



OUR GIRL 2

Episode 1

**DRA D861H/01
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Music 'Hear you calling' in: 10:00:00

IN: 10:00:00 TITLE SEQUENCE.

**MICHELLE KEEGAN
BEN ALDRIDGE
LUKE PASQUALINO
ROYCE PIERRESON**

**CREATED AND WRITTEN BY
TONY GROUNDS**

**PRODUCED BY
ERIC COULTER**

**DIRECTED BY
JAN MATTHYS**

OUR GIRL

Music 'Hear you out in: 10:00:32
Music '1G01' in: 10:00:32

IN: 10:00:32 EXT. LANE'S HOUSE. NIGHT.

A nineteen fifty's style semi detached house- Hexagon, white conservatory and small flat roof above the doors, large double window above on the second floor.

10:00:35 On screen BBC logo

IN: 10:00:38 INT. GEORGIE'S BEDROOM. LANE'S HOUSE. NIGHT

Georgie is lying in bed asleep.

IN: 10:00:47 EXT. LANE'S HOUSE. NIGHT

We see a figure skulking around in the dark. He starts to clamber onto the roof of the single story extension.

IN: 10:01:31 INT. GEORGIE'S BEDROOM. LANE'S HOUSE. NIGHT

We see the figure of Georgie under the duvet, not stirring.

We see the shape of a man outside. He starts to quietly prize open the window.

The man stealthily climbs in through the bedroom window. He looks around and sees the sleeping figure. He creeps towards the bed.

He is about to throw off the duvet when someone grabs him from behind and with skillful ruthlessness twists the assailants arm up his back and forces him face down onto the bed.

We now see it is Georgie that has attacked him and the figure in the bed, merely pillows.

Music '1G01' out: 10:02:17

GEORGIE
(whispers menacingly into his ear)
Elvis? Now I'm gonna kill you.

ELVIS
You know I could get out of this but it would involve
inflicting much pain upon your personage.

Georgie laughs.

GEORGIE
You reckon?

With expertise and speed, Elvis is able to flip Georgie onto the bed and pin both her arms above her head. Georgie screams.

GEORGIE
Hi.

ELVIS
Hi... We're getting married tomorrow!

GEORGIE
Huh huh! No. The day after tomorrow.

ELVIS
Are you sure?

GEORGIE
Hum Hum!

ELVIS
Are you sure?

GEORGIE
(throwing a glance at her clock seeing it's after
midnight)
Oh no shit, no it is tomorrow.

ELVIS
Hey listen when I'm done here, I gotta get back babe...

GEOIRGIE
No... Uh. Uh. Uh...

ELVIS
I've gotta a full on day. I have got to bring the car back to
London to try my suit on.

GEORGIE
When you've done here! You cheeky bastard.

Language 10:02:33

Music '1G02' in: 10:02:47

Language 10:02:43

He starts to kiss her. He carries on kissing her. She finds it hard to resist.

IN: 10:03:32 INT. MAX & GRACE'S BEDROOM. LANE'S HOUSE. NIGHT

Georgie's parents are lying in bed, listening to love making in the room next door.

Music '1G02' out: 10:03:40

MAX

Do you think when they're married he'll still be sneaking
in her bedroom window?

GRACE

They'll be in married quarters so he won't need to.

MAX

Can I go through my speech one more time?

GRACE

No. Just go to sleep.

MAX

Bloody good though, isn't it? Moving and hilarious?

GRACE

(for the millionth time)

Yes love. Oh gross! I prefer list to your speech than
them bonking next door.

Music '1G03' in: 10:04:10

Max beams. The sounds in the room next door continue.

IN: 10:04:11 EXT. LANE'S HOUSE. DAY.

Morning establisher.

IN: 10:04:15 INT. LANE'S HOUSE. STAIRS. DAY

Elvis is creeping down the stairs. Suddenly he becomes aware of someone at the bottom staring up at him, with faux disapproval.

MARIE

Hiyah... what you been up to, you dirty, horrible
degenerate?

Music '1G03' out: 10:04:23

ELVIS

Nothing, just been err, practicing our wedding dance with
your sister.

MARIE

Oh yeah bet you have.

ELVIS

Oyi! Tarring me with your brush, again. Morning

Suddenly Lulu arrives.

LULU

What's going on?

ELVIS

Err, I am just about to head back to London, to try on my glad rags on.

LULU

Not getting married in your birthday suit then?

ELVIS

No can't afford the bridesmaids fainting at the altar, can we?

MARIE

(turning to Lulu)

No they've been err, practicing their wedding dance apparently.

MAX

(emerging from his bedroom)

Oh I, what's your wedding dance then, Elvis?

LULU

Your gonna be shaking your funky stuff on the dance floor, Elvis?

ELVIS

Can't tell yer!

GRACE

(appearing behind Max)

Hey are you gonna serenade us? I mean, your mum must have called you Elvis for a reason.

Elvis heads to the front door.

ELVIS

I can't tell you, it's classified!

MAX

I can hold a tune, me.

ELVIS

Yeah. well listen it's our dance! It's our special song and you lot are all gonna love it! See you later.

And with this Elvis is gone.

Music 'She moves in her own way' in: 10:04:10

IN: 10:04:59

INT. GEORGIE'S BEDROOM. LANE'S HOUSE. DAY

Georgie alone, headphones on, is singing along in her bed to the Kooks - their special song.

IN: 10:05:18

INT. ELVIS' CAR. DAY

Elvis is driving home, the Kooks plays over the sound system. Elvis gyrates in his seat - he couldn't be happier.

IN: 10:05:32

EXT. MANCHESTER REGISTRY OFFICE. DAY

We see Georgie emerging from a car with her father. She looks stunning in her wedding finery.

Max turns and takes both her hands, looks at her full of emotion.

MAX

Thank you.
(to Georgie)
Hey... Can I just say...

GEORGIE

Please don't say anything, if you make me cry, my mascara runs and I look like a panda.

Grace, Lulu and Marie, (Georgie's 2 sisters) emerge from the car behind.

MARIE

I am going to get you're train.

GEORGIE

Okay thank you.

MARIE

So I think, when I get married dad, I'm gonna having a horse drawn carriage.

GRACE

That's what your dad wants for his funeral.

MAX

Well maybe we can make a deal with the company and get a discount eh?

GEORGIE

Can we hurry up, my hairs gonna frizzle.

LULU

Even with frizzled hair you're still too good for him.

MAX

Right family, are we ready? Are you ready? Come on!

The five of them hurry inside.

IN: 10:06:25 INT. MANCHESTER REGISTRY OFFICE. DAY

Friends and family have gathered. Clearly lots of army personnel. They all cheer and clap as Georgie walks in on her father's arm, followed by her mum and sisters.

They all greet each other with hugs and kisses.

IN: 10:07:02 EXT. STREET. MANCHESTER. DAY

Captain James is running at pace towards the registry office.

IN: 10:07:08 INT. MANCHESTER REGISTRY OFFICE. DAY

In the main room the congregation are gathering.

IN: 10:07:10 INT. MANCHESTER REGISTRY OFFICE/ANTE OFFICE. DAY

Waiting outside the main room, Georgie and Max are hovering excitedly waiting for their cue.

MAX

You look gorgeous.

GEORGIE

Dad, your jacket... There you go.

MAX

Thank you.

IN: 10:07:24 INT. MANCHESTER REGISTRY OFFICE. DAY

In the main room where the congregation are, clearly people are starting to get a tad anxious. It's time the ceremony was starting.

Nan goes out to see Georgie.

Music 'She moves in her own way' out: 10:07:30

NAN

Oh I have had enough of this...

IN: 10:07:37 INT. MANCHESTER REGISTRY OFFICE/ANTE OFFICE. DAY

Max sees Nan approaching.,

MAX

Hello Grandmother's coming!

NAN

Georgie, where is he? He is still coming, isn't he? He should be waiting for you, not you waiting for him!

GEORGIE

(relaxed)

Oh he's always late on parade, its fine.

NAN

The groom should be here before the bride, you know
that don't yer?

Georgie laughs to show she's not at all concerned but throws a worried look at her watch before looking at her dad.

GEORGIE

Oh I know. I know what he's like.

IN: 10:07:54

INT. MANCHESTER REGISTRY OFFICE. DAY

We see Captain James heading up the stairs.

IN: 10:07:59

INT. MANCHESTER REGISTRY OFFICE/ANTE OFFICE. DAY

Max tries to calm Georgie down.

MAX

It's fine.

GEORGIE

Where is he, dad?

MAX

(checking his watch)

It's only five past, we've got the place till half past don't
worry! Have you spoken to him this morning?

GEORGIE

No!

She half shakes her head and then sees though the open door the registrar talking to Captain James.

IN: 10:08:15

INT. MANCHESTER REGISTRY OFFICE. DAY

The registrar and Captain James head out as everyone turns and stares, open mouthed. Grace gets up to follow.

GRACE

What's going on?

IN: 10:08:26

INT. MANCHESTER REGISTRY OFFICE/ANTE OFFICE. DAY

Captain James walks over to Georgie.

JAMES
Err can we go somewhere private?

