bang.

MARY

Bit quieter, darling. Daddy can't hear himself think.

GEORGE not happy at this (mild) admonishment. A beat.

GEORGE  
Where's Yusra?

MARY and MARKHAM (finishing on the phone) glance at each other. GEORGE pulls the head off his action man and rolls it (the head) across the floor. MARY sees MARKHAM wince.

MARY  
Go and play in your bedroom,  
George.

GEORGE does as he's told, kicking the head of his action man into the bedroom ahead of him as he goes.

MARKHAM  
They've taken a statement from me.  
Which means they want me to give  
evidence.

MARY  
In court? Against Joe?

MARKHAM  
It's not "against" him - it's just  
the facts. I gave him the order; he  
disobeyed it..

MARY  
He saved George.

MARKHAM  
Mary..

MARY  
I don't understand. He'd be dead if  
it weren't for Joe Martin.

MARKHAM  
An order is an order; there's  
nothing I can do for him.

MARY  
You're part of the prosecution case  
against the man who saved our son's  
life.

GEORGE in the doorway.

GEORGE  
He rescued me from the bad men.

MARY  
Yes.

GEORGE  
So why is he in prison?

There's really no good answer to that.

GEORGE (CONT'D)

Daddy will help him, won't you  
daddy?

The fan comes back on. Mummy doesn't look at daddy.

EXT/INT. GORDON HOTEL. DAY.





MURRAY picks up his pen and rolls it up and down the eczema to try and cool the inflamed skin. JOE clocks this.

CARTER (CONT'D)

Eczema. The heat makes it virtually intolerable. He never gets through an interview without a good itch. Maybe this time..

CARTER stares at JOE. They're ready for his answer now.. JOE from his standing position against the wall:

JOE

The order was to escort a prisoner.

CARTER

Who gave you the order?

JOE

Major Markham.

CARTER

Did you obey it?

JOE

No.

CARTER

When did you decide to disobey the order?

JOE

Once I had the prisoner on board.

CARTER

You understand what it means to disobey an order?

JOE

Yes.

CARTER waits for Corporal Murray to get this down in his notes. "I understand what it means to disobey an order.."  
MURRAY puts his pen down. JOE clocks this. They've got the basic confession they need.

CARTER

Sit down.

JOE does as he's told. It feels like maybe the worst is behind him now..

JOE

What would you have done? I had a choice. A child with all of his life ahead of him..

CARTER shifts his weight a little - more violence imminent?  
JOE fights a reflex to react. Carter's tone here (calm, direct, quiet) is super menacing because it's seemingly the opposite of the earlier violence - which makes him capable of anything; which makes him frightening.

CARTER (CONT'D)

Who do you think you are? You think a boy like you is qualified to decide what's right? You think the top brass don't consider all the options without asking the escort for his help?

CARTER Looking at him, waiting. Ninety nine times out of a hundred this would be a rhetorical question. Not this time.

JOE

No.

CARTER

I want you to listen carefully to this because it's the most important thing you'll ever hear. The whole of High Command know who you are; they're taking a real interest in Captain Babyface. If you try and fight us - you will be crushed.

MURRAY picks up his pen - Murray knows his boss, the interlude of oppressive bullying is over.

CARTER (CONT'D)

Who was driving?

JOE wants to protect Armstrong.

JOE

Can I have a lawyer?

CARTER

Who was driving?

JOE

Corporal Armstrong was obeying orders.

This is a defiant answer - the irony in it is defiance.  
CARTER smiles and then his smile fades.

CARTER

There's no such thing as irony in here. It's all plain speaking at this level. There's nowhere to go other than straight down the middle with me.

CARTER Looks deep into his eyes like he's confirming something he's long suspected.

CARTER (CONT'D)

I think you're the confessing type. The relief - I know this, I've seen it - when a man confesses. . . like finding God. Why would you want a lawyer when you're within touching distance of God?

JOE

What do you want?

CARTER

We've accounted for every man in your unit. Apart from one. Armstrong. Corporal Stoneham says he's out on patrol up in Radfan. On his own? Does that seem remotely likely to you?

ARMSTRONG  
The family.

INFORMANT  
Locked inside, burned to death.

ARMSTRONG's pain.

INFORMANT (CONT'D)  
But not Yusra.

ARMSTRONG  
Where is she?

INFORMANT  
She saw it happen. She was coming home; she saw her own family die.

ARMSTRONG  
(Loud) Where is she?

CROWD become aware of a raised English voice in their midst.

INFORMANT  
Go. Now.

ARMSTRONG makes a quick exit back through the crowd.

13A EXT. MIDDLE EAST COMMAND. DAY.

13A

A taxi pulls up. Honor gets out and walks into Middle East Command.

14 INT. MIDDLE EAST COMMAND. RECEPTION AREA. DAY.

14

HONOR, addressing MURRAY. CARTER busy with paperwork.

HONOR  
I'm here to see Captain Martin.

CARTER answers for Murray, without looking up.

CARTER  
It's not convenient.

HONOR  
I'm his wife.

CARTER turns and looks at her for the first time - taking his time over his appraisal of her. He scrapes back his chair, goes over to her, stands right in front of her.

CARTER  
You're a young girl a long way out of your depth.  
(MORE)

CARTER (CONT'D)

Which is a good thing - because it means you can forget him. Starting now.

HONOR

It's not convenient.

She's actually quoting him back to himself (see what she says next as a full version of the developing thought) but this should be capable of being interpreted (as it is by Carter) as a fuck you response to his patronising suggestion.

HONOR (CONT'D)

Remember when this is all over -  
"It's not convenient" is the moment  
I decided to fight you.

He laughs. Really? This girl? She looks at him unwaveringly.

15

INT. LAITHWAITE FLAT. DAY.

15

It's really hot. ED opens the door to allow what breeze there might be in. ALISON drinking a glass of milk.

ED

How's Honor?

ALISON

She loves him.

He nods. A beat.

ED

I should go..

She smiles and nods.. But he doesn't go.

