



# OUR GIRL 2

**Episode 4**

**DRA D864P/01  
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*Music 'Previously' in: 10:00:00*

**PREVIOUSLY**

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

Abu cocks his gun and points it at Georgie.

GEORGIE

I am a medical person, I can help your brothers,  
please... Please...

As a hood is pulled over her head Abu fires into the air.

**IN: 10:00:05 INT. AL SHABAAB COMMS ROOM. DAY**

Georgie searches the room.

GEORGIE (V.O.)

I saw photo's of a... a bird, a statue...

**IN: 10:00:08 INT. HOTEL ANNEX. DAY**

Payne, Hare, Wray and James with Georgie. A face is on the screen. It looks like Abu but western, clean shaven, about 18, his 'leavers' photo from school. Quite quite different.

MAJOR HARE

(reading)

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

**IN: 10:00:12 EXT. KENYA. DAY**

An air strike blows up a farm in the distance. The soldiers dive for cover. Georgie and Elvis nod at each other.

**IN: 10:00:17 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: 10:00:21 EXT. GEORGIE'S/ELVIS'S BALCONY. NIGHT**

Middle of the night. Georgie stares in amazement/confusion as she listens to Elvis.

ELVIS

I promise you the first time I knew anything about the baby was the knock at the door before our wedding.

**IN: 10:00:24 INT. ELVIS' BEDROOM. HOTEL. NIGHT**

Elvis is sitting on his bed. Georgie on top kissing him.

**IN: 10:00:27 INT. MILITARY AIRPORT (UK). DAY**

James stops Georgie as she is about the head home.

JAMES

We're off to Syria in five weeks time. I'd like you with us as our medic.

**IN: 10:00:30 EXT. THE LANE'S HOUSE. MANCHESTER. DAY**

Max, Grace, Marie, Lulu and Cole are all waiting at the front of the house as Georgie arrives. She hugs Cole.

COLE (V.O.)

You are safe now.

**IN: 10:00:34 INT. THE LANE'S HOUSE/GEORGIE'S BEDROOM. MANCHESTER. NIGHT**

Georgie and Cole in bed together, both awake.

GEORGIE

Am I?

**FROM BLACK**

**IN: 10:00:38 INT. SWIMMING POOL. DAY**

We see Georgie swimming in the water. All is calm. She is clearing her head and happy.

*Music 'Previously' out: 10:00:45*

As she surfaces someone grabs her ankle from below, she screams.

Frantic, she kicks out and tries to spin around under the water to see her assailant.

*Music '4OG01' in: 10:01:01*

She sees Abu is under the water and holding her ankle. In a suddenly panic she tries to free herself but can't, finally she manages too.

She comes to the surface, breathes. Contentment turns to fear..

Close in on Georgie's agonised face

IN: 10:01:16

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

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

After a beat Cole reaches out his arms and holds her tight, comforting. They lie wrapped in each others arms.

*Music '4OG01' out: 10:01:21*

COLE

It's okay. Come here. Come here. Come here. Sshh.  
Sshh. Sshh... I got you. It's ok. Sshh. Sshh. Sshh. I got  
you. It's okay. Sshh.

IN: 10:01:28

**INT. COLE'S APARTMENT. KITCHEN. DAY**

Morning. Georgie is scrambling eggs as Cole emerges from the bedroom in a towel. He reaches for his phone, takes a sip of orange, then looks at her.

GEORGIE

Oh, look at you in your six-pack.

COLE

Well if you've got it.

Her phone goes. She checks the number, rolls her eyes and answers.

GEORGIE

(snaps into phone)

Look, I've already told you I can't do an interview, even if  
I wanted to...

(hanging up)

Ridiculous!

COLE

Who was that?

GEORGIE

Journalist for the Manchester Evening News, wanting to  
do a piece. I don't know why they bother. I've told them  
they have to go through the Army Press Office.

He looks into the pan and sees they are burning.

COLE

(worried but trying not to show)

Look why don't you let me do breakfast.

GEORGIE

No I'm okay. Thanks though babe"

*Music '4OG02' in: 10:02:04*

Cole watches her as she returns to somewhat manically stir the eggs in the pan. It looks far from appetising. He catches her eye and smiles as if all is well.

IN: 10:02:08

**EXT. STREETS. MANCHESTER. DAY**

Georgie is running through the streets. She stops and looks into a shop window. She sees her reflection and suddenly behind her she thinks she sees Abu. Startled she swings round. There is a hubbub of people but she can't see Abu.

Slightly freaked out she hurries on her way.

*Music '4OG02' out: 10:02:49  
Music 'Hear you calling' in: 10:02:49*

IN: 10:02:48

**TITLE SEQUENCE.**

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

**CREATED AND WRITTEN BY  
TONY GROUNDS**

**PRODUCED BY  
ERIC COULTER**

**DIRECTED BY  
LUKE SNELLIN**

**OUR GIRL**

*Music 'Hear you calling' out: 10:03:21  
Music '4OG04' in: 10:03:21*

IN: 10:03:21

**EXT. THE LANE'S HOUSE. MANCHESTER. DAY**

Georgie arrives home from her run. She stands on the doorstep, bracing herself before she goes in, trying to be normal. She looks around, has she been followed? She puts in her key and opens the door.

IN: 10:03:47

**INT. THE LANE'S HOUSE. MANCHESTER. DAY**

Georgie comes in and calls out.

**GEORGIE**  
Mum... it's me!

She hears laughter and chatter and walks into the sitting room. She looks stunned to see Fingers is there, sitting next to Marie on the sofa.

**MARIE (O.C)**  
You are daft, you...

*Music '4OG04' out: 10:03:56*

FINGERS (O.C)

Yeah I know...

GEORGIE

Fingers. What the hell are you doing here?

MARIE

Oh well, I thought it'd be nice for you to have one of your army mates here.

GEORGIE

(sceptical)

Oh really. All for me, then Marie?

FINGERS

Marie texted, so.

MARIE

That's alright, in it?

GEORGIE

Never go out with a soldier, Marie.

MARIE

We're just friends, aren't we Fingers.

FINGERS

Yeah, at moment.

Georgie rolls her eyes and heads into the kitchen.

GEORGIE

Mum! Mum!

IN: 10:04:13

INT. THE LANE'S HOUSE. KITCHEN. DAY

Georgie walks in. Her dad is washing up and her mum is just outside in the garden, but talks to her through the open door.

GRACE

(from garden through open window)

Oh alright love?

MAX

Hiyah. Alright.

GEORGIE

Alright. Yeah, just come to get Jamie's charger. Mum.

Why is Fingers here?

GRACE

We've had them knocking on the door love. So it's good to have a bit of added security.

GEORGIE

Who?

MAX

Who do you think? The press and that.

GEORGIE

Right don't tell them anything?

MAX

We won't.

GEORGIE

(snaps)

Yeah and don't let them in... either. Right I'm going for a shower.

An awkward moment as they all look at Georgie.

MAX

Alright.

IN: 10:04:42

**INT. THE LANE'S HOUSE. MANCHESTER. DAY**

Later. Georgie wrapping herself in a towel is with Marie in the bedroom.

MARIE

So you never told me that it was Elvis that saved you.

GEORGIE

Fingers has got a gob on him an he. No Elvis was part of the team.

MARIE

So you did speak to him, then?

GEORGIE

Yes?

Marie studies Georgie as she slightly more frantically starts sorting through the clothes.

GEORGIE (CONT'D)

He's got someone else... and a kiddie and that.

MARIE

And nothing happened?

GEORGIE

No! Not really. No!

Marie stares hard at Georgie.

*Music '4OG05' in: 10:05:06*

MARIE

Language 10:05:07

Bloody hell Georgie, what have you done?

GEORGIE

Nothing. It was nothing.

Marie stares at Georgie trying to work something out.

MARIE

How could you?

GEORGIE

Marie. Don't you dare say anything.

MARIE

Of course I won't say anything, Georgie... We're sisters, aren't we? We're supposed to lie for each other.

Marie watches Georgie.

IN: 10:05:32

**INT. ESCALATOR. SHOPPING CENTRE. DAY**

Georgie, Grace, Marie and Lulu are heading up the escalator, Georgie still clearly in a mind-whirl. The lights and noise all seem extreme. As they travel up, Georgie is examining all the faces going down. Paranoid, she senses people looking at her. Leering faces. Are they looking at her, she thinks they might be. We are inside Georgie's mind.

As Grace talks, Georgie isn't listening, but rather manically looking around. Grace's voice and the faces distorting from Georgie's POV.