Georgie nods... Unsure what is happening.

GEORGIE
Yeah.

IN: 10:08:36 INT. MANCHESTER REGISTRY OFFICE. DAY

Everyone turns their heads to see what is happening

GUEST
Is everything alright?

Music '1G04' in: 10:08:40

IN: 10:08:39 INT. MANCHESTER REGISTRY OFFICE. CORRIDOR. DAY

Georgie, tears in her eyes.

JAMES
I'm so sorry Georgie.

GEORGIE
He said... tell me again.

Georgie looks at him, puzzled.

JAMES
He said that he can't go through with it.

GEORGIE
And that's it? Why's he done this to me? Dad!

James turns and sees Max heading towards them. Georgie stands and throws herself into his arms and wails.

MAX
It's alright. Let it out. Let it out.

IN: 10:09:39 EXT. PRESTON BARRACKS. DAY

Establisher

10:09:39 On screen text:

2 YEARS LATER.

IN: 10:09:46 INT. PRESTON BARRACKS. DAY

Georgie taking a class, she walks over to a dummy body. A group of training medics around her.

Music '1G04' out: 10:09:54

GEORGIE

So on the cry of 'man down' you get to the body as soon
as you can, making sure of your own personal safety.
Why Jenkinson?

Georgie looks at a young trainee.

JENKINSON

Erm, so... sorry I'm not sure, staff.

GEORGIE

Because a dead medic is no use to their platoon. So
once it is safe, and you've done your 5's and your 20's,
proceed to the casualty. Carry out your primary survey c,
a, b, c. yeah? Catastrophic bleed, airway, breathing,
circulation. So what do we do, Cox?

A few hands shoot up. She nods to Cox.

COX

Yeah erm... Check the air waves and then make sure...

GEORGIE

(correcting)

Airway, Cox.

COX

Erm.... Erm...

GEORGIE

(authoritative, said a thousand times)

Catastrophic bleed, airway, breathing, circulation,
deformities, environment exposure.

She looks out the window and sees Captain James marching across the parade ground. She almost double takes. This is the first time she's seen him since the aborted wedding.

GEORGIE (CONT'D)

(regaining her composure)

Cox, airway. Now.

Cox starts to clear the airway on the dummy. As he does this Georgie goes to the window and sees Captain James heading across the parade yard.

Music '1G05' in: 10:10:50

IN: 10:11:09 INT. COOK HOUSE. PRESTON BARRACKS. DAY

Georgie is at a table, eating. After a beat Captain James comes in. He heads to Georgie's table with a smile. Georgie stands to attention.

JAMES

Your alright relax.

CADET

Sir...

Music '1G05' out: 10:11:18

JAMES

Alright Georgie, how have you been?

GEORGIE

Yeah good thanks, Sir. How's things with you?

JAMES

Yeah very well thank you. Molly's back in Afghan.

GEORGIE

Yeah I heard.

(sitting)

Facebook.

JAMES

She's working with the training and advisory team. You probably know that already.

He smiles. She doesn't.

GEORGIE

So what you doing here?

JAMES

Final mission specific training on the moors before Kenya.

GEORGIE

Why you going Kenya?

JAMES

Humanitarian mission. Outreach project in the refugee camps on the Somali border.

GEORGIE

Well some of us have to work for a living.

JAMES

I've just had a word with your C.O. and he thinks it's a sound idea.

GEORGIE

What?

JAMES

Need a medic. Experienced. Top of the range, fully loaded and you fit the bill. What do you think? Actually don't answer that now, you can chat it through with your loved ones and tell me in the morning.

Georgie stares at him, aghast.

JAMES (CONT'D)

And you can say to your new chap that it's only for six weeks and you'll be back by Christmas.

GEORGIE

Isn't that what they said when they headed out to the first world war?

JAMES

I wouldn't know Georgie, I'm not as old as I look.

GEORGIE

How do you know that I've got a new 'chap'? Ah!

He looks at her knowingly.

GEORGIE (CONT'D)

(realising)

Molly!

JAMES

No secret is safe with social media.

GEORGIE

No...

JAMES

He's a Doctor I believe.

GEORGIE

Mmm hmm... A notch up from a squaddie.

JAMES

Well why don't you think that over?

James stands.

GEORGIE

You won't hearing from me in the morning.

JAMES

(not looking at her)

Why's that?

Music '1G06' in: 10:12:58

GEORGIE

Because I can say 'yes' now. Sir.

They both smile to themselves as he walks away and she has drink.

IN: 10:13:08 EXT/INT. MANCHESTER HOSPITAL. DAY

Establisher.

Cole and Georgie are heading out of the hospital, arm in arm.

Music '1G06' out: 10:13:18

COLE
(checking his watch)
Oh... Fourteen hour twelve minute shift.

GEORGIE
Yeah... Apartment. Bath. Candles. Wine.

COLE
I wish people would only get ill for eight hours a day.
(off her reaction)
What? It'd relieve the pressure on the NHS.

Music '1G06a' in: 10:13:26

They head outside.

GEORGIE
Well funny you should say that, because in Afghan...

COLE
(playfully)
Oh during the war...

GEORGIE
Yes

COLE
Yeah...

IN: 10:13:33 EXT. MANCHESTER CANAL. DAY

They walk along the riverside. They stop on the bridge.

GEORGIE
I got made a rather interesting proposition today.

Music '1G06a' out: 10:14:00

COLE
Oi, you're marrying me. Tell all the other suitors to back off!

GEORGIE
Ah yeah well it's not that interesting. It's err, work in Kenya. A six week humanitarian mission.

COLE
Well I hope you told 'em where to stick it. You're on a humanitarian mission in Manchester, looking after me.

She laughs then leans forward and kisses him.

GEORGIE

Your eyes are rather beautiful.

COLE

Oh yeah.

GEORGIE

Hum!

COLE

Well the sclera of your eyes are as white as virgin snow.

GEORGIE

I can't. I'm sorry.

Georgie looks at him for a moment before bursting out laughing.

COLE

Wait! Oh come on, you see, I try to be romantic and you just throw it back in my face!

GEORGIE

Everything is just medical with you.

COLE

Yeah and military with you, young lady!

They kiss again, clearly in love. Cole laughs.

GEORGIE

It's six weeks. Okay. You're happy for me to go Kenya?

COLE

What have they got in Kenya they don't have in Preston?
All right don't answer that.

GEORGIE

And once we're married I won't be doing any more tours away.

COLE

Maybe, maybe we should set a date. To get married.

GEORGIE

Look I do want to marry yer... I do, it's just, it's just all the shiz that goes with it.

COLE

What shiz?

GEORGIE

Everything!

COLE

Yeah but I thought after Sierra Leone you were going to stay based in the UK.

Music '1G07' in: 10:15:12

GEORGIE

Yes and I will be. You won't even know I'm gone. Yeah.
Yeah...

IN: 10:15:19

INT. GEORGIE'S BEDROOM. LANE'S HOUSE. DAY

Georgie in uniform is packing her kit. Marie, still in her pyjamas, sits on the bed watching her.

Music '1G07' out: 10:15:27

MARIE

Language 10:15:29

I know I'm not exactly Sigmund Freud or anything like that, but... It's pretty clear to me you are refusing to set a date for the wedding cos you're shitting yourself Jamie's gonna do an Elvis.

GEORGIE

(laughing)

What's doing an, an Elvis?

MARIE

Forgetting to turn up! Jamie's not gonna do that Georgie, he dotes on you.

Marie studies Georgie as she continues to pack.

MARIE (CONT'D)

So if you are gonna run off and abandon him, can you please let me know first because I'll be all over that boy.

GEORGIE

(laughs)

Alright. I'll give you first dibs.

(emphatically)

Anyway I'm not running away, Marie.

MARIE

Language 10:15:53/54

You can't bullshit a bullshitter, Georgie. I know exactly what's going on here okay. I did GCSE psychology don't forget.

GEORGIE

Yeah and you failed it.

MARIE

So then why haven't you told Jamie about Elvis?

GEORGIE

Language 10:16:05

Look do you mind buggering off so I can concentrate on packing my kit please?

MARIE

Oh... Back of the net!

GEORGIE

What?

MARIE

(victorious)

You are running away and you haven't told him about
Elvis.

GEORGIE

Language: 10:16:14

I don't give a toss about Elvis. I ain't thought about him in
years so...

MARIE

(sarcastic)

Oh really.

GEORGIE

Yeah it's a six week Humanitarian tour in Kenya, Marie,
right. And once we're back gonna set a date for the
wedding!

MARIE

Okay and that's when you're gonna tell him about Elvis,
yeah?

GEORGIE

Well do you tell all your boyfriends about your previous
relationships? No!

MARIE

And I didn't fail... I got a 'D'!

Marie smiles and skips out, as if victorious.

GEORGIE

Yeah for demented!

IN: 10:16:39 INT. KITCHEN. LANE'S HOUSE. DAY

Cole is in the kitchen with Grace and Max as Georgie comes in. She throws herself into Cole's arms.

MAX

What in to Nairobi?

COLE

Yeah, and then err...

MAX

So how many hours drive?