ED (CONT'D)

On our honeymoon - you won't remember this - we were in the flower market in Rome and I was looking at some very delicate.. I don't know what they're called.. The sun was on the back of my neck - and I was happy. Then I turned to look for you and you weren't there. You'd gone. I felt panic and then dread. Silly. But I would have done anything, literally anything for you in that moment. It was only a minute; you'd gone to buy stamps for postcards. "Francobolli!" You said, coming back to me across the piazza filled with the triumph of buying stamps in Italian.. I didn't tell you how I'd felt because it was foolish and I couldn't explain it and the main thing anyway was how much love I felt for you watching you walk and call out.. Every head turned. They loved you too because all Italians understand that life is performance and at the end of the opera you die.

ALI SON





Here in the cafe and here in his country.

NLF FIGHTER 1 (CONT'D)  
Sometimes you forget. You people.

MARTHA

I'd have to do the interview in English. Kadir's English is better than my Arabic. I don't want to misinterpret anything he says.

NLF FIGHTER 1

You don't make the conditions..

MARTHA

If it's not in English I won't agree to it. So, you see, I do.

NLF FIGHTER 1

Western arrogance.

MARTHA

No. A reporter's rules.

NLF FIGHTER 1

How do we know we can trust you?

MARTHA

You don't. I'll write whatever I like - you have no control over that. It's an absolute condition of my agreeing to this that you have no editorial input.

NLF FIGHTER 1

I mean how do we trust you not to bring the British army with you.

MARTHA

You don't know that either. Except it would go against everything I believe in as a reporter and if I did bring them with me I'd never work again because nobody would trust me again.

NLF FIGHTER 1

These are just words.

MARTHA

What else is there?

He looks at her long and hard, making a final calculation. Her coke arrives. There's a slice of lemon in it. She takes it out with her fingers.

19 INT. GORDON HOTEL. MARTHA'S ROOM. DAY. 19  
MARTHA comes in. The desk light is on. The ceiling fan is on. She's sure she turned them off. She feels that someone has been in the room. She goes to the bathroom - the pictures are there.

20 INT. MIDDLE EAST COMMAND. DAY. 20  
HONOR sitting in the reception area. MURRAY on his way out, clocks her. She sees him see her and looks right at him. He goes over to her. He's going to ask her to leave..

HONOR  
My feet.  
What?

HONOR (CONT'D)  
Behind my knees too but my feet mainly. Raw, bloody. I used to put them under the hot water tap so the pain took away the itch for a moment or two. But what it really comes down to, why it's gone now - the strength not to scratch.

21 INT. LAITHWAITE FLAT. DAY. 21  
GEORGE at the door. ALISON putting a plate of cucumber sandwiches out on the table - triangles. She's carrying a bread knife in the other hand. \*  
\*  
\*

GEORGE  
Mummy and daddy won't talk to me.

ALI SON  
Right.

GEORGE  
Will you tell me the truth?

ALI SON  
Together we've done Father  
Christmas, vaginas and God. What  
else do you need to know?

GEORGE  
Why is Captain Martin in prison?

ALI SON  
Because there was a choice and  
everybody apart from Joe wanted one  
thing and Joe did the other.

GEORGE  
So he was naughty?

ALI SON  
Or everybody else was. That's what  
they have to decide.

GEORGE  
What was the choice?

ALI SON  
Whether you should live or die.

RUSSELL overhears this.

RUSSELL  
Hello.

RUSSELL has come in, unannounced.

ALI SON  
Run along, George. Aunty Alison has  
to talk to the nice doctor.

22 OMITTED 22

23 INT. MIDDLE EAST COMMAND. DAY. 23

ED has just come in with HONOR. He's berating MURRAY.



ALI SON (CONT' D)

25

INT. CELL. MIDDLE EAST COMMAND. DAY.

25

HONOR comes in. JOE stands up. She holds him (his hands are cuffed) so his movements are restricted.

HONOR

Oh Joe.

JOE

I'm sorry. I didn't think of you. I should have been thinking of you.

HONOR

You were just brave..

JOE

I'll be discharged from the army and I'll be - it'll be years, Honor and when I get out of prison.. Find a new life. Don't wait for me.

This is it. This is the defining moment in her life. She bangs on the cell door. Is she going? And again with feeling. She's going. It's over? They're over? The door opens. CARTER.

HONOR

Take the handcuffs off.

CARTER

I can't do that.

She's astonishingly formidable and fierce here.

HONOR

He's in a cell in the most secure building in Aden with the whole of the British army guarding him and you need to keep his hands tied together so that he can't hug his wife? What kind of a man are you?

He goes. A beat. MURRAY comes in. He takes the handcuffs off. He goes. They hug properly.

HONOR (CONT'D)

Just tell the truth and everything will be all right.

JOE

There. That's what I loved about you. Such uncomplicated innocence. Here's Honor - as she is, as she always will be.

HONOR

Loved? You said "I loved.."



JOE

Love.

HONOR

Then that's enough. Everything is un-picked by love and the truth is frightened of nothing and no-one.

Her incredible, winning naivete.

JOE

It's not that simple; I'm not that simple. There's something you don't know about my past.

HONOR

No. Hush. Not now - I took the film to Martha. I've seen the photographs.

JOE

Honor..

HONOR

Why didn't you destroy it? I think it's because deep down you don't think concealing the truth can ever be right..

Her being this nice to him makes his circumstances feel very desperate suddenly. A bang on the cell door.

JOE

The last time I went to her hotel.. I didn't go in.

HONOR

What did you do?

JOE

Just waited round the corner.

HONOR

For?

JOE

The man I was driving to come back out.

HONOR

Who was that?

JOE

I was told not to ask.

Another bang on the door.

GUARD

Time up.

HONOR

There's a Yeats poem. When my  
mother fell asleep in her chair on  
a Sunday afternoon, my father'd  
allow himself to go back to their  
beginnings and he'd whisper it to  
her..