*Music '4OG05' out: 10:05:49*

GRACE

Right so we've got this fitting and then there's the final fitting. Just don't put on any weight between now and the wedding, that's my advice. Don't do an Aunty Paula... went to the first fitting, by the time she turned up for her final fitting she was eight months pregnant. You're not pregnant, are you? Georgie!

GEORGIE

What?

GRACE

No, course not, you wouldn't be that daft 'cos he's a doctor. Come here you...

Georgie stares at all the people out shopping, once again somewhat paranoid. She imagines them all keep throwing her glances. They move off the escalator and head on to the bridal shop.

IN: 10:05:54

**INT. BRIDAL SHOP. DAY**

An uncomfortable Georgie stands on a small table as the ladies from the bridal shop fuss around, pinning and holding and fluffing. Georgie is trying to hold it together.

Grace stands and admires. Georgie catches Marie's eye who gives a little shake of the head.

MARIE

She looks gorgeous.

GRACE

Oh it's definitely the one. Oh. Stunning, you look so beautiful. Seriously Georgie, I've gone all goosey. Look at my skin!

*Music '4OG05' in: 10:06:06*

But we are in the whirlpool of Georgie's mind still. Voices distorted.

Georgie keeps trying to shake her head, almost as if to focus on the wedding and shake the other images from her mind. She smiles.

Georgie sees in the mirror Abu. She turns and runs out of the shop.

**IN: 10:06:26 INT. SHOPPING CENTRE. OUTSIDE BRIDAL SHOP. DAY**

Georgie runs out of the shop in her half fitted bridal gown. She grabs the man she thinks is Abu and spins him round. She stares into his eyes and realises it's not Abu.

GUY

Hey, what you doing?

GEORGIE

Oh. I'm sorry...

GUY

You alright love?

GEORGIE

I just thought you were someone else, I'm sorry...

*Music '4OG0a5' in: 10:06:55*

The guy laughs, good natured. He heads on his way as Georgie, more confused than ever, stares over the railings to the fountain below on ground level. Marie comes out of the shop and joins her.

GEORGIE

Couldn't breath in there. That's all.

*Music '4OG05' out: 10:07:02*

MARIE

Yeah. Well that'll be the guilt.

GEORGIE

Piss off.

MARIE

You've got to be brave, right.

Grace and Lulu emerge from the shop.

GRACE

What on earth are you doing, Georgie?

LULU

She's seeing sense, that's what's happened.

GRACE

Wind your neck in.

(taking Georgie gently by the arm and  
steering her back inside the shop)

GEORGIE

Mum I'm sorry I was really hot.

GRACE

No it's alright, love. It... it's hot in there. But the lady said  
she'd turn down the heating down, so... Okay, sorry  
love.. Are you okay?

GEORGIE

Yeah.

GRACE

Come on I got you.

They disappear back inside.

**IN: 10:07:29 INT. BRIDAL SHOP. DAY**

Georgie is steered back into the shop by Grace. Marie and Lulu follow them in.

GRACE

Sorry. She just got a bit hot that's all. But everything's  
fine now, eh Georgie?

Georgie tries to smile and nod.

GEORGIE

Yeah, sorry. Err can I use your toilet?

The lady smiles and points to the loo.

LADY

Of course, just through there...

LULU

Try not to get any piss stains on your train, hey George.

Grace slaps Lulu's arm as Georgie disappears inside the loos. Marie follows her in.

**IN: 10:07:43 INT. LOO. BRIDAL SHOP. DAY**

Georgie is looking at herself in the mirror as Marie comes in.

MARIE

So, you marry Jamie! And you get it into your thick skull  
that you can never see Elvis again. You can't even think  
about him.

GEORGIE

(tearful)

I can't even sleep at night. Marie.

MARIE

I'm not surprised.

GEORGIE

(unconvinced)

Okay I'm fine. Everything's fine.

Georgie stares at herself in the mirror as if trying to convince herself. We see Marie behind  
almost indiscernibly shaking her head.

IN: 10:08:46

**INT. ABU'S APARTMENT. NIGHT**

Abu stares at the wall, it is covered in pictures of Georgie.

IN: 10:09:13

**INT. COLE'S APARTMENT. MANCHESTER. NIGHT**

Georgie lets herself in.

*Music '4OG0a5' out: 10:09:16*

GEORGIE

Hi! I'm home!

She walks into the empty sitting room. Several copies of a journal on the table. A post it note on it  
reads 'turn to page 7'. She immediately does and see an article by Dr. Jamie Cole and a photo of  
him. She squeals in delight.

GEORGIE (CONT'D)

You've been published!

An over joyed Cole bounds out of the bedroom beaming, and throws his arms around Georgie.

COLE

Huhum!

GEORGIE

(kissing him)

Oh.. That's amazing! Congratulations

COLE

Thank you. Thank you.

GEORGIE

We'll have to get some copies for your Mum and Dad.

COLE

I ordered several... dozen!

GEORGIE

We'll save seven for each of the children we're gonna have. And my nan will want one as well.

COLE

Hey at least it'll give me something to brag about during the Q and A.

GEORGIE

What Q and A?

COLE

St George's tomorrow, remember?

GEORGIE

No. No. You never mentioned it.

COLE

I could skip it... if you need me to stay here with you.

GEORGIE

What in case I self harm?

COLE

Moved all knives out of the kitchen just in case.

GEORGIE

So you're going to London tomorrow?

COLE

Yeah. Yeah. It's up and back in a day... I think, I said, I mentioned?

GEORGIE

No.

COLE

No.

GEORGIE

Mmm mnn...

COLE

You know I didn't wanna keep banging on about it. You've got enough to worry about.

GEORGIE

You know what you should do.. Take all the magazines down and then, just, just scattered them every where.

COLE

Already emailed the professor there and attached the piece... said if it was of any use to let the students read before they meet me.

GEORGIE

Ah so your making out it's about them but it's really about you blowing of your own trumpet.

COLE

HmHum!

GEORGIE

Hmhum!

*Music '4OG06' in: 10:10:38*

They laugh and kiss, a happy bundle.

GEORGIE

Why don't I come? I've been wanting to go to London for ages.

COLE

You really wanna come?

GEORGIE

Huhmm... yeah. Don't worry I won't get in your way.

Cole shrugs. Georgie grabs him for a little dance.

**IN: 10:11:07**

**INT. TRAIN. DAY**

Cole asleep. Georgie is looking out of the window as the train slowly starts to pull into Euston.

**IN: 10:11:39**

**INT. EUSTON. LONDON. DAY**

Cole and Georgie are about to head off separately.

GEORGIE

I'll see you at St George's at four? Yeah?

COLE

Yeah. Don't be late.

GEORGIE

Always on parade punctually. Good luck. You'll smash it.

COLE

Thank you.

Georgie strides off with purpose. We see Cole heading off but continually looking back at Georgie, checking she's heading off.

IN: 10:12:01

INT. CAFE. EUSTON. DAY

James is sitting at table as Cole brings over two coffees. Cole sits down.

COLE

Thank you for agreeing to meet me.

*Music '4OG06' out: 10:12:09*

JAMES

Not a problem. I'm at the MoD today anyway so..

COLE

(nodding)

Well, it's good to put a face to a name, Georgie's spoken a lot about you.

JAMES

Well she's a, a vital member of the section.

COLE

(firmly)

Who now needs a rest to get herself better.

Beat. James holds Cole's stare.

COLE (CONT'D)

Look you do understand she's ill, don't you? I don't want her agreeing to go back to work if all it's going to do is worsen her condition.

JAMES

We understand her situation. She's constantly being assessed by the army psychiatric team. Look we have a duty of care...

COLE

So do I, Captain James.

Captain James nods and continues to hold his stare.

JAMES

Well how can I help?

COLE

I'm here to make sure it's Georgie the army put first. We're getting married and I don't... well, we're getting married.

JAMES

My wife is a serving soldier.

COLE

Who's suffering from PTSD?

JAMES

I only meant that marriages can work even if one is in the army and away on tour.

COLE

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

Cole holds James' stare now.

JAMES

I think you and I both know it'll be her who decides what she wants to do and when.

James studies an emotional Cole.

COLE

You shouldn't be putting those ideas into her head!

JAMES

Look! I'm not just her commanding officer... I also genuinely care what's best for her.

*Music '4OG07' in: 10:13:26*

COLE

Blasphemy: 10:13:32

Thank God you got her out of there.

JAMES

Special Forces boys did most of the work.

