

A1

EXT. PARLIAMENT HILL - NIGHT 1

A1 *

Sephy's laughter, then Sephy and Lekan burst out of the darkness, into the light of a lamp at the side of a path. They're both dressed in fabulous clothes, on their way to some glitzy event. They stop, catch their breath.

SEPHY

Come on, it's just a bit further.

LEKAN

This isn't a shortcut. It's a massive great hill.

SEPHY

I thought officers were supposed to be fit.

LEKAN

(irritated)

Sephy, what are we doing up here? We'll be late.

SEPHY

The party can wait. I wanted to show you something.

LEKAN

What?

SEPHY

Look.

She pulls him a few steps further along the path. And we see what he sees. A great, beautiful sweep of glittering London skyline is visible from the high ground. Lekan looks entirely underwhelmed, but Sephy is rapt.

SEPHY (CONT'D)

I can't believe you haven't been up here at night. You can see the whole city.

LEKAN

You come up here at night?

Something in his tone makes her turn to him.

SEPHY

Sometimes.

LEKAN

It's not safe -

Sephy looks back at the city.

SEPHY

It's beautiful.

LEKAN

If you say so.

SEPHY

Doesn't it make you feel like you
can do anything, go anywhere?

LEKAN

What, leave London? You? I mean, I
guess we could take a trip to
Aprica or something...

SEPHY

Lekan.

Lekan realises she's serious. Adjusts his face accordingly.

SEPHY (CONT'D)

I've been thinking about stuff,
that's all.

LEKAN

Stuff?

SEPHY

What to do with my life.

LEKAN

Wait, are you finishing with me?

He's half playful, half paranoid.

SEPHY

Of course not! Don't be silly. I
meant courses. University... You
know, stuff. Never mind.

She smiles, tucks her arm in his.

SEPHY (CONT'D)

C'mon, let's go. We'll be late for
the party.

Lekan smiles, reassured. But he doesn't notice Sephy's own
smile fade again as they set off. Something isn't right here.

CUT TO:

A battered car spins and pirouettes in the centre of a concrete arena, maybe 50 yards in diameter, pumping a cloud of fumes and grit into the air. The brakes grind and screech. The driver hangs out of the window, literally sat on the window frame, locking the steering wheel with his feet, posturing to a few scattered onlookers. They're all Noughts. Some girls have tightly curled hair, afro style.

And everywhere we see the snake-like twirls of the Celts: in silver on bracelets and pendants, even tattoos.

Looming over the scene are grey housing blocks, factory chimneys, a jungle of aerials and wires. The streetlights cast a dull glow over the bustling, noisy arena.

Railings surround the arena, from which the onlookers cheer and film the cars on their phones. Among them, we find Callum (trying to stay honourable in a dishonourable world), and Danny (the unintentional clown of the group), both 18.

Below them, the car screeches to a halt. Cheers and whoops from the crowd. The driver climbs out onto the roof to soak up the applause, arms wide, an emperor. This is Jude (Callum's brother, 19, smarter than his volatile nature suggests). He finds Callum and Danny in the crowd, gives them both the middle finger. Danny giggles. Jude hops off the car and makes his way back to Callum and Danny. He's beaming and hyper. Danny can't help but grin, welcoming Jude back like a celebrity.

CALLUM

That was quite a sight.

JUDE

I'd like to see you try it.

CALLUM

Don't wanna show you up blanker.

JUDE

Yeah right.

Jude laughs.

JUDE (CONT'D)

You're gonna miss all this.

Definitely want to go? Be a sell out?

DANNY

It's Mercy Point. 'Course he should go.

CALLUM

It's Mercy Point. Chances are I'm not getting in...

Jude looks a little dismayed. There's a screech of tyres from someone doing a handbrake turn. Jude is briefly distracted and turns his back. Danny turns to Callum.

DANNY

(quietly)

Nah. Don't listen to Jude. You get this, you run. Proud of you.

CALLUM

(touched)

Thanks, Danny.

Suddenly, something's happening. Some of the onlookers are on their feet, gesturing behind them. They turn.

Two police vans have pulled up. The cops have got out and are striding into the arena. Some of the cars screech away and some Noughts bolt on foot. Others don't budge, they throw their hands up, chests puffed, pantomimes of innocence and indignation.

It's a good distraction for those that want to flee.

CALLUM (CONT'D)
Let's go.

CUT TO:

2 EXT. STREET - NIGHT 1

2

Callum, Jude and Danny move quickly out onto the street. But another police van screeches to a halt in front of them, blocking their path. The doors of the van open and out step two police.

COP 1
Whoa whoa, what's the hurry, lads?

Their uniforms resemble suits of armour. Batons and revolvers hang from their belts. And visors, which they flip up to reveal two Cross faces.

CALLUM
Just heading home, Officer.

DANNY
Yeah, we only came down for a kick-about. Left soon as we saw what was happening.

COP 1
Where's your ball then, genius?

CALLUM
Must have dropped it in our hurry to get away, Officer.

COP 1
Yeah yeah, get in the van.

Resistance is futile. Callum and Danny wearily plod to the van. Jude doesn't move. Arms folded, smug grin.

COP 2
Oi. You. Did he stutter?

JUDE
A police officer has the power to detain someone only if they have grounds to believe that person has committed or is about to commit a Section 2 offense or above.
(MORE)

JUDE (CONT'D)
Attendance of an illegal gathering
is classified as a Section 3.

The cops stare at Jude, stare at each other. And laugh.

COP 2
Look at that. Got ourselves an
expert here. Got ourselves an
authority on the law.

JUDE
Well, I reckon one of us should be.

And with that the temperature drops by a couple of degrees.

COP 2
You taking a tone with me, boy?

CALLUM
Okay, he didn't mean that, Officer--

COP 2
Hands on the van.

COP 1
Let's just all calm--

Now Jude's attitude has changed too. Bristling with rage,
getting right in the Cop's face.

JUDE
I'm sick of this, man. I am so SICK
OF THIS.

COP 2
HANDS ON THE VAN.

Callum is appealing to Cop 1, while Danny tries to position
himself between Jude and Cop 2, who has his baton out now.

CALLUM
We're sorry, we don't want
any--

DANNY
Hey, it's fine, we're fine--

COP 2
Out of my way, Blanker!

JUDE
There we go. 'Blanker'.

DANNY
Let's all calm down, and--

COP 2
I SAID OUT OF MY WAY.

Cop 2 whips his baton across Danny's face. Danny stumbles
back and the back of his head connects with the Police Van
with a sickening crack. He drops to the ground like a sack of
sand and doesn't move. The cops, Callum and Jude stare at
Danny, stare at each other. Cop 1 is the first to recover.

COP 1
 Turn around, you're under arrest.
 TURN AROUND.
 (to Cop 2)
 Wahala!

The skirmish has caught the attention of more of the onlookers, being dispersed and shoved out into the street by the other Police.

COP 2
 Ah shit shit shit shit.

Callum and Jude are bent over Danny.

JUDE	CALLUM
Danny, Danny, get up, man.	We need an ambulance, someone call an ambulance! Kia, kia!

The onlookers start shouting at the cops, gesturing at Danny on the ground. The Cops that were shoving them towards the street grab their arms, try to drag them back. Callum, Jude and Danny's cops, who are now flat against the van, batons out, yelling at them to GET BACK. As they advance, the Noughts take their phones out, filming the altercation.

Callum grabs Jude's arm and hauls him away.

From a safe distance Callum and Jude watch the cops bat back the advancing Noughts.

And lifeless on the ground, forgotten, is Danny. His shirt slick with blood from the crack in the back of his skull.

CUT TO:

TITLES

3

INT. HADLEY HOUSE. KITCHEN - MORNING 2

3

A TV screen: a weather forecast. A toothsome Cross weather presenter gestures to a map. It's the United Kingdom and Ireland... but Scotland has gone. The country literally ends in ruler-straight line from Ayr to Edinburgh. The weather's the same though. Cloudy.

WEATHERMAN
 (on TV, plays in
background across the
below)

Good morning. I'm Adjo Gbeho with your weekend weather. Summer looks like it's coming early this year. All signs pointing to a heatwave! It'll be mainly dry across Albion with potential for some blustery winds in Scotland.

(MORE)

WEATHERMAN (CONT'D)

Keep that sun lotion out as tomorrow London and southerly parts of Albion can expect temperatures to soar as we get into the afternoon. Highs of 29 degrees Celsius. Looking to Monday and the week ahead we can expect even sunnier spells.

Pull back. We find Sephy - 18, cross, beautiful, a little naive and spoilt perhaps.

She's preparing a breakfast tray. Coffee, juice, Akuma and Moin moin. Kitchen staff bustle around. They eye Sephy, a little bemused. This is not her usual domain. Sephy makes tiny adjustments to the tray. There. Perfect. Her sister Minerva, 20, appears in the doorway. She's in her pyjamas and she's panicking.

MINERVA

It's mama's birthday.

Sephy produces a package wrapped in golden paper.

SEPHY

I signed the card from both of us.

She tucks the package under her arm, picks up the tray and walks out, past Minerva.