When you are old and grey and full  
of sleep,  
And nodding by the fire, take down  
this book,  
And slowly read, and dream of the  
soft look

(MORE)

HONOR (CONT'D)

Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,  
And loved your beauty with love false or true,  
But one man loved the pilgrim soul in you,  
And loved the sorrows of your changing face;

And bending down beside the glowing bars,  
Murmur, a little sadly, how love fled  
And paced upon the mountains overhead  
And hid his face amid a crowd of stars.

Both have tears in their eyes.

HONOR (CONT'D)

Look at me. Hold on to love for dear life, Joe. When you have it.

26 INT. MIDDLE EAST COMMAND. RECEPTION AREA. DAY. 26  
ED being searched. HONOR comes out.

ED

I could take you back to base if you wait.

HONOR

I'm fine. Get him to fight, Ed. Get him his strength back. Please.

27 INT. CELL. MIDDLE EAST COMMAND. DAY. 27  
ED in Joe's cell.

ED

An accused is allowed someone alongside him to talk to, take advice from, cross examine witnesses for... a kind of pal, really. It's called an officer's friend. (A beat) Did you know that?

JOE

I did what I did; I'd do it again. There's no advice to give.

ED

You almost sound like you think you deserve to be punished.

JOE's failure to answer is close to agreement, which is what ED takes it for.

ED (CONT'D)

For this.. And more?

Again Joe's failure to answer comes close to affirmation.

JOE

It's good of you to offer to be - what's it called? - my friend. But I really don't need you..

ED

You don't have a choice, I'm afraid. You saved my life..

JOE

A life for a life.

Off the back of Joe's short laugh (Ed smiles too at the upside-down nature of his remark) comes Ed's big pitch:

ED

I was dead, Joe. On that road. They told me at the hospital I had minutes left when you came for me and dragged me back from the edge.. I can't imagine where you found the courage and the strength. Where's that fight now?

JOE

I have to plead guilty.

ED

That's not what you said to George Markham when they arrested you. You heard him - you're his hero. How is he supposed to make sense of the world if you admit you did a bad thing in rescuing him? And what about Honor?

JOE

Women and children.. [that's an easy bit of emotional blackmail..]

ED

If you want to be selfish and think only of yourself - that's fine too, provided you ask yourself one question and answer it truthfully.

JOE

What's the question?

ED

Do you feel guilty? If you don't and you plead guilty you'll wake up the morning after you're sentenced and look at the walls of your cell and you'll know that nothing you do in the rest of your life can correct the mistake you made in not being honest with yourself. I'm not sure you'll survive, Joe.

JOE

There's no defence. Is there?

There. He nearly has him; evidence in Joe of a flicker of fight.

ED

There's a moral case. (Conscious echo of Joe's question above) Isn't there?

And JOE doesn't say no. ED has his foothold.

ED (CONT'D)

My father's a barrister. He always said if you've got an impossible case - go fishing.

JOE

What?

ED  
Throw out some bait, see what happens. .

JOE  
You didn't answer my question.  
There's no legal defence, is there?

ED  
Why don't we trust in the moral  
high ground being a good place to  
defend oneself. .

JOE  
Or to fish from.

28 INT. MIDDLE EAST COMMAND. RECEPTION AREA. DAY. 28

ED on his way out.

CARTER  
Very touching. Just not sure you  
can afford to do this with the  
whole of the army watching and your  
career so badly stalled.

ED  
It's a kind of freedom - my failing

BAXTER  
I don't know. What do you think,  
Stoneham?

STONEHAM shrugs. He's not the best actor. RUSSELL spots and then steps out to intercept ED. BAXTER moves away. STONEHAM avoids looking at ORCHOVER. RUSSELL falls in with ED and they walk and talk.

ED  
Everything all right with . .

RUSSELL  
Yes and no.

ED  
What is it, doctor?

RUSSELL  
She doesn't want them.

ED  
Hmm?

RUSSELL  
She doesn't want them to be born.

ED hurt and shocked. The disclosure so abruptly delivered. .

RUSSELL (CONT'D)  
I'm sorry, I've always believed in  
straight talking where possible.

ED  
Yes, of course.

RUSSELL  
There's something I want to check  
with you. This is not an easy  
question but it has to be asked.  
They're yours, aren't they?

ED lies - as he and Alison have agreed they will, the children will be his and no-one will know otherwise.

ED  
Yes. Of course they are.

RUSSELL uses the moment of Ed's distress:

RUSSELL

The important thing for you to know  
is that we can help her, we really  
can.

What a good guy. ED appreciates his attitude here.. At last,  
someone who knows about Alison and is going to help her  
rather than condemn her..

ED

Did you tell her that?

RUSSELL

I tried to. Her sickness stops her  
from understanding that she needs  
help. That's the trap she's in.  
Which is why I've come to you. You  
have ultimate responsibility for



30

INT. BEDROOM. MARKHAM FLAT. DAY.

30

MARKHAM with GEORGE.

MARKHAM

I'm sorry I snapped at you earlier.

GEORGE

Is it my fault?

MARKHAM

No, no. I shouldn't have got cross.

GEORGE

GEORGE

If he hadn't rescued me he wouldn't  
be in prison, would he?

MARKHAM hesitates. He doesn't know how to deal with this.  
What can he say? Then it gets worse..

GEORGE (CONT'D)

Will they shoot him, Daddy?

MARY has arrived at the door - she overhears and interrupts..

MARY

Time for your father to talk to the  
men, darling. What would you like  
for tea? How about fish fingers  
with fried banana?

GEORGE

And cake?

MARY

And cake.

GEORGE

Cake first.

MARY

Broccoli cake.

GEORGE

Muuuum. .

MARY

Cauliflower cake?

GEORGE

Muummyyyy.

GEORGE into the kitchen. MARY turns, comes back, grabs a  
moment with her husband.

MARY

What would happen if you said no?  
What if you told them you won't  
give evidence.

MARKHAM

My career would be over.

MARY

I see.

She looks at him. He knows that she's saying there's a choice  
here. She heads towards the kitchen. As close as Mary Markham  
gets to overtly disagreeing with her husband - which her  
husband registers.







MARTHA  
What man?

HONOR  
In a suit in the corridor.