COLE

I wish I could thank 'em. So what... Were they Kenyan or British or...?

James stares realising Georgie hasn't said anything.

COLE (CONT'D)

What are you not allowed to say?

**IN: 10:13:55**

**EXT. HOUSE. NORTH LONDON. DAY**

We see Georgie surreptitiously watching a house.

Across the road she sees Elvis with Laura and Debbie.

DEBBIE

Say good bye to daddy, now Laura.

ELVIS

Got to go to mummy now.

DEBBIE

Come on, off we go. Say bye bye.

As Debbie heads off Elvis sees Georgie across the street, their eyes meet. Georgie turns and rushes off. Elvis chases after her.

ELVIS

Georgie! What you doing here?

GEORGIE

Elvis it doesn't matter now!

ELVIS

What did you want?

GEORGIE

I shouldn't have come.

Georgie stops and stares at him.

GEORGIE

(slightly crumbling)

What am I doing?

ELVIS

Hey, talk to me...

GEORGIE

I'm imagining things... I'm, I'm seeing people that aren't there...

ELVIS

Who do you think you've been seeing?

GEORGIE

Well he's dead. so it can't be him.

ELVIS

Abu?

GEORGIE

(angst)

Yeah.

Elvis now stares at Georgie, a little concerned.

GEORGIE

What?

Georgie stares at him, aghast.

**IN: 10:15:32 EXT. PARK. DAY**

Georgie sits with Elvis on a bench.

*Music '4OG07' out: 10:15:34*

ELVIS

Just after the air strike, the Kenyans went in to find DNA evidence... trying to identify who'd been neutralised.

GEORGIE

(still in disbelief)

How could he survive? The place was obliterated.

ELVIS

That's the thing, they found very... impressive network of tunnels underneath the dwelling.

GEORGIE

So he escaped?

(incredulous)

Really?! We let him escape?

ELVIS

We didn't let him escape.

GEORGIE

So he's smarter than the British Army?

GEORGIE (CONT'D)

Oh my God... Every time I close my eyes at night I see him. His face and when I do manage to get to sleep he's always there...

Georgie shakes her head, not wanting to go into detail.

GEORGIE (CONT'D)

I'm losing it, aren't I?

ELVIS

No your not.

*Music '4OG08' in: 10:16:04*

GEORGIE

Well he's not really following me, is he.

Elvis looks at her.

ELVIS

There is no way he's got back into the UK. Trust me! I will report in your sightings but try to...

GEORGIE

So it's, so it's all my imagination.

ELVIS

Yeah.... See he tried to kill you, didn't he? He killed a fellow hostage. It's natural that you feel a bit shaken, anyone would. Alright?

Georgie nods.

ELVIS (CONT'D)

Good.

She suddenly looks at her watch.

GEORGIE

I've got to go.

ELVIS

Go on...

GEORGIE

(standing)

See ya.

Georgie heads off. He watches her go.

ELVIS

See you later...

*Music '4OG08' out: 10:17:06*

IN: 10:17:05

INT. LECTURE THEATRE - ST GEORGE'S MEDICAL SCHOOL. LONDON DAY

Cole has finished his lecture and the students are excitedly buzzing around him, asking questions.

We see Georgie standing at the back having sneaked in. She watches him with pride. He sees her, beams at her and beckons her over. She smiles and heads across.

COLE

Thank you for coming.

STUDENTS

Thank you.

GEORGIE

You smashed it.

COLE

Oh I haven't been that nervous since I asked you to marry me.

A professor, Judy Lowe, comes over. Early 30's.

COLE (CONT'D)

Judy, this is my partner Georgie.

GEORGIE

Hi.

JUDY

I've obviously heard all about you...

COLE

(explaining to Georgie)  
Judy and I trained together.

JUDY  
What an ordeal you've been through.

Georgie double takes.

GEORGIE  
Err so you work here, then?

COLE  
She studied here, now she's back tutoring.

JUDY  
Can't keep me away.

COLE  
Sometimes Georgie tutors the new recruits at Pirbright.

GEORGIE  
Yeah the thing you know with trainee doctors is they  
listen? Unlike the squaddies.

JUDY  
Yeah but you can make them listen or it's solitary  
confinement and fifty lashes.

Georgie stares at her for a moment. Cole looks a little anxious.

A moment as Georgie looks at Cole. An awkward silence.

COLE  
Err... Judy invited us back for a little, err... reception in  
the staff room.

JUDY  
Oh nothing too grand. Finger buffet. Extended to all  
guest speakers. And their plus ones of course.

COLE  
I don't think I've ever made it into the staff quarters.

They all have a little nervous giggle. Georgie clocks Judy resting her hand on Cole's arm.

JUDY  
I'll err, See you later, 'JJ'.

She smiles and heads off.

GEORGIE  
JJ?

COLE  
(explaining)

J.. Oh... Err. No there were two Jamie's in the year... so I became JJ. Do you fancy a bit of a finger buffet?

GEORGIE  
(half beat)  
You've never mentioned... erm...

COLE  
Judy? Haven't I?

STUDENT  
Great talk?

COLE  
Thank you.

Her phone beeps a text. She reads it. From Elvis 'Can you get to Whitehall ASAP?'

Georgie looks at Cole.

COLE (CONT'D)  
What is it?

GEORGIE  
(lying)  
You know my cousin who lives in Belsize Park...

COLE  
Yeah, what about her?

GEORGIE  
Well, I said if I had time I'd nip in for a brew so...

COLE  
Well I'll come with you.

GEORGIE  
No. No. No. No. You've got Judy.

She turns and sees Judy waiting for him.

COLE  
No quick bite and we'll see her on the way home.

Music '4OG09' in: 10:19:06

GEORGIE  
I'd rather just meet you at Euston. Besides I don't really fancy a finger buffet.

COLE  
Sometimes I feels like... there's a part of you I'm not allowed to know....

GEORGIE

Err d'you know. Just a second, I didn't know who Judy was.

He holds her stare before she turns and goes. We see Judy watching.

**IN: 10:19:30 EXT. WHITEHALL. DAY**

Establisher.

**IN: 10:19:35 INT. WHITEHALL. OFFICE. DAY**

Georgie and Elvis enter the room together and take a seat.

GEORGIE

But surely they don't actually think it's Abu, do they?

ELVIS

Well the MOD think there's a chance he could be in the Country.

*Music '4OG09' out: 10:19:46*

ELVIS

Just talk to them. Explain to the brigadier what you may or may not have seen.

Georgie nods.

ELVIS (CONT'D)

If he's unaccounted for, he's going to be desperate to glean as much as he can from you.

GEORGIE

Yeah but I don't even know it was him!

ELVIS

Yes but now they need to make doubly sure that any intel you have is shared with all agencies.

GEORGIE

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

Elvis looks at her and half nods.

*Music '4OG09a' in: 10:20:02*

ELVIS

Yeah.

Georgie looks at Elvis, somewhat apprehensively.

ELVIS (CONT'D)

They've been monitoring the movements of the mother... in fact his entire close family are under twenty four hour surveillance... as will you be.

Georgie looks surprised.

Brigadier Baxter, opens the door, they stand to attention.

BAXTER

Relax. Lance Corporal Lane.

GEORGIE

Sir.

BAXTER

Right lets get started shall we?

They all sit around a large table.

IN:

**10:20:30 EXT. EUSTON. LONDON. DAY**

We see Cole anxiously waiting. He dials out on his phone.

IN: 10:20:35

**EXT. WHITEHALL. DAY**

Georgie coming down the steps, hailing a cab as she talks into her phone.

GEORGIE

(into phone)

Right. Right. Well I'm getting a cab now. Alright. Okay.

Bye.

IN: 10:20:42

**EXT. EUSTON. LONDON. DAY**

Cole clicks off his phone. He gives a little shake of his head.

IN: 10:20:46

**INT. TRAIN. DAY**

Cole and Georgie sit opposite each other.

*Music '4OG09a' out: 10:20:52*

COLE

You didn't go and see your cousin, did you.

Beat.

GEORGIE

Sorry. I just didn't want you to be cross.

Georgie gives a little shake of the head.

COLE

So you did meet someone.

GEORGIE

Only the army. Yeah.

COLE

So you did meet someone?

GEORGIE

No! Not someone... but special forces who helped with my rescue work... wanted to interview me again.

COLE

Why didn't they do it properly... professionally. What's all this cloak and dagger coming to London to shop stuff?

GEORGIE

I was coming to London to shop.

COLE

Hum!