MINERVA

How did you--?

SEPHY

I've met you. Come on.

Minerva exhales, relieved and falls into step behind Sephy. We follow them out...

CUT TO:

4 INT. HADLEY HOUSE. HALL - MORNING 2

4

... down the hall. This is a house of considerable wealth and taste. In terms of its style, it straddles two worlds impeccably. The wild vibrancy of Aprica, with its rich reds and golds and midnight blue - and modern industrial concrete, steel and glass. Ivory and ebony ornaments perch on bespoke burnished iron. A home to be admired more than loved perhaps.

Sephy and Minerva move quickly past the bottom of the stairs, heading towards a door. Sephy steps back, Minerva knocks as she opens the door to...

CUT TO:

5 INT. HADLEY HOUSE. KAMAL'S OFFICE - MORNING 2

5

... Kamal's office. Kamal (tall, handsome, late 40s) is stood before a small, ornate alter onto which he has placed a couple of flowers. We find him mid-worship, beating a rhythm on a small drum, eyes closed, swaying a little and muttering the words of a prayer.

KAMAL

Ojumo to mo mi loni ojumo're
ni ojumo to mo mi loni ojumo
ayo ni
Arinnakore, akoya'ibi
Ase, ase, ase n tedumare

TRANSLATION

My waking up this morning is
a good one.
I shall meet goodness on my
way and never meet with
evils.
Amen Amen and Amen

The girls' arrival snaps him to reality like being jolted from a dream.

SEPHY

Baba. Oya o, we're giving mama her presents.

They retreat, leaving the door open. We just catch Kamal sighing, putting his drum down, as the girls return...

CUT TO:

6 **INT. HADLEY HOUSE. HALL/STAIRCASE/LANDING - MORNING 2** 6

...to the hall and move quickly up the stairs...

...to the landing. They arrive at a door. Minerva knocks, and they enter...

CUT TO:

6A **INT. HADLEY HOUSE. KAMAL & JASMINE'S BEDROOM - MORNING 2** 6A

Jasmine (40s, beautiful and hungover) raises herself up as the girls march in, singing Happy Birthday in traditional Aprican. The tray is placed on the bedside table. Jasmine gets into a comfortable position on her silk pillows and smiles, a little bleary-eyed, waiting for the girls to finish. In this world just like ours, the song lasts an eternity.

ALL	TRANSLATION
Ojo ayo lojo oni o, eje ka jo loni o eje ka jo.	Today is a joyful day let us dance.
Ojo ayo lojo oni o, eje ka jo loni o eje ka jo.	Today is a joyful day let us dance.
Oni logo ibi re eje ka jo loni o eje ka jo.	Today is your birthday let us celebrate.

The girls end comically off-key. Jasmine applauds.

JASMINE
Een eseо, I'm honoured, truly.

Sephy produces the golden package with a flourish. Kamal has appeared. Regards the scene from the doorway.

JASMINE (CONT'D)
For me?

MINERVA
We looked literally everywhere.
Ended up getting it online.

Jasmine starts to unwrap it. Sephy looks at Minerva, "Wow, shameless". Minerva shrugs, "Oh shush". It's a beautiful silk wrap, blue and purple.

JASMINE
My family colours!

MINERVA
Well, naturally.

Sephy kisses her.

SEPHY
Happy birthday, mama.

JASMINE
Ese gan, my darling.

Jasmine claws ever so slightly at Sephy's arm, keeping it there, prolonging the hug. Sephy doesn't notice. Kamal steps forward.

KAMAL
And from me:

Another little box. Jasmine opens it. A simple but beautiful gold necklace.

JASMINE

Ha! Goodness. Your secretary has
exquisite taste.

That sours the atmosphere a little. Kamal smiles tightly.

KAMAL

I have to go. There's been an
incident in Meadowview. The Prime
Minister is making a statement in
an hour.

JASMINE

You're coming to the party tonight?

Kamal is about to answer. He glances at Sephy and Minerva.
Puts a tight smile in place.

KAMAL

I'll do what I can.

SEPHY

Baba. Can you give me a lift to
school, I want to ask you
something.

KAMAL

Oya. Of course. Leaving in two
minutes.

He heads out.

JASMINE

I'll be in town later too, you
know, if it's something I can help
with. We could meet for lunch--

SEPHY

Ese, it's fine. It's a baba thing.
Happy birthday.

She kisses her mother on the top of her head and darts off.

MINERVA

Soooooo...

JASMINE

You can go back to bed, Minerva.

Minerva kisses her mother and goes. Jasmine is alone.

CUT TO:

7

INT. MCGREGOR HOUSE. KITCHEN - MORNING 2

7

The McGregor kitchen is small and cluttered, but there is warmth here. Photos and postcards, flowers in a cup. Marks on the door frame where the boys' parents measured their height. Clothing, washed and folded. But there's damp and leaking pipes, an antiquated little boiler over the kitchen sink.

JUDE (O.S.)

They stopped us, then they just attacked us. They called us 'Blankers', all the usual.

But we move through the kitchen, along the hall, towards...

CUT TO:

8

INT. MCGREGOR HOUSE. BOYS BEDROOM - MORNING 2

8

Twin beds. Cramped. Clothes in piles on Jude's side. Neatly folded on Callum's. Posters. The usual debris. But right now a crisis meeting is taking place. Meggie and her husband Ryan, and the two boys, still in the clothes they were wearing last night.

RYAN

You didn't provoke them?

JUDE

Since when did they need provoking?

MEGGIE

(beat)

We go to the police.

CALLUM

What?!

RYAN

Meggie, we can't.

MEGGIE

Teti. The news said they're looking for two others. So you hand yourselves in, you explain what happened--

RYAN

It'll be the police's word against theirs. Callum's got his interview at Mercy Point tomorrow...

JUDE
Wait, what? You're still going?

RYAN (CONT'D)
... You think they'd still let him? It'll ruin everything.

CALLUM
Of course I am.

MEGGIE
But if we go to them *first*
maybe they'll take it into
consideration.

JUDE
After what they did to Danny?

RYAN
Yeah, maybe they'll give them
a really comfy cell.

CALLUM
As far as I know the cops
that beat Danny up won't
actually be there.

MEGGIE
What if I *am* right? What if
they turn up at the front
door *now*?

RYAN
Okay, everyone shut up.

Everyone shuts up.

RYAN (CONT'D)
We do nothing. Keep your eyes open
and if anything changes... But for
now, we sit tight.

Meggie throws her hands in the air, helpless. Whatever. She looks at her watch.

MEGGIE
Argh. Jude. Don't forget you're
helping me at the party tonight.

JUDE
Uh-uh, no way am I spending a night
waiting on *them* after this.

MEGGIE
But you promised!

JUDE
You serious? The *Home Secretary*.
The *boss* of the same policemen who--

Meggie holds her hand up - stop talking.

MEGGIE
Callum.

CALLUM
Why me? I don't want to serve him
either!

MEGGIE
Please. We're really short tonight.

Callum huffs. Throws his hands in the air. *Fine.*

MEGGIE (CONT'D)

Thank you.

(to Jude)

You, you're out of the will.

She heads for the door. Ryan looks at his sons, shakes his head and sighs. They avoided catastrophe by a hair's breadth.

CUT TO:

8A **INT. MCGREGOR HOUSE. BOYS BEDROOM - MORNING 2 (CONTINUOUS) 8A**

Callum's phone pings repeatedly.

RYAN (O.S.)

Get a move on, Jude, if you want to come to the docks.

Jude starts to gather up his stuff. Callum checks his phone. Message after message on a WhatsApp group.

Shit you hear about danny?

Can't believe it.

Whats the latest?

Still in hospital I heard.

So the cops just smash him?

Callum you there blanker?

Callum drops his phone on the bed, troubled.

JUDE

Busy day? Might want to fit in some press-ups or something.

Jude flips open Callum's laptop. It opens on the MERCY POINT OFFICER TRAINING ACADEMY webpage. Smiling cadets. Handsome Cross men and women. Crisp military uniforms, an imposing building. 200 YEARS OF EXCELLENCE.

JUDE (CONT'D)

(in sneery tone)

Two hundred years of excellence...

Callum, irritated, goes over and closes the laptop.

CALLUM

I'm going to visit Danny.

Jude looks surprised. His father calls from the living room.

RYAN (O.S.)

Jude!

Jude heads out.

CUT TO:

9	OMITTED	9
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10	OMITTED	10
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11	INT. BUS - MORNING 2	11
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The bus rattles along. Meggie hangs onto a strap, packed like a sardine with the other Noughts. Many of the passengers wear uniforms of domestic staff, construction crews etc. Ribs get elbowed and toes get squashed as they struggle to read newspapers and books or look at their phones.

Nought school girls in patched, washed-out, polyester uniforms cluster around a phone, giggling and chatting.

Among the adverts, there are warnings for passengers to keep an eye on their belongings, with illustrations of surly Noughts gazing hungrily at an unguarded handbag. The ubiquitous graffiti 'A Nought will rise from Nothing'.

And a simple graphic: a black hand holding a white hand in a circle with a forbidding X through it.

