

BBC
STUDIOS

OUR GIRL 2

Episode 3

DRA D863W/01

Duration: 57:08

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Music 'She moves in her own way' in: 10:00:00 out: 10:00:10

PREVIOUSLY

IN: 10:00:00 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: 10:00:03 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.

Music 'previously' in: 10:00:06

IN: 10:00:09 INT. MANCHESTER REGISTRY OFFICE. CORRIDOR. DAY

Georgie, tears in her eyes.

GEORGIE

Tell me again.

JAMES

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

IN: 10:00:13 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.

GEORGIE

Let's just get married.

COLE

I'm down for it!

IN: 10:00:16 EXT. AL SHABAAB COMPOUND. KENYAN/SOMALIA BORDER. DAY

Georgie is dragged across the compound. Her hood is removed.

GEORGIE (V.O.)

'I am a British citizen being held hostage and will be executed at sundown tomorrow...

IN: 10:00:23 INT. AL SHABAAB COMPOUND. KENYAN/SOMALIA BORDER. DAY

Georgie is filmed.

GEORGIE

If all Al Shabaab fighters are not released.'

IN: 10:00:24 **EXT. COMPOUND. AL SHABAAB SAFEHOUSE. DAY**

Zeki and Abu are sitting together eating.

ABU

That's why that one white hostage yeah it should put us
on the front page.

IN: 10:00:26 **INT. CELL. AL SHABAAB COMPOUND. NIGHT**

Georgie is put in the cell. She sees Kicki crouched in the corner..

IN: 10:00:28 **INT. TEMPORARY BRITISH ARMY BASE. COMMS TENT. DAY**

James briefs 2 section and Osman.

JAMES

The situation has now escalated.

IN: 10:00:30 **EXT. TEMPORARY BRITISH ARMY BASE. DAY**

Elvis, Spanner, Spunky and Jackson alight. James looks open mouthed as he sees it is Elvis
heading towards him.

JAMES (V.O.)

We're soon to be joined by special forces.

JAMES

How can I possibly send you out on this?

ELVIS

It has to be me.

IN: 10:00:35 **INT. CELL. AL SHABAAB COMPOUND. NIGHT**

Georgie talking to Kicki in whispers, clandestine.

GEORGIE

If they knew that I was a soldier they'd behead me.

IN: 10:00:38 **INT. CELL. AL SHABAAB COMPOUND. NIGHT**

They force the door to the cell open.

IN: 10:00:39 **INT. AL SHABAAB COMMS ROOM. DAY**

Georgie searches the room.

IN: 10:00:42 **EXT. AL SHABAAB SAFEHOUSE. DAY**

One of the Al Shabaab men shuts the tailgate, Elvis shoots him in the head. The truck speeds away.

IN: 10:00:47 **INT. CELL. AL SHABAAB COMPOUND. NIGHT**

Abu is holding the dog tags aloft. Georgie and Kicki now look in the pit of despair knows there's nothing she can do.

ABU
(reading the dog tags)
Lance Corporal Georgie Lane!

Zeki points the gun but clearly looks anxious. We see him swallowing hard. Kicki, frightened for her life, gets onto her knees.

BANG! The guns is fired.

IN: 10:00:54 **EXT. AL SHABAAB COMPOUND. DAY**

Abu and Gaani are making their escape. Leaving Zeki behind.

ABU
Be prepared to die yeah? Paradise awaits you, brother.
Praise be to Allah!

IN: 10:00:59 **EXT. HELICOPTER/EXT. AL SHABAAB COMPOUND/CELL. DAY**

Elvis abseils from the helicopter.

Zeki is shot.

Georgie sees Zeki dead on the ground.

IN: 10:01:05 **INT. HELICOPTER. DAY**

Elvis puts Georgie in the helicopter.

ELVIS
(into mouth mic)
Primary recovered, repeat primary recovered.
(lifting his visor exposing his face for the first time)

Georgie stares at him incredulously before she leans forwards and punches him, hard in the face.

FROM BLACK

IN: 10:01:15 ON OUR GIRL EXT. KENYA/INT. AIRBORNE HELICOPTER. DAY

The helicopter flies low over Kenya as the sun starts to set.

10:01:16 On screen BBC logo

IN: 10:01:19 INT. AIRBORNE HELICOPTER. DAY

Georgie is staring daggers at Elvis. Spanner, Spunky and Jackson pretend not to notice. Jackson, as first aider, is checking out Georgie's head from when she was punched. Not a significant injury. Bloodied and bruised rather than catastrophic.

Music 'previously' out: 10:01:27

ELVIS

Stay alive, no matter what occurs. I will find you. No matter how far, no matter how long it takes. I will find you.

Georgie stares angrily, gives a little shake of the head.

ELVIS (CONT'D)

Daniel Day Lewis. Last of the Mohicans.

GEORGIE

(snaps)

Yeah I know where it's from.

Spunky hands Georgie a bottle of water.

JACKSON

Bruising but no laceration. Need to get you checked out though... CT scan and x-ray for you.

GEORGIE

Yeah I'm fine. I can take a punch.

Trying to fend Jackson off.

ELVIS

You can give one an all.

GEORGIE

Where we going?

JACKSON

Mombasa.

SPANNER

Medical and de-brief.

JACKSON

Is your vision okay?

GEORGIE

No, I can still see him.

Georgie half nods towards Elvis before pointedly looking out of the window.

Music 'Hear you calling' in: 10:02:11

IN: 10:02:10

TITLE SEQUENCE.

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

**CREATED AND WRITTEN BY
TONY GROUNDS**

**PRODUCED BY
ERIC COULTER**

**DIRECTED BY
JAN MATTHYS**

OUR GIRL

Music 'Hear you calling' out: 10:02:43

IN: 10:02:43

EXT. MOMBASA HOSPITAL. DAY.

Military Landrover pulls up to the entrance.

IN: 10:02:50

INT. MEDICAL ROOM. MOMBASA HOSPITAL. DAY

Georgie is lying on a bed a doctor is wiring her up and checking her vital signs etc. She has a drip going into her arm. She now looks exhausted and physically drained.

DOCTOR 1

Your significantly dehydrated. Let's check your levels
once we've got some fluid into you.

GEORGIE

You might want to check my bloods as well... I haven't
passed urine for twelve hours.

DOCTOR 1

Okay.

(nods to Georgie and turns to assistant)
(in Kenyan)

Tuangelie figo tafadhali..

Translation: Let's take a look at the kidneys please..

James comes through the door.

JAMES

Language 10:03:11

I'm a bit bloody better with seeing you in one piece,
Lane.

Silence. The two of them look at each other. The doctor's move away to give them a moment.

JAMES (CONT'D)

Well done. I'm proud of you.

An awkward silence. Georgie cries, then she is trying to hold it together. He knows this and isn't sure how to react. He moves forward.

Music '3OG1' in: 10:03:21

GEORGIE

You must think I'm an emotional wreck.

Another beat. Georgie steels herself, we can almost see her pulling herself together. First flicker of a smile between them. James sits beside her.

JAMES

What you think I don't cry?

(beat)

Look I'm sorry about what happened to Kicki.

(half beat)

The thing with our job is, we can't unsee the things we've seen.

GEORGIE

(heartfelt)

And I've seen.

JAMES

Was it as hellish as I can imagine?

GEORGIE

Oh. I just don't understand how people, can be so evil?

JAMES

When you speak to the psychiatrist. You must properly unload okay.

GEORGIE

What, don't you think I will.

JAMES

I think you'll say you're fine and that you want to go back to work ASAP.

GEORGIE

Yeah well I am fine.

JAMES

I rest my case.

GEORGIE

What does that mean?

JAMES

It means... don't go giving it all 'I'm fine' please tell them everything.

GEORGIE

You might end up with the psychiatrist in tears.

JAMES

So be it.

James looks up and sees Elvis looking in through the door.

JAMES (CONT'D)

You want to talk to him?

GEORGIE

No. Why him boss?

JAMES

It wasn't my call, Lane.

GEORGIE

Can you imagine how I felt?

JAMES

Our first priority was to get you back safely.

GEORGIE

Well the second priority, is to tell him to go. Seriously!

James nods and heads outside to tell Elvis to leave. We are left alone with Georgie. She shuts her eyes. Overwhelmed.

James returns.

GEORGIE (CONT'D)

Did Abu escape? The British guy?

He nods, full of admiration for her.

IN: 10:05:47

EXT/INT. HOTEL/RECEPTION/BEACHSIDE. MOMBASA. DAY

The hotel sits thirty or so feet above the beach with the sea beyond.