GEORGIE

Look they called me and I met them. There're erm... they're giving us close security for a few days. Twenty four hours.

Cole looks astonished.

COLE

(reeling)

Close security... Twenty Four hours a day... why?

Cole tries to compute all this. She reaches out and takes his hand.

GEORGIE

I can't give you any details on the train, can I?

COLE

I'm going to be your husband  
(suddenly serious)

Georgie suddenly studies Cole.

GEORGIE

Yes I know!

He looks up at her innocently.

COLE

You know 'I' won't let you down'. Don't you? We are getting married.

GEORGIE

You know don't you?

COLE

Know what?

GEORGIE

Who told you?

COLE

No-one.

GEORGIE

It was my mum, want it? My mum!

COLE

All she said was some guy let you down on the day of your wedding and he was army but she didn't even tell me his name. What was his name?

Georgie looks a little relieved he doesn't know who it was.

GEORGIE

Look.

(giving a shake of the head)

When we first started out, you said to me that you didn't care about the past only the future. Right?

COLE

(nodding)

Yeah

GEORGIE

Right, so, after that I just didn't know how to bring it back up. You know? Anyway he doesn't even enter my mind so it's just irrelevant... The whole thing

Cole reaches across the table.

COLE

Just one thing from now on, one thing, be honest with me. That's all.

GEORGIE

(grabbing Coles hand)

Okay.

**INT. COLE'S APARTMENT. MANCHESTER. NIGHT**

Two close protection officers are looking around the apartment, checking window locks and doors etc.

Georgie and Cole sit on the sofa watching them.

OFFICER 1

Double lock front door.

OFFICER 2

If you could just let us know of any planned movements...

COLE  
So you'll follow us everywhere?

Georgie and Cole exchange a glance as the officers continue with their work.

OFFICER 1  
There'll always be someone outside and then we'll just  
'shadow you' as you go about your business. Okay.

Cole nods.

**INT. COLE'S APARTMENT. BEDROOM. NIGHT**

Cole and Georgie are lying in bed.

COLE  
It's so weird.

GEORGIE  
What?

COLE  
The fact that he's out there somewhere looking for us.

GEORGIE  
Well we don't know he's actually looking for us. Do we?

COLE  
It's freaking me out.

GEORGIE  
Well I'll look after you! Or close protection will look after  
you.

They laugh. She looks at him.

COLE  
I wish you could have stayed for the reception.

GEORGIE  
Why?

COLE  
They said I could go back and tutor there and eventually  
work towards my professorship

GEORGIE  
What have they actually offered you job?

COLE  
Offered for now. Yeah.

GEORGIE  
Was it that Judy...

COLE

She's not 'that' Judy...

GEORGIE

Come on!

COLE

She's no... She's works there, okay, it won't be her decision but she could help.

GEORGIE

I don't, I don't know what to say.

COLE

I don't have to give them a definitive answer for Twenty Four hours...

GEORGIE

But what about my job? You know I'm a soldier. I'm a Manchester girl.

*Music '4OG11' in: 10:24:48*

COLE

Yeah but you spent most of your life somewhere else. Afghan, Sierra Leone, Germany, Kenya... why not London? We always talked about it, been you're last op, before we got married. Maybe now's a good time to bow out!

GEORGIE

Leave the army? I don't know... I don't know if I'm I ready?

COLE

Well if we're going to have seven kids we're going to have to start banging 'em out soonish.

GEORGIE

Banging them out? You make me sound like a... beast.

She bashes him playfully. They start to kiss passionately.

**IN: 10:25:35 EXT/INT. PRESTON BARRACKS. STAIRCASE. DAY**

James and Georgie are walking towards the comms room.

JAMES

I'm in attendance as your army liaison.

*Music '4OG11' out: 10:25:43*

GEORGIE

Yeah I know boss. Counter Terrorism Command from here on in.

JAMES

The big guns.

GEORGIE

Oh yes

JAMES

But I'm here to look after your best interests.

FEMALE SOLDIERS

Sir.

JAMES

(to passing soldiers)

Morning.

( to Georgie)

How's life treating you Lane?'

GEORGIE

Fine.

JAMES

We all know it's not the easiest to adjust after a tour.

GEORGIE

Yeah well...

JAMES

If you ever need to talk.

Georgie gives him a deathly stare.

JAMES

I've briefed them and they've obviously read your file. If ever need to understand anything, just ask me and I'll clarify it.

GEORGIE

Okay

JAMES

You got this?

GEORGIE

Yes

Georgie nods, looks at him briefly before looking ahead. They are both very aware of the gravity of the situation.

*Music '4OG12' in: 10:26:17*

IN: 10:26:15

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.

We close in on Georgie who looks focused and concerned.

BAXTER

So, there's nothing for you to be alarmed about Lane...

GEORGIE

Sir.

BAXTER

But we now have confirmation Raynott re-entered the country on August the 28th. Arrived on a passenger flight from Ethiopia.

Georgie studies the screen and sees Abu at passport control.

GEORGIE

Why didn't we apprehend him?

BAXTER

False passport.

Georgie looks incredulous.

GEORGIE

What it's that simple, is it?

BAXTER

Occasionally.

Baxter flashes a look to his people from Counter Terrorism.

DETECTIVE INSPECTOR WILLIAM

Until he's apprehended we assume he's active.  
Intelligence have now led us to the cleric that we think radicalised Raynott.

They project an image of a middle aged Egyptian man.

DETECTIVE INSPECTOR WILLIAM (CONT'D)

Hassan al-Shwadify. Originally Egyptian. He's been preaching in Manchester for the past seven years  
Not at any of his known addresses, which leads us to contemplate he might be a part of an active cell with Raynott.

Georgie looks distressed. James clocks this.

JAMES

(almost paternalistic)

We need you to stay calm and focused.

Georgie looks from one to the other.

GEORGIE

(quietly)

So what your saying is, right! That my... sightings of him... might not have been delusions but... it. It might have been him?

Georgie stares at the screen and Abu's frozen image.

GEORGIE (CONT'D)

So what do you, he erm, do you think he might have... found out where I am and...

Beat.

JAMES

We need to plot every place you think you might have seen him. Then we can then trawl through the CCTV footage and try and find him.

(looking Georgie in the eye)

We're going to catch him, Lane.

They flick up an interactive map of Manchester on the screen. Georgie studies it.

IN: 10:27:36

**INT. SMALL DIY STORE**

Abu taking items of the shelves - Chemicals, nails and wire.

We see a TV recording CCTV Images of him doing so.

Takes them to the counter and pays for them.

IN: 10:28:31 **INT. SHOPPING CENTRE. NIGHT**

The shopping centre is now closed for the night. Georgie with James and other plain clothed Counter Terrorism Command are walking towards the bridal shop.

We can see the officers looking around for the CCTV camera positions.

*Music '4OG12' out: 10:28:33*

GEORGIE

So I came running out of the shop... couldn't see him... just thought it was a case of err, what you call it, mistaken identity. Anyway I saw this guy, I just grabbed him, it wasn't Abu ...

DETECTIVE INSPECTOR WILLIAM

Was Abu alone?

GEORGIE

Err.. Yeah. Yeah, if it was even him, yeah. Actually... No. What am I talking about? I don't know. I don't know,

err... No he, he might or he might of been alone. I am sorry.

DETECTIVE INSPECTOR WILLIAM  
We'll go and check on the CCTV.

GEORGIE  
Okay.

James nods, Inspector William, Brigadier Baxter and the others head off leaving James and Georgie alone. Beat.

JAMES  
You alright?

GEORGIE  
Yeah. Don't worry, I'll be ready for Syria.

James gives her a look.

GEORGIE (CONT'D)  
What?

JAMES  
Well let's see how all this pans out.

GEORGIE  
I'm fine.

JAMES  
You need to rest, get yourself one hundred percent sorted and then we can think about Syria. You're a bloody good soldier who's had a lot of shit chucked at you. Once you've got your head sorted there's nothing I want more than to have you back.

GEORGIE  
Boss.

The two of them are staring at each other. Beat. Georgie is clearly thinking hard.

James' phone rings.

*Music '4OG13' in: 10:29:43*

JAMES  
(answering phone)  
Yep, yeah we're coming up now.

He turns off phone.

#### IN: 10:29:50      INT. SHOPPING CENTRE. NIGHT

James and Georgie are walking to the CCTV room. They walk past the statue on the ground floor. Georgie stares at it for a moment before they hurry on their way.