Below the sign sits a woman. 30s, thin, ragged looking. She stares at the floor. There is a kind of exclusion area around her, just a foot or so. She's untouchable. No one looks at her, not even Meggie. On her cheek, healed but still startling and gruesome, a large X, burnt into her skin like a brand. Just like the X in the sign.

The front of the bus is a different story. Two Crosses sprawl and stretch out their limbs. One is looking a little worse for wear, heading home from a party on the Wrong Side of the Tracks. The Noughts don't scowl or glare. It is what it is.

But we're moving back, moving up and away from the bus...

CUT TO:

12	EXT. CITY/SCHOOL - MORNING 2	12
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The bus trundles over a bridge, across a river.

Like the bus, the city is two distinct worlds slammed together. In broad terms, South of the river is the Nought area, while the North belongs to the Crosses. In the South, the buildings are squat and grey and brown, crammed together like the Noughts on the bus. Smoke from factory chimneys creates a low, yellow smog...

... While in the North the skyscrapers reach proudly upwards. Here the buildings are painted wild and vivid colours. They are set further apart with space to breathe.

As we get higher we can see the loop of the river. This can only be the Thames. There's the Tower of London. But it's half in ruins, two of its walls and one of its towers gone. Its tan-coloured remains all but lost in a forest of skyscrapers and spires.

But dominating the skyline is the statue of a lone, proud figure known only as *The Spirit of the Cross*. Her angular, beautiful features gaze at a distant northern horizon, new worlds to conquer. She must be a hundred and fifty stories tall, looming over her tallest neighbour, visible from everywhere in the city like a star.

We're moving down towards the wide, pristine, tree-lined streets of the North. Silver and black cars glide smoothly along. We're following one in particular.

It pulls up in front of sprawling school grounds. Another impressive monument to Cross status and wealth.

CUT TO:

12A **EXT. CITY STREETS - MORNING 2**

12A

Kamal's car sweeps past steel and concrete buildings. Inside are Kamal and Sephy.

CUT TO:

13 **INT. KAMAL'S CAR - MORNING 2**

13

In the car are Sephy and Kamal.

SEPHY

(takes a breath)

So I was thinking... I was looking at university courses again. I could apply to do Politics. At Oxford, maybe.

She lets that land. Kamal peers at her over his glasses.

KAMAL

You were going to apply to do Art History.

SEPHY

I know. But just this way,
afterwards, I could do something in
the real world. Public service.
Like you. I could... I don't know,
I could be *useful*.

KAMAL

(sighs)

Well. If your mind is made up...

Sephy laughs, hits her father on the arm.

SEPHY

Baba! As if you didn't always hate
Art History.

KAMAL

Persephone Hadley. To suggest I'd
ever tell you what to do...

Kamal chuckles, goes back to his work.

CUT TO:

13A **EXT. HADLEY HOUSE - MORNING 2**

13A

Meggie walks up to the house. As she nears the front door, she realises there's something on the doorstep. It's a traditional African toy - rather battered.

Meggie stares at it for a moment. It seems familiar to her. Then she realises. Her hand goes to her mouth.

CUT TO:

14 **OMITTED**

14

14A **INT. HADLEY HOUSE. CORRIDOR/HOUSEKEEPER'S OFFICE - MORNING 42A**

Meggie walks through down the corridor in a hurry. She sees the maid Niamh on the way.

MEGGIE

Sorry I'm late.... Family emergency.

She arrives at her cramped and messy office/store cupboard. This is Meggie's domain. A couple of unframed photos of Ryan, and of Callum and Jude as kids are taped to the wall over a tiny desk. And a photo of Callum and Sephy as children.

Metal shelves packed with industrial sized bottles of bleach, washing liquid, huge packs of toilet roll etc. There's a little sink with a mirror over it.

Meggie dumps her bag and fastens the buttons of her uniform. Smart, black, tailored.

She looks at her desk. There's a small parcel on top of the pile of mail. She picks it up. It just says 'MEGGIE' on it in handwritten writing. Confused, she rips it open and stares at its contents... A traditional Aprican toy...

CUT TO:

15 **OMITTED**

15

16 **EXT. PARLIAMENT SQUARE - MORNING 2**

16

Prime Minister Opal Folami is in her late 40s, but the pressure and frustration of the job has added another ten.

She moves quickly across Parliament Square. Her Nought security detail keeping pace. Striding beside them is Kamal.

KAMAL

According to the police officers, the Noughts threatened them and there was a suspicion that one had a concealed weapon. Until we can identify and question the two that fled, that's all we have to go on.

OPAL FOLAMI

Has there been a response from the Liberation Militia?

KAMAL

Lots of chatter on their social media, but no Red Flags as yet.

OPAL FOLAMI

This is the tenth such incident this year. It's hardly any wonder Noughts are a little... volatile.

KAMAL

Whatever their reasons, Prime Minister, we have to respond. And so I would recommend a temporary expansion of Stop and Search powers across Albion, and the implementation of a curfew in London.

OPAL FOLAMI

(shakes head)

But Aprica... The President won't allow us to implement what is essentially martial law.

KAMAL

Some would say we shouldn't have to ask her permission.

OPAL FOLAMI

Some would say this shouldn't be happening in the first place.

They've reached the Parliament building. Through the glass doors we can see a small crowd of reporters waiting for her. Opal looks wearily at the reporters, turns to Kamal.

OPAL FOLAMI (CONT'D)

Sorry I can't be there for Jasmine's party. Events have overtaken me somewhat.

She walks through the door. A blizzard of flashes as she steps into the lobby, reporters shouting questions.

Kamal watches her though the glass. He heads off in a different direction.

CUT TO:

16A

EXT. NOUGHT NEIGHBOURHOOD - MORNING 2

16A

The Nought neighbourhood is a rainbow of colour, an assault of sounds and smells. The air crackles with energy. Barbers with terrible paintings of Nought men sporting various ludicrous styles sit next to wig shops, with rows of decapitated polystyrene heads wearing a dozen variations of afro. There are cafes with plastic garden furniture cluttering the pavement, where Nought men sip coffee and argue and laugh. There are butchers and grocers, with fruits and meats strung haphazardly around the doors and windows like decorations.

On the street, there are homemade posters pasted to the walls advertising everything from legal advice and escort services to abortions with no questions asked. Callum weaves quickly through the churn of humanity.

A knot of Noughts in Callum's path. He follows their eyes. A young Nought man is being harassed by two surly cops in their armour-like uniforms. They've handcuffed him to a lamppost, while they idly radio in a name-check. The Nought twists and protests like a man in the stocks. The Nought onlookers watch impassive, resigned. Callum scowls and continues on his way.

CUT TO:

16B

EXT. SCHOOL - DAY 2

16B

Establisher of Sephy's school.

CUT TO:

17

INT. SCHOOL CLASSROOM - DAY 2

17

Sephy and three other Cross students are sat at the front of an empty classroom. The teacher (Mr Daramy) is talking to one of the other pupils.

With Mr Daramy distracted, Sephy takes out her phone and finishes a quick text. To "Lekan".

Told baba about applying to do Politics instead of Art History at uni... he thought it was a great idea! So pleased. (dark skin tone grinning face emoji) XXX

She sends it with a proud smile. Gets back to work.

17A

INT. MERCY POINT. MESS ROOM - DAY 2

17A

Lekan is playing a raucous game of ayoayo (mancala) in a corner of the Mess with Barnaby and other OFFICERS. His phone pings and he reads the message. Types out a reply.

BARNABY

Lekan?

Lekan hits send. Drops the phone and makes his move.

LEKAN

(whoops)

Yess! You're done, *omo*.

CUT TO:

17B **INT. SCHOOL CLASSROOM - DAY 2**

17B

Ping! A reply! She sneaks a peek.

Nice. What you wearing tonight? The little black dress I like? (dark skin tone thumbs up emoji).

She blinks, confused. And disappointed. That's his response?

MR DARAMY

Pele, Persephone. I was just asking Kofi to explain the origins of the 1950 Segregation Act and outline some of its specific elements.

Sephy looks up. Mr Daramy and the three other pupils are glaring at her. She quickly stuffs the phone away.

SEPHY

Well. It was introduced after a long period of civil unrest, supposedly as a way of restoring order. Restricting Noughts' freedom of movement was an effective way to achieve that. But it's clear now that the Act's authors had a wider agenda in mind. They saw it as a means by which Crosses and Noughts could preserve their individual cultures and traditions.

Mr Daramy and the others are impressed. But Sephy smiles guilelessly, looks around.

SEPHY (CONT'D)

But I'm sure Kofi was going to say that.

CUT TO:

18

EXT. DOCKS - DAY 2

18

A crowd of 10 Nought men are gathered by the gates. The immense ships in dry dock beyond, looming over them like a mountain range. The men shuffle expectantly and stop their conversations as the gate creaks open and the Nought manager appears - Mr Okonjo. He surveys the men briefly.

MR OKONJO

Four lads today.

(picks from the crowd)

You two. You and you. Kia, kia!

He disappears back through the gates. The four men eagerly follow. The gates are quickly shut again. Jude and the other lads grumble and disperse.