Armoured military cars sweep into the forecourt of the hotel. We see 2 section and the paras have gathered in the reception of the hotel and as Georgie alights from one of the vehicles and enters they break into a cheer and a round of applause. This is the first time they've seen her since her ordeal.

Georgie smiles before being whisked away by military intelligence to an annex of the hotel. James escorting her.

JAMES

(stepping in)

Lads.

They look at him briefly.

Music '3OG1' out: 10:06:28

JAMES (CONT'D)

(firmly)

Come on.

They all get the message and hurry on.

BRAINS

Missed you...

MONK

Stop making it weird man...

IN: 10:06:37

EXT. HOTEL. DAY

James gestures the view and the sea.

JAMES

Not too shabby, eh Lane.

They see some of the paras walking along the beach/lounging around. Still in kit albeit relaxed.

Georgie looks around at the various Kenyan security positioned every few yards along the perimeter and also down on the beach. They appear to be surrounded by a Kenyan ring of steel.

JAMES (CONT'D)

It's a completely safe zone.

GEORGIE

We expecting trouble?

JAMES

Stay alert, stay alive. It's not just Al Shabaab sympathisers... Pirates work this coast too.

GEORGIE

Yeah right.

JAMES

Not... eye patch pirates, Lane. They're just called pirates. Basically making their living robbing ships on the high seas. But some rob, kidnap and kill tourists too.

GEORGIE

Everyone has to make a living, I guess Boss.

James gives her a look. Georgie looks out to sea.

Music '3OG2' in: 10:07:01

GEORGIE (CONT'D)

There's always a price to pay for paradise.

James smiles.

IN: 10:07:12

EXT. HOTEL. DAY

James and Georgie walk into the bar reception, where two section are chilling, in casual uniform but all still 'on duty'.

They see Georgie and cheer. She smiles and heads over, as they all leap up to greet her.

FINGERS

Well look who it is...

JAMES

After you.

GEORGIE

Thank you.

FINGERS

Come on then. Where have you been, hiding? You little skiver!

MONK

What d'you do, Lane... whine at the Al Shabaab like a scouser till they let you go?

Music '3OG2' out: 10:07:46

BRAINS

She isn't a scouser, Monk.

GEORGIE

I'm a Manc, Monk.

MONK

Same difference. If you're not on the tube you're all northern to me.

DANGLES

Monk could have been singing like a canary at the first thumb screw.

MONK

I did actually water board my mate with lager.

GEORGIE

So your lager boarded him then.

BRAINS

Brilliant to have you back.

GEORGIE

Ah Thanks for that.

Brains gives her a hug, clearly enamored of her.

MONK

Stiffy klaxon!

GEORGIE

Aww Kingy... Hi.

KING

(heading over)

Welcome back to the fold, Lance Corporal.

GEORGIE

Oww... Thank you!

FINGERS

(to James)

Come on then Boss, what do you say can we start drinking or what?

JAMES

No, still on duty. R and R doesn't begin until Lane finishes her debriefing. Then we R and R together.

MONK

One in all in, yeah.

Throws the ball at James, who returns it with meaning.

JAMES

That's correct Monk!

FINGERS

(to James)

Easy...

IN: 10:08:17

INT. HOTEL ANNEX. DAY

Payne, Hare, Wray and James with Georgie. Payne is showing her images of white converts. Georgie staring at the screen.

She shakes her head.

GEORGIE

No. No. No.

MAJOR HARE

Kenyan security forces are monitoring borders...

GEORGIE

So he's still in Kenya?

CAPTAIN PAYNE

Almost certainly.

BRIGADIER WRAY

Lying low in a safe house somewhere, not knowing who to trust.

MAJOR HARE

Well he'll be aware that we have covert agents embedded in Al Shabaab cells...

GEORGIE

We know where he is? Or where he might be? How many white converts have we got floating around...

MAJOR HARE

We are aware of how urgent the current situation is...

Georgie nods, clearly anxious.

CAPTAIN PAYNE

You hold the most significant of all intel. You can identify the entire cell. Not just Abu but his superiors in their chain of command.

Georgie nods knowing how key her evidence is. James looks at her and nods reassuringly.

GEORGIE

I didn't have much time in their ops room... But enough time to see detailed plans of this shopping mall... after what happened in Nairobi at the Westgate Mall...

She senses them all studying her, clearly anxious as to the accuracy of her memory. Or whether she is still in a state of trauma.

MAJOR HARE

Well that's why you need to be as precise as you can be, so we can identify the target.

She studies another potential Abu and shakes her head.

GEORGIE

I saw photo's of a erm, a, a bird I think... Poppies..

CAPTAIN PAYNE

Y, you think a bird?

GEORGIE

Yes Sir. A statue. But I'm not a hundred percent sure! I saw erm, Google images... aerial photographs printed from an internet type of thing.

They look at her briefly before carrying on studying the faces. Shaking her head each time. She flashes a look to James

BRIGADIER WRAY

You'd definitely recognise him?

Georgie nods. More images.

MAJOR HARE

Intelligence suggesting he's from London.

GEORGIE

Yes sir. It's London.

MAJOR HARE

All video surveillance, from Kenya and across the Somali border is being scrutinised for white insurgents.

BRIGADIER WRAY

He will be found. It's just a matter of time.

GEORGIE

Exactly. Time. We need to get him before he gets us.

James nods at another face. Georgie gives a little shake of the head.

GEORGIE (CONT'D)

I'd recognise him, sir. Without a doubt. Never forget those eyes.

A face comes on the screen. Georgie stands to get a closer look. The others all look at Georgie. It looks like Abu but western, clean shaven, about 18, his 'leavers' photo from school. Quite quite different.

Music '3OG3' in: 10:10:03

GEORGIE (CONT'D)

Stop

JAMES

Is it him?

GEORGIE

Obviously he looked... different... he, he had a beard.

MAJOR HARE

Are you sure?

GEORGIE

Yeah. Yeah it's him, sir.

This excites everyone. Major Hare typing furiously into his keyboard.

GEORGIE (CONT'D)

Who is he?

MAJOR HARE

(reading)

Jason Raynott. Born, North London. University of Manchester...

Georgie nods furiously.

MAJOR HARE (CONT'D)

Converted to Islam as an undergraduate. Last known whereabouts... flew from Heathrow to Ethiopia on a tourist visa on 14/4/2016... no trace since.

There is a lot of satisfied exchanged looks between them all.

JAMES

We're getting somewhere, Lane.

Georgie stares at the erstwhile image of Abu, transfixed.

IN: 10:10:50

INT. HOTEL. BASE. MOMBASA. GEORGIE'S ROOM. DAY

Georgie is trying to get a Skype connection. She is ringing Cole. Eventually she gets through and sees an excited, beaming Cole on her screen.

Music '3OG3' out: 10:10:53

GEORGIE

Got you!

COLE

At last!

GEORGIE

Oh the connections so bad here....

COLE

No, no I can see you! Fantastic. Are you okay?

GEORGIE

Yeah... yeah, you know me.

COLE

You had a full check at the hospital?

GEORGIE

Yes everything's fine.

COLE

Levels 14tabilized now?

GEORGIE

Hum, honestly, I'm fine, I'm fine. I'm as normal as I've ever been.

COLE

Your text from the hospital said they were taking bloods?

GEORGIE

Yeah well, that was just you know, a precaution cos of the dehydration.

COLE

Did they put you on a saline drip?

GEORGIE

Yes as soon as I got to the hospital.

COLE

Any headaches since?

GEORGIE

No. I'm fine.

COLE

Look get them to send me your blood results so I can err, get them to the hospital here for when you get home?

GEORGIE

Right stop fussing! I'm fine! Right tell me, tell me you know, how is everyone? Tell me how you are?

COLE

We've been in panic stations... but I can see you so it makes me feel a whole lot better.

GEORGIE

Yeah I'm so looking forward to getting home now.

COLE

I bet! You look tired.

GEORGIE

Thanks!

COLE

(Beat)

I heard about your, your fellow hostage.

Georgie nods.

COLE (CONT'D)

I hope you didn't have to see any of that.

Georgie gives a little shake of the head.

Music '3OG3a' in: 10:12:08

COLE (CONT'D)

Blasphemy: 10:12:09

Thank God they got you out. Those boys who rescued you they, they know what they're doing, eh?

Georgie nods again.

COLE (CONT'D)

We owe them a pint or three!

Georgie half nods.

IN: 10:12:27 **EXT. GEORGIE'S ROOM. BALCONY. DAY**

Georgie looks out to sea.

ELVIS

Well knock me down with a feather.

Georgie swings around to see Elvis is on the next balcony to hers.

Music '3OG3a' out: 10:12:46

Language 10:12:42

GEORGIE

Did you sort this out? So you could be in the room next door to me?! Cos that is really fucking creepy and one hundred per cent you all over.