MARTHA  
He didn't look at you..

HONOR  
No.

MARTHA  
Just walked on by.

HONOR  
Yes.

Same man then. What the hell. A knock at the door. The two women look at each other. HONOR opens the door.

LAUNDRYMAN  
Laundry.

On HONOR. Phew. Normal.

MARTHA  
I didn't send any.

LAUNDRYMAN  
Shall I put it away?

He doesn't wait for the answer. He goes to the open drawer..

MARTHA  
Thank you. Just leave it.

He goes.

HONOR

HONOR

I don't know. He was actually in the hotel bar talking to another man.



MARTHA  
Strange.

37A INT. SERGEANTS MESS. NIGHT. 37A

BAXTER drinking alone. A bottle of scotch and a glass.  
MARKHAM comes in and sits.

MARKHAM  
I'll have the glass, you have the  
bottle.

BAXTER  
Other way round, maybe sir?

MARKHAM  
Court in the morning.

BAXTER  
So why are you here?

MARKHAM  
If your job is one thing, if being  
a sergeant in the British army  
comes down to one thing.

BAXTER  
Knowing my officers and my men  
better than they know themselves.

MARKHAM downs the glass. BAXTER very still, watching him,  
waiting for the next question.

MARKHAM  
Captain Martin.

BAXTER  
Is a good man.

MARKHAM  
Major Markham.

BAXTER  
Doesn't need to ask his sergeant  
what to do.

38 INT. CELL. MIDDLE EAST COMMAND. NIGHT. 38

JOE listening to the sounds of incarcerated men in the night.

39 INT. MARKHAM FLAT. MAIN BEDROOM. NIGHT. 39  
GEORGE (O/S) screams. A really shocking, full blast night terror. MARKHAM and MARY in bed. MARY out of bed to go to him almost before she's awake.

40 INT. LAITHWAITE FLAT. NIGHT. 40  
ED wakes - he's been asleep. ALISON, not asleep, smoking in bed, reading Catch 22.

ED  
Jesus. Did you hear that?

ALISON  
He's right to scream.  
I'm going to help him.

ED  
How?

ALISON  
Teach him to smoke.. mix  
Martini's.. play poker..

ED  
They'd have each other - our two.  
All through life they'd know the  
other one was there.

He's not looking at her. She stops reading but carries on looking at her book. Her breathing a fraction faster. He looks at her. Her gaze stays where it is - on the pages of her book. He looks away. Her eyes lift a fraction so that her gaze is just above the level of her book. \*

41 INT. BEDROOM. MARKHAM FLAT. NIGHT. 41

MARY leads GEORGE into the bedroom by the hand.

MARY

I said he could come in with us,  
daddy.

MARKHAM

I don't think that's a good idea,  
mummy. The sooner things get back  
to normal the sooner they'll get  
back to normal. Back to your own  
bed, my boy. You'll be fine.

42 EXT. GOATHERD HUT. DAY. DAY TEN. 42

This is the same location in which Armstrong hid in EP1 and in which Yusra found him. His POV as he approaches the entrance and looks in. There she is. She opens her eyes. The first words are easy:

ARMSTRONG

(Arabic) I love you. (English) I  
love you.

43 INT. GOATHERD HUT. DESERT. DAY. 43

ARMSTRONG gives YUSRA water from his flask.

YUSRA

You can't stay with me. It is not safe.

ARMSTRONG

I saw your house.

Her pain.

ARMSTRONG (CONT'D)

All your family.

Her pain. His promise:

ARMSTRONG (CONT'D)

I thought you were dead; I wanted to die. I thought I'd never see you again; I'll never leave you.

She looks into his face, sees how complete his resolution is and knows that she can't make him leave - not now.

44 INT. BEDROOM. MARKHAM FLAT. MORNING. 44

MARKHAM wakes up. Mary isn't there. He gets up. Where is she?

45 INT. GEORGE'S BEDROOM. MARKHAM FLAT. MORNING. 45

MARKHAM comes in. MARY in with GEORGE, both asleep, her arm around him.

46

INT. KITCHEN. MARKHAM FLAT. MORNING.

46

MARKHAM polishing the living hell out of his belt and shining his shoes - all set out on the kitchen table. MARY comes in.

MARKHAM

You know what they teach you at Sandhurst? If you can't see your face in your shoes they're not ready.

MARY

And can you?

MARKHAM

Yes.

MARY

Doing the right thing. Four words you've lived your life by.

MARKHAM

Mary..

MARY

I think it's a wonderful way to live; but I wonder if the things we know best and rely on the most, we can sometimes stop hearing. I'm asking you to be sure you're still listening to the four words.. and what they mean.

47 INT. CELL. MIDDLE EAST HQ. MORNING. 47

JOE spits on his palms and smooths down his hair with them.

48 INT. COURT ROOM. DAY. 48

BISHOP and ED all set. Footsteps audible down the corridor. HONOR, MARY and ALISON in public gallery look up.

49 INT. CORRIDOR. DAY. 49

The marching in of the prisoner. JOE quick marched down the corridor by two UNIFORMED GUARDS. This is proper parade ground full on smart as fuck marching.

50 INT. COURT ROOM. DAY. 50

ED, BISHOP, MARY, ALISON, HONOR waiting for his arrival. JOE marched in. He looks about him.

His gaze finds and settles on HONOR. Her support. Five person Board come in including the PRESIDENT (a Brigadier), Captain Melanie Gibby (WRAC) and Lt Colonel Gold. Salutes between board and military personnel. BISHOP bows.

PRESIDENT  
Remove head dress.

Everyone does apart from BISHOP who touches his wig.

PRESIDENT (CONT'D)  
Yes, Mister Bishop.

51 INT. COURT ROOM. DAY.

51

MARKHAM in the witness box taking the oath. He has to hold the Bible up and that's hard with his hand shaking. He grips the book tightly to help with the shaking. MARY looking on. HONOR and ALISON also present.

MARKHAM  
I swear by Almighty God that the  
evidence I give shall be the truth,  
the whole truth and nothing but the  
truth.