Jude plods along the fence. A gang of workers on the other side, on a break, tea and cigs. Ryan among them. He spots Jude and jogs over. They talk through the chainlink fence.

RYAN

No luck?

JUDE

Couldn't you put in a word?

RYAN

Doesn't work like that. Sorry, son.

JUDE

Listen, you know when the
Liberation Militia want to hold a
meeting, they put an ad online--

RYAN

'Jenny's Leaving Drinks, all
welcome'. Yeah, it was my idea.

JUDE

(holds up his phone)
Tonight at the Shield.

RYAN

You're not going.

JUDE

They'll want to coordinate a
response to what happened to Danny.

RYAN

I don't doubt it. You're still not
going.

JUDE

I wasn't just talking about me.

A long beat. Then Ryan looks away.

JUDE (CONT'D)

That could be me in hospital, it
could be Callum.

RYAN

(sighs)

I promised your mama.

JUDE

I didn't.

He looks at his son. A twitch of a proud smile.

RYAN

Fine, but if she finds out, that'll
be you in the bed next to Danny.

CUT TO:

19

EXT. NOUGHT HOSPITAL - DAY 2

19

The Nought hospital is just a squat concrete box. A vigil has formed. A crowd of quietly determined Noughts and a smattering of Crosses, there to show solidarity, stand or sit with candles. The atmosphere is civil for now, but tightly wound. Callum pushes through, head down, moving quickly towards the hospital.

CUT TO:

20

INT. NOUGHT HOSPITAL. CORRIDOR - DAY 2

20

The inside isn't much more inspiring. Grubby, under-staffed, under-resourced. The equipment is antiquated. Distant cries and shouts, a crackling tannoy. The doctors and nurses - almost all Noughts - hurry past, running on caffeine. Skin pale under the blinking strip lighting.

The lift doors open. Callum steps into the corridor and freezes. There are four Cross Police outside the ICU. They stamp and scowl, uncomfortable to be this far behind enemy lines. They shoot glances at a thin and ragged looking woman further down the corridor. Danny's mum - Linda. Callum's heart misses a beat when he sees one of the cops who attacked them yesterday. Luckily, right now he's busy being berated by a furious Cross doctor.

CROSS DOCTOR

Son, you've caught me at the end of a fifteen hour shift, so forgive me if I'm brusque. You and your thugs put that kid in a coma, so not only is he not going anywhere...

He glances at Linda, lowers his voice.

CROSS DOCTOR (CONT'D)

... he might have to be fed through a straw for the rest of his life.
If there has to be a police presence, one of you stays.
(holds a finger up)
Count it. One. The rest, piss off out of my hospital.

The doctor stalks away. The cop scowls, looks around to see if anyone caught his humiliation... and would be looking straight at Callum were a porter not wheeling a cage of linen between them at that moment. By the time the porter has passed, Callum has gone.

CUT TO:

20A INT. MCGREGOR HOUSE. LIVING ROOM - DAY 2

20A

Callum arrives back at the house. Goes to pick up a backpack from the corner of the room. Jude is watching Kamal on the news.

KAMAL (ON SCREEN)

... Our brave policemen and women protect both Noughts and Crosses alike, often at great personal risk. In return, we protect those who serve from malicious accusations and do everything we can to make sure they are safe when they are out on the streets. The police are entitled to defend themselves in violent situations, and it is wrong to attempt to politicise their work...

CALLUM

He's full of shit.

JUDE

We can agree on that.

Jude pauses Kamal on the TV and picks up his phone.

JUDE (CONT'D)

Look at this.

Jude scrolls rapidly through a WhatsApp group. Finds what he's looking for and shows it to Callum. It's a grainy viral video of Danny, filmed lying on the ground. Whoever shot it got close, got right in Danny's unconscious, bloodied face. Callum flinches at the brutal reality of it.

CALLUM

Who filmed that?

JUDE

Who cares? It's gone viral.

(indicates Kamal)

Doesn't matter what he says anymore. Everyone's seen this. It's the tenth police brutality this year. This one's different. It's big. People are gonna be out on the streets tonight.

CALLUM

I've got to work.

JUDE

In Kamal Hadley's house.

CALLUM

Mama needs help, Jude! Get real.
Her job pays for your shit. Food,
clothes. How'd it go down the docks
today?

Jude looks sullen. A beat, then Callum shoulders his bag.

JUDE

So did you visit Danny?

CALLUM

I tried. But that bastard cop was
there. From last night.

(beat)

You're not the only one who cares.

Callum heads out.

CUT TO:

20B

EXT. SOUTHWARK BRIDGE - DAY 2

20B

Callum crosses the river, on his way to the party. We look north, following Callum as he crosses over. And then we see Callum and the south of the river in the background.

CUT TO:

21

INT. HADLEY HOUSE. KAMAL AND JASMINE'S ROOM - DAY 2

21

Jasmine is at her dressing table. Meggie bustles in, taking a dress out of its cover.

These two have known each other for 20 years. It would be wrong to say that the class and racial divide doesn't exist even here, but it's decidedly blurred. Meggie clocks the glass of wine on the dressing table.

MEGGIE

Getting started early are we?

JASMINE

(pouring herself another drink)

It's my birthday.

Meggie hangs the dress up, ready for Jasmine to try on.

MEGGIE

It's beautiful. And so is the weather.

JASMINE

Yes finally some sunshine. You might even get some colour.

(beat)

Meggie. Tonight. I have a friend coming.

Meggie eyes Jasmine suspiciously.

MEGGIE

Oh right...?

JASMINE

He's called Chike. Though it could be Chidike. Whatever. When he arrives, show him up. And find out his name.

MEGGIE

What about Kamal?!

JASMINE

Oh Kamal probably won't even come.

MEGGIE

The *girls* then.

JASMINE

They'll never know!

MEGGIE

Jas...

JASMINE

You can keep a secret, can't you?

Meggie looks at her friend, shakes her head. She doesn't like this. Not one bit.

MEGGIE

The things I do for you...

Jasmine smiles, Meggie tries to smile back but she's uncomfortable.

CUT TO:

Meggie looks at her friend, shakes her head. She doesn't like this. Not one bit.

CUT TO:

22

EXT. NOUGHT HOSPITAL - DAY 2

22

A news report. According to the ident at the bottom of the screen, this is Alice Luthor - Nought Rights Activist. She's in her 60s. Still beautiful, with dazzling blue eyes and long grey hair and a flak jacket. She speaks with passion, dignity, confidence. A veteran of a thousand protests.

ALICE LUTHOR

This is the tenth blue on Nought attack this year. But we will not allow such brutality to become the norm or be cowed into silence by this state sponsored thuggery.

Next to her, Commander Benjamin Obi, in his crisp black Police uniform.

COMMANDER

Once again Alice Luthor fails to address the *real* issue. That of the violence and aggression endemic within the *Nought* community.

The rest of this dialogue plays on the TV in the background of scene 23.

ALICE LUTHOR

And once again, Commander Benjamin Obi fails to see that this incident for what it really is. If this were a Cross man, there would be inquiries, arrests and righteous fury. But instead we see another cover up, another attempt to blame on the victim rather than question the practises of a violent and unaccountable police force. Why do the police insist on 'victim blaming' rather than facing up to the truth, looking in the mirror and seeing that they are at fault?

COMMANDER

The true 'victims' here, as well we know, are the brave men and women of our police force who, day in day out, put themselves at risk to protect Crosses and Noughts alike.

ALICE LUTHOR

And can you explain why the number of Noughts being stopped by police for seemingly no apparent reason other than their race is increasing year on year? What is the crime that Daniel Hickson supposedly committed to warrant such a brutal beating?

COMMANDER

We must not become cowed in our approach to cutting down crime in London. Stop and search is a vital policing tool and officers have the government's full support to use these powers as and when they're needed.

CUT TO:

23

INT. HADLEY HOUSE. SEPHY'S BEDROOM - DAY 2

23

Pull back. The news plays on the TV in Sephy's bedroom. It's large and beautifully furnished. Childhood toys now stowed on top of the wardrobe.

Sephy's wearing a robe, hair wrapped in a towel. Laid out on her bed are two dresses. A black one, and a red one. She considers them. Knock knock. Meggie pokes her head in.

MEGGIE

Oya o. Thirty minute warning.

SEPHY

Meggie. You like Lekan, don't you?

MEGGIE

He's, uh... he's very confident.

SEPHY

What's that supposed to mean?

MEGGIE

Nothing. Confidence is good.

SEPHY

I told him I was going to apply to
do Politics at uni and he... I
don't know. Did Ryan take an
interest in your career?

MEGGIE

(a little sharp)
This isn't a career, Sephy.

SEPHY

I didn't mean... I just...

Meggie sighs. She adores Sephy, but sometimes the girl
doesn't have a damn clue. She smiles it away.

MEGGIE

I don't think the conversation ever
came up. Come on, they'll be here
soon.

She goes. Sephy looks at the two dresses again. Snatches up
the red one.