ELVIS

That vein thing on your forehead's happening again.

GEORGIE

(snaps)

What?

ELVIS

Remember... I told you whenever you used to cry, that vein thing used to pop up on your forehead.

GEORGIE

Yeah well I'm not crying. so don't flatter yourself. Okay.

ELVIS

(reaching out)

Listen Georgie...

GEORGIE

Elvis No!

ELVIS

You won't even give me one minute to explain will yer...?

Music '3OG4' in: 10:13:13

Georgie storms inside and slams the door.

IN: 10:13:15 **INT. HOTEL. BASE. MOMBASA. GEORGIE'S ROOM. DAY**

Georgie comes back in, looks in the mirror, examines her forehead and rubs it.

IN: 10:13:33 **ESTABLISHING SHOT OF THE SETTING SUN - DUSK**

IN: 10:13:39 **INT. RESTAURANT. HOTEL. BASE. MOMBASA. DAY**

The next day and Georgie arrives down for breakfast. She sees 2 section at the counter filling their plates.

BRAINS

Mmm raisins

FINGERS

Can you do me some chips?

MONK

Oh this bacon is, mmmm

BRAINS

Get in my belly!

FINGERS

Look at that!

Music '3OG4' out: 10:13:42

GEORGIE

All right lads?

MONK

(handing her a tray)

Here Georgie, fill your boots, we're all inclusive.

GEORGIE

What we got?

FINGERS

Better than the slop you were having as a hostage.

GEORGIE

Hey, most of what I had was better than rations! Thank you.

BRAINS

(scooping fruit into his bowl)

Fruit and coffee for me.

MONK

Eye of the needle, klaxon!

DANGLES

They can do you eggs... any which way you fancy.

FINGERS

I know, I've got me omelette cooking mate, all the trimmings.

GEORGIE

What are the trimmings?

FINGERS

I think chips! But they won't be as good as they are at home.

GEORGIE

Well there's no curry sauce is there.

BRAINS

Yeah they've got ketchup.

GEORGIE

No!

Brains points out a bottle of Heinz on the counter.

DANGLES

You're not putting that on your fruit are you, Brains?

They are laughing as James walks in. He has a serious look on his face.

JAMES

Lane. Needed.

GEORGIE

Oh sorry. Boss.

She hands her tray to King and hurries after James.

IN: 10:14:18

INT. HOTEL. BASE. MOMBASA. COMMS ROOM. DAY

James and Georgie are facing Payne, Wray and Hare.

BRIGADIER WRAY

We think we've located Abu and his cell.

Georgie half nods.

MAJOR HARE

Credible intel of a gathering... possible council of war.

MAJOR HARE (CONT'D)

Now we don't have a target but while intercepting phone calls we have picked up several key words that signify an attack.

CAPTAIN PAYNE

And all indications are that the attack is imminent.

JAMES

We're going to join close observations and wait for them all to be assembled in one place together.

James studies Georgie who nods.

JAMES (CONT'D)

Then we will eliminate the target.

BRIGADIER WRAY

One option is for special forces to go in and try to send back images of cell members for you to identify...

MAJOR HARE

That gonna rely on satellite imagery which is Intermittent at the best.

He throws a quick look to James.

JAMES

We could send you out on another mission with them. Purely for observation, identification purposes. We will not be engaging.

GEORGIE

I'll be fine to go boss, if that's what you're asking.

JAMES

There's not a necessity. Lane.

GEORGIE

Well it makes logical sense. I can ID them and... the mission can be completed. It save's faffing around and sending pictures back and forward.

BRIGADIER WRAY

Right well we'd like you to pop and see the doctor before you go. If you're happy to go.

JAMES

Seriously Lane, no one would doubt your bravery perhaps you could do without another mission so soon after...

GEORGIE

I'm fine. I'll be sat in the back of a truck ID'ing people.
(knowing how to win them round)
Unless you don't think I can do it because I'm a woman...

CAPTAIN PAYNE

No one is suggesting that...

Music '3OG5' in: 10:15:28

GEORGIE

(Strong)
Good. Then I best go and pack my kit in readiness.

MAJOR HARE

It's near the refugee camp so we can use the Kenyan base there. It's a one hundred and ten per cent safe.

We see Georgie registering this.

GEORGIE

Okay. The sooner we can conclude this, the sooner I can go home.

James nods.

GEORGIE (CONT'D)

To be honest, this is the best thing that could've happened. Full stop, sir.

They all look at her with respect and admiration.

IN: 10:15:49

INT/EXT. FARM TRUCK/ROAD. DAY

Osman is briefing the team, his lap top open.

OSMAN

Close surveillance have been monitoring this house.

Osman pings up the image of a dwelling.

OSMAN (CONT'D)

Al Shabaab activity.

He flicks to photographs of people coming and going. One he freezes on.

He turns and looks at Georgie.

OSMAN (CONT'D)

He was smuggled into the dwelling a couple of hours ago...

GEORGIE

I'm sure that's him.

Osman changes image to a much clearer shot of Abu. Georgie's face lights up.

GEORGIE (CONT'D)

That's him.

OSMAN

That's Abu?

GEORGIE

Yeah.

OSMAN

One hundred per cent, Lane. No room for error... Can you confirm that's a positive ID? That's him?

GEORGIE

Yeah... That's Abu!

The enormity of the task in hand strikes Georgie.

GEORGIE

Confirm.

Osman nods.

The team climb aboard and the truck heads off.

IN: 10:16:42

EXT. DWELLING. KENYAN BORDER. DAY

The farm truck parks up.

A little distance away we see a building that stands on its own a little way away from other houses. We recognise it as the dwelling Osman showed on the lap top.

Music '3OG5a' in: 10:16:59

Music '3OG5' out: 10:17:06

IN: 10:17:04

INT. FARM TRUCK. DAY

We see Osman, dressed in his traditional Kenyan clothing disguise. Alongside him are two other Kenyan Special Forces in plain traditional clothes.

In the rear, shielded by a curtain are Elvis, Spanner, Spunky, Jackson and Georgie.

OSMAN

Visitors.

Jackson takes pictures through a spy hole.

Elvis has head phones on listening to activity inside the building. We see Osman also has an ear piece in.

Osman sees a vehicle approaching the dwelling.

A vehicle arrives with two Kenyan occupants and swings in through the gates which are immediately shut after them. The cameras click.

Georgie studies the faces of the vehicle occupants on the screen.

GEORGIE

Okay zoom in.

ELVIS

What have we got?

GEORGIE

That's Gaani. He's their Cell Commander.

OSMAN

Anything on the one on the left?

GEORGIE

Yeah he was definitely there... But I had no direct contact with him...

OSMAN
He's Al Shabaab?

GEORGIE
Yeah.

Georgie nods.

SPUNKY
Good stuff, Lane.

She half nods but is looking pensive.

SPANNER
(quietly)
Hey, don't start feeling sorry for 'em yet, Georgie.

GEORGIE
I'm not feeling sorry for 'em, Spanner. I'm feeling sorry
for Kicki... Right.

Spunky looks at Elvis who is listening into any sounds coming from inside the dwelling.

SPUNKY
Picking up anything up yet, boss?

ELVIS
Nothing sound's too muffled.

GEORGIE
Any English?

ELVIS
Don't know it's too hard to tell. We need to get in closer.

Osman is talking in Swahili into his head mic.

OSMAN
(In Swahili)
Nimemtabua... Sawa.

Translation: I have identified him... Okay.

ELVIS
Osman can we get in closer.

Osman shakes his head.

OSMAN
We know it's him. Lane has confirmed as much.

ELVIS
Look, not worth trying to find out what their target was,
no?

OSMAN
(turning)
We want to send in air support.

Osman stares at Elvis.

SPANNER
The house is on it's own. Boss. No collateral.

Osman talks in Swahili but they all know he's calling in an air strike.

OSMAN
Ruhusa ya kutumia Jet, Tambua! Bomb.

Translation: Permission to use the Jet, knowledge! Bomb.

IN: 10:18:34

EXT. KENYAN BORDER. DAY

Elvis, Spanner, Spunky, Jackson and Georgie dug out. See Kenyan jets flying low.

The jets swoop in and obliterate the dwelling.

They all watch as the building gets obliterated.

Music '3OG5a' out: 10:18:49

Language 10:19:07

GEORGIE
Shit!

KING
(Laughs)
Jambor!

SPUNKY
Think that's what they call a bullseye.

Music '3OG6' in: 10:19:11

JACKSON
All clear.

Georgie is staring at the destroyed building. She nods a satisfied nod. Elvis watches her, understanding the relief/release she must be feeling.

