

BBC
STUDIOS

OUR GIRL 2

Episode 5

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Music 'Previously' in: 10:00:00

PREVIOUSLY

IN: 10:00:00 **EXT. KENYA CRISIS CARE AMBULANCE/EXT. TOWN. DAY**

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

MANSFIELD
What the hell's he doing?

IN: 10:00:02 **EXT. AL SHABAAB COMPOUND. KENYAN/SOMALIA BORDER. DAY**

Georgie is dragged across the compound. Her hood is removed and ABU raises his rifle and aims at her.

GEORGIE (V.O.)
'I am a British citizen being held hostage and will be
executed at sundown tomorrow...

IN: 10:00:08 **INT. AL SHABAAB COMPOUND. KENYAN/SOMALIA BORDER. DAY**

Georgie is filmed.

GEORGIE
If all Al Shabaab fighters are not released.

IN: 10:00:09 **INT. CELL. AL SHABAAB COMPOUND. NIGHT**

Abu holds Georgie's dogtag aloft.

ABU
Lance Corporal Georgie Lane

IN: 10:00:11 **INT. CELL. AL SHABAAB COMPOUND. NIGHT**

A gun is pointed and fired. Kicki has been shot. Georgie tries to save her.

IN: 10:00:14 **INT. HELICOPTER. DAY**

Elvis puts Georgie in the helicopter.

ELVIS
(into mouth mic)
Extraction complete... Primary recovered, repeat
primary recovered.

(lifting his visor exposing his face for the first time)

Georgie stares at him incredulously.

IN: 10:00:19 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.

BAXTER
Raynott re-entered the country on August 28th.

IN: 10:00:22 INT. COLE'S APARTMENT. MANCHESTER. NIGHT

Georgie tells Cole everything about Abu.

Language 10:00:25 GEORGIE
Abu's been following me and I'm shit scared cos I don't know what to do.

IN: 10:00:27 EXT. STREET. MANCHESTER. DAY

We see Abu emerge from a building with Al-Shwadify and another two individuals, Naazir and Ike

ELVIS (V.O.)
The terror threat is now escalated to critical...

IN: 10:00:30 INT. BUS. DAY

Elvis sees the bomb in the rucksack

ELVIS (V.O.)
Attack expected imminently.

IN: 10:00:32 EXT. SHOPPING CENTRE. DAY

Abu trying to remotely detonate the bomb gets a message on phone 'UNABLE TO CONNECT'

IN: 10:00:35 EXT. THE LANE'S HOUSE. GARDEN. EVENING

Georgie and Elvis are talking.

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

He grabs her, to hold her tight.

ELVIS
Georgie don't go...

GEORGIE
Elvis please!

IN: 10:00:43

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

Georgie and Cole talking.

GEORGIE
I'm leaving the army.
(off Cole's look)
All I want to do is marry you.

They kiss.

FROM BLACK

IN: 10:00:54

EXT. LONDON. NIGHT

Establisher

10:00:54

On screen BBC logo

Music 'Lazy Daze' in: 10:00:57

IN: 10:00:58

INT/EXT. SHARD. LONDON. NIGHT

We see an amazing aerial view of London from inside the Shard. We find amongst the crowds Cole and Georgie sitting at a table..

Music 'Previously' out: 10:01:02

COLE
Wow... London looks incredible...

GEORGIE
It's nice in here in it... Up in the clouds.

COLE
Just a little pre wedding treat before the chaos begins.

GEORGIE
Can't we just stay here forever? Away from the world.

Georgie looks up and sees 2 close protection officers standing by the entrance watching them. This makes them both chuckle.

GEORGIE (CONT'D)
Away from them two, of course.

COLE

Yeah... I'm not gonna miss close protection.

Giggling.

GEORGIE (CONT'D)

(looking out of the window)

We're so... vulnerable, aren't we.

COLE

You see I thought you were about to say something romantic about the night sky.

GEORGIE

(laughing)

You can take the girl out of the army...

COLE

You are gorgeous when you smile, you know that?

GEORGIE

Hum! Well how about when I frown?

Georgie frowns and tries to gurn.

COLE

That's not a great look.

GEORGIE

No... Well I promise I'll be smiling Saturday. One more week and I'll be out of the army and those two will be gone! And no one will ever bother us again. Cheers!

Music '5OG01' in: 10:02:08

COLE

Cheers!

Music 'Lazy Daze' out: 10:02:15

IN: 10:02:15

INT. SAFEHOUSE ATTIC. MANCHESTER. EVENING

A disheveled and seemingly exhausted Abu is cleaning a small gun. Around him is the paraphernalia of bomb making equipment.

He gets up and moves across the room carrying up a bottle of water and looks out through a boarded up window that has some board missing. He takes a swig of water, we then see is POV from the window. He has raised the gun and is pointing it out into the street.

Music 'Hear you calling' in: 10:03:03

Music '5OG01' out: 10:03:09

IN: 10:03:03

TITLE SEQUENCE.

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

**CREATED AND WRITTEN BY
TONY GROUNDS**

**PRODUCED BY
ERIC COULTER**

**DIRECTED BY
LUKE SNELLIN**

OUR GIRL

Music 'Hear you calling' out: 10:03:35

IN: 10:03:35

EXT. PRESTON BARRACKS. DAY

Georgie is walking across the barracks with Captain James.

JAMES

Are you serious?

GEORGIE

Yes boss.

JAMES

That's a massive error of judgment.

GEORGIE

Why?

JAMES

You're seriously having a free bar and inviting two section to your wedding?

GEORGIE

Yeah.

JAMES

There's only one way that's going to end.

GEORGIE

You gonna have to keep them in check for me, aren't you.

A moment, as they look at each other.

GEORGIE (CONT'D)

Thought you were gonna start moaning about me leaving the army, then.

JAMES

Well I obviously think that's a massive error of judgment as well.

GEORGIE

(over acting damaged)
After what I've been through!

JAMES
Look I've been keeping up to date with your psyche
evaluation.

GEORGIE
(with a smile)
Is that allowed?

JAMES
Not the details obviously. Just that you're progressing
nicely.

She flashes him a look.

JAMES (CONT'D)
Look. I've told you. You're a fine soldier. Don't throw your
career away so soon.

GEORGIE
I've made my decision boss.
(beat)
I just wish the world could get along?

JAMES
Well good luck with that. Two section can't even get
along.

James throws her a smile.

MANSFIELD
(calling across)
Oi, Medic! You gonna find out how my recovery went or
what?

Georgie smiles at Mansfield

KINGY
Mansfield button it. Parade. Parade. Attention.

JAMES
As they were Kingy.

KINGY
Stand down ease. Stand easy.

JAMES
Final mission specific training before Syria.

GEORGIE
Right well you look after them for me boss.

JAMES

Oh I wish you were coming with us so you could do exactly that.

KING

Sixteen miles tab, full kit.

JAMES

Good stuff, Kingy. Anyone not putting a shift in, you let me know.

KINGY

Boss.

DANGLES

You not coming with us Georgie, one last time and all that?

GEORGIE

No you're alright. See you all on Saturday.

JAMES

Where I have reassured Lance Corporal Lane your behaviour will be exemplary.

MONK

Exemplary boss...

KINGY

Right guys. Once you've sorted all your kit out, see you at the armory in five minutes. For all weapons. Crack on!

IN: 10:05:02

INT. CORRIDOR. PRESTON BARRACKS. DAY

Georgie is striding along a corridor. As she turns a corner she sees Elvis heading towards her.