CUT TO:

24

EXT. HADLEY HOUSE. GARDEN - DAY 2

24

Callum waits before a set of immense iron gates. They slide
open with a hum, revealing the Hadley home and garden.
Manicured trees and bushes line the white gravel drive. The
flower beds burst with colour. The grass is as smooth as a
billiard table. Staff hurry back and forth, bringing food and
drink from the house and setting it up in the garden.

However many times he's seen it, the spectacle of the
glistening mansion, the storybook garden, the sheer
swaggering wealth makes him stop in his tracks. He regards it
with a scowl. It's deliberately designed to make him - in his
hooded top, jeans and trainers - feel out of place. A smudge
of ink on a crisp white page.

CUT TO:

25

INT. HADLEY HOUSE. MAIN ROOM - DAY 2

25

Meggie walking down the main stairs. Through a window she
spies Callum plodding up the path. She reaches the bottom of
the stairs just as Callum appears through the main door....

MEGGIE

Hello, nice of you to pop by.

CALLUM

Is he here? 'The Home Secretary'.

MEGGIE

Not yet. And when he arrives you're going to serve him drinks and be nice and keep your temper in check. I'm serious, Callum. This is my job.

Callum scowls, looks away. Meggie claps her hands. The rest of the staff turn to face her.

MEGGIE (CONT'D)

Right, we're ready to go. So keep those glasses filled and it'll all go smoothly. And girls, as ever, stay away from the Minister for Agriculture.

CUT TO:

26

EXT. NOUGHT STREET - DAY 2

26

Jude hurries along the street. The area is impoverished, forgotten. Mountains of refuse lay uncollected. Shops are boarded up. He stops. A little further along the road, a couple of Cross cops have detained another Nought. The Nought is spread-eagled against the police van. One cop roughly pats him down, the other talks on his radio.

Jude hunches his shoulders, and scuttles on, head down. He's headed for a grubby pub. The Shield.

CUT TO:

27

INT. THE SHIELD - DAY 2

27

A stage at the far end, where bands usually play. But right now it's Jack Dorn's soapbox. He's in his 40s. The political firebrand that never grew up. He's done a thousand speeches like this. He conducts the audience like an orchestra.

DORN

They decided to attack Daniel Hickson seventy years before he was born, did you know that?

Jude has slipped in at the back. He weaves through the crowd to watch Dorn.

DORN (CONT'D)

A group of Old Cross Men gathered in a smoke filled room and agreed that at some point in the distant future, a young boy would have his skull split by a police baton. You think I'm joking!

The smile drops, his voice hardens.

DORN (CONT'D)

The moment we were legally
classified as inferior, the moment
the colour of our skin could
determine by law every aspect of
our lives, then Daniel Hickson's
fate was sealed. Because from that
moment on we were *fair game*.

Jude listens, rapt. Bobbed and jostled by the raging, jeering
crowd, lifted by a tide.

CUT TO:

28

EXT. HADLEY HOUSE. GARDEN - DAY 2

28

The party is in full swing. The great and the good
(exclusively Cross obviously) of Albion laugh and flirt and
drape themselves around the pool. It's a riot of colour.
Women in dazzling Aprican prints, the men in rich silk robes.
Nought staff circulate with trays of champagne. The band play
jaunty Aprican songs.

Callum is wearing the same black suit, shirt and tie as the
rest of the staff now. He mills with a tray of drinks.
Punchy, surly. The sun dipping to the horizon. London and The
Spirit of the Cross a distant silhouette.

Then Callum looks up and his heart misses a beat.

A figure is descending the steps into the garden. Of course
we recognise her as Sephy. She's wearing a red dress with a
slit up the side, with red flowers in her hair, with subtle
almost invisible make-up, she looks breathtaking. Her eyes
glitter. People fall over themselves to greet her.

Callum nudges one of the other Nought waiters.

CALLUM

Who - who's that?

WAITER

Fuck should I know.

The figure is moving through the guests now. Callum stumbles
along in her wake, as if pulled by an invisible thread. She
is mesmerising, almost ethereal. At least to Callum. The
sound has dropped, aside from the blood pounding in Callum's
ears and the distant thrum of the music. He circles her,
weaving through the guests, pushing past hands extended for
more drink, oblivious to everything except her, all protocol
forgotten, unable to disguise his helpless fascination.

Sephy has been drawn into a conversation with a group of
guests. She smiles politely and graciously as they talk.

She glances around. In that moment she's invisible too. And there's a flicker of something across her face. Solitude. She's misplaced, like Callum.

Another Nought member of staff approaches Sephy, whispers in her ear. She nods – thank you – excuses herself from the people she was talking to – and hurries into the house.

Callum moves forward in pursuit. But his path is blocked by Minerva.

MINERVA

Where's the wine?

CALLUM

One moment, miss.

MINERVA

(peers at Callum)

Do I know you?

Before Callum can answer, Minerva is distracted by a male Cross guest in his 20s. She turns her back on Callum and gives a flirtatious wave to the guest. Callum keeps trying to look for Sephy.

Minerva turns back and another Nought waiter appears next to Callum, holding a tray of wine.

MINERVA (CONT'D)

(thinks it's still Callum)

Oh! You were quick!

Minerva goes to grab a glass of wine off him. Callum looks helplessly in the direction Sephy disappeared. She's gone. He plods off the other way.

CUT TO:

29 OMITTED 29

30 OMITTED 30

31 OMITTED 31

32 INT. HADLEY HOUSE. STAIRCASE - DAY 2 32

Kamal has arrived. He takes off his coat, hangs it up. Sephy appears.

SEPHY

Baba! We didn't think you'd come!

Kamal can't help but smile when he sees his daughter.

KAMAL

Don't be silly, I wouldn't miss it
for the world.

Sephy turns to Meggie, just coming down the stairs.

SEPHY

Is she ready, Meggie?

MEGGIE
I'll check. Good evening, Mr
Hadley.

Meggie turns and moves quickly back up the stairs.

CUT TO:

33 **INT. HADLEY HOUSE. LANDING - DAY 2**

33

Meggie knocks on the door to Jasmine's room.

MEGGIE
Jasmine. Mr Hadley is here.

CUT TO:

34 **INT. HADLEY HOUSE. KAMAL AND JASMINE'S ROOM - DAY 2**

34

Inside, Jasmine is kissing a handsome Cross man in his 30s. They leap apart.

JASMINE
Wahala! Shit. Shit shit shit.

She darts to a mirror, puts on the necklace Kamal bought her.

CHIKE / CHIDIKE
Wait, what do I do?

JASMINE
I don't know. Go home if you want.

CHIKE / CHIDIKE
I wanted to see you.

Jasmine turns to him.

JASMINE
My husband's here. My *husband*.

CUT TO:

35 **INT. HADLEY HOUSE. LANDING - DAY 2**

35

Jasmine and Meggie exchange looks as she slips past. Meggie lingers by the door, indicates to Chike/Chidike to wait.

Jasmine gets to the top of the stairs and composes herself.

CUT TO:

36

INT. HADLEY HOUSE. STAIRCASE - DAY 2

36

Kamal is waiting for his wife on a landing halfway up the stairs. Jasmine glides down the staircase. As the gathered guests come into view, she puts her hand to her mouth and gasps. A smattering of applause for the guest of honour.

JASMINE

Ese gan, ese gan modupe. No, Stop.
Please. You'll make me cry.

KAMAL

Look at you, look at this vision.

He holds out his hand for her as she reaches the little landing and they kiss. Applause and 'ahhh's from the guests.

Callum has followed the crowd in. His eyes scan the room for the vision he saw earlier, but there are too many people, too much movement. A nudge from a guest knocks an empty glass from his tray to the floor. Callum scowls, bends to pick it up and resumes his search. *Where is she?* He stands on tiptoes, looks around. But instead his eyes fall on...

Kamal.

Callum's expression darkens. His grip on the champagne flute tightens.

Kamal and Jasmine descend the stairs together, hand in hand. Demigods visiting Earth.

KAMAL (CONT'D)

Now, has everyone got a drink? And
what's happened to the music?
Something with a little life. I
want to see people dancing!

The party resumes. The band play. Jasmine grips Kamal's hand, her voice low, just for him.

JASMINE

I'm so pleased you could make it.
Imu mi dun gan.

His smile doesn't quite reach his eyes.

KAMAL

There's nowhere I'd rather be.

He delivers her to her guests. Air kisses and brittle hugs. Kamal watches her work the crowd, batting away compliments, scooping up a glass of wine from a passing waiter.

Kamal glances back up the stairs. Reflected in a mirror he sees a pair of male legs slip out of Jasmine's room. He doesn't flinch. Inscrutable.

Callum is being buffeted by the swell of guests. But his eyes remain fixed on Kamal. A shiver of fury passes through him, as his eyes bore into Kamal. But there's something wrong. He looks down. He was squeezing the champagne flute in his hand so tightly that it's cracked. Slicing into his finger.

He's snapped back to reality in an instant and, cradling his bloody hand, Callum flees through the crowd, bumping into a couple of guests in the process.

Someone has noticed the disturbance. We find Sephy in the throng. She frowns, cranes her neck to see what's happened. She sees Callum's back, disappearing into the house.