IN: 10:29:28

**INT. SHOPPING CENTRE. CCTV ROOM. NIGHT**

Counter Terrorism Command are studying the screens. Abu appears.

GEORGIE

So he was here. I wasn't just imagining it.

She flashes a look at James.

DETECTIVE INSPECTOR WILLIAM

Having studied the files and watched the tapes of your debrief in Kenya, Lane... you seemed certain his planned attack was Kenya not home soil.

GEORGIE

I think I just presumed it, sir. Nothing concrete.

Inspector William turns to Baxter. Baxter flicks to another camera. It shows the ground floor fountain. He looks at Georgie.

BAXTER

In your statement Lane you said.

(opening her debrief file and reading)

'I didn't have long in their ops room but there were these drawings... sketches. I think they showed the entrance to a shopping centre and there was this sculpture like a bird...'

They look at Georgie as the penny drops for her.

DETECTIVE INSPECTOR WILLIAM

This operation is being escalated to severe. Attack highly likely.

BAXTER

This now involves the home office.

Georgie stares at the CCTV screen.

*Music '4OG13' out: 10:31:12*

IN: 10:31:09

**INT. COLE'S APARTMENT. MANCHESTER. NIGHT**

Night. Cole is sitting up waiting as Georgie tries to quietly creep in.

COLE

What time d'you call this, you dirty stop out?

GEORGIE

(startled)

Oh you shouldn't. You made me jump!

COLE

Sorry I was worried. I thought you wanted to sit in on the call with St George's.

GEORGIE  
(realising she's fucked up)  
Oh Jamie. I'm sorry.

*Music '4OG14' in: 10:31:32*

COLE  
What, what is it?

GEORGIE  
Language 10:31:51 Err, I've been with counter terrorism command... thing is... Abu's been following me and I'm shit scared cos I don't know what to do.

COLE  
(stunned)  
What?

GEORGIE  
(beat)  
I'm sorry I wasn't here for you.

COLE  
Don't be daft. Don't be daft. I turned them down anyhow.

GEORGIE  
For me?

COLE  
For us.

They hug.

COLE  
Don't worry, it's gonna be alright.

**IN: 10:32:14 INT. BRIDAL SHOP. DAY**

Georgie stands on the table having another fitting.

*Music '4OG14' out: 10:32:14*

Language 10:32:15 LULU  
Why don't you just ditch this bullshit.

GRACE  
Language!

LULU  
This is archaic crap...

She hears shots and scream outside.

*Music '4OG15' in: 10:32:20*

**IN: 10:32:20 INT. SHOPPING CENTRE. DAY**

Georgie in her bridal gown comes running out of the shop to be confronted by the sight of shoppers being picked off by a masked gun man blasting them. Other shoppers run around screaming adding to the utter confusion and chaos.

People lie down as Georgie, in her flowing wedding dress, sees someone lying on the floor, shot.

GEORGIE  
(screaming at everyone)  
Right everybody Get down! We need an ambulance.

**IN: 10:32:30 INT. COLE'S APARTMENT. MANCHESTER. DAWN / DAY**

Cole is staring at a sleeping Georgie.

*Music '4OG23' in: 10:32:34 out: 10:32:43*

**IN: 10:32:34 INT. SHOPPING CENTRE. DAY**

Suddenly she comes face to face with the masked gun man. She pulls down his mask. It is Abu.

He fires at her. At the sound of the gun shot and the impact of the bullets hitting her...

*Music '4OG15' out: 10:32:39*

**IN: 10:32:43 INT. COLE'S APARTMENT. MANCHESTER. DAWN / DAY**

Georgie sits up in desperate panic realising it's been an horrific lucid nightmare. Sweating and gasping for breath, Cole sees the state she's in and holds her in his arms as she weeps.

COLE  
It's okay, I'm here.

GEORGIE  
I'm sorry.

Her mobile rings. She reaches out to pick it up. It's ELVIS

*Music '4OG16' in: 10:33:05*

COLE  
Who's Elvis?

GEORGIE  
Yeah he's one of the boy's... Part of my rescue.

COLE  
So, why do you call him Elvis, has he got a bit of a quiff going on?

GEORGIE  
You know what the boys are like in the army... they've all got weird nick names for each other.

COLE  
He's persistent. You should get that.

Cole heads out of the bedroom grabbing his clothes and leaving Georgie to answer the phone.

GEORGIE

Go on...

**IN: 10:33:35 EXT. STREET. MANCHESTER. DAWN / DAY**

Elvis alone is on the phone to Georgie.

ELVIS

(into phone)

It say's they know what part of my section as part of the counter terrorism op... cos I've had experience of dealing with Abu.

*Music '4OG16' out: 10:33:38*

**IN: 10:33:40 INT. COLE'S APARTMENT. BEDROOM. DAWN / DAY**

Georgie on the phone.

GEORGIE

(into phone)

Yeah well you didn't do a very good job did yer... you let him get away.

**IN: 10:33:45 EXT. STREET. MANCHESTER. DAWN / DAY**

Elvis on the phone.

ELVIS

(into phone)

Yeah well I'm going to be incommunicado for the foreseeable. But you've got five minutes to buy me a brew if you fancy it.

**IN: 10:33:49 INT. COLE'S APARTMENT. BEDROOM. DAWN / DAY**

Georgie on the phone.

ELVIS

I'll meet you in the Cafe on Fortune Road fill you in on what's occurring.

GEORGIE

Polish cafe?

ELVIS

That's the one.

GEORGIE

Okay. Alright bye.

ELVIS

Bye.

IN: 10:34:07

**INT. POLISH CAFE. FORTUNE ROAD. DAY**

Georgie and Elvis sit in an alcove. Drinking tea. Georgie looks anxious. We see close protection in a corner, surreptitiously keeping an eye on the situation.

ELVIS

Well it's turning out to be err, North West's biggest peacetime operations. Emergency medical room, fully kitted out. Seventy beds. All police on active duty. Several thousand troops on stand by. You get the gist!

GEORGIE

(troubled)

All based on my ramblings.

ELVIS

No, based on a radicalised extremist roaming around the area.

GEORGIE

Yeah well the shopping centre was all my intel.

ELVIS

Listen they have contingency plans for multiple sites to be hit simultaneously.

We're expecting a number of terrorists, not just Abu.

(nodding)

Shopping centres being an obvious potential target, as well as any crowded public places.

Georgie looks around outside. People. Busy streets.

GEORGIE

(with a little shake of the head)

There's just so many options.

ELVIS

Exactly. CTC are preparing for a situation where they hit up to ten targets at the same time.

GEORGIE

Right so the shopping centre is just one on the list...

ELVIS

Your intel is just be one small part of a whole... now stop worrying.

He smiles at her reassuringly.

ELVIS (CONT'D)

(quietly)

I do know what's going on inside your head.

GEORGIE

You reckon?

ELVIS

(calm and sensitive, looking into her eyes)

I know.

GEORGIE

You pay, I am going to the loo.

Elvis is at the till paying. After a beat we see Cole looking in through the window. He pushes open the door. Elvis looks up and half smiles, not knowing who Cole is.

COLE

Alright mate?

ELVIS

Not too bad, yourself?

COLE

Yeah what's the breakfasts like here?

ELVIS

Best Polish breakfasts this side of Kiev.

COLE

Language 10:35:34 Listen I don't mean to sound ungrateful... and I am very grateful you saved Georgie in Kenya... maybe now's maybe now's time you get the fuck out of our lives.

Cole faux smiles to Elvis.

ELVIS

Language 10:35:40 Who the fuck do you think your talking too?

The two men are staring at each other.

WOMAN BEHIND COUNTER

Sorry love. You paying for both?

COLE

No. I'll get these.

Cole hands a £20 note to the lady. Just as Georgie re emerges. She takes in the scene slightly in horror.

GEORGIE

What's going on?

COLE

Oh it's just a little thank you to Elvis for saving your life. Yeah I'm buying you breakfast. Come on Georgie, let's go.

Georgie hurry outside. Elvis is left in a state of amazement. The lady hands him the change.

IN: 10:36:00

EXT. PARK. DAY

Georgie and Cole are watching the ducks on the lake. At a suitable distance we see close protection officers, monitoring.

GEORGIE

We used to come here every Sunday, with my nan.

COLE

To feed the ducks...

GEORGIE

Apparently your not allowed to give ducks bread anymore

(Cole nodding)

I'm feel the guilty now.

Music '4OG17' in: 10:36:14

COLE

(looking at her)

Got anything to feel guilty about?

GEORGIE

What?