IN: 10:19:25

EXT/INT. ARMY TRUCK. DAY

Georgie is sat in the back of the truck. Spanner, Spunky and Jackson are looking far more 'mission accomplished' than Georgie. Elvis is very aware of this.

Language 10:19:36

SPUNKY
(to Georgie)
That must have felt very fucking good, Georgie.

Georgie turns and looks at him.

Language 10:19:37

SPUNKY (CONT'D)
Knowing that twat's been red misted?

Georgie gives a little shake of the head.

GEORGIE
I'd've preferred him been brought back to the UK made
him face up to what he's done.

JACKSON
Really?

GEORGIE
He's got off easy. Over in a second and...
(tapping her head)
I'll have him in there a life time. And that's not right.

Elvis nods, he does understand.

ELVIS
(quietly)
Oi... He's still gotta face his God, eh?

Georgie looks at him and somehow understands.

IN: 10:20:10

EXT. TEMPORARY ARMY BASE. DAY

Georgie and Elvis jump off the truck with the others but fall in behind them and have a quiet moment.

Music '3OG6' out: 10:20:21

ELVIS
It is our job Georgie... You know what I mean. We serve
our country, George. It's what we do.

Georgie half nods.

GEORGIE
Do you ever doubt why we do it?

ELVIS
Listen we've both lost people in the past, if I could go
back and save them, I would. But I've never doubted
what I do. And neither should you.

She looks at him and knows he's right.

ELVIS (CONT'D)
We do our duty, don't we? That's what makes us.

GEORGIE
I need to do something to get closure.

Elvis looks at her questioningly.

GEORGIE (CONT'D)

It won't delay us.

ELVIS

Okay.

GEORGIE

You don't know what it is.

ELVIS

You want to go back into the refugee camp and see Nafula.

Music '3OG7' in: 10:21:00

Georgie stares at him somewhat incredulously.

ELVIS (CONT'D)

Come on what else would it of been? I've read the brief.
And your role in it.

(half beat)

Oi... I'm sure Kicki wanted Nafula to have this...

He hands her Kicki's wristwatch. Put his hand on her shoulder to console her then walks away.
Leaving Georgie to think.

IN: 10:21:28

EXT/INT. REFUGEE CAMP/ARMY TRUCK. DAY

The mass of humanity. The chaos and confusion. The extremes as hundreds of thousands cling on to life in the most basic of conditions.

NAFULA

Ya kusafisha... ya kutia gauze...

Translation: For cleaning... for the gauze..

We see several army trucks swing in.

We see Elvis, Spunky, Spanner and Jackson. They stare out of the truck in something akin to horror at the scenes they are witnessing.

Elvis looks at Georgie.

GEORGIE

I know what I'm doing.

ELVIS

I know.

She looks away and see the Kenya Crisis Care tents.

IN: 10:21:55

EXT. KENYA CRISIS CARE TRIAGE CENTRE. DAY

We see Georgie and Nafula embracing each other. Around them are patients and children all in for triage.

IN: 10:22:16

EXT. REFUGEE CAMP. DAY

Georgie and Nafula are walking with purpose through the camp. Elvis, Spanner, Spunky and Jackson on red alert, are guarding them, as they walk.

Music '3OG7' out: 10:22:21

NAFULA

I didn't think you'd come back.

GEORGIE

(joking)

Well, I was just passing...

NAFULA

(throwing a glance at a photo of Kicki on the wall)

I can't believe they just shot her. Why?

GEORGIE

Unforgivable.

NAFULA

My friend I need you to understand this as nothing to do with Islam. This is just... a madness.

GEORGIE

It's made us stronger... and one day we'll defeat them.

NAFULA

But we can't beat them, can we? We can never beat those extreme people.

GEORGIE

We can. And we will. There's people like you carrying on doing exactly what you're doing... making sure the good outweighs the bad.

Nafula looks up at Georgie.

NAFULA

But they will never stop.

GEORGIE

Neither will we....We try to stop the fear.

NAFULA

The fear?

GEORGIE

The only way we can be beaten... is with fear.

So people like us need to stand up and say 'we're not afraid'. They can't win. We win. Kicki wins.

(beat)

Do you want to know my best bits about soldiering?

NAFULA

Yes.

GEORGIE

Doing security for the Olympics in London, working on the flood relief in Cumbria and...

NAFULA

And what?

GEORGIE

Working here in the refugee camp with you.

Georgie's voice cracks slightly and the two women end up standing and hugging each other.

Elvis comes forward and gives a signal. Georgie and Nafula know this means she has to go.

ELVIS

One minute Georgie...

NAFULA

(nodding in Elvis' direction)

Someone special?

GEORGIE

He thinks he is.

NAFULA

Do you?

GEORGIE

No. He was just checking if...

NAFULA

(with a raised eyebrow)

You're okay?

GEORGIE

Yes. Yes he was yeah.

NAFULA

(beat)

He's handsome eh.

Music '3OG8' in: 10:24:19

GEORGIE

On the surface. Yeah.

(passing Nafula the watch)

Here.

NAFULA

Thank you.

This means the world to Nafula. They embrace and hold on to each other for as long as possible.

IN: 10:24:41

EXT. KENYA CRISIS CARE TRIAGE CENTRE. REFUGEE CAMP. DAY

Elvis and Georgie are heading back to the army trucks. He knows she's feeling emotional.

ELVIS

(quietly)

You okay?

She nods.

They carry on their way in silence.

IN: 10:24:57

EXT. ARMY TRUCK. DAY

The truck makes its way back to base.

IN: 10:25:07

INT. RECEPTION AREA. HOTEL. MOMBASA. DAY

James has gathered everyone, 2 section, the paras and Elvis, Spunky, Spanner and Jackson are also in attendance.

Music '3OG8' out: 10:25:10

BRAINS

I want a beer man!

DANGLES

I'm only joking!

JAMES

Right, listen in guys. The work on Lane's de-brief has now been completed...

A cheer and some of them ruffle Georgie's hair.

DANGLES

Don't touch her weave, man!

GEORGIE

All my own thanks Dangles.

JAMES

So after considerable lengthy and somewhat heated negotiations with the MoD, we have now been granted forty-eight hours R and R with...

James waves some vouchers in the air.

JAMES (CONT'D)

... beer rations.

DANGLES

What?

JAMES

Now please, please remember we are visitors in this country and representing Her Majesty.

Music 'HB Holy message' in: 10:25:39

A loud cheer as James throws the tickets over the balcony.

IN: 10:25:43

EXT. HOTEL. DAY

Georgie, Dangles, Brains, Fingers and Monk are sitting around drinking. Now very much in civvies beach wear. They are watching the paras make a fairly impressive human pyramid on the beach.

FINGERS

I'm thinking of joining the paras me.

Silence. Hysterical laughter. Georgie rubs her hands together and goes round collecting money from the others, as Fingers looks thrown.

FINGERS (CONT'D)

Language 10:26:14

What, what's occurring here then, you little wankers?

DANGLES

Georgie had a bet with me, Monk and Brains that you'd bang on about joining the paras.

GEORGIE

(tapping her head)

Up there for thinking mate...

MONK

I like two Section, me.

BRAINS

Yeah, me too.

FINGERS

I need to push on from my comfort zone.

BRAINS

You still live with your nan!

FINGERS

I stay with my nan when I'm on home leave cos she needs looking after.

MONK

Aww! Does she take the top off your egg in the mornings, Fingers?

GEORGIE

(rubbing the money and heading off towards the hotel)

Come on Brains hand it over. I will not let this change my life. Thank you.

BRAINS

Where are you going?

GEORGIE

Get away from you lot.

Georgie heads off. They return their attention to the paras in the sea.

FINGERS

I don't blame yeah! Seriously though I might see if there's a way I can join Special Forces straight away.

BRAINS

Yeah you ignore these lot! You go ahead and progress mate.

MONK

You might have to start eating your spinach tonight then, eh Fingers.

There is much screaming, shouting and general horse play.

Music 'HB Holy message' out: 10:26:55

IN: 10:26:54

EXT. HOTEL. BASE. MOMBASA. DAY

The next day. Georgie is sitting in the foyer, looking at her phone.

Elvis heads out of the hotel, sees her and heads over. He hands her a bottle of water.

ELVIS

There you go.

Georgie ignores him, not taking it.

ELVIS (CONT'D)

I thought we were friends again.

GEORGIE

No. What made you think that?

ELVIS

Cos we had a deal.

GEORGIE

No!

ELVIS

I got you to the camp, didn't I?

GEORGIE

A tin-opener helps me get to the beans. Useful, I'm not interested in talking to it though.

ELVIS

But maybe I need to talk to you.

GEORGIE

Yeah well. Maybe I'm not listening.