CUT TO:

36A INT. HADLEY HOUSE. KITCHEN/HOUSEKEEPER'S OFFICE - DAY 2 36A

Callum runs his finger under the tap. It's finally stopped bleeding. He has a little first aid box, which he struggles to open with one hand.

SEPHY (O.C.)
Is everything all right?

Callum looks up. The door is directly behind him and in the mirror he can see a figure standing in the doorway. Even from this distance he knows it's Her. He blushes, looks down, fumbles with the first aid box.

CALLUM
Fine, sorry. Just cut myself.

She walks across, stands next to him.

SEPHY
Ah. Looks nasty. Hold on.

She opens the first aid box, takes out a plaster. Callum sneaks a glance at her in the mirror and again reels from her beauty like he's been slapped. But then he frowns. He hasn't seen her this close before, and now he has...

Sephy wraps the plaster around Callum's finger. Of course it's a completely different skin tone, made for brown Cross skin. It couldn't be more conspicuous against his white flesh if it was bright blue. She's literally never noticed that before.

SEPHY (CONT'D)
Oh.

Callum disentangles his hand from hers.

CALLUM
Yeah. Anyway, thanks.

He glances up at her in the mirror again. Sephy looks up too and they locks eyes. Now she's frowning. A moment of puzzlement as they both ransack their memories for a name to put to the face that is *so* familiar.

The realisation arrives for them both in the same instant. Decorum and convention are forgotten. They stare at each other in the mirror with naked, blatant shock.

SEPHY

Callum.

CALLUM

Sephy.

And the shock gives way to dazed, bewildered laughter. They turn away from the mirror, face each other.

CALLUM (CONT'D)

You look... you look *amazing*.

SEPHY

So do you!

CALLUM

I saw you coming down the stairs, I
didn't make the connection. Sephy.
Fuck. (Sorry.)

SEPHY

You've grown. Ah-ah!

(the shoulders, man)

I mean you've *really* grown.

CALLUM

Well, last time we saw each other
we were about ten, so...

SEPHY

It *wasn't*.

CALLUM

Serious. You've grown too.

(quickly)

Upwards. Taller.

They laugh, shake their heads. This is unreal.

LEKAN (O.C.)

So this is where you're hiding.

They turn. Framed in the doorway is a tall, dashing Cross in a pristine military uniform. He has the confidence of someone who knows the world was created for him. He strides forward, pulls Sephy into a proprietorial clinch, kisses her on the mouth, turns and offers a hand to Callum.

LEKAN (CONT'D)

And you are?

SEPHY

Yes, no, sorry. This is Callum,
Meggie's son. This is Lekan.

LEKAN

Her boyfriend.

SEPHY

Callum and I sort of grew up
together.

LEKAN

Really? How?

CALLUM

My mama would bring me with her
sometimes when she was babysitting,
school holidays and that.

SEPHY

Olarum mi, and Minerva and I would
dress you up like a doll! I'd
totally forgotten that!

Sephy laughs. And now Callum is laughing too.

CALLUM

No, it's fine, I'm glad you think
it's funny, that was actually a
very confusing time for me.

LEKAN

(cutting through)

So did you always want to be a
waiter?

CALLUM

What? Oh, no, I'm just helping out.
I'm actually through to the last
round of interviews for a place at
Mercy Point.

SEPHY

NO! That's where Lekan is!

LEKAN

Yes, I'd heard they were allowing
Noughts in. I can't see it working.
The Russian soldiers on the Afghan
border don't make allowances for
'political correctness'.

CALLUM

Well, I've already had to sit two
entrance exams and--

But Lekan isn't listening. He turns to Sephy.

LEKAN
We should go back.
(to Callum)
The best of luck tomorrow.

And already he's whisking Sephy away.

CUT TO:

36B **INT. HADLEY HOUSE. MAIN ROOM - DAY 2**

36B

A group of Aprican dancers are entertaining the guests. They perform a traditional dance in the middle of the room, the guests gathered around, clapping and cheering.

Sephy and Lekan rejoin the party. The golden couple. Lekan is shaking hands, charming and charismatic. Sephy has become something of an appendage. And she's distracted. She smiles and nods, but her eyes dart around the room searching for...

Callum, on the other side of the dancers, refilling glasses. And his eyes are on her. They hold each other's gaze through the bodies shifting and pulsing to the music.

CUT TO:

36C **INT. HADLEY HOUSE. POOL ROOM - DAY 2**

36C

Callum serves drinks at the side of the room. Jasmine is talking to some guests as Kamal enters and spots Chidike.

KAMAL
Chidike, glad that you could make it.

CHIKE / CHIDIKE
(glancing over at Jasmine)
Actually I'm just leaving.

KAMAL
Really? Jasmine will be sorry to hear that.

Kamal smiles across at Jasmine, she smiles back at him. She turns to Callum, grabs a drink and knocks it back. You could cut the tension with a knife. Callum looks at the waiter next to him and rolls his eyes.

CUT TO:

37

INT. THE SHIELD - DAY 2

37

From the bar, Jude watches Dorn work the room. Handshakes and claps on the shoulder. Jude takes a gulp of beer and ventures forward, taking his place in the queue.

JUDE

Mr Dorn. My name's--

DORN

Jude McGregor. I know. Every time I do one of these, I look out into the audience and I pray I'm going to see your father looking back.

JUDE

I tried to get him to come tonight.

DORN

Listen. One day. But you came.

JUDE

What you said up there, it was amazing, it...

A woman in her 20s - Nicola - approaches Dorn, and whispers in his ear. He nods. He's about to be dragged away.

DORN

Thanks, Jude. Means a lot.

JUDE

I was there, Mr Dorn. Last night.

Dorn stops. Now Jude has his attention.

JUDE (CONT'D)

And my brother Callum. Danny's our mate.

Jude frowns, looks down, struggling to find the words.

JUDE (CONT'D)

I get stopped all the time. We all do. But this was... this was...

DORN

The moment. When it tipped.

Jude looks up into Dorn's handsome face, so full of understanding and sympathy. Jude nods, almost grateful.

DORN (CONT'D)

Then this is where you're meant to be.

Dorn puts his arm around Jude's shoulders.

DORN (CONT'D)

Come on. There's some people I want to introduce you to.

CUT TO:

37A

SCENE MOVED

37A

38

INT. HADLEY HOUSE. SIDE ROOM - DAY 2

38

Kamal, Lekan and a group of like-minded Crosses have found a corner to talk politics. Sephy is there too. Held in place by Lekan, but pointedly ignored.

KAMAL

It would be a huge propaganda victory for the Czar were Russia to invade Albion. But Aprica treat us like backward cousins.

Callum approaches, to refresh the drinks. To the men he is, of course, invisible. Not to Sephy though. She smiles at him. He smiles back, quick and awkward.

KAMAL (CONT'D)

When I started my business, I had no wealth to fall back on. I had one ship. I exported paper, pharmaceuticals... within ten years I had a fleet. I'm saying Albion can do the same. We don't need to be propped up by a distant superstate.

LEKAN

Hear hear.

The others look at Lekan, unimpressed. Sephy glances at Callum. Looks away again as Lekan senses something. He frowns. Time for some mischief.

LEKAN (CONT'D)

I, uh, I don't know if you gentlemen are aware, but one of our number is on the brink of acceptance into Mercy Point. No, don't look around, he's here. Kalem, isn't it?

Callum looks up, suddenly feeling the heat of their attention.

CALLUM

Callum.

LEKAN

Question for you: suppose you got into Mercy Point, where does your loyalty lie, with Albion or Aprica?

The men chuckle, enjoying the sport. But Kamal doesn't flinch, just watches. Callum looks at the expectant, hostile faces. He knows this is a no win situation.

CALLUM

It's the same as every soldier's, sir. To his or her Commanding Officer. As for their allegiance, I suppose that's a matter for their own conscience.

A roar of laughter from the men. Sephy's looking at Callum with surprise. Even Kamal twitches a smile.

KAMAL

I think you'll have to watch this one, Lekan.

LEKAN

Ha. Beni. Indeed I will.

Lekan smiles mirthlessly. Callum shifts uncomfortably, and moves towards the door. Sephy watches him disappear, thoughtful. And Lekan watches Sephy.

CUT TO:

38A

INT. MCGREGOR HOUSE. LIVING ROOM - NIGHT 2

38A

Jude bounds into the house. Ryan looks up. His son seems wired, charged with a new energy.

RYAN

You went then?

JUDE

I saw Dorn. He spoke. He was spot on. Every word.

RYAN

No harm in listening. It's good to remember who we are. But leave it at that, eh? Dorn is...

JUDE

Dorn *gets* it. He gets it.

Jude shoots off upstairs. Ryan watches him go, troubled.

CUT TO:

39

INT. HADLEY HOUSE. MAIN ROOM - DAY 2

39

Kamal is pouring himself a drink. Meggie approaches, carrying a bag. A glance around to make sure they're not going to be overheard.

MEGGIE

Mr Hadley.

Kamal stops what he's doing, turns to Meggie. She takes the toy out to show him.