COLE

Did anything happen between you and Elvis out there?

GEORGIE

Jamie no!

COLE

Was he the one that didn't turn up to the altar?

Georgie stares at him, not sure what to say.

COLE (CONT'D)

Oh my I knew it!

GEORGIE

Jamie...

COLE

I know everything you've been through.

GEORGIE

I know.

COL

I was always there for you, support you, everything...

GEORGIE

Yes, I know. Look you've been brilliant.

COLE

Brilliant!

GEORGIE

Yes.

COLE

Brilliant, brilliant, just not brilliant enough that you  
wouldn't have lied to me!

She takes the shame.

COLE

Georgie the lying is too much

He stares at her, clearly fuming.

GEORGIE

Look!

COLE

No I need to get back to work.

GEORGIE

Well I'll see you at home then yeah.

Cole starts to walk away. Georgie stares after him. He stops and turns. They look at each other.

COLE

I think we should push the wedding back a few weeks...

#### INT. COLE'S APARTMENT. KITCHEN. DAY

Georgie is in the kitchen with a bowl of cereal but she has no hunger, such is her state of anxiety. Cole emerges from the bedroom with an over night bag. She looks at him then the overnight bag then back at him. Awkward.

*Music '4OG17' out: 10:37:34*

GEORGIE

(looking at his bag)

Are you going for one night or two?

COLE

I don't know, I don't know how long I'll be gone.

GEORGIE

Why?

COLE

I've got meetings?

Georgie stares.

*Music '4OG17a' in: 10:37:57*

COLE (CONT'D)  
Will you stay with your parents?

Georgie half nods and half shakes her head.

GEORGIE  
(swallowing)  
Do you want me to?

COLE  
(unable to look at her)  
I think it'll be best.

Cole looks at her, not sure what to say. Silence. He picks up his bag and heads out of the door.

GEORGIE  
Jamie...

Jamie stops in the open door turns around. After a beat he carries on his way out and shuts the door behind him. We are left with Georgie, her eyes welling with tears as she presumes she's blown it with Cole.

**IN: 10:38:38 INT. THE LANE'S HOUSE. HALLWAY/BATHROOM. NIGHT**

Georgie is lying in the bath. Her parents are outside the locked door.

GRACE  
But why, Georgie, why?!

They are almost clinging on to each other for support.

GEORGIE  
Language 10:38:42 We've decided to delay it, that's all. Calm your tits.

MAX  
We just don't get it, Georgie.

*Music '4OG17a' out: 10:38:50*

GEORGIE  
Well, there you go. We're just putting it back a bit.

GRACE  
But when... is there a date?

GEORGIE  
Please mum...

MAX  
We just want what's best for you. Georgie.

GRACE  
This is so upsetting, Georgie.

MARIE  
Has she called it off?

Max turns and sees Marie standing in her bedroom doorway, Fingers hovering behind her. Max flaps his hand to shoo her away - she sticks her fingers up at him.

MAX  
We're dealing with this situation here right.

GRACE  
(gently tapping on the bathroom door)  
Can I come in love?

GEORGIE  
Mum I'm alright!...

MAX  
Well you're clearly not alright! Are you Georgie.

MARIE  
What about Jamie is he alright?

GRACE  
Georgie, for once in your life you are going to have to listen...

Georgie ducks her head under the water so she no longer has to hear them.

ELVIS (V.O.)  
(into mouth mic)  
This is Zero Alpha. Extraction complete Primary recovered, repeat primary recovered.  
(lifting his visor exposing his face for the first time)  
All is well in the world.

Georgie springs out of the water to breathe, as if panicked. She gasps. Her phone rings. She grabs a towel, dries her ear and checks her phone. She sees it is Elvis. She somewhat aggressively rejects the call.

GRACE  
(hearing her phone ring)  
Is that Jamie love?

MAX  
Be nice hey.

The phone rings again. She answers it this time.

GEORGIE  
(whispers into phone)  
No one could ever question your timing.

**INTERCUT WITH:**

IN: 10:39:38

**INT. POLICE STATION. MANCHESTER. NIGHT**

The operation has taken over a large police station on the outskirts of Manchester. We can see the entire place has been taken over CTC and Special Forces.

Elvis has nipped into a corridor for a moment to have a private call with Georgie. Officers passing him continually.

*Music '4OG19' in: 10:39:51*

ELVIS

(into phone)

Yeah don't I know it. Any way listen you need to hear this.

GEORGIE

Go on...?

ELVIS

(half beat)

GCHQ have been monitoring all phone activity of Raynott's known associates... one of them has just pinged onto a mast in a shopping centre. Voice analysis has confirmed it's Raynott. The terror threat is now escalated to Critical... attack expected imminently.

GEORGIE

Do they know when?

ELVIS

Imminent's all the intel we have. Were gonna wait out!

GEORGIE

(horrified)

Oh fuck.

ELVIS

Listen we're on stand by. All hospitals on red alert.

Language 10:40:04

IN: 10:40:12

**INT. THE LANE'S HOUSE. MANCHESTER. NIGHT**

Marie moving her parents aside from the outside of the bathroom door. With a coin she is able to turn the lock from locked to unlocked. She dashes inside the bathroom and relocks the door.

MARIE

Out of the way... Just let me speak to her.

GRACE

It's locked Marie... Why couldn't you do that?

Georgie looks up and stares at her.

*Music '4OG19' out: 10:40:26*

GEORGIE

(into phone)

Elvis, I will call you back a one sec, Okay.

Marie looks at Georgie and shakes her head.

MARIE

Language 10:40:28

Of all the people you could have had your head turned by, why that twat?

GEORGIE

It's not as simple as that, Marie.

MARIE

Oh is it not?

GEORGIE

No!

MARIE

Leave the army. Marry Jamie. Be happy. Simple.

Marie holds Georgie's face and kisses her.

MARIE (CONT'D)

I love you. I'm your soul mate. Am I right or am I right?

Silence. Georgie slowly nods.

GEORGIE

Yeah, you're right.

MARIE

Thank you.

Marie turns and starts to head off.

MARIE (CONT'D)

Language 10:40:50

Don't call that twat back.

She goes. Georgie is left musing.

**IN: 10:41:08 EXT. THE LANES HOUSE. DAWN**

Establisher

GRACE (V.O.)

I just can't bear to see you go through that again  
Georgie..

**IN: 10:41:14 INT. THE LANE'S HOUSE. KITCHEN. NIGHT**

Georgie is sitting at the table, but she is clearly distracted. Grace is sitting at the side of her.

GRACE

Language 10:41:29

As your mum it broke my heart too... And then Jamie came along, you started to live your life again. And live it properly, not like the one you had with Elvis. Jamie makes you happy if you could only just bloody see it.

GEORGIE

Maybe I don't know how to be happy anymore.

GRACE

He's not met someone else, has he?!

GEORGIE

No! Least I don't think so.

GRACE

Good. Because you two are perfect together.

Beat.

**INT. THE LANE'S HOUSE. GEORGIE'S BEDROOM. DAWN / DAY**

Dawn. Next day. Georgie can't sleep. She goes to the window and looks out. She sees dawn rising.

*Music '4OG20' in: 10:41:49*

FEMALE REPORTER (V.O.)

Breaking news now. We are getting reports that the terror threat level in Manchester has been raised to critical. It is due to credible evidence presented to Counter Terrorism command earlier today. This means that an attack could happen imminently in the city.

**EXT. SHOPPING CENTRE. DAY**

We see a phalanx of transit vans. Military and police. All occupied.

FEMALE REPORTER (V.O.)

The upgraded threat level means you can expect to see increased police presence across the city...

**INT. SHOPPING CENTRE. DAY**

We see police with dogs and military personal hurry about the as yet closed shopping centre.

FEMALE REPORTER (V.O.)

And reinforcements at key locations throughout Greater Manchester.

**INT. THE LANE'S HOUSE. GEORGIE'S BEDROOM. DAWN / DAY**

Georgie looking out of the window and looks out. She sees dawn rising.

FEMALE REPORTER (V.O.)

This includes stop and search systems...

MALE REPORTER (V.O.)

Co-ordinated attacks, in addition to the police, the army units are reportedly being put on standby with a focus not only on co ordinated threats but also the possibility of lone wolf style attacks.

IN: 10:42:32

**INT. POLICE STATION. MANCHESTER. DAY**

We see Elvis, Spunky, Spanner and Jackson walking with purpose along a corridor.

ELVIS

Officers in position all other potential targets, sir.