GEORGIE

What are you doing here?

ELVIS

I am officially in Manchester. Until Abu is apprehended. Or neutralised.

GEORGIE

Any developments?

ELVIS

Nah. Still questioning his accomplice though.

GEORGIE

And?

ELVIS

Nothing. As yet. don't worry he'll break.

Beat. He looks at her.

ELVIS (CONT'D)

Big day Saturday then.

GEORGIE

Yeah. Yeah. It's not a secret.

Music '5OG01a' in: 10:05:29

ELVIS

Alright. Well I'll crack on.

GEORGIE

Yeah. Okay. Bye.

Georgie holds his stare.

IN: 10:05:39

INT. THE LANE'S HOUSE. DAY

Max and Grace have spread a huge sheet of lining paper across the table. It is the plan for the seating at the reception. Scribbles, crossings out, circles representing tables and hundreds of names everywhere. It looks chaotic.

Max and Grace wield the felt tips. Marie and Lulu stand and try to offer suggestions. Nan is sitting on her chair watching proceedings.

Georgie, alone, sits by the window, continually looking out and seemingly disengaged, that no-one notices.

We join mid chaos.

Music '5OG01a' out: 10:05:49

GRACE

Have we definitely got everybody? I feel like someone's missing

MAX

Yeah. No everybody's out there, we've just gotta mix it up a bit more.

GRACE

Right okay. Well let's put Dave and Janet and Polly and Pete on that one.

MAX

Why? Dave and Janet and Polly and Pete together why?

GRACE

Yeah.

MAX

Are you completely bonkers!?

GRACE

Probably.

NAN

She married you for starters!

MAX

Look if we have all his family on one side and all ours on the other...

MARIE

Dad int that what supposed to be what happens in church anyway?

MAX

Butt out, Marie.

GRACE

Yeah but people will wanna sit next to people they know.

MAX

In the church yes. But not here in the reception! People will want to sit next to new people. That's all I'm sa.. Georgie?

GEORGIE

(turning and trying to focus)

Each table should have family from both sides.

MAX

Thank you. That's all I'm saying.

GRACE

I just want people to sit next people that they know.

Max starts madly writing on the lining paper again.

GRACE (CONT'D)

What are you doing now?

Georgie is back looking out of the window, seemingly a million miles away. Her phone rings making her jump. She sees it is Elvis and extricates herself from the mayhem and heads into the kitchen.

MAX

Just give me a chance. Just give me...

GRACE

Just give me my pen back!

LULU

This! This is exactly why no one should ever get married.

MAX

Thank you for your words of wisdom.

IN: 10:06:21

INT. THE LANE'S HOUSE. HALLWAY/ MANCHESTER POLICE STATION (INTERCUT). DAY

Georgie walks into the kitchen on her mobile.

GEORGIE

(into phone)

I can't speak. What do you want?

Elvis is on his mobile. He's found a quiet alcove.

Music '5OG02' in: 10:05:29

ELVIS

(into phone)

Cab driver just called in, he's picked up someone matching Abu's description.

GEORGIE

(into phone, frazzled)

Was it definitely him?

ELVIS

(into phone)

Yes. We think it's him. Almost certain. Matched it to CCTV in the street.

GEORGIE

(into phone)

Did the driver say where he dropped him?

ELVIS

(into phone)

Somewhere by the canal. There is no CCTV there though.

GEORGIE

Oh you're joking

The doorbell rings at the lane house. Georgie looks at the front door.

ELVIS

(into phone)

Everything's going to be okay? Right!

GEORGIE

(into phone)

I've gotta go. Shit.

(the doorbell sounds again)

Mum!

Georgie opens the door to Cole and his parents, Gary and Faith, black middle class. Londoners.

Music '5OG02' out: 10:07:00

GEORGIE

(trying to act normal)

Hi. Hi. Come in. Come in. Come in. Come in.

Language 10:06:45

(kisses Jamie)
A bit of a mad house in there. So err if you change your mind.

Laughing.

FAITH
He's not gonna change his mind...

GARY
We thought we'd just meet your family then get out of your hair.

GEORGIE
Yeah. Come through.

Georgie laughs and ushers them in.

IN: 10:07:14

INT. THE LANE'S HOUSE. DAY

Max and Grace in panic mode are frantically tidying everything and brushing themselves down. Max is rolling up the lining paper as Georgie comes in with Gary, Faith and Cole.

COLE
Hi.

GRACE
(hugging Cole)
How lovely to see you all

GEORGIE
Gary, Faith. This is mum and dad... Grace and Max.

GRACE
Hi.

FAITH
Pleased to meet you. Hello

MAX
Hello, Max.

GEORGIE
And then my sisters Thing one and Thing two.

MARIE & LULU
Hi...

GEORGIE
Oh and my nan.

FAITH
Lovely to meet you.

NAN
What's your name love?

FAITH
Faith

NAN
Faye

GARY
Gary

NAN
Harry.

GEORGIE
No Gary, Nan...

GARY
Gary

NAN
Gary

GEORGIE
Faith and Gary, yeah...

GRACE
And can I just say...
(to Faith and Gary)
With Gods pencil we couldn't have not have drawn a
better son in law!

FAITH
Aww. What a lovely thing to say, thank you.

We see Georgie exchanging glances with Cole. Cole looks at her and then his parents, who are trying to smile but Cole can see their slight unease whilst masking it well.

IN: 10:07:54

INT. COLE'S APARTMENT. MANCHESTER. NIGHT

Georgie and Cole lie awake on the sofa bed.

COLE
I should have got a two bedder.

GEORGIE
You got a one bedder so your parents wouldn't stay.

COLE
Do you think they're shagging in our bed?

GEORGIE
(looks horrified)

Language 10:08:02

Awww..

COLE

Don't pretend you weren't thinking exactly the same.

GEORGIE

Believe it or not... that is the furthest thing away from my mind...

FAITH (V.O.)

(from bedroom)

I said we should of have slept on the sofa bed!

COLE

Err, wouldn't hear of it, mum.

GEORGIE

He's a gent, Faith.

FAITH (V.O.)

That's because I was the pushy black mum.

COLE

Alright mum. Go to bed. Stop over sharing.

Music '5OG03' in: 10:08:26

IN: 10:08:26

EXT. SAFEHOUSE. MANCHESTER. DAY

The area is sealed off by CTC officers. Forensics and military intelligence going in and out of the house.

We see Elvis arrive and head inside.

IN: 10:08:44

INT. SAFEHOUSE. MANCHESTER. DAY

Elvis looks around. He sees the bomb squad examining very explosive detonators and sees bags of nuts and screws etc.

ELVIS

Some one's been a busy boy.

The bomb squad officer looks up briefly and nods. Elvis heads to the wall and is stunned to see pictures of Georgie on the wall.

IN: 10:09:17

EXT. BEACH. DAY

Georgie is on a run with 2 section, keeping up her physical fitness. She sees Elvis and stops by him and gets her breath back.

ELVIS

You could have made more of an effort considering it's your last week but it didn't look that fast to me?

GEORGIE

It was a CFT, thicko. Wasn't meant to be fast.

ELVIS

Thought you might like to k now, that we've raided Abu's safe house. I mean he'd long gone but found a big haul of explosive materials forensics are going over it all now. And tell your sister to update her privacy controls on Facebook will you.

GEORGIE

You been stalking her, you weirdo?