KAMAL

What's that?

MEGGIE

I - I found it this morning. On the doorstep.

KAMAL

And?

MEGGIE

It was Yaro's.

KAMAL

It could be anybody's.

MEGGIE

I would know.

Kamal tenses.

MEGGIE (CONT'D)

I mean, I can't be sure. I just think--

KAMAL

You just think? And you felt that this was the best time to tell me?

(beat)

Throw that thing away. And get back to work. The drinks won't serve themselves.

Meggie nods. Goes. Kamal doesn't move for a moment, thinking.

CUT TO:

39A

EXT. HICKSON HOUSE - NIGHT 2

39A

Ryan approaches a house. He's carrying a casserole dish. The front door swings open. This is Dave Hickson. Just on his way out, pulling his coat on. He looks exhausted, wide-eyed with shock. He stops when he sees Ryan.

DAVE

All right, Ry?

RYAN

Thought you'd be at the hospital.

DAVE

They wouldn't let me in without ID.

Heading back now.

(the dish)

What's this?

RYAN

Time's like this, you forget to eat.

Ryan peels back the foil. They peer at what lies beneath.

RYAN (CONT'D)

It was meant to be Shepherd's Pie.

DAVE

Thanks, Ry.

The moment hangs.

RYAN

Mate.

DAVE

I know.

And then tears threaten. Dave cuffs them away.

DAVE (CONT'D)

Ah, bloody hell, here I go again.

Ignore me.

RYAN

I'm good. No hurry.

Ryan waits. Lets Dave weep.

CUT TO:

40

EXT. HADLEY HOUSE. GARDEN - NIGHT 2

40

It's night now. The guests are gathering in the garden. Callum's in their midst, lost in dark thoughts, neglecting to circulate his tray of drinks. Sephy appears at his side. It snaps Callum back to reality.

CALLUM

You want a drink, Miss Hadley?

SEPHY

Miss Hadley now, is it?

CALLUM

We have to sign something. Calling
you... what I called you earlier, I
could lose my wages for the night
for that.

Sephy laughs.

CALLUM (CONT'D)

I'm not joking.

Sephy stops laughing.

SEPHY

Shit, I'm sorry, I didn't...

Callum holds his hand up - forget it.

CALLUM

It's fine, ignore me, I'm a bit...

(sighs)

One of my mates is in hospital.

SEPHY

Oh no, what happened?

CALLUM

Police.

SEPHY

Police what?

CALLUM

Just police. Sorry, when we say it we mean... it's like when people just say 'cancer'.

SEPHY

Is this the boy on the news? They said he attacked two policemen.

CALLUM

Well, they lied, Miss Hadley.

And the sky erupts. Fireworks wheel and scream into the night. Callum and Sephy look up as the sky is bathed in red, gold, white and blue.

The guests look up, they cheer and gasp and clap. And while the world is facing the other way, Callum and Sephy, without thinking, drawn by instinct and opportunity, slowly turn to each other.

The rest of the world falls silent around them. Just their ragged breathing, the thump of their hearts. They stare into each other's eyes as stars trickle down to the ground. They don't move, silhouetted by the shimmering lights, shocked by the charge flowing between them. Until --

GUEST (O.S.)

Hey.

Callum tears his eyes off Sephy. A GUEST is pointing to their empty glass. Callum goes to serve the guest, leaving Sephy alone, reeling.

CUT TO:

40A **INT. HADLEY HOUSE. HOUSEKEEPER'S OFFICE/KITCHEN - NIGHT 2** 40A

The guests have gone. Meggie is in her office, putting on her coat. She puts Yaro's toy in her bag.

Kamal appears.

KAMAL

The birthday girl's comatose. I think that signals the end of the party. You can head off now Meggie.

MEGGIE

Ese gan, Mr Hadley. I'll be here first thing to get everything cleaned up.

She starts walking down the corridor, followed by Kamal. Callum is putting his coat on in the kitchen.

KAMAL

(to Callum)

Callum. If you're lucky, maybe next time I see you, you'll be in a soldier's uniform.

Callum forces a smile.

CALLUM

Maybe.

Meggie grabs his arm before he can say more. Kamal walks off. Sephy appears from the living room, looking for a bottle of water from the fridge.

Sephy sees Callum and they share a look. For the briefest moment, Meggie sees it. But then...

Lekan comes up behind Sephy. He slides his arms around her, breaking her reverie. And Meggie and Callum are gone.

LEKAN

Heyyy.

Lekan tries to pull her away. She's slightly resistant.

LEKAN (CONT'D)

You okay?

SEPHY

(forces a smile)

Yeah. Just tired.

Sephy starts to move away with Lekan, but glances back.

CUT TO:

40B **INT. MCGREGOR HOUSE. BOYS' BEDROOM - NIGHT 2** 40B

The early hours. Callum, lying awake in bed, still thinking about Sephy. Moments pass, then --

JUDE (O.S.)

Hey Cal.

Callum looks over. Sees that Jude is also awake.

JUDE (CONT'D)

No, me neither.

Callum smiles. Jude smiles back.

JUDE (CONT'D)

Thinking about Mercy Point?

CALLUM

Among other things.

JUDE

It's not too late, you know. You should come to the Shield, hear what Dorn's got to say.

CALLUM

Jude...

JUDE

If Danny... I mean, anything happens to him, people won't stand for it. They'll pull down Mercy Point. Then where will you be?

CALLUM

Lining up for work with you, I guess.

Jude laughs.

JUDE

Nah. I'm done with that.

CUT TO:

40C **INT. MCGREGOR HOUSE. RYAN AND MEGGIE'S BEDROOM - NIGHT 2** 40C

Ryan's in bed, reading. Meggie comes in.

RYAN

How was it? Callum manage okay?

MEGGIE

Yeah, he held it together. Actually I think he was quite pleased to see Sephy again.

(MORE)

MEGGIE (CONT'D)

His face lit up. Just for a moment
it felt like the anger was gone...

As she climbs into bed --

RYAN

I called Dave. Danny's still
unconscious. Stable, at least.

She nods.

MEGGIE

That could've been our boys.

Ryan puts a hand on hers.

RYAN

Don't go there. Please.

This isn't just about comforting her, it's about containing
his own anger.

MEGGIE

I'll try not to.

CUT TO:

41

EXT. NOUGHT ESTATE - MORNING 3

41

The sun rises over the Nought neighbourhood. It's a maze of towers and estates. Smoke from chimneys. Sirens wail distantly. The plaster on the blocks was once a riot of vibrant Aprican colour. But age, neglect and the weather have left the buildings looking tired and pale.

The only vivid colours are the paramilitary murals on walls celebrating The Struggle: Noughts with balaclavas brandish AK47s, fists raised. And scrawled everywhere 'A Nought will rise from Nothing'.

CUT TO:

41B

INT. HADLEY HOUSE. SEPHY'S BEDROOM - MORNING 3

41B

It's early. Sephy's up and working, surrounded by her politics textbooks. Half her attention's on the television, where Danny is being discussed.

An unflattering image of Dorn appears alongside the news anchor.

NEWS ANCHOR OBIORA AKINTOLA

There is growing concern that terrorist recruiter Jack Dorn is exploiting the incident to radicalise jobless Nought youths after Daniel Hickson attacked a police officer. Videos are circulating of the incident on social media, and crowds of Noughts have been gathering outside the hospital where Hickson is recovering. The police officer managed to escape the attack without major injuries, but is being treated for shock.

Minerva enters.

MINERVA

So Mama had a big night. She's passed out on the sofa. Again.

SEPHY

(engrossed)

Have you seen the news?

MINERVA

Noughts are getting all stirred up, but what are the cops meant to do when they're attacked?

SEPHY

Yeah but what if he didn't -

MINERVA

I'm borrowing your blue top.

Sephy frowns as Minerva rummages through her wardrobe, take a top and leaves. Sephy thinks for a few moments. Then switches the television off and leaves.

CUT TO:

42

INT. MCGREGOR HOUSE. BOYS BEDROOM - MORNING 3

42

Callum sits on his bed. He stands and straightens his shirt in the mirror. He sighs, looks at his watch again. It's barely moved. Time is passing interminably slowly. He reaches under his pillow and pulls out the Mercy Point brochure. Flicks idly through it. Can't concentrate. He tosses it back on the bed.

CUT TO:

43

INT. MCGREGOR HOUSE. HALL - MORNING 3

43

Meggie and Ryan are waiting for Callum to emerge from his bedroom. She squeals when she sees him.

MEGGIE

Here he is! How are you feeling?

CALLUM

Yeah. I don't know. Nervous.

RYAN

Your mama barely slept.

MEGGIE

He's exaggerating. And anyway,
neither did he.

CALLUM

Okay - *really* can't believe I'm
saying this again - *I do not have a*
place yet. There's loads of people
and, like, a handful of places.

MEGGIE

(winks)

No, obviously. We know that.

MEGGIE (CONT'D)

CALLUM
And again, the wink.

Right! Breakfast.

MEGGIE (CONT'D)

What do you want?

CALLUM

I don't really want anything.

MEGGIE

Yeah, that's going to happen.