BAXTER

(nodding)

Good. The entire vicinity is being monitored for any suspicious activity.

Elvis nods.

ELVIS

Stand by then chaps.

IN: 10:42:51

**INT. THE LANE'S HOUSE. KITCHEN. DAY**

Georgie is sitting eating her breakfast, but she is clearly distracted. Her finger is hovering over her phone.

IN: 10:43:01

**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.

IN: 10:43:17

**INT. THE LANE'S HOUSE. KITCHEN. DAY**

Georgie walks towards the window looking at her phone then looks outside.

IN: 10:43:29

**EXT/INT. SHOPPING CENTRE. DAY**

We see the place opening up and customers start to file in. We see the throngs of people oblivious to the covert operation going about their business. Amongst them we see operatives monitoring every move. Eyes and ears everywhere.

IN: 10:43:44

**INT. BUS. DAY**

We see Abu on the bus heading towards the shopping centre.

IN: 10:43:48

**INT. CONTROL CENTRE. AWAY FROM SHOPPING CENTRE. DAY**

Elvis is standing by Baxter watching monitors. Detective Inspector William approaches Baxter, animated.

DETECTIVE INSPECTOR WILLIAM

Suspected target seen boarding the 179 in the town centre... spotted on CCTV.

ELVIS

(on mic)

We're on boys.

IN: 10:43:58

**INT. THE LANE'S HOUSE. SITTING ROOM. DAY**

An on-edge Georgie is looking out of the window.

FEMALE REPORTER (V.O.)

Greater Manchester and Whitehall are reiterating the message to people in the city to remain calm.

MALE REPORTER (V.O.)

The officers will also be operating a stop and search on individuals and we ask people to cooperate...

IN: 10:44:10

**EXT. SHOPPING CENTRE. DAY**

We see people entering the shopping centre. They are being approached and delayed for the CCTV. Among the men pulled over we see a desperately anxious Naazir.

POLICE OFFICERS

We just need to search your bag sir / Keep your arms up, that's it / Can you open your bag please madam / Move along / Open your bag please sir.

We see dozens of security men with sniffer dogs checking everyone and searching in bags. Naazir knows he can't run, he's just got to hope they let him pass. He grips tightly onto the detonator.

IN: 10:44:36

**INT. CONTROL CENTRE. DAY**

Baxter is sitting at the computer screen. Counter terrorism and Special Forces have gathered around. They are watching CCTV footage of Abu getting on the bus.

ELVIS

That's him.

BAXTER

Let's get onto the bus company and ground all buses.

ELVIS

Respectfully that gonna take too long. Permission to move now! Sir.

BAXTER

Go!

Elvis hurries out with his team.

IN: 10:44:53

**INT. THE LANE'S HOUSE. SITTING ROOM. DAY**

An on-edge Georgie is looking out of the window. She hears a siren in the distance and looks even more anxious. She looks at her watch.

IN: 10:45:00

**EXT. SHOPPING CENTRE. DAY**

As the police are distracted somewhat by a group of youths who are refusing to be searched, Naazir tries to slip away.

We follow him a few yards as CTC swoop, grab him before he can detonate his bomb, although we see him trying but with swift precision CTC have him on the ground and cuffed before he knows what has happened.

OFFICER 1

(shouting)

Armed Police show me your hands! Show me your hands!

He's pushed to the floor.

IN: 10:45:15

**INT. THE LANE'S HOUSE. SITTING ROOM. DAY**

An on-edge Georgie is looking out of the window.

IN: 10:45:20

**EXT. SHOPPING CENTRE. DAY**

CTC have Naazir pinned to the ground

*Music '4OG20a' in: 10:45:24  
Music '4OG20' out: 10:45:27*

OFFICER 1

(shouting)

Suspect down. Detonator neutralised.

OFFICER 2

(shouting)

NOBODY MOVE!

OFFICER 1

(shouting)

ARE YOU ALONE!

**IN: 10:45:25 INT. BUS. DAY**

We see Abu on the bus heading towards the shopping centre.

**IN: 10:45:28 EXT. GREY SKY. DAY**

A helicopter flies overhead.

OFFICER

Bravo one zero, this is sierra three alpha. We have...

**IN: 10:45:33 INT. BUS/EXT. SHOPPING CENTRE. DAY**

We see the traffic chaos as cars are stopped and searched before being allowed into the car parks.

The bus is held up by the searches ahead. The occupants of the bus none too happy.

**IN: 10:45:41 INT. THE LANE'S HOUSE. MANCHESTER. DAY**

Georgie is on her computer. She is following social media trying to find out what's happening. She reads "Roads closed, Feds everywhere" and somewhat anxious picks up her phone and dials.

GEORGIE

(into phone)

Marie, I need you to call me back alright? I need you to come home.

**IN: 10:45:53 EXT. SHOPPING CENTRE. DAY**

We see Elvis, Spunky, Spanner and Jackson, weapons drawn, approaching the bus. They board the bus and start to evacuate and search.

**IN: 10:46:10 INT. BUS/EXT. SHOPPING CENTRE. DAY**

Abu turns and sees 100 yards ahead, Special Forces and SO15 approaching and boarding ANOTHER bus. Not his.

He realises what is going on, slips his ruck sack under the seat in front where an old lady is sitting.

He sees an emergency exit, pushes it open and leaps off the bus.

**IN: 10:46:20 INT. THE LANE'S HOUSE. MANCHESTER. DAY**

Suddenly the door opens and Marie comes in.

GEORGIE

I thought you were up town.

MARIE

No can't get a bus.

GEORGIE

Good, stay in...

MARIE

Why

GEORGIE

Language 10:46:27 Cos there's loads of shit going down.

**IN: 10:46:28 INT BUS. DAY**

Elvis looks up the road and sees the 'other' bus. (Abu's bus).

ELVIS

All call signs on me now.

**IN: 10:46:45 INT. THE LANE'S HOUSE. MANCHESTER. DAY**

Georgie is on her computer. She is following social media trying to find out what's happening.

GEORGIE

Where the hell's Lulu?

MARIE

(shouting up the stairs)

Lulu, come down. Let Georgie see you're still alive.

Lulu comes down the stairs.

**IN: 10:46:58 EXT/INT. BUS. DAY**

Elvis and he team disembark one bus and head towards the other.

ELVIS

Spanner top deck.

They see Abu's ruck sack under the seat. The top is now a little open and we can see a detonator and a timer. Elvis removes his mask.

ELVIS

My love. Under your seat there's a ruck sack, can you tell me if it's yours please?

OLD LADY

Ruck sack? With my back?

ELVIS

(seeing the detonator and taking her hand)

Right okay. I need everyones attention. Can everybody slowly make there way off the front of the bus, Please. Soon as possible. Thank You.

As people start to alight Elvis walks along the bus. The others continue the evacuation.

SPANNER

That's it. Keep moving. Off you go.

Elvis checking on the ruck sack, ticking bomb, sweating, desperate.

ELVIS (CONT'D)

(into head mic)

Medium sized ruck sack placed under seat. Seat Twenty Four. Human life threatened and collateral damage.

**IN: 10:47:57 EXT. BUS. DAY**

Abu behind some hoardings is desperately re dialing and pointing his phone at the bus in desperation.

**IN: 10:48:02 INT. BUS. DAY**

Elvis knelt over the rucksack

S.O. OFFICER?

Remote device confirmed! We need to block signal.

Elvis standing over bomb.

ELVIS

(into his radio)

Okay. That's a remote device confirmed, repeat remote device confirmed. Block all signals over.

OFFICER?

Roger. All signal's blocked over...

The police and army start to do this.

ELVIS (CONT'D)

(into mic)

Let's scramble a helicopter, the targets on the move.

**IN: 10:48:15 EXT. BUS. DAY**

Abu behind some hoardings is desperately re dialing and pointing his phone at the bus in desperation.

**IN: 10:48:21 INT. BUS. DAY**

Elvis standing over bomb.

ELVIS

(shouting instructions)

Evacuate immediate area. I want a hundred yard exclusion zone. Get everybody out of their cars and away. Now!

SPANNER

Roger

**IN: 10:48:30 INT. THE LANE'S HOUSE. MANCHESTER. DAY**

Georgie looking out of window.

**IN: 10:48:39 EXT. BUS. DAY**

On Abu still trying to dial the detonator.

**IN: 10:48:43 INT. BUS. DAY**

Elvis standing over bomb.

**IN: 10:48:41 EXT. SHOPPING CENTRE. DAY**

Abu gets a message on phone 'UNABLE TO CONNECT' He starts to hurry away.