52 INT. COURT ROOM. DAY.

52

A few minutes later. MARY, HONOR and ALISON watching. MARKHAM gripping the sides of the witness box. It's not an unnatural stance.

BISHOP  
Who gave Captain Martin the order?

MARKHAM  
I did.

BISHOP  
Personally? Directly?

MARKHAM  
Yes.

BISHOP  
Did you later discover whether the  
order had been carried out?

MARKHAM  
Yes.

BISHOP  
And had it?

A beat. He really doesn't want to be doing this.





There's nothing for it. . This has to be done.

MARKHAM

No.

BISHOP sits, job done. ED gets to his feet.

ED

You've dedicated your life to the army, to the corps. . You have an exemplary record; DSO and bar; mentioned in dispatches twice; a career to be proud of. .

PRESIDENT

The point of cross examination is to challenge what a witness has said.

GIBBY

I think the president is asking whether you dispute the evidence Major Markham has given, Lieutenant?

ED

No.

PRESIDENT

Then the president is asking where this is all going and what's the damn point of it? I will not allow you to put good men through cross examination which undermines esprit de corps if it doesn't. .

ED

(To Markham) What would you have done? If you'd been in Captain Martin's shoes? What if it was his child being held hostage, sentenced to die, clock ticking down. . and you had the chance to save him. Your duty/his child. .

It's a brilliant question. ALISON leans forward a little. MARY working so damn hard not to show what she's thinking and feeling. How impossible is this? But he has to answer.

MARKHAM

My duty.

There. Christ. A truly dreadful moment. But it's over now. The PRESIDENT has had enough of this discomfort.

PRESIDENT  
Thank you, Major.

But it isn't over.



PRESIDENT

Major..

MARKHAM

Not this time. Not then. I have to tell you that when I gave Captain Martin that order I was not fit to do it.. I was unfit to command my men. I'm sorry.

MARY's silent tears. He looks back to her as if to ask: Is that all right? Have I done the right thing?

ED

(To the board) Sir, if the order is not legitimate because the officer giving it is not fit then this court martial..

PRESIDENT

..Asks itself one question. Who gave Major Markham the order?

53	OMITTED	53
54	OMITTED	54
55	INT. COURT ROOM. DAY.	55

TILBROOK in the witness box. MARKHAM has joined MARY, HONOR and ALISON in the public gallery.

BISHOP

Who gave Major Markham the order to escort Kadir?

TILBROOK

I did.

BISHOP

And you were fit to give the order?

TILBROOK

Of course.

BISHOP sits. ED to his feet.

ED

Where was Kadir being taken?

TILBROOK

We had intelligence that he wasn't secure where he was being held.

ED

That doesn't answer my question.

TILBROOK

No. A long silence which Tilbrook - in control of the room because he's looking round the faces - lengthens, before:

TILBROOK (CONT'D)  
Is that us? [Are we done?]

56 INT/EXT. GOATHERD HUT. DAY.

56

ARMSTRONG brings in an armful of twigs and sticks for making a fire. He goes down on his haunches and using three sticks for each triangle (so six in all) makes a two triangle (one on top of the other and tip to tip) map of Britain. He finds a pebble and marks the spot on his twig map.

ARMSTRONG  
Manchester.

YUSRA  
Manchester.

ARMSTRONG  
Where I was born. A million miles away.

YUSRA  
Manchester.

ARMSTRONG  
Yes.

He so wants to kiss her. She looks down at the ground for a long time. Grief comes in but she holds it at arms length.

YUSRA  
You have brothers and sisters,  
Tony.

ARMSTRONG  
Yes.

YUSRA  
And your mother and your father..

ARMSTRONG  
In Manchester.

YUSRA  
Good.

57 INT. COURT ROOM. DAY.

57

JOE in the witness box. HONOR, ALISON, MARY, MARKHAM and TILBROOK in the public gallery. BISHOP on his feet.

BISHOP  
Are you an honest man, Captain  
Martin?



JOE

Yes.

BI SHOP

Where were you on the afternoon of  
Christmas Day?

JOE

I had work that had to be seen to.

BI SHOP

What kind of work?

JOE

An interview.

BI SHOP

On Christmas Day?

JOE

BISHOP

Did you tell him why you couldn't  
do that?

JOE

No.

BI SHOP  
Did you tell your wife you were  
going off to meet a woman in a bar?

JOE  
No.

JOE really struggling.

BI SHOP  
When did you next see Martha  
Franklin?

JOE  
The next day.

BI SHOP  
Boxing day.

JOE  
Yes.

BI SHOP  
Same bar?

JOE  
No.

BI SHOP  
Where?

JOE  
The Gordon Hotel.

BI SHOP  
Another interview.

JOE  
Yes.

BI SHOP  
In the lobby?

JOE  
No.

BI SHOP  
In the bar?

JOE  
No. I wanted to..

BI SHOP  
Where did you meet? For your  
interview, Captain Martin.

JOE  
In her room.

Joe wants to explain why he was seeing her but Bishop is timing everything in his cross examination to perfection and he hasn't and doesn't let Joe in.

BISHOP

Are you an honest man, Captain  
Martin?

58

EXT. GOATHERD HUT. DAY.

58

ARMSTRONG takes army issue biscuits out of his pack and gives YUSRA one. A noise outside. They freeze. ARMSTRONG creeps to the doorway. Nothing.

ARMSTRONG

It's fine.

But the reality of their situation has walked into the room. This can't go on. She really knows the future has to be faced; he's working hard to avoid facing it.

YUSRA

I can hide..

She pulls her scarf across her face so only her eyes are showing.

YUSRA (CONT'D)

But with a British soldier beside  
me - it's not possible..

He can't bear this. He knows she's right; but he doesn't want it to be.

YUSRA (CONT'D)

You must go back.

ARMSTRONG

No.

YUSRA

If you love me, if you want me to  
be safe - you have to go back.

59 INT. COURT ROOM. DAY.

59

JOE in the box. HONOR, ALI SON, MARY, MARKHAM and TILBROOK in  
the public gallery.