COLE

About six seven

Language 10:16:43

MAX
I bet... Bloody hell...

COLE
Ohhhh. I love a woman in uniform! Come here.

They laugh and kiss. We see her dad is watching them.

MAX
You used to love me that much, mother.

GRACE
In your dreams!

COLE
You look gorgeous!

GEORGIE
No I do not!

COLE
You look gorgeous!

They kiss.

GEORGIE
Thank you...

Music '1G08' in: 10:17:00

IN: 10:17:00 EXT. NAIROBI, KENYA. DAY

Establisher

10:17:02 *On screen text: Nairobi, Kenya.*

IN: 10:17:05 EXT. ARMY BARRACKS. KENYA. DAY

Soldiers on exercise, with their guns. The trucks swing inside the barracks. Georgie is sitting in the back of the open sided truck alongside Fingers, Dangles, Mansfield, Brains and Monk. King and James are in the front with the Kenyan Army driver.

IN: 10:17:33 INT. ARMY BARRACKS. COMMS ROOM. DAY

The platoon have gathered for a briefing. Captain James stands up top with Kenyan Army officer, Captain Osman.

There is a large map on the wall that the officers refer to. We see Georgie standing with 2 section as she studies the map.

Music '1G08' out: 10:17:37

JAMES

Right guys, we're just gonna update you on our current situation and give you your missions and tasks. We're gonna be heading towards the Somali border, here. We'll be imbedded with Kenyan Army under the command of Captain Osman, who was, incidentally, at Sandhurst with me.

Captain Osman half nods.

OSMAN

Firstly welcome. I'm looking forward to working with you over the next few weeks.

JAMES

We're going to be working closely with the Kenyan N.G.O. Kenya Crisis Care.

OSMAN

They are working here at the large refugee camp... a breeding ground for Al Shabaab, many NGO's have been killed, many more have fled leaving the camp very unstable.

JAMES

Primarily, we'll be tasked with supporting the Kenyan Army in restoring order and assisting the Kenya Crisis Care with delivering medical services to the tens of thousands of inhabitants.

OSMAN

The insurgents have a ready supply of weapons from across the Somalia border and they are proficient at making I.E.D's.

We see the faces on the guys and of course Georgie change. What they thought was going to be a relatively straight forward mission is clearly far more complicated than they imagined as they look at a range of IED'S on display.

JAMES

We need to stay focused, stay alert and stay alive.

OSMAN

This is effectively a war zone.

JAMES

Therefore whilst our mission is primarily humanitarian, we need to protect ourselves.

OSMAN

The situation on the Somali border is anything but straight forward. When the Brits drew the border between the countries, they did it with a straight line... which has resulted in a displacement of many ethnic Somalis... generally inside the camps here they are hostile to the military.

JAMES

Their men with guns hate our men with guns.

OSMAN

Pretty much. But also the NGO's needing to remain impartial so they can function within the camps... Can not be seen as taking sides with us...

JAMES

Albeit we're there to help them.

OSMAN

We don't want to add to the confusion within the camp... we are there to help... then we will withdraw to a military base three miles outside of the camp.

JAMES

That's where we'll be based and we'll move into the camp for specific purpose.

Any questions thus far?

ALL

No boss. No Boss. No Boss.

There is a general muttering of 'no boss', as they try to grasp the enormity of the situation.

JAMES

Right guy's, get you're heads down tonight! Breakfast zero five thirty. Then we move out at zero six hundred.

ALL

Sir.

IN: 10:19:37 EXT. ARMY BARRACKS. DAWN

Several large army trucks are being loaded by 2 section and the rest of the platoon, along with Kenyan Army.

We see Georgie doing an inventory of medical supplies before they are loaded.

Fingers turns to James.

FINGERS

I like our new medic, boss!

James glares at him.

FINGERS (CONT'D)

Gotta hand it to you, you got the moves like Jagger.

JAMES

What does that even mean Fingers, you weapons grade scrotum?

FINGERS
(staring at Georgie)
Ah, just saying, hand on mi heart I've had worse.

JAMES
Oh so we choose our medics based on their appearance, like a beauty contest?

MONK
(joining them)
I would. That's exactly what I'd do.

JAMES
That's cos you're a bell end, Monk.

Language: 10:20:08

MONK
Thanks boss.

JAMES
When you're shot, you're unlikely to have a hard on... so we choose medics based on their ability to deal with medical emergencies.

MONK
I don't know I reckon I still have a raging boner.

JAMES
All we need now is to get you shot, Monk, then we can find out.

Language 10:20:29

KING
(shouting)
And that will be arranged if you two don't start getting a shift in! You two shitheads need to switch on sharpish.

MONK
Sir...

Fingers and Monk crack on. When they see James and King heading off, they sidle over to Georgie.

FINGERS
Alright babe, you need a hand?

GEORGIE
No I'm alright, thanks.

MONK
You married?

Georgie looks at him with raised eyebrows.

MONK (CONT'D)
Just thought I'd get straight to the point.

GEORGIE

You better crack on hadn't you?

MONK

Crack on to you, that what I'm saying?

Georgie stares hard. She's not going to take any shit from these guys.

GEORGIE

I'm engaged. And I'm here to work. Got that?

Monk stares open mouthed at being snapped at. Fingers laughs.

FINGERS

(smiling)

I like you already. Welcome aboard.

Music '1G09' in: 10:21:02

Fingers drags Monk away with him.

IN: 10:21:04 EXT/INT. KENYA / ARMY TRUCKS. DAY

As dawn breaks over a remote area of the country, we see the large convoy of army trucks heading towards the border region.

It seems a wild wilderness with groups of people standing and observing the trucks. They are armed with all manner of weaponry and look like a rag bag militia.

Georgie is sitting in the back of the open sided truck alongside Fingers, Dangles, Mansfield, Brains and Monk. King and James are in the front with the Kenyan Army driver.

Georgie looks out at Kenya, the vast landscape, the poverty, the people. She is hit with the culture shock as much as the searing heat.

As they almost bounce down the unmade road, she sees collections of huts, scores of people milling around, some throwing glances at the army vehicle, others carrying on with their business.

Some kids run alongside the vehicle, shouting and playing.

Georgie tries smiling and waving at the kids, but she can sense the area is volatile and they will not exactly be made welcome.

Men stand and stare at the trucks, clearly not enamoured. Some make threatening gestures. It is very intimidating but Georgie determines to stay resolute.

IN: 10:22:25 EXT. REFUGEE CAMP. DAY

A massive, sprawling vision of hell. The camp is home to thousands of people, and has its own infrastructure within the chaos.

We see the army trucks pulling into the camp.

Georgie looks out at the camp, the hordes of desperate people, the gaggles of young men, some clearly armed with machete's, the sense of fear and general pandemonium. She tries not to show it, but she is clearly shocked by the swirl of humanity she sees.

IN: 10:23:31

INT. KENYA CRISIS CARE MEDICAL CENTRE. DAY

The centre is packed with dozens of patients lying on make-shift beds. Kicki, the middle aged Swiss lady, is in charge of Kenya Crisis Care. She is walking from bed to bed reading the charts of each patient. She looks up as young local Kenyan medical worker, Nafula, hurries in.

Music '1G09' out: 10:23:37

NAFULA

Kicki, the soldiers are here.

KICKI

Did they bring the equipment?

NAFULA

I'm sure. They're only just parking up now.

KICKI

Okay let's go...

IN: 10:23:38

EXT. REFUGEE CAMP. DAY

Kicki and Nafula walk out of the Crisis Medical Centre to meet them.

JAMES

Everyone off. You all alright?

MONK

All good boss.

KICKI

Hey.

OSMAN

Hey Kicki, how are you.

KICKI

Alright, and you?

OSMAN

Good. Nafula...

They reach out to shake hands.

NAFULA

Captain Osman.

OSMAN

Let me introduce you to Captain James.

Music '1G09a' in: 10:23:54

Suddenly a loud explosion rips through the camp.

People run away screaming. We see Kicki and Nafula along with other local workers running to the scene.

James issues orders to the troops – (Inaudible due to the noise of the people screaming) Georgie, Fingers, Brains, Dangles, Mansfield, Monk, James and King run towards the explosion.

Kicki immediately assumes control.

A man runs through the camp on fire, screaming. Kicki helps one of the soldiers extinguish the flames with a blanket. Georgie stops and stares as she sees bodies wriggling on the ground with limbs missing.

JAMES

Approximately eight casualties.

NAFULA

Kicki come on.

KICKI

(instructing her workers as she points to the injured)

Right, lift them and get them into triage. Quickly!

GEORGIE

(arriving and assuming control herself)

Don't move them until they've been assessed! Let's get em stable first.

Her tone is authoritative. Kicki stares at Georgie. Georgie starts to assess a casualty who has lost a foot and is screaming.

GEORGIE (CONT'D)

I need a tourniquet and morphine from my med Bergan... ASAP.

KICKI

(screams)

Come on move. We become a target here!

Music '1G10' in: 10:24:34

Georgie looks up at her, somewhat puzzled, before the sound of bullets flying through the air towards them.