ELVIS

Not me, no.

GEORGIE

Why who is?

Elvis stares at her.

Music '5OG04' in: 10:09:47

GEORGIE (CONT'D)

(suddenly horrified)

Abu?

Elvis shakes his head.

ELVIS

He'd printed off pictures of you and stuck them to his wall.

Georgie looks horrified as she tries to compute this.

GEORGIE

Do you think he know about the wedding?

ELVIS

We're not discarding any possibility.

GEORGIE

Wh, Is it safe to go ahead, what?

ELVIS

We just need to be certain that you're safe.

GEORGIE

How can we be certain!? If we don't know what the hell he's planning.

ELVIS

That's why we need to figure out his target... It could be anywhere more likely to be somewhere that's important or significant to him. It is personal now George.

We see Georgie letting this sink in.

ELVIS

Anyway the mother wants to meet you..

GEORGIE

Abu's mother?

ELVIS

Yeah. She wants to ask for your forgiveness. Counter Terrorism think you might be able to extract some useful intel.

(half beat)

Might reveal something to you she hasn't been revealing to us.

Elvis looks into her eyes. She looks at him and half nods.

IN: 10:10:43

EXT/INT. PRESTON BARRACKS. DAY

Georgie and Elvis talking. James is watching them from a window in the corridor. They go their separate ways. James heads off to his office.

IN: 10:11:07

INT. OFFICE. PRESTON BARRACKS. DAY

Elvis is walking along a corridor. He passes an office.

Music '5OG04' in: 10:10:11:13

JAMES

A word please mate.

Elvis sees James lent over his a desk and enters the office.

ELVIS

I haven't got any cash on me, if you're going to try and tap me up for a fiver.

JAMES

So why did you get transferred up here then, Elvis?

ELVIS

Err don't know. Just thought I'd err...

Language 10:11:27

JAMES

Stop you there pal. Rhetorical question. I think I bloody know why, don't I?

Elvis looks at him quizzically.

JAMES (CONT'D)

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

ELVIS

What am I supposed to do...?

JAMES

I know you Elvis.

ELVIS

And you love me Charlie.

JAMES

Indeed. Warts and all. And it's your warts I'm worried about... and their effect on Georgie. Now leave her alone. Understood?

ELVIS

Is that another rhetorical question?

JAMES

Yes, now fuck off and let me get on with some real work.

ELVIS

Yes sir. See you later.

Elvis faux salutes and fucks off.

Language 10:11:54

IN: 10:12:00

INT. THE LANE'S HOUSE. MANCHESTER. DAY

Gary and Faith are around looking at an array of sample table displays with Grace and Max. Georgie and Cole are cuddle together.

GRACE

I mean the thing is... the table displays are all very nice.

FAITH

Something simple for the centre of the table, I always think.

MAX

Is there a cost implication?

COLE

All taken care of.

GEORGIE

Which ever one you think, guys.

As they study the various options Cole whispers in Georgie's ear.

COLE

I think you should meet her. I'll come with you if you like. Moral support.

Music '5OG05' in: 10:12:34

She looks at him, they kiss.

IN: 10:12:40 **EXT. LONDON. DAY**

Aerial establisher.

IN: 10:12:43 **INT. WHITEHALL. DAY**

Cole sees James waiting inside. They give each other a non committal nod before Georgie heads towards him.

IN: 10:12:55 **INT. OFFICE. WHITEHALL. DAY**

Georgie is being wired up with recording devices. Baxter and James along with CTC officers and D.I. William are in attendance observing.

JAMES
Thanks for agreeing to this, Lane.

Georgie nods.

GEORGIE
Sir.

IN: 10:13:12 **EXT/INT. BENCH. PARLIAMENT HILL/WHITEHALL ROOM. DAY**

We see Georgie leaving her close security and heading up to the top of the hill.

POV of Georgie and Stella through a camera.

OPS
Top of the hill, first bench on the left, green jacket.

She sees a lady, Stella, waiting at the top looking across at the view of London. She heads towards her. Stella turns and looks at her. A moment where neither woman is sure what to do.

STELLA
Georgie Lane?

GEORGIE
Yeah.

Music '5OG05' out: 10:13:35

Georgie nods. Stella half goes to proffer her hand to shake but thinks better of it.

STELLA
How was your journey?

GEORGIE
Yeah fine. Thank you.

STELLA
Did you come down from Manchester?

GEORGIE

Yeah.

STELLA

Train?

Georgie nods.

An awkward silence as the two women look at each other. Georgie takes her eyes off Stella and looks at the City beyond. Beat.

STELLA (CONT'D)

They say Guy Fawkes conspirators came up here to watch Parliament explode.

GEORGIE

It's a good place to watch London burn.

Stella looks at Georgie quizzically.

STELLA

Millions of people down there with no idea we're up here watching them.

Georgie gives a non committal shrug. Silence.

GEORGIE

Do you know where he is... where he might be?

STELLA

If you only came for information you're going to be disappointed.

GEORGIE

We need to find him...

STELLA

I don't know where he is! He had a girlfriend... at university. Saira.

Georgie nods. She'd read the file.

In the room at Whitehall we see the team sitting round a table listening to the conversation.

STELLA

Her parents took her up to Manchester. She was a Muslim.

GEORGIE

You think Saira... got him interested in Islam?

STELLA

I think he was in love with her... and erm... he wanted to know everything he could about the religion. For her.

Georgie nods.

STELLA (CONT'D)

(nodding)

Then he started going to the Mosque. But then... it went way, way beyond. It...

Stella shakes her head.

STELLA (CONT'D)

Sorry.

GEORGIE

It's okay. Go on.

STELLA

Then Saira finished with him.

Stella turns and looks at Georgie.

STELLA (CONT'D)

I mean he was heartbroken. Then angry.

(turning and looking at her)

But I tried my best you know.

Georgie half nods.

STELLA (CONT'D)

I don't know who my son is!

Silence.

GEORGIE

(calmly)

I was hooded, thrown in the backs of vehicles, I was... beaten kicked... abused. Physically and mentally tortured.

Stella looks shocked. Georgie clocks this.

Music '5OG05a' in: 10:16:01

GEORGIE (CONT'D)

(less calm)

I had my head held back, by my hair, while they spat at me. I got told that I was gonna die. Filmed begging for my life, all for your sons' pleasure. The more pain and torment I was in, the closer to heaven your son felt.

STELLA DURY

So sorry...

Stella tries to reach out and touch Georgie's hand. Georgie recoils it.

GEORGIE

No it's fine! I don't want you to be nice to me. You wanted to understand what I, I went through... My friend died in my, in my arms. I will never get her blood off my hands...

(holding her hands out in front of her and staring at them)

You know every day I look down and I can imagine it...

STELLA

So sorry...

GEORGIE

(with a growing anger)

My arms were chained, so high, the pain was so intense that I wanted to give up. I had boots on my head, their hands all over my body...

STELLA

But they rescued you...

GEORGIE

Yeah. But you know. I wonder if err Abu... Jason... If he would of.... I wouldn't have these thought in my mind you know....

Georgie stares at her.

Music '5OG06' in: 10:18:05

STELLA

Do you think he's evil... I mean do you think there's no hope, that he's just pure evil?

Music '5OG05a' out: 10:18:13

Georgie considers the question looking directly at Stella.

Music '5OG05a' in: 10:18:27

GEORGIE

(gently)

Yeah.