BISHOP

In interview you were asked the  
whereabouts of Corporal Armstrong..  
Do you remember that?

JOE

Yes.

BISHOP

And you said: "I don't know.." Was

BISHOP

That's not the same as "I don't know." is it?

JOE

No.

BISHOP

In plain English: you were lying which it seems, you do habitually. Who do you think you are?

BISHOP

Sir, on this occasion, because she's clearly being called as a character witness only, the Crown

She shakes her head.

BI SHOP (CONT'D)

She drowned herself a week after writing a letter to your husband.

HONOR

Oh my goodness.

BI SHOP

The letter said: "I love you. I will leave my husband and my children if you promise to be with me. If you don't make the promise then I cannot live.." She received no reply. You don't know about this, do you?

HONOR

No.

BI SHOP

The date of the letter? The second of February 1964. One year and twelve days before the Valentines day on which you met Joe Martin. Was it a dance?

HONOR

Sorry?

BI SHOP

Did you meet at a dance?

HONOR

Yes.

BI SHOP

Is he a good dancer?

HONOR

Umm. . Yes.

BI SHOP

That's about all you can say, isn't it? Concerning the character of your husband? He's a good dancer. But you know from this court that he has been visiting Martha Franklin in her hotel room?

HONOR

Yes. I went there. It was so awkward.



BISHOP

I bet. So you went to the Gordon hotel to confront the woman you suspected of being your husband's lover. A year after the suicide of Mrs Cotton and nine weeks after marrying you. . And you lied to Harvey Tilbrook out of shame and to protect the good name of your brand new, thoroughly dishonest husband. Which is, roughly speaking, exactly what you came here to do this morning.

He sits. Job Done. HONOR finds within herself the strength of fight back.

HONOR

No.

HONOR (CONT'D)  
No. You don't understand. It was awkward because I knew he was lying. Sorry.

TILBROOK's expression. As inscrutable as he can manage without sunglasses.

GIBBY  
What did he tell you?

HONOR  
He told me he'd just been seeing Martha Franklin. Which couldn't have been true. Because I'd just been with her.

GIBBY  
You can't both be telling the truth.

HONOR  
I know I am.

GIBBY  
A confusion of date and time..?

MARKHAM leaving court.

HONOR  
No.

PRESIDENT  
So one of you is lying.

HONOR  
We could ask Martha? That would clear it up.

PRESIDENT  
Ten o'clock tomorrow morning.

59B EXT. OFFICE. BASE. DAY. 59B

MARKHAM unlocks the office door and goes in.

59C INT. OFFICE. DAY. 59C

MARKHAM unlocks the bottom drawer of filing cabinet. He takes

59D INT. HALLWAY. COURT MARTIAL. DAY. 59D  
JOE being escorted by GUARDS back to his cell. ED beside him.

JOE  
She won't forgive me for..

ED  
It was a secret you didn't tell her; it's not good but it's not a lie. Tilbrook is a liar.

JOE  
I told you I didn't want her to..

ED  
Concentrate. Listen. This is much bigger than your past. Who was Harvey Tilbrook meeting? And why?

JOE  
Martha will know.

59E INT. MARTHA'S ROOM. GORDON HOTEL. DAY. 59E  
HONOR comes in. No Martha. She goes into the bathroom. The photographs have gone. HONOR sits. She's lost and alone.

59F INT. HIGH COMMISSION. CORRIDOR. DAY. 59F  
Tilbrook walking fast down a corridor. He knocks on a door and goes in without waiting for a response.

59G INT. HIGH COMMISSION. ROOM. DAY. 59G  
Tilbrook enters a large room. There are some armchairs across the far side of the room. There is only one person sitting there. Calvert looks up. He's holding a whisky.

TILBROOK  
There's been a complication.

Calvert looks at him steadily for a moment. Then he looks down at his trouser leg, picks up a small loose thread and rolls it between his first finger and his thumb, then lets it drop to the floor.

- 60 EXT. CRATER. STREET. DAY. 60  
MARTHA being jumped by THREE MEN, bundled into the back of a car and blindfolded. Neither she nor we see the identity (ethnic or personal) of her abductors.
- 61 OMITTED 61
- 62 EXT. DESERT. DAY. 62  
The car out in the desert now, travelling very fast.
- 63 EXT. DESERT/CRAYFISH FACTORY. DAY. 63  
MARTHA led (blindfolded still) through some sand dunes. It's hard to walk blind on sand and even harder when you think you're being led to a place of execution.

64

INT. CRAYFISH FACTORY. DAY.

64

MARTHA ushered into a small room and told:

NLF FIGHTER 1

Sit.

KADIR comes in. It's a completely bare room.

KADIR

Coca Cola - ice, no lemon.

The blindfold is removed. She looks at him, long and hard.

KADIR (CONT'D)

Shall we begin?

MARTHA

Yusra's family. Was that you?

KADIR

We kill people who betray us. It works as a deterrent so we don't have to do it very often.

MARTHA

You can't win - militarily.

KADIR

Britain deep down is ashamed of Empire. She doesn't want to be seen talking about her shame but she feels it and always will.

Suddenly, she knows it. The killer question..

MARTHA

Are you talking to them?

And a remarkable answer..

KADIR

Yes.

MARTHA

If that were true you wouldn't tell me..

KADIR

Go on..

MARTHA

Why not carry on the negotiations instead of wrecking them by telling a journalist?

KADIR

True independence is not given away but taken.

MARTHA

You want me to publish a story about secret talks?

KADIR

People in Britain need to confront their shame. I am thinking of Great Britain as well as Aden.

MARTHA

The benevolent terrorist.

KADIR

I don't like that word. Mandela is a terrorist? Kenyatta? Nehru? Anyway, the British government doesn't talk to terrorists and certainly not about the handing over of power to them.

He looks at her long and hard. She gets it.

MARTHA

You're using me to expose the hypocrisy.

KADIR

They told George Markham's father to his face that they would not deal with me when they were dealing with me. They allowed him to beat me up to protect their hypocrisy. That's why I wanted you. It's your only test - is the story true? If it is, does it matter how you get to it?