Music '1G09a' out: 10:24:47

JAMES

(screams)

Get down! Contact? White hot!

Everyone bellies down, takes cover. The casualties exposed.

KING

Has anybody got 'eyes on'?

Bullet impacts in sand. Osman and a small section of Kenyan soldiers have arrived. Some of the soldiers are returning fire.

OSMAN

I think one shooter, no three, two hundred meters, hill side.

JAMES

Don't shoot, until you're sure!

KICKI

We need to get them extracted, now! Into triage, quickly!

Georgie realises and half nods. The Kenya Crisis Care workers start to carry the injured and screaming children. Nafula rounds up the children.

SOLDIER

Lift on three.

SOLDIER

Yeah.

SOLDIER

One two three go...

Georgie, James and 2 section start to help carry the injured children as Osman and the Kenyan Army cover them. It is clearly scary and disorienting in this strange new environment with occasional incoming bullets.

INT. KENYA CRISIS CARE/TRIAGE CENTRE. DAY

The injured children have been brought in and make shift beds found for them. Kicki is organising immediate triage with her workers. Georgie is assessing the damage to wounded person.

Music '1G10' out: 10:25:17

MEDIC

Right lads, we'll take over.

James continues to issue orders to his troops.

GEORGIE

(examining the wounded)

Hi sir.... Hi can you here me? Can you tell me your name? Right. I'm gonna get you to a Dr. as soon as we can okay.

(to medic)

Put pressure there for me yeah. Push down! Push down yeah.

KICKI

We have to take his blood pressure.

(faux calm)

I have been in this camp for ten years. Which I think beats your seven minutes.

GEORGIE

I was worried aright? If we moved him he would of bled out..

KICKI

Not moving them would have resulted in a bullet in the head. For them as well as us.

Georgie half nods.

GEORGIE

We've got morphine so we can give him pain relief until the doctors arrive.

KICKI

(scoffing)

Doctors?

(with a little shake of her head)

We... we treat them as best we can until it's safe to get the most seriously injured to hospital.

GEORGIE

Where are the doctors?

KICKI

Gone.

GEORGIE

Gone?

Music '1G11' in: 10:26:05

KICKI

(snaps)

German doctor was taken hostage last week and the rest of her team withdrew to the hospital in the city.

Georgie clearly looks shocked.

KICKI (CONT'D)

That's the reality...

(reading her name tag)

Lane.

NAFULA

Kicki we need you. We have a head trauma that I don't understand.

Kicki hurries off to deal with a patient leaving Georgie staring after her.

IN: 10:26:29 EXT/INT. KENYA. ROADWAY TO TEMPORARY BRITISH ARMY BASE/TRUCK. DAY

Georgie is in the back of the truck with the guys. She looks to Kenya... a world she has never encountered before.

IN: 10:26:45

EXT. TEMPORARY BRITISH ARMY BASE. DAY/NIGHT

Dusk.

The trucks arrive at base.

The base, consisting of canvas tents for sleeping, eating, communication, etc. is pretty much constructed. The perimeter up and being guarded by Kenyan Army.

The Kenyans have erected all their facilities just within the boundary and so totally enclosed in the centre of the base, is the British camp.

There are the sleeping quarters for each section, a med-tent, cook house, latrine and shower 'block', all canvas.

In the centre is an open fire that King is very much in charge of. We see the rest of the platoon sitting or standing around, exhausted and somewhat shell shocked, chatting...

Music '1G11' out: 10:27:13

MONK

What, from the fire? Why would you have it from the fire?

We see Georgie finishing her silver bag of scoff. She bins it and heads towards the med tent.

GEORGIE

Right night lads.

ALL

Night / Good night.

MONK

(as Georgie passes him)
Give us a shout if you get lonely, sugar tits.

JAMES

Monk!

Georgie stops and walks slowly back to Monk.

GEORGIE

(whispers into his face)

Language 10:27:22
I don't want you to think I'm a humourless, northern bird... But one more comment from you and I will inject you with a serum that'll make your cock shrivel to the size of your brain.

Before he can retort, she's gone.

FINGERS

You just got told!

Monk stares at a laughing Fingers.

OSMAN

She can handle herself.

JAMES

Oh yeah, she is good.

IN: 10:27:50

INT. MED-TENT. TEMPORARY BRITISH ARMY BASE. NIGHT

Georgie is lying on her bed, skyping Cole.

GEORGIE

Like everything's a bit out of control.

COLE

My grandparents went to Kenya and said it was lovely.

GEORGIE

Well we're in the bit of Kenya that I doubt your
grandparents came to!

COLE

Can't be as bad as Afghan.
(suddenly anxious)
Can it?!

GEORGIE

Erm... It's... It's different.

COLE

(concerned)

Are you okay?

GEORGIE

Yeah miss you.

COLE

I miss you too. Look tell me everything's alright out
there.

GEORGIE

Maybe I can do something good.

BRAINS

Medic, are you decent?

GEORGIE

I've gotta go, Okay. Love you.

COLE

(clearly desperately anxious)

All right. Stay safe.

She tries to smile and closes her laptop.

GEORGIE

Yeah come in.

Brains comes in.

BRAINS

Sorry to disturb you medic, have you got any pain killers?

GEORGIE

Yeah, yeah. What's the matter?

BRAINS

Oh I've just got a headache. It's the heat and lack of sleep...

Georgie throws him a bottle of water, and hands him some tablets.

GEORGIE

All right, keep hydrated, yeah?

Brains smiles and starts to head out. He stops.

BRAINS

I just wanted to check you were okay. You know, what with Kicki and that... I thought you were one hundred per cent right if that's any help.

GEORGIE

I'm fine, thanks Brains.

BRAINS

You know, under 'normal circs' we shouldn't have moved those people until they'd been assessed.

GEORGIE

Well I don't think that 'normal circs' exist round here.

James comes in.

JAMES

Everything alright here Brains.

BRAINS

Yes boss, sorry boss.

Brains heads off. Georgie carries on sorting her kit for the day.

JAMES

Is everything alright?

GEORGIE

Yeah. Yeah. I'm just getting everything ready for tomorrow. Do you think it's safe to leave supplies in the camp?

JAMES

Well we can ask Kicki about that in the morning.

GEORGIE

Well she has been here for ten years, boss.

JAMES

I know! I imagine six weeks is gonna feel like a life time to us.

She nods.

JAMES (CONT'D)

It's good to have you on the team though. I was worried you might say 'no' because of the friends I keep.

He raises a knowing eyebrow.

GEORGIE

He's not Voldemort! You can actually mention his name you know.

JAMES

Well it was horrible and I think Elvis could have handled it better.

GEORGIE

It was the best thing that never happened to me.

James smiles.

JAMES

Have you heard from Elvis at all... caught up on his news?

GEORGIE

Nope. Honestly boss, I'm just not interested.

JAMES

Look I know he's a complete tosser but...

GEORGIE

But he's your mate, I know.

JAMES

Yeah he's a good mate. Not a good boyfriend obviously but as a mate...

GEORGIE

(shutting this topic of convo down)

Can we, can we just get on with the tour?

He looks at her quizzically.

GEORGIE (CONT'D)

I realise he's your mate but can we just shut the door on
yesterday, please boss?

James nods. He makes her right.

JAMES
Get some shut eye. Tomorrow may well be momentous.

IN: 10:30:06 EXT. MED-TENT. TEMPORARY BRITISH ARMY BASE. NIGHT

James leaves the tent.

Music '1G12' in: 10:30:10

IN: 10:30:14 FLASHCUT: EXT. MANCHESTER REGISTRY OFFICE. DAY

Georgie alone in her bridal gown she turns and sees Elvis standing there smiling. She rushes to him.

Georgie spins round and round searching for him.

He grabs her. She throws her arms around his neck and sees it is Cole.

IN: 10:30:33 INT. MED-TENT. TEMPORARY BRITISH ARMY BASE. DAWN / DAY

Georgie is asleep. James is shouting from outside the tent. He gets no answer so goes inside.

Music '1G12' out: 10:30:38

JAMES
Lane, Lane, Lane, Lane you need to wake up.

Lane stirs from her dream and realises where she is.

GEORGIE
What's happened?

She sees Osman at the door of her tent.

Music '1G13' in: 10:30:51

GEORGIE (CONT'D)
What is it?

OSMAN
They've taken Kicki.

GEORGIE
What do you mean?

OSMAN
They smashed their way into the Kenya Crisis Care
base...

JAMES

She's been taken hostage by terrorists as yet unknown.
We need to get down there and calm the situation.

Georgie takes this all in and half nods.

JAMES (CONT'D)

ASAP please, Lane.

GEORGIE

Boss.

James and Osman hurry out. Georgie jumps out of her pit.

IN: 10:31:10

EXT/INT. REFUGEE CAMP/ARMY TRUCKS. DAY

The army trucks swing into the camp. Georgie sees the line of people queuing at the medical centre. There is an air of chaos and pandemonium. Great lines of people are queuing up outside aid workers tents and NGO's try to keep some semblance of order.

Georgie jumps out and looks at the mass of humanity moving around, going about their business.