Silence. They both sit, almost exhausted by it all.

IN: 10:18:36

EXT. SAFEHOUSE. STREET. MANCHESTER.

The road is cordoned off and a cross section of Manchester society are being held back by the considerable police presence. Everyone wants to catch a glimpse of the safehouse that the police have just raided. At the back of the crowd we see Abu watching, from a safe distance, he turns and walks away.

IN: 10:19:03

INT. POLICE STATION. MANCHESTER. DAY

Georgie sits at the desk. Elvis come in with two mugs of drink. Elvis sits on the desk.

Music '5OG05a' in: 10:18:40

GEORGIE
Thank you. Right so go on.

Music '5OG06' out: 10:19:09

ELVIS
Well... they're analysing every little flicker.

GEORGIE
What upstairs?

ELVIS
(nodding)
Psychologists working with Counter Terrorism.

GEORGIE
Anything else

ELVIS
They found a phone that Al-Shawadify has been using.

GEORGIE
And?

ELVIS
Photos of potential targets.

GEORGIE
Including my wedding?

ELVIS
No. You're about to be called in to see the Brig anyway though.

GEORGIE
Why?

ELVIS
Wants to err on the side of caution. Get you to move your wedding back a day or so.

GEORGIE
Oh piss off.

ELVIS
I'm being serious.

GEORGIE
Yeah on the back of your recommendation?

ELVIS
I'm only thinking about you.

Music '5OG07' in: 10:19:40

GEORGIE
No you're thinking of yourself, you're a fucker.

Language 10:19:35

Language 10:19:41

IN: 10:19:44

INT. COLE'S APARTMENT. MANCHESTER. DAY

Georgie is on the laptop. Cole is talking to Faith on the phone.

COLE

(into phone)

Look it's not a big deal mum. You're here all week we're just pushing it back by a day.

Music '5OG07' out: 10:19:49

Music '5OG07' in: 10:19:52

GEORGIE

(calling)

Tell her my mum's ringing round.

COLE

(into phone)

Did you hear that mum? Grace is calling round to all the guests... yes the honeymoon is booked... Look Georgie say's it's for everyone's safety, yes. Mum, Mum, Mum I've got to go... I love you. Bye.

He puts down phone and smiles at Georgie.

COLE (CONT'D)

How you doing?

GEORGIE

Err yeah. Just about ready.

We see Georgie is on Facebook and searching someone out. We see she is studying Saira's Khoury profile.

COLE

Okay cool. We've got to go.

Georgie pings Saira a private message, the message reads "Hi Saira, My name is Georgie Lane and I'd really like to talk to you about Jason Raynott. I hear from his mother that you knew him at university: I'm in Manchester and I'd love to meet you. Please contact me on 07700900882. I hope to hear from you soon. Georgie."

IN: 10:20:17

INT. CAR/EXT. HOUSE. DAY

Cole is driving.

Music '5OG07' out: 10:20:23

COLE

Alright close your eyes.

GEORGIE

No.

COLE

Go on.

Georgie closes her eyes. Cole swings the car onto the drive of a house. A pleasant if somewhat suburban modern detached house.

COLE (CONT'D)

Open. What do you reckon?

GEORGIE

This is Wayne Rooney's house?

COLE

I know, but it could be ours.

GEORGIE

What?

Georgie, in amazement, gets out and follows Cole to the door. Cole turns as waves to the protection officers who have pulled up over the road.

IN: 10:20:51

INT. HOUSE. DAY

The door opens.

VENDOR

Hello

GEORGIE

Hi. Hiyah.

(Putting out her hand)

Hi

VENDOR

(shake hands)

Nice to meet you

GEORGIE

Nice to meet you.

COLE

Nice to see you again.

VENDOR

Lovely to see you again... erm shall I just leave you to it then?

COLE

Yeah thanks. We'll have a look round.

GEORGIE

Thank you.

Georgie thrilled, surprised

GEORGIE

(whispers)

Oh. It's so much bigger than on the internet!

COLE

This was the one you picked right?

GEORGIE

Yeah

COLE

Dream house! Yeah?

GEORGIE

Wow. It's frigging massive.

COLE

We need 'frigging massive' with all the kids we're gonna have.

Looking out towards the huge garden.

COLE (CONT'D)

(laughs)

See all they need now is a goal in the garden.

We see Cole's excitement. We sense Georgie's anxiety.

GEORGIE

I just err, can't imagine myself living in a place like this y'know....

COLE

I know, it's amazing isn't it?

GEORGIE

Yeah, it is beautiful. Wow the gardens huge.

COLE

Well we'll get a gardener.

GEORGIE

What am I gonna... be a lady who lunches?

Music '5OG09' in: 10:21:35

COLE

(half beat)

It is what you wanted, isn't it?

GEORGIE

Yeah.

COLE

Yeah

GEORGIE

Yeah, of course it is. Just think... I'll have to do something else... you know, for me.

The lady vendor appears.

LADY VENDOR
Would you like a coffee?

COLE
Yes... Lovely, thanks!

She disappears inside. Georgie's phone rings.

GEORGIE
Oh sorry I just need to get this, yeah.

COLE
Yeah.

Cole nods and heads into the house. Georgie takes the call as she heads upstairs.

Music '5OG09' in: 10:22:23
Music '5OG09' out: 10:22:28

GEORGIE
Hello? Hi yeah this is Georgie, Oh... hi Saira, thanks for getting back to me. Yeah, yeah it be great to meet... erm, yeah yeah I'm sure it'll be possible.

She turns and looks at the protection officers sitting outside.

IN: 10:22:42

INT. DINGY TEA DRINKING PLACE. DAY

Abu and Al Shwadify are on prayer mats, light breaking in through the window.

IN: 10:22:56

INT. DINGY TEA DRINKING PLACE. DAY

Abu is standing in a small dingy kitchenette making tea. He stares out of the window.

Music '5OG09b' in: 10:23:20

IN: 10:23:27

INT. COLE'S APARTMENT. MANCHESTER. DAY

Georgie is out on the balcony looking at the close protection officers nearby. Cole is at the computer oblivious. She heads back inside.

GEORGIE
Right I'm off. See you later.

COLE
See you.

Music '5OG09' out: 10:23:40

IN: 10:23:39

EXT. COLE'S APARTMENT/ MANCHESTER. DAY

Georgie is emerging through the back entrance to the block and heading off down a cutting taking her the other way to the main entrance and close protection. We follow Georgie as she makes her way to meet Saira. She takes out her phone and makes a call.

Music '5OG09' out: 10:24:09

Music '5OG09a' in: 10:24:18

GEORGIE

Elvis. I am going to see Saira. Yes I know she has already been interviewed, but if I have five minutes to chat we might find something of significance. Yeah. Yeah at the university. Yeah, I will be fine.

She hails a cab.

IN: 10:24:20

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.

AL-SHWADIFY

This one means everything to you, Abu Jaseer.

Abu nods.

AL-SHWADIFY

So you won't fail.

Music '5OG09a' out: 10:24:38

IN: 10:24:37

EXT. MANCHESTER UNIVERSITY. DAY

We see Georgie sitting on a bench outside with a young Asian girl, Saira.

SAIRA

He was always on his own... even in lectures, he'd sit apart and... dunno I guess I felt sorry for him.

GEORGIE

Is that the reason why you went out with him? Pity!