**IN: 10:48:51 EXT. CANAL. DAY**

Abu escapes.

**IN: 10:49:06 EXT. BUS. DAY**

Elvis and the other soldier's guarding the bus

**IN: 10:49:10 INT. THE LANE'S HOUSE. MANCHESTER. DAY**

Georgie looking out of window, suddenly an almighty explosion somewhere in the distance, shaking the house and area. She then hears sirens.

MARIE

What was that? Georgie what was that? Georgie what was it?

FEMALE REPORTER (V.O.)

We have received reports that a man has detonated...

IN: 10:49:26

**EXT. BUILDING. MANCHESTER. DAY**

The aftermath of an explosion. The police and CTC are cordoning off the area, taking control. The injured are being ferried away in a fleet of ambulances. People are panicked and frightened.

FEMALE REPORTER (V.O.)  
An explosive vest on George Street...

MALE REPORTER (V.O.)  
It does appear that there may have been several  
incidents

FEMALE REPORTER (V.O.)  
Talking about a device being found on a bus...

*Music '4OG20a' in: 10:49:34*

IN: 10:49:34

**INT. THE LANE'S HOUSE. MANCHESTER. DAY**

Georgie is on her tablet. She is following social media trying to find out what's happening.

FEMALE REPORTER (V.O.)  
Which was stopped outside... Fled the bus... So we are  
lead to assume that this man is still at large.

She hears her window rattle. She looks up as Elvis prizes open the window.

GEORGIE  
I've been reading about it on-line

ELVIS  
Yeah

GEORGIE  
Yeah... any fatalities?

ELVIS  
One plus the suicide bomber.

GEORGIE  
Abu?

Elvis shakes his head.

ELVIS  
No one of his associates. You were spot on about Abu  
though.

GEORGIE  
How?

ELVIS  
He tried to bomb the shopping centre. Along with  
another suspect who's now been arrested. A bloke  
called Naazir.

GEORGIE  
Right well what about Abu... have you got him?

Grace bursts in.

*Music '4OG21' in: 10:50:08*

GRACE  
(fuming like we've never seen her)  
Oh I'm sorry, I'm not having this. You need to go Elvis.

GEORGIE  
Mum..

ELVIS  
Grace it's not what it looks like!...

GRACE  
No, I don't want to hear it! You need to go and you need to leave us alone.

ELVIS  
I can appreciate...

Elvis moves away to the window. Georgie glares at Grace.

GRACE (CONT'D)  
Err no. I don't wanna hear it! I don't wanna hear it! I'm just thinking of you Georgie, so I don't need the evils.

Georgie goes to the window and climbs out.

**IN: 10:50:38 EXT. THE LANE'S HOUSE. GARDEN. EVENING**

Georgie and Elvis are talking. We see Grace and Max watching from inside the house.

GEORGIE  
So what happened?

ELVIS  
His accomplice, had the detonators vest out in the open.  
If Abu had got in the shopping centre, trust me it would have been carnage.

*Music '4OG21' out: 10:50:52*

GEORGIE  
(desperate)  
So you let him go.

ELVIS  
Didn't let him go, he disappeared! We found his explosive device on the bus but... he was no where to be seen.

GEORGIE

So what now?

*Music '4OG22' in: 10:51:22*

ELVIS

(beat - he looks at her with total love)  
Come on you did a good thing today.

GEORGIE

That was a waste of time, want it! Let him slip through  
your fingers. Again.

ELVIS

Georgie! Georgie!  
(reaches out to grab her arm)  
Listen to me. Please. I do love you, you know.

They look at each other. He takes her hands in his.

GEORGIE

(freeing her hands)  
Elvis I can't be happy with you again it's too late!

ELVIS

No it isn't.

GEORGIE

Yes it is Elvis. Okay, once upon a time! But no not now.

He grabs her, to hold her tight.

ELVIS

Georgie, Don't go...

GEORGIE

Elvis please!

*Music '4OG23' in: 10:52:11*

Elvis kisses her forehead. Georgie heads back towards her parents.

**IN: 10:52:19**

**EXT. ROOF GARDEN ON TOP OF COLE'S APARTMENT BLOCK. MANCHESTER. NIGHT**

Roof top. View of Manchester. Cole stands alone. He turns when he hears her walk to his side. Georgie is Nervous. Anxious about what will unfold. They stare at each other. Silence.

*Music '4OG22' out: 10:52:22*

COLE

I didn't go to London. Got called back to the hospital.

She nods.

COLE

I was so scared, not knowing if you were okay.

GEORGIE

I thought you'd never want to see me again.

Cole stares at her.

COLE

Can I ask you one question?

GEORGIE

Yeah.

COLE

Is it properly over between... you and Elvis?

GEORGIE

Yeah, I promise.

COLE

And nothing happened in Kenya?

GEORGIE

No.

She shakes her head, leans forward and takes his hands in hers. She raises his hands to her mouth and kisses them.

GEORGIE

I'm leaving the army. I've made up my mind.

Georgie contemplates this and half nods.

COLE

You have to do what you wanna do.

GEORGIE

All I wanna do is marry you.

They kiss.

**IN: 10:54:49**

**INT. SAFEHOUSE. MANCHESTER. DAY**

Abu looks at the pictures of Georgie on the wall and the map of Manchester.

*Music '4OG25' in: 10:55:14*

**NEXT TIME**

**IN: 10:55:14**

**INT. PRESTON BARRACKS. DAY**

James opens the door and as Georgie and Cole walk in all the team are gathered, they cheer and set of party poppers.

*Music '4OG23' out: 10:55:16*

JAMES (V.O.)

She's leaving the army and starting a new life.

**IN: 10:55:19 INT. OFFICE. PRESTON BARRACKS. DAY**

James looks at Elvis.

JAMES

Back off.

**IN: 10:55:20 INT. CORRIDOR. PRESTON BARRACKS. DAY**

Elvis stops Georgie.

ELVIS

Big day Saturday then.

GEORGIE

Yeah. Yeah. It's not a secret.

**IN: 10:55:23 INT. COLE'S APARTMENT. MANCHESTER. NIGHT**

Cole is watching a film as Georgie comes back in. Cole looks up at her.

COLE

Well how about you tell me you really just met up with?

**IN: 10:55:26 EXT. SITTING ROOM. THE LANE'S HOUSE. MANCHESTER. DAY**

Georgie in her wedding dress answers the door to Elvis.

GEORGIE

It's not like you to turn up for my wedding day.

**IN: 10:55:29 INT. SAFEHOUSE. MANCHESTER. DAY**

Elvis looks at the pictures of Georgie on the wall and the map of Manchester.

ELVIS (V.O.)

It's too dangerous. Abu is out there somewhere.

**IN: 10:55:33 INT. DINGY TEA DRINKING PLACE. DAY**

Abu and al-Shwadify are drinking their tea in the sitting room.

ABU

With a vest... I'll be in control.

**IN: 10:55:36 EXT. PRESTON BARRACKS. DAY**

Georgie with Elvis.

GEORGIE

Do you think he know about the wedding?

IN: 10:55:37

**INT. SAFEHOUSE ATTIC. MANCHESTER. EVENING**

On Abu as he checks his gun.

ELVIS

Think about it, George. It's the first day of your new life...  
do you not think he'd want to ruin that.

IN: 10:55:40

**EXT. PRESTON BARRACKS. DAY**

A car screeches up to the barrier.

Elvis and Georgie running, putting on the vests.

IN: 10:55:42

**EXT. STREET. MANCHESTER. DAY**

Abu stands in a queue.

IN: 10:55:44

**INT. CORRIDOR. PRESTON BARRACKS.**

Georgie turns to Elvis.

GEORGIE

Find Abu and neutralise him.

IN: 10:55:48

**END CREDITS**

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Abu Jaseer	<b>MICHAEL JAMES</b>
Dr Jamie Cole	<b>ROYCE PIERRESON</b>
Marie Lane	<b>LINZEE COCKER</b>
Fingers	<b>SEAN WARD</b>
Max Lane	<b>SEAN GILDER</b>
Grace Lane	<b>ANGELA LONSDALE</b>
Lulu Lane	<b>MOLLY WRIGHT</b>
Man in Shopping Centre	<b>NICK ROGERS</b>
Captain James	<b>BEN ALDRIDGE</b>
Elvis Harte	<b>LUKE PASQUALINO</b>
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**BBC**  
**STUDIOS**

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*Music '4OG25' out: 10:56:19*