MARTHA

Who have you met?

KADIR

A very distinguished and rare old bird. The Minister for the Colonies.

MARTHA

How can I verify this?

KADIR

Your laundry is back in your drawer; the fan is off; the desk light is on; the photographs destroyed.

MARTHA

You've been spying on me.

Then it clicks. And he, seeing it click, confirms it.

KADIR

Not us.

65

OMITTED

65



66

INT. MARTHA'S ROOM. GORDON HOTEL. MORNING. DAY ELEVEN.

66

HONOR asleep in the chair. MARTHA comes in.

MARTHA

Don't talk to me. I have to write a story and it has to be now. You look terrible.

HONOR

Joe has a past I didn't know about.

MARTHA

You found out..

HONOR

In court.

MARTHA

Barriers are bullies.

HONOR nods. The fact of the bullying cross examination and its memory is an upsetting thing - Martha mistakes this for her feelings about Joe's secret and starts to help her..

MARTHA (CONT'D)

We all have secrets, Honor..

HONOR doesn't. MARTHA stops and looks at HONOR.

MARTHA (CONT'D)

Apart from you.

HONOR

They thought that by telling me something I didn't know about Joe they'd turn me away from him.. and this. But they're wrong. I love him and I don't know him. Both things can be true. The first is the one that matters.

MARTHA smiles - she's so incorruptible, this young woman and Martha loves her for it.

HONOR (CONT'D)

I thought you were dead.

MARTHA

Why?

HONOR

Because it all depends on you.

MARTHA

What? To do what?

HONOR

To tell the court martial that  
Harvey Tilbrook is a liar.

MARTHA

I have a story to write. It's the  
biggest of my career.

HONOR

Then Joe will go to prison.  
What did you say? The little man  
has to pay the price. Every time.

MARTHA and HONOR look at each other. A huge decision for  
Martha. MARTHA gets on the phone. HONOR looks on.

HONOR (CONT'D)

What are you doing?

MARTHA

Martha Franklin, Washington Post.  
Is the Minister available?  
Just a few questions - Oh um..  
(MORE)

MARTHA (CONT'D)  
about Hong Kong and the lease with  
China. Sure. Is he overseas? He's  
in London? Thank you.

She digs around in a drawer pulling out old copies of  
newspapers until she finds what she's looking for. She hands  
HONOR the paper - a big photograph of Colin Calvert smiling.

66A INT. MARKHAM QUARTERS. DAY.

66A

MARKHAM looking in the mirror, adjusting his belt. MARY  
behind him.

MARY

You don't have to keep going there.

MARKHAM picks up the log book.

MARKHAM

It's the right thing to do, Mary.

His hands are not shaking. He smiles at her. For once, she knows less than he does about himself.

66B EXT. COURT MARTIAL. DAY.

66B

MARKHAM waiting for and then intercepting ED.

MARKHAM

Something for you.

ED

What is it?

MARKHAM

Redemption.

66C INT. COURT ROOM. DAY.

66C

JOE in court. His GUARDS are present but nobody else. ED comes in with the log book already open at the right page and sits down next to JOE.

ED

His code name is Owl.

JOE

Who is he?

ED

Date.. time. 1020 hours pick up; delivery at 10.55. And the map coordinates are for the Gordon Hotel.

JOE

Who is he, Ed?

HONOR comes in. She puts the photograph of Calvert in front of them.

HONOR

Colin Calvert. Cabinet Minister.

JOE

Yes, that's him.

ED

So, at precisely the same time that Harvey Tilbrook is claiming he was meeting Martha Franklin, which we know to be a lie, the Minister for the Colonies was in the same place at the same time. That's a real coincidence...

ED looking at next entry in the log for Calvert/Owl.

ED (CONT'D)

Here he is again. Owl.  
(MORE)

ED (CONT' D)  
Map co-ordinates eight eight four  
triple one. .

JOE  
No.

No?

JOE (CONT' D)  
That must be wrong. Triple one. I  
remember them now. That's where I  
was taking Kadir. .

ED  
Starfish.

ED stares at JOE. Oh my God.

JOE  
Starfish and Owl.

HONOR  
The Minister was here to meet the  
terrorist. The Government are  
talking to the men who would have  
killed George Markham.

JOE looks at HONOR with real gratitude and hope for  
forgiveness. However, just as HONOR looks back at him, the  
door bangs open and people begin to enter court. The moment  
passes.

66D INT. MARKHAM QUARTERS. DAY.

66D

MARKHAM comes in. He looks so much better. MARY smiles.

MARY  
Home early. .

MARKHAM  
I thought I could take George  
swimming.

67 INT. COURT ROOM. DAY.

67

MARTHA in the witness box. Her shirt buttons undone low.  
ALISON, HONOR and TILBROOK watching.

PRESIDENT  
One more button, if you wouldn't  
mind, Miss Franklin.

MARTHA  
Oh. I'm sorry.

She undoes another button - the opposite of what he meant..  
as she well knows.

PRESIDENT

Harvey Tilbrook told us he met you  
at the Gordon Hotel.

MARTHA

I have never met Harvey TIlbrook at the Gordon Hotel.

GIBBY

He told us he was there.

MARTHA

Not to see me.

PRESIDENT

There are lots of reasons why people lie - some of them good reasons. .

MARTHA gets out the photograph of Colin Calvert.

MARTHA

This is why he was lying then and to you now.

BISHOP

It's customary for prosecution counsel to see an exhibit before it goes before the court.

MARTHA

What a good idea.

She hands it to the CLERK who gives it to BISHOP.

MARTHA (CONT'D)

Rare and distinguished. .

ED

Like an owl. Or a starfish.

What's he on about. TILBROOK stares at ED. He knows. Stunned, terrified, capable of anything.

BISHOP

Would the court be so kind as to grant a short adjournment? I need to take instructions.

PRESIDENT

Five minutes.