ELVIS

(snaps)

You know it makes you sound so stupid!

Almost squaring up to each other.

GEORGIE

You reckon? Yeah. Alright.

ELVIS

Yeah none so deaf as those that will not hear. Right!

GEORGIE

Just leave me alone Elvis!

As she goes to walk away, Elvis gets up as if to follow her just as James emerges from the hotel. He straight away clocks it.

Elvis turns to answer and she hurries away. James approaches Elvis.

JAMES

(pointedly)

Now's not the time mate. Anyway you had your chance.

ELVIS

Meaning?

JAMES

She's happy and she's settled. Don't screw things up for her.

ELVIS

I just wanna explain.

JAMES

She's just been held hostage, Elvis. Think about where her heads at! Anyway you should try and move on. She has.

ELVIS

Alright...

Elvis looks at James.

JAMES

Look the one thing you can't change is the past, and you
blew it my friend.

ELVIS

And you think I don't know that?

JAMES

You made a tough choice!

ELVIS

(with angst)

Yeah... but was I right to?

JAMES

Well now you've got to stick to that decision haven't you!
It's time to start been a grown up about it, Elvis.

ELVIS

(flashing a look at the disappearing
Georgie)

But say I made the wrong decision.

JAMES

Don't confuse her.

ELVIS

And how am I confusing her?

JAMES

You've just swept in and rescued her. Right now she
might remember you as something that not totally a bad
thing. You keep on digging she's only ever gonna
remember you, for what you put her through.

James holds Elvis' stare. After a beat Elvis half nods.

IN: 10:28:42

INT. GEORGIE'S BEDROOM. HOTEL. DAY

Georgie is in her room. Her lap top buzzes an incoming call. She sees it is Cole. She clearly isn't
sure whether to answer it. Eventually she does.

GEORGIE

Hi... how are you?!

COLE

Hey, I've been trying to get you for ages. Has it not been
ringing?

GEORGIE

No. You got me now, so.

Music '3OG9' in: 10:29:16

COLE
So what you been up to?

GEORGIE
Nothing.

COLE
Looking after yourself?

GEORGIE
Hum! Yeah.

COLE
Good stuff. What's that noise... you're not having a party are you?

Language 10:29:34

GEORGIE
Oh it's from the beach. That's the sound of the finest fighting force, feared across all continents... Getting pissed out of their tiny minds, building a human pyramid. Go figure.

COLE
Well that's exactly where I'd be if I was out there.

GEORGIE
Where?

COLE
On the beach, partying.

Language 10:29:46

GEORGIE
Hum! Can't be arsed.

COLE
Come on. Get out and try and relax.

GEORGIE
No. I'm tired.

COLE
I'll look after you when you get home.

Georgie stops talking. A moment as they both look at each other.

The moment is broken as Grace and Max suddenly rush in to the room with Cole and Georgie smiles as their faces fill the screen.

GRACE
Oh look, there she is! Oh there's our girl.

MAX
How are you, Georgie eh?

GEORGIE

Language 10:30:03 Oh, don't come to close, you'll bloody scaring me to death!

They all laugh.

GRACE
Oh. We've been in a right state, haven't we Max?

MAX
Been worried sick, love.

Blasphemy: 10:30:11 Yeah. Thank god we've had Jamie here, keeping us calm.

Grace strokes Cole's face.

MAX
He's been above and beyond this lad.

We close in on Georgie, watching the scene from her own home.

COLE
That's true.
(Laughs.)

GRACE
Oh love yer.

Georgie nods and smiles.

IN: 10:30:21 EXT. GEORGIE'S BALCONY. DUSK

Georgie is sat on the hotel balcony. She is pensive and lost in her own thoughts. Close up we see her crying.

IN: 10:31:01 EXT. BEACH. DAY

Georgie arrives on the beach and is greeted by two section who are playing football.

Music '3OG9' out: 10:31:06

BRAINS
Hello mate...

GEORGIE
Hi.

MONK
Come on babe... Come and get the ball...

GEORGIE
No, you guys carry on.

BRAINS

Come on show us your mad skills.

The ball rolls over to her, she stops it and kicks it back. 2 Section cheer.

GEORGIE

Not a bad kick...

Monk black flips... 2 section cheer. Then they get back to playing football. One of them then does a handstand.

MONK

What that, a handstand...

IN: 10:31:27

EXT. BEACH. DAY

Later. Georgie is lying on a sun-bed, sleeping. Everyone else plays around in high spirits. Close on Georgie.

Music '3OG9a' in: 10:31:34

BRAINS

Ten points...

INTERCUT WITH:

IN: 10:31:47

FLASHBACK: INT. CELL. AL SHAABAB COMPOUND. DAY

Georgie is staring at Zeki as he points the gun at Kicki. A horrifying moment in time frozen in Georgie's mind and is the stuff of her nightmares.

As Zeki slowly pulls the trigger, Georgie looks more and more horrified.

We then hear the bang, shockingly loud. On Georgie's face as she struggles to take in breath. Panicked.

IN: 10:32:00

EXT. BEACH. DAY

Georgie sits up gasping for breath. Her heart racing. She tries to compose herself. She looks around to see if anyone noticed her panic attack. No one seems to have.

Fingers is heading over with a beer.

Music '3OG9a' out: 10:32:06

FINGERS

Do you want a bevvv?

GEORGIE

No ta.

FINGERS

You not a beer drinker?

GEORGIE

I'm sophisticated... I drink gin and tonic, thanks!

FINGERS

Is that sophisticated, is it? My nan drinks gin and she's got a face tattoo. Shame we can't get in the sea.

They look at the armed Kenyan guards patrolling the waters edge, and up top looking down at them.

GEORGIE

Health and safety.

FINGERS

Yeah maybe. Can't imagine one of these boys jumping in to save a drowning Brit.

GEORGIE

No.

FINGERS

You alright?

GEORGIE

Yeah!

Georgie lies down on the bed and shuts her eyes. She doesn't want to talk.

IN: 10:32:49

EXT. BEACH. DAY

Georgie is now sitting up on her bed looking at the sea. She sees a rickety motorised fishing boat bobbing just off shore. And a man walking up the beach.

IN: 10:32:01

EXT. HOTEL. BASE. MOMBASA/BEACH. DAY

Elvis, Spanner, Spunky and Jackson are sitting on their kit, ready for the off.

James arrives from the hotel.

JAMES

Right guys. Truck just here to take you through security.

ELVIS

Nairobi calling boys.

Elvis looks thoughtful.

The mini bus pulls up outside the hotel. Spunky, Spanner, Jackson and Elvis start to move their kit towards it.

Music '3OG10' in: 10:33:09

ELVIS

I'll catch up.

Elvis turns from the mini bus and looks out to sea. He heads back to the wall and looks down to the beach, looking for Georgie.

Georgie is sitting on her sunbed as the boys continue with their high spirited game.

ELVIS
(shouting down)
Georgie!

Georgie turns and looks. She see Elvis.

Elvis, looking almost tearful, blows her a gentle kiss and throws it to her.

Georgie stares back at him and then turns her head. A moment.

ELVIS
(calls)
I'm sorry.

Elvis still looking down at Georgie.

Clearly emotional, he turns from the beach and starts to head back to the mini bus.

As he does so they hear screams and shouts from inside the hotel. They all look somewhat confused. The shouts and screams get more frantic and then a little burst of gun fire.

FEMALE
Stop it. Somebody stop him! No stop him! No please
help! Stop him!

THIEF
Simama hapo! Nitakupiga risasi, nitakupiga risasi,
Simama!

Translation: Stop there! I will shoot you! I will shoot you! Stop there!

The man Georgie saw walking up the beach is now in one of the hotel rooms stealing things.

Georgie ears pricked, is sitting up on her bed anxious about what's occurring. The armed guards on the beach have had radio communication and are frantically running towards the boat and the second young man.

Georgie watches as panic sets in. Suddenly bullets are firing everywhere. In seconds the beach security fire up at the furtive young man. He stands on the wall and starts to fire back.

JAMES
Georgie, get down...

KINGY
Get to cover. Get down!

GEORGIE
Take cover!

PARA

Get in cover! Get in cover ahhhhh

The furtive young man, now desperate and feeling trapped fires seemingly randomly. Hits one of the para's in the leg.

Elvis hears Georgie's voice.

Language 10:34:39

ELVIS
SHIT... Georgie?

MONK
(screams from the beach)
MAN DOWN!

BRAINS
(screams from the beach)
MAN DOWN!

Suddenly the furtive young man sprints out of the hotel runs to the guard tower and picks up an AK47 and starts firing randomly.