SAIRA

No! Not really. I'd, I'd go and sit with him in the canteen.... He'd stare at me I sensed that he was grateful. We went out a couple of times... saw a film... went for a pizza and... before I knew it we were sort of a couple. Then he said he wanted me to take him to the mosque.

Georgie nods. We become aware of someone watching them from a distance. We see it is Elvis, keeping an eye on proceedings.

SAIRA (CONT'D)

Oh God I must sound like such a fool. If I was sitting where you are now, that's exactly what I'd think.

GEORGIE

No, not at all.

SAIRA

I just floated along and then... I sort of said that maybe he should chill out with the mosque and he just lost it with me... telling me I wasn't a good Muslim.

GEORGIE

Is that why you ended things with him?

Saira nods.

SAIRA

I tried. And he started blaming all the other students for turning me against him.

GEORGIE

(half beat)

Did you hear anything of him after he went to Ethiopia?

SAIRA

He texted me from the airport when he left.

Georgie looks up intrigued.

SAIRA (CONT'D)

He said 'I'll see you again'.

GEORGIE

That's it!?

SAIRA

And my name. Well, he used to call me SABA. My initials, S.A. and he'd joke that when I graduated I'd be S.A.B.A. So he'd call me Saba. So when that text came in... Well he hadn't called me that in a really long time... I don't know it was like... I had him back for a moment.

Long pause.

Music '5OG10' in: 10:26:36

SAIRA (CONT'D)

It's been really good talking to you. Thanks for coming.

GEORGIE

Yeah. Me too.

SAIRA

At least when I graduate on Sunday I can leave Manchester. So that'll be the first day of my new life.

GEORGIE
Yeah. Mine too... I'm getting married.

IN: 10:27:06

INT. COLE'S APARTMENT. MANCHESTER. NIGHT

Cole is watching a film as Georgie comes back in. Cole looks up at her. He returns his attention to the film.

Music '5OG10' in: 10:27:17

GEORGIE
Hi. You okay?

COLE
Shouldn't I be?

GEORGIE
Yes.

COLE
That's okay then.

GEORGIE
Go on.

COLE
What?

GEORGIE
You tell me.

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

GEORGIE
I told you, an old friend.

COLE
Then you had to give close protection the slip to meet this old friend?

GEORGIE
Yes because I didn't want to have the palaver of me telling 'em where I'm going and who with!

Language 10:27:45

COLE
Yeah maybe because they might know who he is. When you going to stop fucking lying to me Georgie? Hum!

Georgie stares at him as a penny drops.

GEORGIE
Oh I promise you... I promise it wasn't Elvis, if that's what you're thinking. I promise you.

Cole half nods and returns his attention to the film. Georgie sits beside him.

GEORGIE (CONT'D)

I had to see someone so I can draw a line under everything. But I promise, okay, I promise it wasn't Elvis.

He looks at her questioningly.

Music '5OG11' in: 10:28:04

GEORGIE (CONT'D)

I went to see Abu's girlfriend. From university.

COLE

(calling)

So Why? Why would you do that without protection?

GEORGIE

Because... Maybe I need closure.

She takes his hand. Her phone goes. She checks who it is.

GEORGIE (CONT'D)

(she sees it is James)

Captain James.

COLE

Take it.

GEORGIE

(into phone)

Boss? Tomorrow? Okay. Alright. Alright. See you in the morning, yeah, at the barracks. Okay bye.

She turns off her phone.

GEORGIE (CONT'D)

I want you to come in with me tomorrow.

COLE

Why?

GEORGIE

Because I want us to walk out together on my last day.

COLE

New beginnings.

GEORGIE

Exactly. And I want a chauffeur!

They laugh.

IN: 10:29:38

INT. OFFICE. DAY

Georgie walks in with James. All the guys are there as a surprise who cheer and let of streamers. Cole comes in and the all gather around Georgie to celebrate her last day. James pulls a cake from his desk.

Music '5OG11' out: 10:29:41

JAMES

Well done lads. Well done. Lane, just wanna say good bye and good riddance!

GEORGIE

Yes. Oh thank you.

Brains steps forward bearing a small gift.

BRAINS

Just a little token of my esteem...

GEORGIE

Oh Brains thank you.

DANGLES

Language 10:29:58

It's err, a mould of his arse made in chocolate.

They all laugh.

IN: 10:30:06

INT. CORRIDOR. PRESTON BARRACKS.

Georgie and Cole are heading back along the corridor, Cole carrying her demob box.

COLE

It was good to meet them. So everything alright?

GEORGIE

Yeah. Just a bit sad but happy at the same time if you know what I mean...

Cole nods.

ELVIS

George.

Georgie and Cole stop. They both stare at Elvis.

ELVIS

Can I have a quick word?

GEORGIE

Err yeah, yeah what is it?

ELVIS

I just need to brief you on something.

GEORGIE

Well D.I. William's already briefed me.

ELVIS

Yeah well this is... It's classified so.

He throws a quick look to Cole.

COLE

Well you two crack on. I'll wait in the car.

GEORGIE

Are you sure?

COLE

Absolutely.

Cole pointedly kisses Georgie before heading on his way. Georgie watches him disappear down the corridor.

Elvis walks towards her in the corridor and sits on the bench.

GEORGIE

What's classified?

ELVIS

Don't marry him.

GEORGIE

Shut up.

ELVIS

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

She looks at him.

ELVIS (CONT'D)

Don't marry him till you've got your head straight at least.

GEORGIE

I'm fine. Do you have any new intel?

ELVIS

Yeah. You're marrying the wrong bloke.

GEORGIE

What and you're the right one, I suppose!

ELVIS

(whispers)

Look we're gonna get one chance. And I'm not blowing it this time. We need each other and without each other... we're useless.

Music '5OG12' in: 10:31:18

GEORGIE

No you are... for not turning up at our wedding and now... it's too fucking late.

Language 10:31:18

A moment between the two of them.

ELVIS
(whispers)
It's never to late.

Georgie hesitates for a beat.

GEORGIE
(turning to go)
Goodbye Elvis.

ELVIS
Why would he have pictures of you on his wall if he
wasn't planning something?!

Georgie stops in her tracks.

GEORGIE
Do you love me?

ELVIS
You know I do.

GEORGIE
And you would do anything for me?

ELVIS
Yes.

GEORGIE
Then find Abu and neutralise him.

He stares at her as she leaves.

IN: 10:31:48

INT. DINGY TEA DRINKING PLACE.

Abu and Al-Shwadify are sitting at a computer searching for information.

ABU
What if they're onto me... Worked out my target?

Music '5OG12' out: 10:32:00

AL-SHWADIFY
How can they have worked it out when it's only up
there?

Abu nods, slightly reassured.

IN: 10:32:07

INT. RESTAURANT. MANCHESTER. NIGHT

A small select dinner the night before the wedding. Georgie and Cole sit at the centre of a large table. Grace, Max, Marie, Fingers, Lulu, Faith, Gary, Nan and a couple of Cole's colleagues from the hospital, Dr Weston, best man and Dr Park, usher. And Captain James is there.

There is a bar area towards the back of the restaurant and we can see the rest of 2 section have gathered at the bar, Dangles, Brains, Mansfield, King and Monk. Not invited but at the bar anyhow. James is trying to quieten them down.

Close protection at the door. Everything under their watchful gaze.

JAMES

Ssshhh. Ssshh... Boys behave.
(as he heads over to Georgie)
So sorry... they followed me here....

GEORGIE

Oh don't be silly it's fine, they're not doing any harm?