JAMES

Right guy's debus. We are supporting the Kenya's with crowd control. Calm the situation and get these people away from the Med Centre.

Georgie jumps out. As Georgie looks around we really start to sense people staring at them with animosity. We close in on Georgie as she stares out. Nafula comes running over, head in her hands.

JAMES

Lane.

Georgie sees Nafula heading inside the Kenya Crisis Care Triage Tent. Georgie signals to James that she wants to follow her. James nods.

Music '1G13' out: 10:31:52

NAFULA (V.O.)

How. How can anybody do this?

Georgie follows Nafula inside.

IN: 10:31:57

INT. KENYA CRISIS CARE TRIAGE CENTRE. DAY

The place has been ransacked, everything looted or smashed. Nafula stands amidst the carnage.

NAFULA

If you guys hadn't have come, maybe none of this would have happened. Your presence with your guns has stirred their anger...

GEORGIE

We're here to help.

NAFULA

Well it hasn't helped. Everything's ruined! Look... I don't know how things are ever going to get better. Or how to carry on any more.

JAMES (V.O.)

Right guys in here now!

Georgie and Nafula stare at each other, Georgie desperate to give her some confidence in them.

GEORGIE

(gently to Nafula)

We'll bring in all med re-supplies get you back up and running.

James steps inside. Clearly stunned by the devastation.

Fingers is the first one in, surveying devastation.

FINGERS

House party carnage!

Georgie gives him a look.

JAMES

Learn when to keep quiet, Fingers.

Brains, Dangles and Monk come in.

JAMES (CONT'D)

Right you and Monk go get a truck! Bring it down here and start loading this up and get this place cleared A SAP, Kingy.

KINGY

Right fella's you know what to do. Weapons and helmets down here, lets get this cleared away!

Nafula half nods but still clearly shell shocked. Georgie gently takes her hand as James and the lads start to clear the debris.

OSMAN

Lane... Captain James.

Osman comes in. James and Georgie move to join him.

OSMAN

Intelligence suggesting an Al Shabaab inspired group, but possibly a break away faction working on their own.

JAMES

MoD up to speed on all events.

OSMAN

Our Special Forces out looking already.

GEORGIE

We've got to get this facility up and running today, boss.
People will die without this care.

James nods, he agrees.

IN: 10:33:08

EXT. KENYA CRISIS CARE TRIAGE CENTRE. DAY

A truck is parked outside and is being loaded with the smashed detritus from the triage tent.

KINGY OS

In your own time now.

Dangles, Brains, Monk, Fingers, Mansfield and King are just putting the last bits on.

IN: 10:33:21

INT. KENYA CRISIS CARE TRIAGE CENTRE. DAY

The place has been pretty much cleared out by the guys. Georgie has a large broom and is sweeping up the remains of the debris. Nafula is finishing off cleaning the temporary 'hospital' beds.

Music '1G14' in: 10:33:28

Georgie sees an old photograph in the pile of rubbish she is sweeping up. She picks it up.

She studies the photo of Kicki and Nafula along with other workers from Kenya Crisis Care. Nafula comes over and takes it.

GEORGIE

They've been on to the Swiss Embassy. They're trying to contact her family...

NAFULA

But we're her family. I'm her family.

Nafula holds the photograph tight.

NAFULA (CONT'D)

You know this was her life... we we're all that she knew, all that she cared about. Without her...

Beat.

GEORGIE

She'll be looking at you to carry on for her. Every minute of every day, she was saving lives. We're not just gonna let her life's work go to waste, Nafula.

Nafula half nods.

GEORGIE (CONT'D)

Let's bring all the supplies in yeah? See as many patients as we can.

NAFULA

They took the computer... Kicki and others were working on a database of patients...

GEORGIE

How long have you been working here?

NAFULA

(determined)

Not as long as Kicki, but this is my life too.

Georgie sees something in the pile of rubbish.

GEORGIE

What's this?

NAFULA

(picking up a Dictaphone)

Kicki's Dictaphone. Maybe it's not broken.

Nafula fiddles with it, rewinds a bit and presses play. Suddenly the two of them stare, amazed as they hear Kicki's desperate screams as she clearly begs some people to stop smashing up the clinic.

GEORGIE

Is that Kicki!?

Nafula nods as the recording goes on. More horrific screaming from Kicki as we hear the sounds of her being punched and dragged out... her screams being drowned out by aggressive shouts in Somali. Nafula stares ahead, tears coming down her cheeks.

IN: 10:35:25

EXT. TEMP. BRITISH/KENYAN HQ, COMMS TENT. REFUGEE CAMP. DAY

James and Osman listen to the recording. Georgie stands with them.

JAMES

(turning it off)

Thank you, Lane.

Music '1G14' out: 10:35:34

GEORGIE

Boss. She was dictating notes when they came in. She obviously had the gumption to leave it running.

JAMES

Captain Osman will be passing this on to Kenyan Intelligence.

GEORGIE

Where is she... what they doing with her?

OSMAN

Undercover Kenyan Special Forces are imbedded with Al Shabaab. They'll find out where she's being kept and we'll do all we can to bring her back alive.

GEORGIE

You don't exactly sound massively optimistic!

JAMES

Right. On me.

James nods for her to follow.

James and Georgie see the enormous throng waiting outside the triage tent for medical attention.

GEORGIE

They're trying to stop a flood with... I dunno... a fishing net!

JAMES

(gently)

We're here to do a job, Lane. Let's focus on the task in hand.

GEORGIE

(equally gently/fatigued back)

I don't even know what that means any more.

James nods at Georgie to go and assist, before disappearing back inside the comms tent.

Georgie heads over to help Nafula. Nafula looks up as Georgie approaches.

GEORGIE

What can I do?

NAFULA

We need to do a quick assessment and divide them into urgent and non-urgent cases. Urgent on the right and we'll try to see them today. Life threatening at the front.

Georgie nods.

GEORGIE

(briefly taking her hand)

We're doing all we can, Nafula.

Nafula smiles and nods. She is grateful.

GEORGIE

Mother and babies here... Go one...

Fingers watches with Monk as Georgie checks a ma lying on a stretcher.

FINGERS

It's worse than the Manchester Royal Infirmary on a Friday night.

Monk nods towards Dangles and Mansfield who are approaching with a fridge on a trolley and being accompanied by a group of small children.

MONK

Aye up boys look, your Amazon delivery is here.

Georgie flashes them a look. Clearly she wants them getting on and not fannying about.

GEORGIE

Guys, how about helping with that fridge and med kit needs taken into triage ASAP.

Fingers nods and they move to help Dangles.

FINGERS

You struggling.

DANGLES

Shut up. Shut up. We had one fridge all the way through my childhood.

MANSFIELD

You must of being poor then Dangles.

DANGLES

I always thought we were quite rich until I started going out with Glynis.

They all laugh.

DANGLES (CONT'D)

Your joking, what's wrong with Glynis man?

MANSFIELD

We've all seen Glynis...

Everyone starts to laugh.

Georgie is standing with James and Osman as aid workers are explaining in Somali to the throng that the centre will be opening up again in the morning.

Half a dozen people rush to Georgie and (in Somali) are asking her for medication. They make dramatic gestures of taking tablets to explain what they mean.

Some Kenyan Army soldiers try to move them back. Nafula heads over. She starts to hand them a tablet each.

Georgie takes a tablet from Nafula. She studies it before licking it.

JAMES

Please keep calm.

GEORGIE
(stunned)
What is that? Is that a tic-tac?

NAFULA
(with a little smile)
Kicki's idea. not everyone but some people just need a little pill.

JAMES
My mother for a start.

GEORGIE
(still reeling)
Really?

NAFULA
It seems to keeps them quiet... and makes them feel better.

Nafula and Georgie share a smile.

GEORGIE
(shaking her head and laughing)
Tic tacs!

JAMES
Good tac-tics, eh Lane.

INT. KENYA CRISIS CARE/TRIAGE CENTRE. DAY

Georgie and Nafula have done a preliminary assessment outside and are now trying to deal with the most serious patients.

There is a middle aged man with a huge growth on his face lying on the consultation table. Georgie is cleaning up the open sores on his face and examining the growth.

Osman and James hover in the entrance, the melee still going on outside. Nafula and other Kenya Crisis Care are there to help as best they can.

GEORGIE
Can you ask him how long he's had this?

NAFULA
(In Somali, to the man)
Ilaa meequ kugu yalay waxaan?

Translation: Two years. How long have you had this?

MAN WITH GROWTH
(In Somali, to Nafula)
Labo sanoo

Translation: Two years.

NAFULA
(To Georgie)
Two years.

GEORGIE
(instructing Kenya Crisis Care aid
workers)
Two years. Right, Let's clean it up and dress it as best
we can.
(to Nafula)
Have you got any antibiotics? Just flip him over for me.
Just flip you over sir, there you go. Just hold that nice
and tight for me there... Thank you.

NAFULA
(In Somali, to the man)

Georgie is disinfecting her hands as Nafula gets out the morphine and hands it to Georgie.

GEORGIE (CONT'D)
Thank you.

Georgie injects the man and hands the empty syringe back to Nafula.