Georgie watches as people are running and screaming, sudden panic. Bullets thudding into the rock just missing Georgie as she watches everyone fleeing every which way. Panic and confusion.

Language 10:35:02

GEORGIE
(hiding behind a rock)
Shit!

Elvis sprints towards the furtive young man..

ELVIS
Georgie!

JAMES
ELVIS what are you doing... Take cover!

He reaches the furtive young man who has his back to him standing on the guard tower firing down onto the beach, and, rugby style, dives at him, grabbing him round the middle and flying them both off the top of the tower and sending them plunging down the forty foot drop to the beach.

Georgie stares up in horror, the firing now ceased of course, and Elvis and the young man flying through the air, hurtling towards the beach.

Elvis not letting go of him, the two of them land with a sickening thud. The young guy breaking Elvis' fall.

Georgie is straight on her feet and over to them, immediately clicking into medic mode.

GEORGIE
ELVIS!

JAMES

Target is down...

The young man lies unconscious, clearly spinal and neck injuries and compound fractures of leg and arm. Elvis has rolled off him and appears unconscious.

GEORGIE

(urgent, efficient)

Brains, I need my bergan., Fingers shout up for a med
evac now.

She checks his airways and looks into his eyes. He starts to focus and stir.

Music '3OG11' in: 10:34:53

GEORGIE (CONT'D)

Elvis, Elvis! Okay I need you to keep really still for me
okay?

Georgie turns and sees King running towards her.

GEORGIE (CONT'D)

Kingy, I need spinal boards and neck braces... Is anyone
shot?

KING

Yeah one of the paras got an entry and exit gunshot
wound to the thigh, thru and thru. But don't worry about it
the guys are on it.

Kenyan guards are running over, shouting. They make a motion to drag away the young man.

GEORGIE

(firmly)

No. No. No Leave him. Leave him.

GUARD 2

We must take him away and arrest him.

GEORGIE

No. No. No at the moment he's in my charge and you're
not taking him anywhere, do you understood? Kingy
please.

KING

(firmly)

Look you heard the medic. Not now you don't.

King stares at Georgie as she checks Elvis' airways and feels his ribs.

Georgie and King start to scoop the sand up around Elvis and the young man as they lie on their
backs, keeping them in place.

Georgie is trying to feel Elvis' ribs to ascertain the extent of the damage.

ELVIS

(clearly badly winded and wracked with pain)
You reckon I'll be alright?

GEORGIE
You weren't alright before you fell so that's unlikely. Just keep really still for me. okay.

ELVIS
I weren't going to let him shoot you, Georgie.

Georgie flashes him a look.

KINGY
He's got a pulse! His airways clear.

GEORGIE
(looking at the desperate state of the young man)
Kingy, will you just take over from me Okay. Keep his, keep his head still. There you go..

James arrives on the beach and sprints towards them.

Music '3OG11' out: 10:36:14

KINGY
Got him.

FINGERS
(examining the young man)
Suspected spinal and internal injuries.

GEORGIE
Yeah.

FINGERS
We've got a compound fracture to the left tib and fib.

GEORGIE
Yeah.

JACKSON
He's stable at the moment. But we need to make him my priority. Give me a collar

GEORGIE
Boss we need the Medivac now.

JAMES
Already on it.

GEORGIE
Okay.

JAMES

How's Elvis?

GEORGIE

(flatly)

He fell on top of this guy and this guy landed on the rocks.

She gives a little shake of the head.

JAMES

BRAINS! NOW! ASAP! COME ON!

Some of the paras arrive carrying their injured comrade.

Georgie now has the entire situation in control.

The young man and Elvis are on spinal boards with neck braces. The Para is tourniquet-ed and sedated.

James and Osman are clearing the beach for the MERT helicopter to land.

JAMES

Are you sure Elvis is alright to travel by road?

GEORGIE

(nodding)

Yeah I'll go with him... till I drop him off at the hospital.

ELVIS

(in pain)

For crying out loud I'm fine It's just a rib injury.

GEORGIE

Yeah an potential punctured lung. Other than that... he'll live to twat another day.

Language 10:36:56

Music '3OG11' in: 10:36:58

JAMES

(calling across)

Let's go. All ready? Right Georgie.

GEORGIE

Yeah.

IN: 10:37:15

EXT. HOSPITAL. MOMBASA. DAY

The ambulance swings into the hospital. We see they are being escorted by another military vehicle containing Spanner, Spunky and Jackson.

IN: 10:37:21

INT. HOSPITAL. MOMBASA. DAY

Georgie stands with a Kenyan doctor, Duma, studying X-Rays. We see Elvis a little way off, Spanner, Spunky and Jackson by his side.

Music '3OG11' out: 10:37:22

DUMA
(studying the x-rays and flashing a look at
Elvis)
Well, he's a very lucky man.

Georgie glances in Elvis' direction.

ELVIS
Is he?

DUMA
A fall like that could have killed you.

ELVIS
Well here I am, alive and kicking.

GEORGIE
(turning and looking at Elvis)
Only you could have took a fall like that and end up with
sore ribs and bruises.

The doctor looks at her for a beat.

ELVIS
X-rays show no fractures then?

DUMA
Hairline fracture to seventh rib. We can give you some
pain relief other than that. Rest up young man.

GEORGIE
You so nearly died Elvis.

Elvis takes this in and nods.

ELVIS
Thank you.

GEORGIE
What for?

ELVIS
Being concerned.

James and King arrive.

JAMES
How is he doc?

DUMA
It will be very painful for a few weeks...

GEORGIE

Good.

DUMA

(puzzled)

Pardon?

Music '3OG12' in: 10:38:07

Language 10:38:09

JAMES

That's what comes with being a mad bastard, eh Elvis.

ELVIS

(Looking at Georgie.)

Just trying to save a live, Captain.

James looks from Elvis to Georgie.

IN: 10:38:19

EXT. HOTEL. DUSK

There are now several dozen heavily armed Kenyan troops guarding the hotel and beach - the military having replaced local security.

The hotel caterers have built a fire and are having a traditional Kenyan barbecue.

James and 2 section, the paras, Osman and his Kenyan soldiers and Elvis, Spunky, Spanner and Jackson are eating a veritable meat feast.

Elvis is the 'guest of honour' and has been sat in a colonial style whicker seat/throne with a blanket on his knee. There is much laughing and high spirits.

ALL

Background chatter

SPANNER

As there's nothing wrong with you Elvis, you can get your own pudding.

Music '3OG12' out: 10:38:32

ELVIS

Yeah right, you can jog on mate... I'm in a bad way, I've got bad bruised ribs, ask the medic she'll tell you.

GEORGIE

You made that poor kid break your fall.

ELVIS

Blasphemy 10:38:41

To stop him shooting you! Bit of appreciation wouldn't go amiss, would it Jesus!

JAMES

Right guys, I would like us to show us our appreciation to our Kenyan hosts... for their magnificent nay veritable feast.

They cheer and clap, the Kenyan chefs smile and bow.

JAMES (CONT'D)

Now I would like you to remember just how tasty this meal was because tomorrow you'll be back in Blighty queuing up at some miserable godforsaken chicken joint waiting for a take away in the rain.

A Kenyan waiter gleefully runs down from the hotel with a guitar for Elvis, to many cheers.

JAMES (CONT'D)

So to our chef's!

(everyone claps)

Elvis seeing as your guest of honour and to celebrate that you're actually still alive! You get to pick our first song.

ELVIS

Oh pressured now!

JAMES

Please if you get him to play Oasis I will chuck you off that cliff myself!

ELVIS

Not leaving me much choice there Charlie will yer.

SPANNER

What it gonna be?

ELVIS

Oh go for erm.. The Kooks 'She Moves in Her Own Way.'

SPANNER starts playing and launches into an incredibly good version of The Kooks' Spanner, Spunky and Jackson know this is their show stopper, set piece. They are the backing and back with a raucous energy.

Singing 'She moves in her own way' in: 10:39:32

SPANNER & 2 SECTION (CONT'D)

(singing)

So at my show on Monday
I was hoping someday
You'd be on your way to better things
It's not about your make-up
Or how you try to shape up
To these tiresome paper dreams
Paper dreams, honey.
So wont you go far
Tell me you're a keeper
Not about to lie down for your cause
Cos you don't pull my strings
Cos I'm a better man
Moving on to better things
Well uh oh, oh I love her because she moves in her own way

Well uh oh, oh she came to my show just to hear about
my day
And at the show on Tuesday
She was in her mindset
Tempered furs and spangled boots
Looks are deceiving
Make me believe it
And these tiresome paper dreams
Paper dreams, honey
Yeah

Elvis has flashed a couple of surreptitious looks at Georgie. Georgie stands quietly, pretending to be blasé and unimpressed.