COLE

(laughing)
No it's just an intimate pre wedding dinner!

JAMES

Oh err, I can get shot of them if you want.

COLE

Yeah.

GEORGIE

He's kidding. No it's fine.

COLE

No it's fine I'm joking.

JAMES

It's weekend leave before Syria, so...

Mansfield comes over with a huge tray of shots and puts them on the table.

MANSFIELD

Here we are then, here's a little somert to liven up the party!

He winks at Lulu.

MAX

Pass 'em down! Gary. Gary. Long day tomorrow.

Max roars, clearly well in drink.

MONK

(who's wandered over with Mansfield)
Anyway guy's. Lets get these down our gullets and don't worry, there on Dangles tab!

GEORGIE

Thank you Dangles.

MAX

Are you ready everybody? One. Two. Three.
(knocking one back and banging his
chest)

I love that burning sensation.

A roar goes up from the bar as 2 section down some shots. James pushes 2 section back towards the bar as Max stands and taps the side of his glass for quiet.

MAX

Lords, ladies and gentlemen... If I can have a bit of hush.

GEORGIE

Dad. Dad. Sit down.

MAX

Unaccustomed as I am...

Cole looks at Georgie.

NAN

I thought the speeches were for tomorrow?

MAX

Yeah well the proper speeches is tomorrow... but I've just.... I've got that sorted and it is moving and brilliant... I just wanted to say tonight, with the coming together of two families...

Max takes out some hand written sides of paper, his clearly prepared 'impromptu' speech.

GRACE

(gesturing he's been drinking)

It's the Tequila ...

MAX

(reading)

No seriously, life is full of ups and down... pigs and troughs...

(reading from his notes)

Our beloved daughter Georgie is marrying Faith and Gary's son Jamie. Georgie is the most remarkable, brave, beautiful... woman any of us will ever meet. I mean what she's done most of us would of crumbled, I know I would. And now I look at her, proud dad I know, but sorry...

Max is clearly emotional and is choking. Everyone goes 'ahhh'.

GEORGIE

Dad please...

MAX

Hey how often do I get a chance to say in public how proud of you I am, how much I love you and how it broke my heart when I thought of you in that cage with ... Yeah I know sorry. And I would have swapped places in a heart beat if I could of done because you don't deserve that... you only deserve love. And how lucky are we all eh? She's back! Home and you've got us to look after you and take care of you for ever more.

GEORGIE

With Jamie's help dad!

MAX

(turning to Cole)

Look after her lad.

COLE

I will do, sir.

MAX

Right well that me done. Cheers.

NAN

Oh caught me unawares there. I've not cried since February when I got that big gas bill.

IN: 10:35:25

INT. RESTAURANT. MANCHESTER. NIGHT

Cole and Georgie having some time together as everyone leaves.

COLE

I can't believe you're leaving me to manage my parents alone tonight.

GEORGIE

You can't see me before the wedding. It's tradition.

COLE

Well I'll just have to see you at the alter then.

GEORGIE

Well I'll be the babe in the veil hurtling down the aisle.

Music '5OG13' in: 10:35:41

COLE

I'll be the cool dude in the corner pretending not to be massively over excited.

IN: 10:35:41

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

Georgie in her bedroom. We see the TV on. Local news in the background.

NEWS REPORTER

(on television)

The hunt continues for a man wanted in connection with terrorist offenses. Jason Raynott who's twenty one, is thought to be in the Greater Manchester area. Police say that if spotted, Raynott shouldn't be approached. Anyone who thinks they know of his whereabouts should contact the Police Immediately!

On Georgie. Troubled. Her phone buzzes a text. It is from Elvis. It reads 'Got the news on?'. She presses 'Yes', and sends to Elvis. Very quickly her phone pings a reply. She reads, 'You okay? xx'

Music '5OG13' out: 10:37:07

She reads and starts to text. 'What you up to? Xx' She thinks about sending then deletes it again. She throws the phone onto the bed. It pings a text. She picks up her phone and reads 'Love you' and then realises it's from Cole.

IN: 10:37:02

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

Middle of the night. Georgie tries to sleep but is clearly fitful.

She sits up when she hears a noise. She looks around frightened but assumes it is nothing and lies down again.

Music '5OG14' in: 10:37:29

We see the curtain billow as if the window behind has been opened. Georgie turns away and faces the wall, trying to sleep.

Suddenly she feels a hand clasped tightly over her mouth and face, stopping her screaming. She is viciously swung around and sees Abu's face inches from hers.

ABU

You really think you can stop me? Nothing can stop me!

Georgie, desperate to breathe, struggles for her life. She bites down hard on his finger and in that moment of release she is able to scream out.

IN: 10:37:42

INT. GEORGIE'S BEDROOM. THE LANE'S HOUSE. NIGHT

Max comes in and stares at Georgie, who is sitting up in bed trying to compose herself.

MAX

Hey. Are you alright. What happened?

GEORGIE

(mumbles)

MAX

(sitting on the bed)

Bad dream?

GEORGIE

Yeah. Oh just ignore me.

Georgie nods and finds herself getting tearful.

MAX
(hugging her)
Hey... Don't be daft.

GEORGIE
Yeah but I am after daft aren't I? You should know me
by now!

Music '5OG15' in: 10:37:53
Music '5OG14' out: 10:37:56

MAX
Georgie. He'll be there. I guarantee it.

Georgie looks at him.

MAX (CONT'D)
He's a good lad. Now you bound to be worried after what
happened last time. That's understandable Jamie's mad
for you. He's properly madly in love with you. I've never
seen anybody dote on someone as much as he dotes on
you.

GEORGIE
(whispers)
Is everything going to be alright, dad?

MAX
Cos it's gonna be alright. It's gonna be more than alright,
it's gonna be brilliant. Trust me, I'm a butcher.

They laugh.

GEORGIE
Okay

MAX
Lie down... okay?

GEORGIE
Thanks dad

MAX
Okay. Love you.

Music '5OG15' out: 10:39:08

IN: 10:39:06

EXT. THE LANE'S HOUSE. MANCHESTER. DAY

The wedding morning. Cars are parked all over the place and we see the hive of activity going on.

IN: 10:39:11

INT. THE LANE'S HOUSE. MANCHESTER. DAY

The place seems packed to the gunnels. The kitchen is full of screaming and cooking, and every room seems occupied with relatives. Nan wanders through the house with a bottle of champagne talking to the guests.

NAN

I know... have a good time. Okay. Hello people how are you doing?

GUEST

Alright. how are you?

NAN

Yes I'm alright, yeah. Considering...

GUEST

Yes. Yes.

Music '5OG15a' in: 10:39:19

IN: 10:39:21

EXT. DINGY TEA DRINKING PLACE. DAY

Abu emerges and looks around somewhat furtively before heading down the road wearing a large coat.

Music 'Be Thou My Vision' in: 10:39:37

IN: 10:39:36

EXT/INT. CHURCH. DAY

Cole and his family are greeting people as they arrive. We see James with 2 section over one side of the church and Cole's family and friends filling up the other side. The differences apparent.

Music '5OG15a' out: 10:39:42

COLE

Yeah. Thanks dad...

(to arriving guests)

Hi...

Jamie heads to the front of the church with his best man Dr Weston. He beams from ear to ear, clearly delighted for the day to finally arrive.

COLE

How you doing man, great to see you.

He stops to kiss his mum.

DR WESTON

You alright?

COLE

Yeah. Good.