GEORGIE (CONT'D)
Thank you.

NAFULA
(In Somali, to the patient)

GEORGIE
Thank you.

NAFULA
(with meaning)
No. Thank you, Georgie.

Nafula gives a little nod of appreciation to Georgie. Georgie knows exactly what she means and that she's starting to win her around. Georgie smiles warmly to Nafula before cracking on.

James sticks his head out of the door and Fingers and Monk come in with a young boy of about ten and his father, Sidiq.

FINGERS
A kid with a mouthful of maggots, medic.

MONK
We're walking past this little kid, and I smiled at him...
and when he smiled back, these maggots fell out.

JAMES
Maggots?

FINGERS
Straight up, boss.

MONK

My dad was fisherman, boss. 24 carat maggots

SIDIQ

(In Somali)

Wuu ficanyahay. Anigaa ku filan...waxcawimaad kaga
ma bahnin.

Translation: He's fine... I can look after him... we don't need your help.

NAFULA

(In Somali)

Waa Okay... Wiilkaaga aannu eegno...waxbaanu u
qaban karnaa. fadlan... aynu isku dayno. si dhakhso ah.

Translation: It's okay... let us look at your boy... we can make him better. Please... let's just try. Quickly.

Georgie sits the little boy on the edge of the table/bed by the man with the growth. She starts to examine the little boys mouth.

GEORGIE

(to the little boy)

Okay. Come here...

NAFULA

(In Somali)

Somali translation: Haye. Kaalay halkan...

Translation: Okay. Come here...

GEORGIE

Okay? What's your name darling?

NAFULA

(In Somali)

Magacaa?

Translation: What's your name?

He answers as best he can with a rancid towel against his mouth.

JOMO

Jomo

NAFULA

He says his name's Jomo.

GEORGIE

Jono?

NAFULA

Jomo.

GEORGIE

Okay Jomo.

MONK

Bit of a pen and ink in the old north and south eh
Georgie?

GEORGIE

(to Sidiq, gently)

Okay. I'm going to look after your son, Sir. Lie back for
me darling. There you go. Yeah. Open your mouth. Your
mouth. Open your mouth for me.

She smiles. Sidiq, the father, just angrily holds her stare. Georgie notices the watch on Sidiq's
wrist before returning her attention to Jomo.

GEORGIE (CONT'D)

Err, yeah the tooth is very loose. I'm gonna have to
extract. Err will you get me some Lignacane gel please?

JAMES

Have you ever done an extraction before, Lane?

GEORGIE

Err, only on myself but I was seven years old.

(to Nafula, Monk and Fingers)

Alright, I'll pull the tooth out then we'll flush the affected
area out with saline, Okay. Have you got any forceps,
please?

MONK

Need a hand Lane?

GEORGIE

Yeah Monk.

(to Nafula)

There you go darling, thank you.

Georgie takes a small pair of surgical pliers.

MONK

What do you want me to do?

GEORGIE (CONT'D)

Just hold his head, very gently yeah. There you go
darling that's good thank you. Well I'll try and get as
many maggots out as we can. Okay keep your mouth
wide for me. That it.

James and Osman exchange a look.

MONK

(to Jomo, friendly)

You're gonna be alright. You're gonna be eating crisps in
no time.

The little boy knows he's being friendly and tries to smile.

GEORGIE

(to Monk)

There you go. A few more, a few more it's okay. There you go. There you go. Right just keep him really still okay.

(to the boy)

You're gonna feel a little tiny bit of pain and then your gonna be fine. Yeah it's gonna be over. Yeah? Okay.

She holds the tooth with the medical pliers.

GEORGIE (CONT'D)

(quietly to Monk)

Right. Monk just hold his head tight for me yeah... reassure him.

MONK

What?

Monk gently holds the boys head.

GEORGIE

Reassure him.

Monk doesn't know what to do for a second then comes up with an idea.

MONK

(looking the boy in the eye and singing)

GEORGIE

Shsh! Reassure him.

Singing 'Common People' in: 10:41:11 out: 10:41:21

MONK

She came from Greece she had a thirst for knowledge.
She studied sculpture at Saint Martin's College, that's when I... Caught her eye...

GEORGIE

Oh err... Gauze in. There you go.

Georgie whips out the tooth. A moment where everybody stares, transfixed. A maggot landed on Monks hand, he shakes, then again to get rid of it.

GEORGIE (CONT'D)

Monk you've stopped singing.

MONK

A maggot landed on my hand you threw me out off my stride.

Music '1G14a' in: 10:41:27

Georgie looks up at Nafula and they both manage a smile at Monk's expense. Georgie drops the tooth into a petri dish Nafula is holding.

IN: 10:41:33 EXT. KENYA CRISIS CARE TRIAGE CENTRE. REFUGEE CAMP. DAY

Establisher

IN: 10:41:37 INT. KENYA CRISIS CARE/TRIAGE CENTRE. REFUGEE CAMP. DAY

Georgie and Nafula are finishing up. Nafula is writing up her notes on a laptop. Georgie is checking the vaccinations in the fridge.

GEORGIE

Did Kicki go home often?

NAFULA

Back to Switzerland? No!

GEORGIE

Why?

Music '1G14a' out: 10:41:46

NAFULA

(laughing)

There's never a quiet moment in the camp.

GEORGIE

How about you? Do you manage to get back home?

Nafula shakes her head.

NAFULA

Let's just say that when my grandfather past away we had an outbreak of malaria.

Georgie looks at her.

GEORGIE

You didn't go back home?

NAFULA

I couldn't leave Kicki.

GEORGIE

(faux cross)

You need to sort your work/life balance out, young lady.

NAFULA

What does that mean?

GEORGIE

Seriously, you need to find some time for you.

Nafula looks at her, genuinely puzzled.

NAFULA

But there's work to be done.

GEORGIE

Well are you gonna get married, have your own family?

NAFULA

That's not for me to decide.

GEORGIE

Your parents?

NAFULA

No, Allah.

Georgie studies her for a beat. She is serious. They carry on working.

NAFULA (CONT'D)

Are you married?

GEORGIE

Err well no I'm engaged. To a doctor.

NAFULA

He should come out here. Is he a nice man?

GEORGIE

Of course! I wouldn't be marrying him if he wasn't pretty perfect!

NAFULA

He's perfect?

GEORGIE

Yeah. Yeah, he is, Nafula. Perfect for me anyway.

NAFULA

I think I might end up married to Kenyan Crisis Care... like Kicki.

GEORGIE

Yeah but look at Kicki!

They both stare at the photograph.

GEORGIE (CONT'D)

(quietly)

Sacrificed everything and...

Georgie stops talking.

NAFULA

Life is about sacrifice.

GEORGIE

But it shouldn't be about regret, should it?

Music '1G14b' in: 10:43:19

Nafula gives a little shake of the head before carrying on with her work.

Georgie finds herself staring at the photograph now pinned onto the wall behind the fridge. It is the photograph of Kicki with her team of Kenya Crisis Care aid workers, including Nafula.

GEORGIE (CONT'D)

(tapping the photograph)

Nafula, Kicki's watch....

The urgency in Georgie's voice gets Nafula's attention.

GEORGIE (CONT'D)

This watch...

Georgie grabs the photo, points to the watch on Kicki's wrist.

NAFULA

She's very proud of that. It's very special.

Georgie is staring at Nafula.

NAFULA (CONT'D)

She said it kept absolute, perfect time. Although she always kept it five minutes fast.

GEORGIE

I need to go and see Captain James. Are you alright here on your own for a sec?

NAFULA

I'm hardly on my own... I've have half the Kenyan Army outside.

IN: 10:43:44 INT. TEMP. BRITISH/KENYAN HQ, COMMS TENT. REFUGEE CAMP. DAY

James and Osman are studying the photo of Kicki. After a beat James looks up at Georgie.

Music '1G14b' out: 10:43:49

GEORGIE

Jomo's father had that watch!

OSMAN

Or one like it.

GEORGIE

No I'm, I'm pretty sure it was that one, boss.

JAMES

But it's not in our remit to start investigating petty theft, Lane.

GEORGIE

But it's not exactly petty theft though is it? He must know something about her abduction.

James flashes a look to Osman.

JAMES

(half nodding)

Let's get Kenyan Intelligence to investigate.

GEORGIE

We can't just... abandon her, boss.

JAMES

We're not abandoning her...

GEORGIE

But it feels like she's been abandoned to me.

OSMAN

Then you don't understand. Our sources are looking at likely safehouses...

Beat. Georgie looks from Osman to James.

GEORGIE

So? Are we gonna investigate?

OSMAN

Once we've ascertained for sure, we move in. Your passion and information are appreciated.

JAMES

As I've already said Lane. We're here to do a job on this camp. Our job is so colossal we need to focus on that.

GEORGIE

And that job will be made a whole lot easier if we can find Kicki.

James nods for Georgie to go.

JAMES

Thank you Lane.

Georgie turns and goes.

IN: 10:44:10 EXT/INT. TRUCK. DUSK

Trucks heading back to base.

Music '1G15' in: 10:44:38

Georgie looks out, somewhat philosophically, deep in thought. She watches Kenya go past. She feels a million miles from home.