GEORGIE
(whispers to James)
I'm gonna go and chill in my room for a bit. Boss yeah.

JAMES
(nodding)
Yeah of course get some rest and good work today,
Lane.

Georgie nods and heads off back up to the hotel.

2 SECTION
(singing)
So now you pour your heart out
You're telling me you're far out
You're not about to lie down for your cause
But you don't pull my strings
'Cos I'm a better man
Moving on to better things
Well oh oh, oh I love her because she moves in her own
way
Well oh oh, oh she came to my show just to hear about
my day

Music '3OG13' in: 10:40:49

IN: 10:40:52

INT. GEORGIE'S BEDROOM. HOTEL. NIGHT

Georgie lies on her bed listening to the singing from the beach. She is thoughtful, pensive.

2 SECTION
(singing)
Yes I wish that we never made it
Through all the summers
Yes I wish that we never made it
Through all the summers
Yes I wish that we never made it
Through all the summers
But uh oh, I love her because she moves in her own way
But uh oh, she came to my show just to hear about my
day

Singing 'She moves in her own way' out: 10:41:27

IN: 10:41:34

EXT. GEORGIE'S/ELVIS'S BALCONY. NIGHT

Middle of the night. Georgie steps out onto her balcony. She looks out at the black sea. Moonlight and stars. Silence apart from the odd wild animal somewhere in the distance.

Georgie is about to turn around. We see Elvis on his balcony behind.

Music '3OG13' out: 10:41:42

ELVIS
(gently)
Don't turn around. Just listen.

Georgie freezes and stays looking out to sea.

Music '3OG14' in: 10:42:35

ELVIS (CONT'D)
I loved you from the first moment I saw you and I'll love
you till my very last.

Georgie almost gasps but tries to remain composed.

ELVIS (CONT'D)
I wanted to marry you... I did. I wanted to turn up!

Georgie turns and looks at him for the first time and sees he is crying.

Georgie stares at Elvis.

ELVIS
Suddenly this little girl walked into my life... this little girl I
didn't even know existed. Debbie and I had been out a
few times... which was fine, then I went on tour and met
you and I texted her and told her that her and I were
over. And I promise you the first time I knew anything
about the baby was the knock at the door before our
wedding.

Georgie stares in amazement/confusion.

ELVIS (CONT'D)
I felt like... that one moment in my entire life had just
flipped upside down... All I wanted to do was run to you
and there I am with this baby in my arms and I felt like I
had to step up to the plate. Take responsibility.

Language 10:43:37

GEORGIE
And shit on me?

Language 10:43:39

ELVIS
I was shitting on myself too, George. I had to sacrifice
you didn't I? I sacrificed the one thing I wanted more

than anything in this world. Throwing you away to give this baby some sort of life. I thought I was doing my duty.

Elvis is now weeping.

ELVIS (CONT'D)

I was in agony George and I've been in agony ever since.

GEORGIE

Why didn't she tell you she was pregnant?

ELVIS

Because she knew I loved you.

GEORGIE

And you texted her and told her did yer?

ELVIS

Yes.

Georgie shakes her head.

GEORGIE

I'm so much happier without you, Elvis.

ELVIS

Yeah well I'm happy for yer and your new boyfriend, your new life. I just needed you to know that I never meant to hurt you... let you down...

GEORGIE

Are you and Debbie together?

Music '3OG15' in: 10:44:56

ELVIS

No... I have Laura whenever I can. She's my life now. I wanted to tell you Georgie... I did I tried to tell you...I just didn't know what to do. I was...

GEORGIE

Weak. Was weak!

ELVIS

I was gonna say lost. I just wi...

Elvis stops talking.

Music '3OG14' out: 10:45:08

ELVIS (CONT'D)

I just wish that I could stop loving you.

Elvis heads back inside his room. Georgie turns and looks back out to sea. Silence.

She turns and looks towards Elvis' room.

IN: 10:45:35

INT. ELVIS' BEDROOM. HOTEL. NIGHT

Elvis is lying on his back on his bed. Georgie comes in through the balcony windows.

GEORGIE

(whispers)

You need to sit up... take the pressure from your chest.
Come on..

Georgie moves some pillows to support his head. He stares at her and reaches up and strokes her face as she bends over him.

They kiss. It becomes increasingly impassioned.

IN: 10:47:04

EXT. BEACH. DAY

The sun rises over a beautiful empty beach.

IN: 10:47:12

EXT. BALCONY. DAY

Georgie emerges from Elvis' room, looks out to sea before she heads back inside her own.

Music '3OG15' out: 10:47:28

IN: 10:47:29

EXT. THE LANE'S HOUSE. MANCHESTER. DAY

The bunting is out and the welcome home signs. We see Max and Grace outside checking everything looks perfect. Georgie's sisters are putting the final touches to everything.

Cole steps out and surveys it.

GRACE

Careful...

MAX

Have you done that Marie?

MARIE

Nearly.

GRACE

Oh it looks brilliant...

MAX

Where Jamie?

GRACE

Oh he's inside I think

Max knocks on the window

LULU

Is that high enough?

MARIE

Let me see...

LULU

Is that tight enough?

MAX

(signaling to come out)

Jamie come on

MARIE

Yeah, it looks fine, just tie it in a double knot.

COLE

Have you finished? Let's have a look. Perfect. If a tad American.

They laugh at him.

Music '3OG16' in: 10:47:58

GRACE

Oyi don't be so cheeky you.

COLE

I'm joking it's great. I love it.

IN: 10:48:02

INT. MILITARY AIRPORT (UK). DAY

2 section and the paras are coming through the airport. We see James and King gathering their guys. James turns and sees Georgie.

JAMES

Will you be glad to get home Kingy?

KINGY

Yeah there's a couple of people that need a good visit.

JAMES

Yeah.

(to King)

Right... Square these away and get them on the bus.

KING

Right guys, grab your bags and let's go..

James heads over to Georgie.

Music '3OG16' out: 10:48:35

JAMES

Don't think you're always getting a car back to Manchester. Lane!

GEORGIE

Boss.

She's quiet and thoughtful.

JAMES

Your humanitarian tour. Lane. Something to tell the grandkids...

GEORGIE

Oh yes.

JAMES

(suddenly serious)

You okay?

Georgie nods.

GEORGIE

Yeah, I'm just a bit knackered that's all.

JAMES

We're off to Syria in five weeks time. I'd like you with us as our medic. Does that give you enough time to sort yourself out?

Fingers comes running over.

FINGERS

Boss man, sorry, don't really like push it or anything but to save me heading back to the barracks farting about for a day, why don't I escort Lane back to Manchester?

JAMES

Because Fingers, you're not on leave for another twenty four hours.

FINGERS

Well I will kinda be on duty, be looking after Lane and she's dead vulnerable, aren't yer?

GEORGIE

Oh yeah... very...

JAMES

Look fall in line and leave her alone.

GEORGIE

No to be fair I don't, honestly I don't mind. It's nice to have a bit of company.

James stares at her like she's mad. Fingers beams.

FINGERS

(joyous)

Get in!

James nods his agreement. Georgie smiles. Fingers embraces her. Georgie looks at James. A moment.

JAMES

Are you mad?

FINGERS

I'll meet you out front.

GEORGIE

All right, see you in a bit.

Music '3OG17' in: 10:49:28

JAMES

Take care of yourself, Lane. Give me a ring in a couple of days time. In fact you can ring me any time you like. Twenty four seven. You know that don't you?

GEORGIE

Yeah, thanks Boss.

JAMES

You be all right

She nods

IN: 10:49:48

EXT. THE LANE'S HOUSE. MANCHESTER. DAY

Max, Grace, Marie, Lulu and Cole are all waiting at the front of the house.

GRACE

What did she say?

COLE

Just going past the shops, she said.

GRACE

Is that her?

MARIE

We don't know what car she's in, do we!

LULU

I think it is... It is...

A car pulls up and Georgie gets out.

MAX

Come on. Family hug, eh! Welcome home kid. Where have you been?

GEORGIE

Hiyah...

MAX

I will give you a hand with that.

Cole moves forward and hugs Georgie, they kiss.

GEORGIE

I missed you...

Marie notices Fingers hovering by the car.

GEORGIE

(finally breaking from Cole)

You still here, Fingers?

FINGERS

(laughing)

I know when I'm not wanted.

GEORGIE

Sorry. Jay err Jamie this is Fingers he's Fellow Manc from the platoon.

COLE

How you doing mate?

FINGERS

Nice to meet you.

Georgie sees Cole approaching her and wanting to help with the kit.

COLE

Err... Cup of tea first?

FINGERS

Yeah, yeah I won't say no to a brew, me.