DR WESTON

Okay.

People are arriving and greeting each other, all in their wedding finery. Huge sense of excitement.

Music 'Be Thou My Vision' out: 10:40:18

IN: 10:40:18

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

Georgie is alone and sitting on the sofa. Marie and Lulu come in, in their identical bridesmaids dresses.

MARIE

Is there a panto round here? Cos the munter sisters are ready for their entrance.

GEORGIE

(lifting her head but looking wan)
Oh shut up, you look beautiful.

LULU

You alright?

GEORGIE

Yeah I'm just having a dizzy spell.

MARIE

Aren't you supposed to like... Put your head between your legs or something?

GEORGIE

Yeah.

LULU

Okay I'll get you some water, yeah.

GEORGIE

Okay, thanks.

LULU

Come on.

Lulu and Marie head off. Georgie tries to breathe deep but she gets even more disorientated. Sight and sound becomes distorted, things get bigger and smaller and the sound of distant people talking and doors slamming sound overly loud and echoey. Then a knock at the door. Georgie looks up and sees Elvis. It takes her a moment to realise he is real. She goes to the door and opens it.

GEORGIE

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

ELVIS

Well. Listen they've moved me from Old Trafford to work with close protection on you.

GEORGIE

Who has?

ELVIS

I have. Just to be safe!

GEORGIE

You promised me you'd catch him.

ELVIS

Yeah and I'm keeping that promise.

Max comes thundering into the room.

MAX

(fuming)

Oy what the hell... You, gone, now! Now!

GEORGIE

Dad wait. Dad it's alright. It's alright...

MAX

No it's not alright... it's all wrong. Clear off.

ELVIS

Listen I'm working with close protection now, Max.

MAX

I don't care who your working with! I don't want you anywhere near my family.

GEORGIE

(hugging her father)

Dad... Please just one minute.

MAX

It's your wedding day!

GEORGIE

I know, please. Please.

Max reluctantly backs away.

MAX

One minute, One, then I never want to see his face again.

GEORGIE

You're determined to fuck this up for me?

ELVIS

What because I think your wedding day's a credible target. Think about it, George. It's the first day of your new life... do you not think he'd want to ruin that.

Music '5OG19' in: 10:42:21

Language 10:42:12

Slightly reeling, Georgie goes and sits on the sofa, dizzy. He phone pings a direct message on Facebook. She looks at it and sees it is from Saira. It reads 'Good luck with your big day'. Intrigued she pings on Saira's profile, opening her profile page. She flicks through lots of photos of Saira and her friends putting on their gowns etc.

ELVIS (CONT'D)

Are you alright?

Georgie nods and starts to read the messages on the strand.

ELVIS (CONT'D)

Who is it? Georgie?

Georgie ignores him and reads the messages. 'Good luck today' etc. from lots of friends. Then one post captivates her. It reads 'SABA! Told you'. It is from a person with no profile pic and called 'Old Friend'. Georgie looks startled and shakes her head.

GEORGIE

Do we have a presence at the graduation ceremony?

ELVIS

What graduation ceremony?

GEORGIE

(alarmed)

It Saira's graduation today!

ELVIS

So...

GEORGIE

So it is a revenge attack, and it is fucking personal... it's not me... it's her!

Language 10:43:01

IN: 10:43:07

INT. THE LANE'S HOUSE. STAIRS/BEDROOM. DAY

Max runs up the stairs to find Georgie is throwing on her jeans and abandoning her wedding garb.

MAX

(running in)

Bloody hell. What the hell's going on, Georgie?

Language 10:43:12

GEORGIE

Dad... Please

MAX

What the...

GEORGIE

Dad!

Max seething starts to hurry down the stairs. Georgie races after him

IN: 10:43:17

INT. CHURCH. DAY

The place is full. We see Cole standing at the front, waiting with his best man. A real buzz of excited expectation about the place.

Music '5OG19a' in: 10:43:24

IN: 10:43:27

EXT. THE LANE'S HOUSE. FRONT. DAY

Georgie emerges through the front door in her civvies. The family following her. She grabs Elvis and runs with him to the car.

Music '5OG19' out: 10:43:30

MAX

Right that's it. Me, you right here, right now. Let's sort this once and for all.

ELVIS

What are you doing Max... You are making a mistake, calm down...

GRACE

Blasphemy: 10:43:36

It's her wedding day for God's sake Elvis, just go please?

Georgie runs past Max and jumps in the car.

MAX

You are not going!

GEORGIE

Dad. We've just got to go somewhere, that's all.

MAX

You're running away with that...

Elvis wheel spins away leaving a gob smacked family staring after them.

LULU

Epic!

IN: 10:43:51

INT/EXT. CAR. DAY

Georgie in the passenger seat, desperate.

ELVIS

(on his radio)

We need back up to the university, right now. We are en route.

IN: 10:43:56

INT. COUNTER TERRORIST COMMAND HQ. MANCHESTER. DAY

We see D.I. William on his radio to Elvis.

D I WILLIAM
First response heading there now.

We see frenetic activity occurring around him.

IN: 10:43:58 **INT. MAIN ENTRANCE. AUDITORIUM. MANCHESTER UNIVERSITY. DAY**

We see Saira with her family and friends, all gowned up, laughing and heading in towards the auditorium.

IN: 10:44:04 **EXT/INT. CAR. DAY**

We see Georgie and Elvis heading as fast as they can towards the university.

GEORGIE
It's here on the left

They pulls to a stop at the barrier. Jump out the car putting on vests as they run.

Music 'Abide with me' in: 10:44:29 out: 10:44:48

IN: 10:44:29 **INT. CHURCH. DAY**

An increasingly anxious Cole turns as he sees Max coming in and walking down the aisle alone. Grace waits at the church entrance. Max, increasingly emotional with every step until he arrives at Cole.

MAX
I'm sorry, lad.

Cole races out of the church.

IN: 10:45:25 **EXT. STREET. DAY**

We see a fleet of special CTC vehicles hurtling towards the university

IN: 10:45:28 **INT. AUDITORIUM. MANCHESTER UNIVERSITY. DAY**

The auditorium is filling up. Georgie and Elvis step inside and look around for Abu. They slightly separate, Georgie taking the left, Elvis the right. Georgie sees Abu.

GEORGIE
(into her phone/mic to Elvis)
Target confirmed. Eyes on. Repeat eyes on target.

IN: 10:46:11 **EXT. MANCHESTER UNIVERSITY. DAY**

Cars skid to a halt and SO15 officers fanning out and take their positions. Armed response units are also arriving.

IN: 10:46:26

INT. AUDITORIUM. MANCHESTER UNIVERSITY. DAY

Abu stands with the detonator in his hand, he is sweating as he looks across the room at Saira.

Abu turns as sees Georgie. It is now or never. He moves forward pointing the gun in the air and firing. Screams and pandemonium as people scatter and Abu drags Saira onto the stage.

ABU
(screams)
Allahu Akba! Allahu Akba! Nobody move. No body move
or I will blow this place up... No one move.

Elvis and Georgie stalk their way to the front.

GEORGIE
(stepping forward)
Abu, Abu... let her go.

Abu turns and sees Georgie. It takes him a few moments to compute. Elvis desperate, but can't shoot with the hostage and Georgie in danger.

SAIRA
Jason, please.

ABU
You think this is about you?! It's not about you, it's about
God!

Saira stares, thrown.