68 OMITTED

68

69 INT. COURT. INTERVIEW ROOM. DAY.

69

BISHOP in with TILBROOK deep in conversation. MARTHA comes in



BI SHOP

You're halfway through your evidence - you can't speak to anyone.

MARTHA

You're a thief and a liar.

TILBROOK

What do you know about anything?

MARTHA

I know you've been talking to Kadir. I know the distinguished cabinet minister is in Aden to hold secret talks with the leader of a terrorist organization who kidnap small children. I know his people in London are lying about his whereabouts. I know just how embarrassing all that would be if it's the next thing I say in the witness box. What would the headline be? Secret talks to hand over colony to Marxist terrorists?

BI SHOP

You're threatening us.

MARTHA

He said five minutes. Time's up. You boys ready?

She turns to go.

TILBROOK

There'd be no story of course... You'd give up your story.

She looks at both men. She knows she's done it.

70

INT. COURT ROOM. DAY.

70

ALL waiting. Tense. BI SHOP comes in.

PRESIDENT

Mister Bishop.

BI SHOP

After much careful consideration the Crown has taken the view that there are now compelling reasons why it is not in the interests of justice or the national interest to pursue this prosecution further.

JOE  
What's he saying?

ED  
He's saying you're a free man.

ALISON stands up. JOE hugs ED. The relief is profound. Laughter and (almost) tears. ED looks up at ALISON and she doesn't look away. She nods at him. She's telling him he's done well and this means everything to ED. JOE looks up at the public gallery. HONOR not there. The court starting to clear. JOE's POV. No Honor. ED clocks this. Then through the throng of people (some milling, some departing) there she is. She's come down into the court room proper and there she stands, looking at him. JOE goes to her. He holds her and holds her and holds her some more. ED looking on - now he really knows he's done a good thing. MARTHA looking on. HONOR looking over Joe's shoulder at Martha and her eyes say thank you, thank you, thank you. JOE spins her round. JOE smiles at MARTHA. She smiles, goes to the door, turns and looks back at the happy couple. She's done a good thing - in close up, she's almost Ava Gardner at the end of Showboat. Then she's gone.

71

EXT. GOATHERD HUT. DAY.

71

ARMSTRONG watching YUSRA adjust her clothing slightly. He's so in love with her. She catches him looking at her. She smiles and his heart heaves.

ARMSTRONG

He kisses her. Soft, gentle, fragile. He moves back a fraction in order to start the wonderfulness all over again.

YUSRA  
(Arabic) Kiss.

ARMSTRONG  
What?

YUSRA  
Kiss.

They kiss. Impossibly tender, more like a first kiss even than the first kiss.

72	OMITTED	72
72A	OMITTED	72A
72B	INT. MARTHA'S ROOM. GORDON HOTEL. DAY.	72B

An opened suitcase on the bed. Martha packing to go. She puts the last items of clothing into the suitcase. She turns and looks at her typewriter on the desk. She goes to the typewriter and stands for a moment in front of it. And then she packs it away.

73

INT. LAITHWAITE FLAT. BEDROOM. DAY.

73

ED getting dressed for inspection, looking in the mirror. ALISON comes in and looks at him looking in the mirror. She sits on the bed. He turns from the mirror to look at her.

ED  
I've done all I can. But there's one more thing. . No, two.

ALISON  
What?

ED  
I'm thinking of leaving the army. I don't think it helps us to be fighting against all the damn rules and. .

ALISON  
It helps them.

ED  
What?

ALISON  
The army. It's good for the British army to have you in it. It's what you were doing in court - saving Joe Martin and making them all think very hard about what they should be. They need you. What's the second thing?

ED  
No.

ALISON  
Ed. .

ED  
Nothing.

ALISON  
What?

ED  
I'd leave you. If it made you happier. . I'd go.

This is heartbreaking stuff. A love like this. Tears in her eyes but then she pulls herself together because she has to be truthful now, she can't only be emotional.

ALISON  
I'm going to have the babies. And let's see. Let's start with new life and see how we go.

ED  
New Lives.

ALISON  
New Lives.

74

EXT/INT. MARTIN FLAT. DAY.

74

JOE in uniform looking in full length mirror saying what he wouldn't say on the plane when he was a very different man.

\*  
\*

JOE  
She sells sea shells on the sea  
shore. The sea shells she sells are  
sea shells I'm sure.

\*  
\*  
\*  
\*

A perfect rendition at a decent (but not racing) speed. HONOR comes in near the end of the tongue twister.

\*  
\*

HONOR  
You can't go back..

\*

To the past, to rewrite it.

\*

JOE  
No. How do I look?

\*  
\*

Smart enough for inspection?

\*

HONOR  
Terrible.

\*  
\*

JOE  
Thank you, darling.

\*  
\*

HONOR  
I love it when you call me darling.

\*  
\*

She can't help it - this return to the past (despite what she's just said) - and there's real pathos here for both of them - but/and it's also true, she does love it.

\*  
\*  
\*

JOE  
I'm sorry.

\*  
\*

HONOR  
We didn't know each other.

\*  
\*

JOE  
And now..

\*  
\*

She smiles a wonderful smile which speaks of a future. They'll make a good go of it, these two.

\*  
\*

JOE (CONT'D)  
What do you mean I look terrible?

\*  
\*



Just as he begins a thought about why the birds have been disturbed, YUSRA (she's half a second ahead of him) turns towards him. Bang. A shot from nowhere. She crumples. YUSRA goes down. A single shot in the back. ARMSTRONG running and falling and running up the slope to get to her. Slo mo. Distorted sound. He reaches her. She's dying.

She tries with all the strength she has left in her to live but she's going and those remarkable eyes hold on his and then close for the last time.





79 OMITTED 79

80 OMITTED 80

81 EXT. PARADE GROUND. BASE. SUNSET. 81

ALL standing to attention. MARKHAM, JOE and ED stand with BAXTER to one side facing the Union Jack. ALL the men turn their heads to face the flag as the bugler plays. The three women - MARY, HONOR, ALISON stand on the first floor verandah, looking on. The Last Post finishes.

The flag flutters and flaps in the breeze.