GEORGIE

All right, mum is the kettle on?

GRACE

Course it is! Come on the love.

They laugh and head inside. Cole and Georgie exchange a glance, she smiles. They are both seemingly a tad nervous. He kisses her, but it feels slightly awkward and they are both aware of this. She strokes his back and they head into the house.

IN: 10:51:10

EXT/INT. THE LANE'S HOUSE/GEORGIE'S BEDROOM. MANCHESTER. NIGHT

Establisher.

Georgie and Cole lie in bed together. Cole switches on the light.

Music '3OG17' out: 10:51:44

COLE

(whispers)
Why aren't you asleep?

GEORGIE
Ummm? No... I'm too happy.

COLE
You okay?

GEORGIE
Why shouldn't I be?

COLE
It must take some adjusting... even for a colossus like you.

GEORGIE
You calling me fat?

COLE
Strong.

He taps his head.

Language 10:52:07

GEORGIE
(warmly)
Fuck off.

COLE
You're safe now.

GEORGIE
Am I?

COLE
Of course. You don't think you are?

GEORGIE
Ignore me.

COLE
I didn't me too. I didn't mean to rush tonight.

GEORGIE
Why would you say that?

COLE
I just, I just want you with me.

GEORGIE
I am with you.

COLE
I know it's gonna take some time.

They kiss.

Music '3OG18' in: 10:53:20

IN: 10:53:20

INT. UK INTERNATIONAL AIRPORT. DAY

We see a queue of people coming through passport control. We see a businessman in a suit, smart. He bags are being checked by border control, we suddenly realise it is Abu.

BORDER CONTROL

That's that one done. So it was the Addis Ababa flight, was it sir?

ABU

Yes.

BORDER CONTROL

Business or pleasure?

ABU

I've been working for a charity. Visiting some outreach projects.

BORDER CONTROL

(handing back the passport)

Very nice. Thank you, sir.

Abu smiles and coolly walks on.

IN: 10:53:41

EXT. SHOPPING CENTRE. MANCHESTER. DAY

We see Georgie, Grace and her sisters Marie and Lulu, heading excitedly into the shopping centre.

GIRLS

(background chatter)

We sense someone is watching them.

Music '3OG18' out: 10:53:56

Music 'Hard as hello' in: 10:53:55

IN: 10:53:56

INT. CAFE. SHOPPING CENTRE. DAY

Georgie and Grace sit opposite Marie and Lulu in an alcove, all tucking into their food.

Georgie bursts her egg and the yellow of the yolk runs onto her bread.

GEORGIE

(pointing to her plate, in ecstasy)

Oh this is so good!

GRACE

You fill your boots love.

LULU

We could come here for the wedding breakfast.

GRACE

Blasphemy: 10:54:08

Oh God, don't give your father any ideas.

MARIE

I shouldn't even be eating this. I'm gonna be so bloated!
And I intend to pull at your wedding.

GRACE

Oh don't worry men aren't fussy at a weddings.

MARIE

Language 10:54:16

Oh... Bloody charming.

They all crack up.

GRACE

No. I didn't mean that! I just meant, you know, with a free
bar and that...

GEORGIE

Mum when you're in a hole, stop digging.

LULU

Hold on, there gonna be a free bar? That doesn't sound
very dad!

GEORGIE

No cos my Jamie's paying, that's why.

Music '3OG18' in: 10:54:30

More laughter.

Music 'Hard as hello' out: 10:54:33

IN: 10:54:32

EXT. SHOPPING CENTRE. DAY

Georgie is hugging her family goodbye and is about to get into the waiting cab.

GEORGIE

Right. See you back at base camp, yeah.

GRACE

Yeah give Jamie our love.

MARIE

You not staying at his tonight?

GEORGIE

Probably.

They giggle.

LULU
Dirty mare.

GEORGIE
Oy. Bye mumma.

GRACE
Bye. Baba. Love you.

GEORGIE
Love you.

GRACE
See you later.

GEORGIE
See yer

Georgie gets into the cab and waves as she heads off.

IN: 10:54:50

EXT. TRAIN. DAY

People are swarming off the train. Amongst the throng we see Abu.

IN: 10:55:06

EXT. MANCHESTER CANAL AREA. DAY

Music '3OG19' in: 10:55:04

Georgie walks over the bridge. She heads towards the bar she's meeting Cole in as her phone rings. She sees it is Elvis. She hesitates then answers it.

Music '3OG18' out: 10:55:09

GEORGIE
(into phone)
Elvis. You can't keep...

She then sees Cole waving at her. She clicks off phone and heads towards Cole

On the bridge Georgie and Cole are hugging.

GEORGIE
Hi.

COLE
Hey.

They kiss

COLE (CONT'D)
Everything alright?

GEORGIE
Yes massively! Just had a big fry up with the family so all is well in the world!

They laugh. Georgie realises what she has just said and slightly blushes. A train travels across the bridge.

IN: 10:55:50

INT. TRAIN. DAY

Abu looks out of the window and we realise he is in Manchester! Abu takes out his phone and sends a text.

Music '3OG21' in: 10:56:05
Music '3OG19' out: 10:56:07

NEXT TIME

IN: 10:56:04

INT. BEDROOM. COLE'S APARTMENT. MANCHESTER. DAWN.

Georgie sits up with a start, as if breaking the surface, breathing desperately, she gulps in air.

IN: 10:56:08

INT. CAFE. EUSTON. DAY

Cole and James are meeting together.

COLE
Georgie shouldn't be contemplating going on tour. She needs complete rest.

IN: 10:56:10

EXT. STREET. NORTH LONDON. DAY

Elvis and Georgie sit on a park bench.

GEORGIE
(slightly crumbling)
I'm seeing people that aren't there...

IN: 10:56:13

EXT. STREETS. MANCHESTER. DAY

Georgie is running through the streets towards her house. She stops and looks into a shop window. She sees her reflection and suddenly behind her she thinks she sees Abu.

IN: 10:56:14

INT. PRESTON BARRACKS. COMMS ROOM. DAY

Georgie sits with James. Several other officers from CTC are in attendance. Brigadier Baxter has arrived from London and he too sits facing them. Baxter is playing footage they all watch of CCTV footage of Heathrow arrivals. It is Abu.

BAXTER
Raynott re-entered the country on August the Twenty Eighth.

IN: 10:56:16 **INT. WHITEHALL. OFFICE. DAY**

Georgie and Elvis together.

GEORGIE

Do they think... he's planning something on home soil?

IN: 10:56:19 **EXT. PARK. DAY**

Georgie and Cole are watching the ducks on the lake.

COLE

Did anything happen between you and Elvis out there?

GEORGIE

Jamie... No.

IN: 10:56:20 **EXT. STREET. NORTH LONDON. DAY**

Georgie watches Elvis with Debbie and Laura, happy families?

IN: 10:56:23 **EXT. STREET. NORTH LONDON. DAY**

Elvis has caught up with Georgie..

ELVIS

I do love you, y'know...

IN: 10:56:26 **EXT. STREET. MANCHESTER. DAY**

We see Abu emerge from a building with al-Shwadify and another two individuals, Naazir and Ike. Abu looks about somewhat furtively as al-Shwadify and Naazir.

ELVIS (V.O.)

The terror threat is now been escalated to Critical...
attack expected imminently.

IN: 10:56:27 **EXT. BUS. DAY**

A bus has been stopped, armed officers approach.

IN: 10:56:29 **INT. SWIMMING POOL. DAY**

Georgie underwater, struggling with someone..

IN: 10:56:31 **INT. SHOPPING CENTRE. DAY**

Abu holds a gun to Georgie's head.

IN: 10:56:37

END CREDITS.

Georgie Lane	MICHELLE KEEGAN
Elvis Harte	LUKE PASQUALINO
Jackson	JACK PARRY-JONES
Doctor	JENNY WAMBAA
Captain James	BEN ALDRIDGE
Dangleberries	LAWRENCE WALKER
Brains	SIMON LENNON
Sergeant King	ROLAN BELL
Fingers	SEAN WARD
Monk	SEAN SAGAR
Major Hare	TOM FAIRFOOT
Captain Payne	MATT NEWMAN
Dr Jamie Cole	ROYCE PIERRESON
Captain Osman	ANTHONY OSEYEMI
Spanner	MARK ARMSTRONG
Spunky	JED O'HAGAN
Gaani	SIZWESANDILE MNISI
Nafula	YUSRA WARSAMA
Grace Lane	ANGELA LONSDALE
Max Lane	SEAN GILDER
Doctor Duma	MICHELLE ASANTE
Marie Lane	LINZEY COCKER
Lulu Lane	MOLLY WRIGHT
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Music '3OG21' out: 10:57:08