Language 10:47:03/05 ABU (CONT'D)
It's fucking typical you and your fucking privilege think it
is!

Abu stares, thrown.

GEORGIE
Abu... Let her go...

Abu swings around to Georgie, his eyes possessed once again.

ABU
(possessed and waving the gun around)
Inshallah I am being a good Muslim by blowing up the
kaffar.

SAIRA
I took you to the mosque... always there for you. They
wouldn't want you to do this, you know that don't you
Jason.

This pulls Abu up, momentarily. He puts the gun on Saira's temple.

ABU
I'm not Jason any more.

Georgie moves towards them.

GEORGIE

Please. Please.

Georgie touches Saira's arm and tries to pull her away. Abu grabs Georgie and puts the gun to her temple freeing Saira. SO15 arrive on the balcony and take their position.

SOLDIER

In position boss.

ELVIS

No hold your fire and wait for my signal. No collateral,
repeat no collateral.

Georgie watches as Elvis edges inch by inch closer to him.

Abu holds the chord attached to his vest, showing them he means business.

ABU

Inshallah. Inshallah. Inshallah.

ELVIS

(suddenly stepping forward and yelling)
Abu Jaseer.

GEORGIE

Elvis...

There is a split second where Abu turns and stares at Elvis.

ELVIS

Why don't you be a man, you let the female go...
(into mic)
Engage!

On this command, Jackson fires a single bullet that thunders into Abu's head, splattering Georgie with blood. But Abu fires simultaneously at Elvis, hitting him.

As Abu crashes to the ground. Georgie looks at the dead figure of Abu before she turns and looks for Elvis and suddenly realises for the first time he's been hit. She moves towards him.

Music '5OG19a' out: 10:48:22

GEORGIE

(screaming)

ELVIS! Contact! Gunshot wound, right abdomen, get me
an ambulance.

SO15 immediately start to properly evacuate the place. Others rushing towards Elvis and Abu. Panic and screaming intensifying.

IN: 10:48:30

EXT. MAIN ENTRANCE. AUDITORIUM. MANCHESTER UNIVERSITY. DAY

Students and families are swarming out of the auditorium screaming as military, police and paramedics swarm in.

IN: 10:48:33

EXT/INT. AMBULANCE. DAY

Elvis, wired up and being infused, drips everywhere. An anxious Georgie can't do anything but stare at him. He opens an eye and looks at her.

GEORGIE

I knew you'd pull a stunt to stop me getting married!

Music '5OG20' in: 10:49:04

ELVIS

You're here though aren't yer? All is well with the world.

She kisses him, gently caressing and somehow incredibly intimate.

IN: 10:49:47

EXT. CHURCH. DAY

The lone figure of Cole is still there amongst the graves. We see a figure heading towards him, it is Georgie. She sits down beside him. Silence.

GEORGIE

Elvis got shot. He's in the hospital.

COLE

(with a half smile)

Maybe I could finish him off on my next shift.

GEORGIE

It's not him though is it...? No one's turned my head, Jamie. I'm just not the settling down type. I'm sorry I really wanna but...

COLE

Can't seem to manage it?

Georgie nods. She rests her head on his shoulder.

GEORGIE

Yeah...

James gets up and walks away. Leaving Georgie feel very sad, she turns to see him leaving.

IN: 10:53:05

INT. THE LANE'S HOUSE. MANCHESTER. NIGHT

Georgie comes in. She sees Lulu and Marie sitting on the stairs.

Music '5OG20' out: 10:53:10

MARIE

(whispers)

Georgie. You're about to be court marshaled.

She points into the sitting room where Max and Grace are waiting. She braces herself and heads inside.

IN: 10:53:19

INT. THE LANE'S HOUSE. SITTING ROOM. NIGHT

Georgie walks in. Grace stands and hugs her.

GRACE

Oh. Oh come here love. It's all, it's all right.

MAX

(reaching out and taking her hand)

Are you alright?

GEORGIE

You must hate me.

GRACE

What you talking about? We love you so much Georgie.

MAX

Well I mean we're getting used to this... it's not like it's the first time is it?

Music '5OG21' in: 10:53:44

And amidst the tears, a little smile.

GEORGIE

I didn't plan for this to happen. I mean, when I woke up this morning... I thought I'd be a married woman by now.

GRACE

Maybe it's not for everyone.

GEORGIE

Maybe not so.

GRACE

So what will you do now Georgie?

MAX

I guess you're heading off to Syria? Come here.

Georgie hugs them both.

IN: 10:54:35

EXT. REFUGEE CAMP. DAY

Establisher.

At the entrance of the med centre Nafula is working. She sees a Kenyan Care Trust mini bus arrive and some volunteers disembarking. Nafula looks and sees Georgie getting out of the jeep. Nafula looks amazed. She hurries towards her through the throngs of people. Georgie looks up and smiles.

GEORGIE
Hi

NAFULA
It's you. Hi...

GEORGIE
Hi. Hi. It is so good to see you Nafula

NAFULA
And you, I wasn't sure I would see you again...

As they walk away together the camera slowly moves up as we watch the two women weave their way through the camp., getting smaller and smaller as they walk and talk.

GEORGIE
Well I fancied coming back for my honeymoon

NAFULA
Just without a husband?

GEORGIE
They are over rated.

NAFULA
(laughing)
And you don't have one?

GEORGIE
I have got something much more important, a job to do...

NAFULA
With the army?

GEORGIE
I can't leave now...

Music '5OG21' out: 10:55:52
Music '5OG22' in: 10:55:50

IN: 10:55:51

END CREDITS

Georgie Lane	MICHELLE KEEGAN
Dr Jamie Cole	ROYCE PIERRESON
Abu Jaseer	MICHAEL JAMES
Captain James	BEN ALDRIDGE
Dangleberries	LAWRENCE WALKER
Monk	SEAN SAGAR
Mansfield Mike	NICK PRESTON
Brains	SIMON LENNON
Sergeant King	ROLAN BELL
Elvis Harte	LUKE PASQUALINO
Grace Lane	ANGELA LONSDALE
Max Lane	SEAN GILDER

Nan	JOAN KEMPSON
Lulu Lane	MOLLY WRIGHT
Marie Lane	LINZEY COCKER
Faith	CLARA ONYEMERE
Gary	PETER LANDI
Stella	CAROLINE O'NEILL
Brigadier Baxter	GUY OLIVER-WATTS
Lady Vendor	LESLEY MOLONY
Al Shwadify	AMIR RAHIMZADEH
Saira Abbasi	DINITA GOHIL
Dr Weston	ALEXANDER ELLIS
Detective Inspector William	CHRIS NEW
Jackson	JACK PARRY-JONES
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A Camera Focus Puller	DAN GADD
A Camera Loader	ROB SHAW
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B Camera Loader	JONNY STILLWELL
DIT	KERR LOY
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	JASON LEE

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Gaffer	TREVOR CHAISTY
Best Boy	MAT GRACE
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Production Buyer	EMILY MEECH
Standby Art Director	HOLLY BADENOCH
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Art Department Assistant	EMILY LEWIS
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Dressing Props	TOM HEATH
	STEPHEN BURNS
	FRED DRUAN-JORDA
Standby Props	DOUGLAS FERGUSON
	DAVE SHAW
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	REBECCA MITCHELL
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Line Producer	MARK MURDOCH

Executive Producers
TONY GROUNDS
CAROLINE SKINNER

BBC
STUDIOS

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Music '5OG22' out: 10:56:24