IN: 10:45:04

INT/EXT. MED-TENT. TEMPORARY BRITISH ARMY BASE. NIGHT

Georgie is sat on her bed, on her lap top. She is Skyping Cole... a calmness over her.

COLE

There were these clowns in the cancer ward today.

GEORGIE

Clowns?

COLE

Yeah, yeah but we're not allowed to call them clowns.

GEORGIE

Why not?

Music '1G15' out: 10:45:14

COLE

Well cos so many people have clown phobias.

GEORGIE

So what do you call them then?

COLE

(laughs)

Chuckle monsters.

GEORGIE

Language 10:45:21

You taking the piss.

COLE

No.

GEORGIE

Alright well... I think I might have a chuckle monsters phobia.

COLE

Oh yeah. Well I think I might become a chuckle monster.

GEORGIE

Why not? If we're not careful lifes gunna slip through our hands without us realising.

COLE

(slightly taken aback)

Oh what? What do you, do you feel life is slipping though your hands?

GEORGIE

Err... Today I do, yeah.

COLE

Have you been putting your sun block on?

Georgie laughs.

GEORGIE

The suns got to me! Let's just get married. As soon as I get back.

COLE

You serious?

GEORGIE

Hhm hhm! You know I don't want a huge thing.

COLE

I'm down for it!

GEORGIE

How many babies we gonna have?

COLE

I'll think about it and text you.

GEORGIE

Okay.

James arrives.

JAMES

Lane? You decent?

GEORGIE

(to Cole)

Gotta go.

Georgie shuts the computer and stands by her bed.

JAMES (V.O.)

Lane?

GEORGIE

Yes boss, coming boss.

James steps inside.

JAMES

As you were, Lane.

Georgie sits.

JAMES (CONT'D)

I've got some very interesting intel coming in.

Music '1G16' in: 10:46:26

GEORGIE

Boss?

JAMES

An eye witness has seen a western woman being taken into a dwelling.

GEORGIE

Kicki?

JAMES

(with a little nod)

Looking hopeful, Lane. And this individual has been seen frequenting the place.

James shows Georgie a computer print out. It is of Sidiq entering a dwelling.

GEORGIE

Jomo's father?

JAMES (CONT'D)

O Group, Mission briefing zero six hundred.

GEORGIE

Mission briefing?

JAMES

Need a combat medic. Full battle.

James starts to head off. Georgie looks stunned.

JAMES (CONT'D)

(turning in the doorway)

Well done, Lane.

GEORGIE

Thank you, boss.

James goes. Georgie allows herself a little smile of satisfaction.

INT. TEMPORARY BRITISH ARMY BASE. COMMS TENT. DAWN / DAY

King has assembled 2 section and Osman's section of Kenyan troops. He looks out and sees James and Osman hurrying towards them.

KING

Gent's, sit up!

They brace up. James and Osman come in.

JAMES

Relax guys.

They stand easy. Osman activates the lap top that throws an image of a house/dwelling on the large screen.

JAMES (CONT'D)

We're about to embark on an operation to help Captain Osman and his men. Kenyan Intelligence have got eyes on this dwelling.

James gestures towards the screen.

JAMES

An Al Shabaab dwelling known to be frequented by Mr. Sidiq among others.

The image changes to that of Sidiq.

OSMAN

He is well known around camp and has many contacts there, that's why this morning's operation needs to be swift... the element of surprise on our side. As the Kenyan Army always do the morning sweep around the town, our presence will not be unexpected.

JAMES

Any questions

ALL

(mumble)

No sir.

We see Georgie and all the guys listening intently, notebooks ready.

IN: 10:47:36

EXT/INT. TRUCK. DAWN

Trucks head off to town.

IN: 10:47:45

EXT. KENYAN TOWN. DAY

A fairly thriving and busy, bustling town - very alive in the morning. Cars, bikes, mopeds, animals and people.

IN: 10:47:53

EXT. SIDIQ'S DWELLING. DAY

Two young men are sitting outside at a table, seemingly innocently drinking coffee. But clearly operating as observation. They look up as they see the first Kenyan Army vehicle approaching.

Music '1G16' in: 10:47:58

IN: 10:48:01

EXT/INT. KENYAN LEAD TRUCK/EXT. TOWN. DAY

Soldiers walking behind the truck, rifles armed.

On Georgie and the others in the truck.

Music '1G16' out: 10:48:13

JAMES

(shouts from front)
ETA two minutes, focus guys.

IN: 10:48:35

EXT. SIDIQ'S DWELLING. DAY

The two men sees the truck approaching.

Osman talks into his head set as the truck slowly nears the dwelling.

OSMAN
(into head set)
Prepare to move...

IN: 10:48:40

INT. TRUCK/EXT. TOWN. DAY

James is speaking on the headset to Osman.

Music '1G16' in: 10:48:43

JAMES
(into headset)
Two alpha's. Keep eyes on. I repeat keep eye's on.

IN: 10:48:51

EXT. SIDIQ'S DWELLING. DAY

As the truck turns left the soldiers running behind make their move.

SWAHILI
(in Somalia)
Kwenda, kwenda"

Translation: GO! GO!

The two men sitting outside pull AK47's from under the table and start firing at the Kenyan soldiers. Mayhem.

Music '1G16' out: 10:49:09

OSMAN
(into head set)
Perimeter secure.

James and 2 section know exactly how to search a building. Trained to the n'th degree as they take their places.

JAMES
Right we're searching and clearing. Charlie team on me.
Delta, right flank it. Prepare to move, move! Lane. Two fatalities here and attend to this one.

GEORGIE
Yes boss...

JAMES

Delta fire team, push up.

*Music '1G17' in: 10:49:19
Music '1G16' out: 10:49:22*

Georgie is treating one of the Al Shabaab men on the ground who has a bullet wound to the shoulder. She is packing and treating him.

GEORGIE

Keep your hand press down firmly on your neck for me, you alright? There we go, keep the pressure on.

IN: 10:49:36

INT. SIDIQ'S DWELLING. DAY

The guys enter the building.

JAMES

Delta fire team, push up.

They blast the padlock open and head further into the house.

The guys move fast through each room checking it.

SOLDIER

Clear.

SOLDIER

Clear.

SOLDIER

Clear.

JAMES

Charlie team. Dangles cover this door and Mansfield on me. Eyes for hostage. Check for captive. Monk on me. Move. Move Move.

They start to find men in the rooms of the house.

They find Jomo's father on his knees praying.

SOLDIERS

(shouting)

Stand up now / Get Up / Put your hands on your head / Get your hands on your head / Turn around. Now / Now.

JAMES

(shouting)

Brains, turn him to me know.

(into headset)

Red Cherry. Positive ID.

IN: 10:50:44

EXT. SIDIQ'S DWELLING. DAY

Georgie is treating one of the Al Shabaab men on the ground who has a bullet wound to the shoulder. She is packing and treating him.

GEORGIE

Right that's dressed, that should staunch the bleed...
let's give him somert for the pain.

She takes the shot of morphine from her Bergan and injects him.

The Kenyan soldiers start to drag out the captured Al Shabaab. Several other Kenyan police and army vehicles arriving and the area flooded with troops.

Brains and Dangles arrive outside with a tightly bound Sidiq.

Georgie sees James on the balcony.

JAMES

Dwelling clear. Lane, need you.

He beckons her to him and disappears inside. Georgie follows him.

INT. SIDIQ'S DWELLING. DAY

James leads her into a small room where Jomo is sitting in the bath, shaking and weeping inconsolably. Georgie immediately goes to him and tries to comfort him.

Music '1G17' out: 10:51:09

GEORGIE

Jomo. Jomo. Jomo. Hey... It's alright... Remember me?
Remember me yeah?

Jomo turns and looks at her. He calms a little and half nods. He looks at James in the doorway and wails again.

JAMES

We obviously had to search him in case he was booby trapped. Hence his distress.

GEORGIE

It's alright. Your father's alright. I've seen him. He's alive they're just taking him to the police station.

JAMES

Does he speak English, Lane?

GEORGIE

You understand me, don't you Jomo?

Jomo looks at her and shakes his head. Georgie now knows he understands English at least.

GEORGIE (CONT'D)

It's alright. Let's get you looked after. Okay. Where's your mother?

JOMO

Dead.

JAMES

I'll be outside.

GEORGIE

Alright... We'll take you back to the camp to Nafula. Do you remember Nafula?

Georgie looks around when she knows they're alone.

GEORGIE (CONT'D)

They're looking for a lady... from the camp... Kicki. Do you know Kicki?

Jomo's look tells Georgie he does.

GEORGIE (CONT'D)

Was Kicki here?

Music '1G17a' in: 10:51:54

Jomo nods.

GEORGIE (CONT'D)

Is she still here now?

Jomo shakes his head.

GEORGIE (CONT'D)

Where was she?

He points down towards the floor.

Jomo leads Georgie downstairs where he takes her into a room. He goes over to the corner where she pushes over a wardrobe revealing a secret hiding place.

GEORGIE (CONT'D)

(shouting)

Boss! Boss!

IN: 10:52:35

INT. SIDIQ'S DWELLING. HIDDEN ROOM. DAY

James, Osman and Georgie look around with their flashlights. It is immediately clear that the cellar was used as some sort of temporary dungeon prior to the hostage being moved.

Music '1G17a' out: 10:52:44

JAMES

Right, this is now a crime scene. No one contaminate anything.

OSMAN

I'll leave the police here on guard. Let's get the injured to the hospital.

KING
(rushing in)
Kenya Crisis Care ambulance on the way, boss. ETA
three minutes.

JAMES
Nice one Kingy

IN: 10:52:59

EXT. SIDIQ DWELLING. DAY

James debriefs his team.

JAMES
Right guy's listen in. Good work out there today. If I had
to single out a man of the match,
(Turns to Lane. Nods.)
It would go to Lance Corporal Lane.

GEORGIE
Thanks boss.

FINGERS
You've always had a thing for the medic, boss.

JAMES
Strike one, Fingers.

FINGERS
Sorry.

JAMES
Her interventions led to the arrest of several Al Shabaab
figures in there today...

James nods a well done to Georgie.

FINGERS
This is exactly how it started with Molly.

JAMES
Strike two, Fingers. Right guys, stay here. Lane, on me.

IN: 10:53:29

EXT. SIDIQ DWELLING/AMBULANCE. DAY

Georgie and James are at the back of the ambulance. The injured Al Shabaab man is now in the Kenya Crisis Care ambulance.

GEORGIE
I'll need to go with him, boss. If he crashes and there's
no-one medical in the ambulance...

JAMES
You realise he's Al Shabaab, Lane?

Georgie half nods.

GEORGIE

I, I need to keep him stable... get him to the hospital alive.

James nods.

GEORGIE (CONT'D)

We can't just let him die, boss whoever he is.

James sees King talking to 2 section a little way off by their truck. He heads over.

JAMES

Kingy, get em all loaded up, we're escorting the ambulance to hospital.

KING

(puzzled)

Boss?

JAMES

Lane's can't do this on her own. Mansfield, jump up front in the ambulance. King in front of truck with me. Eyes on the ambulance throughout. Let's go!

KING

Right guys, you heard the boss. Let's go!

JAMES

Good luck Lane.

IN: 10:54:01 EXT. KENYA. TOWN. DAY

We see the Kenya Crisis Care ambulance hurtling though the town. The army truck in close escort behind. Mansfield constantly looking at the army truck behind.

IN: 10:54:06 INT. KENYA CRISIS CARE AMBULANCE. DAY

Georgie is dealing with the Al Shabaab patient, continually checking all his signs are good.

GEORGIE

Right that's all done...

Her mobile pings. She looks at it and sees it is Cole sending a text. It reads, "Seven kids? xx"

The monitor starts to beep, frantically. Georgie jumps on the patient and starts to hand pump his heart.

GEORGIE (CONT'D)

(desperate)

Shit. Fuck.

MANSFIELD
You alright back there Georgie?

GEORGIE
He's crashed on me.

MANSFIELD
Anything I can do?

GEORGIE
(continuing to heart massage)
Fuck all, mate. Let's just get him to the hospital ASAP

MANSFIELD
Right, come on put your foot down.

Music '1G18' in: 10:54:32

Georgie looks at the patient and knows it's all a bit pointless. He has died but Georgie won't give up.

IN: 10:54:36 EXT. TOWN/ROADBLOCK. DAY

The ambulance speeds through the streets, narrowly missing several cars and lorries.

MANSFIELD
Slow down. Slow down. Watch out. Move... Get to the right. Get to the right.

The ambulance speeds past a lorry. The army truck cannot get past.

IN: 10:54:54 INT. ARMY TRUCK. DAY

James watches as the ambulance speeds past the truck.

JAMES
What's he doing?

KING
No idea.

IN: 10:54:55 EXT/INT. TOWN/ROADBLOCK/ARMY TRUCK. DAY

The ambulance speeds past the roadblock but the lorry gets stopped. The army truck slams its brakes on.

FINGERS.
What is going on?

KING.
Is everybody okay?

JAMES

Captain find out what is going on.

Osman leaps out of the back and starts yelling in Swahili to the soldiers.

OSMAN

(In Swahili)

Ma jeshi fungua bara bara tupite lazima tufike spitali!

Translation: We need to get through! Kenyan Army - let us through now!

The soldiers immediately start to wave the army truck through.

IN: 10:55:25 EXT. KENYA CRISIS CARE AMBULANCE/EXT. TOWN. DAY

A 4x4 pick up truck vehicle suddenly swings in front of the ambulance. The ambulance is forced to stop.

MANSFIELD

What's he doing?

JAMES

No idea

Georgie turns and sees Al Shabaab men including a masked Abu and Zeki open fire on the ambulance. Mansfield pulls his weapon but before he can fire he is shot in the side.

The Al Shabaab guys start shouting in Somali and pointing into the back of the ambulance. Georgie stares horrified - as Mansfield slumps forward.

ZEKI

(In Somali)

Wakana. Wakana.

Translation: He is here. Here he is.

The Al Shabaab open up the back doors of the ambulance and shout that they have found their man. They check, find he is dead and shout between themselves in Somali. They start to point at Georgie as they talk.

Music '1G18' out: 10:56:34

Music '1G18-19' in: 10:56:34

ZEKI (CONT'D)

Let's take the doctor

Zeki grabs her and with the others they drag her away. Georgie is dragged out of the ambulance and thrown into the back of the 4x4.

The Al Shabaab get into their vehicle and speed off before the army truck arrives

We see Georgie surreptitiously feeling for her dog tags and tugging them off so they slip inside her clothing.

Abu and Zeki are sitting in the open back of the 4x4 with Georgie as they disappear into the countryside.

*Music '1G 18-19' out: 10:57:01
Music 'Teaser end' in: 10:57:01*

NEXT TIME

IN: 10:57:03 EXT. TOWN. DAY

James is hiding by the truck.

JAMES

Anyone got eyes on Lane?

IN: 10:57:06 EXT. AL SHABAAB SAFEHOUSE. INTERIOR YARD. DAY

Two men grab her and drag her with her legs dangling on the floor. He mask is removed.

GEORGIE (V.O.)

I am a British citizen being held hostage and will be executed at sundown tomorrow if all Al Shabaab fighters...

IN: 10:57:13 INT. TEMPORARY BRITISH ARMY BASE. COMMS TENT. NIGHT

Georgie sits in front of the video camera.

GEORGIE

Are not released.

ABU (ON SCREEN)

(looking into the camera)

You release our fighters or we cut off her head.

IN: 10:57:20 INT. TEMPORARY BRITISH ARMY BASE. COMMS TENT. DAY

James briefs 2 section.

JAMES

The situation has now escalated.

IN: 10:57:21 EXT. AL SHABAAB SAFEHOUSE. INTERIOR YARD. DAY

Special forces climb the wall.

Special forces fire on the Al Shabaab fighters.

JAMES (V.O.)

We're soon to be joined by special forces.

IN: 10:57:25 **EXT. TRUCK. DAY**

The truck speeds off leaving Elvis on the ground.

IN: 10:57:28 **INT. SMALL CELL. AL SHABAAB SAFEHOUSE. DAY**

Georgie hangs by her wrists.

GEORGIE

What's going to happen to me now?

He mimes her being shot before he goes. Georgie is left alone.

EXT. AL SHABAAB SAFEHOUSE. INTERIOR YARD. DAY

The Al Shabaab fighter cocks his rifle. Georgie begs for her life.

GEORGIE

(confused and disorientated, begs)

Please I'm a medical person I can help you your and
your brothers. Please. Please.

A mask is put over her head.

END CREDITS

(Cast in order of appearance)

| | |
|----------------|---------------------------|
| Georgie Lane | MICHELLE KEEGAN |
| Elvis Harte | LUKE PASQUALINO |
| Grace Lane | ANGELA LONSDALE |
| Max Lane | SEAN GILDER |
| Marie Lane | LINZEY COCKER |
| Lulu Lane | MOLLY WRIGHT |
| Nan | JOAN KEMPSON |
| Captain James | BEN ALDRIDGE |
| Cox | MARK BESWICK |
| Jenkinson | LEE WORSWICK |
| Dr Jamie Cole | ROYCE PIERRESON |
| Captain Osman | ANTHONY OSEYEMI |
| Sergeant King | ROLAN BELL |
| Mansfield Mike | NICK PRESTON |
| Monk | SEAN SAGAR |
| Brains | SIMON LENNON |
| Dangleberries | LAWRENCE WALKER |
| Fingers | SEAN WARD |
| Nafula | YUSRA WARSAMA |
| Kicki | ANNA TENTA |
| Jomo | LIKHO MANGO |
| Sidiq | ABDI MOHAMUD OSMAN |
| Abu Jaseer | MICHAEL JAMES |
| Zeki | HLAYANI MABASA |

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Line Producer **MARK MURDOCH**

Executive Producers
TONY GROUNDS
CAROLINE SKINNER

BBC
STUDIOS

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Music 'Teaser end' out: 10:58:07