She bustles into the kitchen, leaving Callum and Ryan.

CALLUM

You all right, baba?

RYAN

It's hard. This isn't what I'd choose for you.

Callum goes to speak.

RYAN (CONT'D)

I know I know, loads of applicants. Doesn't mean I'm not proud of you for getting this far.

CALLUM

Chances are I'll be back on the bus by lunch.

Ryan puts his hand on Callum's shoulder. A sad smile.

RYAN

No you won't.

They hug. Ryan heads out. Jude is coming the other way. He looks Callum up and down, shakes his head, disgusted.

JUDE

Reckon your Cross friends gonna love playing with you, toy soldier.

CALLUM

You know the last thing Danny said to me? That was he was *proud*, that I should do this.

JUDE

So you're doing this for *him*? That's low, man.

CALLUM

'Low' would be reminding you it was your fat mouth that put Danny in hospital in the first place.

JUDE

You're picking a side. Why are you the only one who doesn't see that?

Callum says nothing. Jude shakes his head, pushes past.

CUT TO:

43A **INT. HADLEY HOUSE. MAIN ROOM - MORNING 3**

43A

Cleaners collect the empty glasses and sweep up the debris.
None of them acknowledge the body on the couch. Jasmine.

One shoe off, an empty bottle of wine and glass next to her, make-up smudged, snoring. Sephy and Kamal stand over her. Kamal, weary. Sephy, disgusted. Kamal leans over to wake Jasmine.

SEPHY
No. Leave her.

Kamal takes a throw from another sofa and goes to drape it over his wife like a blanket. Sephy ushers him out of the room, and doesn't look back.

CUT TO:

44

INT. BUS - DAY 3

44

Callum is stood at the back in the crowded Nought section of the bus. The Cross section at the front is all-but empty.

He stares out of the window. The bus bumps along a road through a Nought district, heading out of town. The streets are even grubbier here, graffitied walls, boarded up shops, derelict cars. Visible in the distance, the mountain range of skyscrapers and the ever-present statue of The Spirit of the Cross, her back turned to the Noughts in the south.

CUT TO:

45

INT. HADLEY HOUSE. HOUSEKEEPER'S OFFICE - DAY 3

45

Sephy sits at the desk, looking at Meggie's photos - the one of Sephy and Callum as children. On the desk is a little book, next to a crappy cord-less phone. Sephy thumbs through the book. This is what she's looking for: emergency contact numbers. Ryan, Callum, Jude.

Sephy glances behind her, making sure she's not going to be disturbed, picks up the phone, carefully types a number and... She stops. Sighs. Her hands drops to her side. This is ridiculous. The phone beeps. She looks at it.

Her hand goes to her mouth, her eyes widen with horror. She pressed 'Call'! IT'S CALLING THE NUMBER.

CUT TO:

46

INT. BUS - DAY 3

46

Callum's phone rings. 'Mama - work'. He answers:

CALLUM

Funny, I just left you at home.

CUT TO:

47

INT. HADLEY HOUSE. HOUSEKEEPER'S OFFICE - DAY 3

47

Sephy stares at her phone, horrified. She fumbles for the disconnect button. Cancels the call. Drops the phone back onto the desk like it was red hot.

CUT TO:

48

INT. BUS - DAY 3

48

Callum hears the line go dead. He frowns, puzzled. But then something else gets his attention. A few rows in front of him, in the Cross section, a Cross is reading a newspaper. All Callum can see is the headline and picture. It's all he needs to see. 'Police attacked by gang'. And there's Danny. It must have taken the press a long time to find that picture. He looks surly, thuggish. Nothing like Callum's harmless, daft friend. But now the bus is rattling to a stop.

CUT TO:

49

EXT. MERCY POINT - DAY 3

49

Callum gets off. The other passengers glare at him through the window when they see where he's headed.

There it is. Mercy Point. In all its imposing glory.

For the first time Callum's courage threatens to desert him. He spots another Nought, loitering at the end of the drive. Clearly another of the new batch of cadets. He approaches her. They share a queasy smile.

ELAINE

Starting to wish I'd stayed pulling
pints.

Callum looks at the drive, at the imposing mansion.

CALLUM

Let's get this done.

She nods. They take a breath and set off up the drive.

CUT TO:

50

EXT. MERCY POINT. PARADE GROUND - DAY 3

50

The buildings surround an immense parade ground. There are two squads, each with their own fearsome tutor barking orders. One is doing drills, marching, snapping to attention. Another group does bayonet practice, yelling with pumped-up rage as they plunge blades into sacks of sand. But every single cadet and faculty member stops what they're doing to watch Callum and Elaine trudge past. There are whispers. Laughs. Sneers. Callum and Elaine just keep moving, shoulders hunched, eyes on the ground.

CUT TO:

51

EXT. MERCY POINT. COURTYARD - DAY 3

51

Callum, Elaine and about eighteen other Nought cadets loiter in a courtyard. The buildings loom above them. Squat, solid. Permanent. Callum and the others feel like trespassers.

CALLUM

No way are we getting in.

ELAINE

My mama's not talking to me, my
sisters aren't talking to me, all
because I want to come here.
There's no way I'm not getting in.

SERGEANT MAJOR (O.C.)

Get in line, you milky pricks!

The Noughts nudge each other as the Sergeant Major marches over. He looks disdainfully at his new Nought recruits as they straighten their clothes and shuffle slowly into line.

SERGEANT MAJOR (CONT'D)

(shakes his head)

The state of it. Slow and scrawny.
That's quotas for you.

The Sergeant Major moves down the line, studying each recruit in turn. Many can't meet his eye, but Callum does. Direct, unapologetic. More so than he feels. The Sergeant Major clocks Callum's front. Then he moves on.

SERGEANT MAJOR (CONT'D)

You people are the first to try.
You'll fail, most likely. Every
great military campaign Albion ever
fought was won in this place...

(scoops up some dust)

...on this ground. Before its sons
and daughters ever stepped out that
gate and spilled their blood. You
lot being here?

(drops dust)

It's an insult.

And he's marching off across the quad, rubbing his hands.

SERGEANT MAJOR (CONT'D)

Right. With me. Let's get cracking

on the shittiest day of your life.

Kia, kia!

Callum, Elaine and the Noughts fall into step behind him.

CUT TO:

51AA

INT. CABINET OFFICE - DAY 3

51AA

Cabinet is in full flow. Kamal is pressing Opal and his fellow ministers.

KAMAL

We need a police presence at the hospital protest.

OPAL

It's a vigil. And I understand police are already on the scene.

KAMAL

I mean a real *presence*.

OPAL

Kamal. It's a volatile situation. The tenth police brutality already this year. A heavy-handed response will only make things worse.

KAMAL

Things are already worse. They're getting worse by the hour.

Opal notices some of the other cabinet members nodding.

KAMAL (CONT'D)

I urge you to think of the Cross staff at the hospital; we can't allow them to be intimidated.

Opal thinks.

KAMAL (CONT'D)

I understand your reservations, Prime Minister. But we cannot look soft on law and order.

A beat. Opal nods.

OPAL FOLAMI

All right. But they tread carefully, Kamal.

KAMAL

Of course.

CUT TO:

51A

INT. HADLEY HOUSE. KITCHEN - DAY 3

51A

Meggie is preparing Sephy's lunch, placing items into a little lunch pail. Sephy waits, doing up her coat.

SEPHY

Have you heard anything? About Callum's interview?

MEGGIE

Not yet. Okay, chef thinks you
don't eat enough, so he's made you
Poundo-Cocoyam and Oha Soup.

SEPHY

Ha. Tell him thank you. It's
exciting though. Callum. Mercy
Point.

MEGGIE

I'm trying not to think about it.

SEPHY

Will you let me know? If you hear
anything. Just text me.

Meggie regards her, curious. Sephy realises she needs to explain.

SEPHY (CONT'D)

It was just good to see him again.
(beat)
You stopped bringing him over?

MEGGIE

(surprised)

Oh. Well. It wouldn't *exactly* have
been appropriate would it love?
(beat, offers the box)
You'll be late.

SEPHY

Ese!

Sephy takes the box, kisses Meggie on the cheek and leaves, thoughtful. Meggie watches her go. Well, that was odd.

CUT TO:

The Cadets stumble along a muddy track. They each wear a full kit bag, and on their shoulders they carry a log. Their knees buckle, they collapse, but stagger back up and keep going.

They are caked with mud, drenched with sweat. Callum is near the front of the pack. Grim-faced. Determined.

From the sidelines, a figure watches the cadets go through the motions. It's Lekan. Callum is the focus of his attention. His expression unreadable.

CUT TO:

53

INT. MERCY POINT. YARD - DAY 3

53

The Cadets squat on the ground, taking apart a pistol, then putting it back together again. Their hands move quickly, deftly. The Sergeant Major strides up and down behind them. Callum finishes first, and snaps into a firing position, gun loaded and extended, eye squinting along the barrel.

CALLUM

Sergeant Major!

SERGEANT MAJOR

Didn't see it. Do it again.

Callum doesn't scowl, doesn't argue. Just starts again.

CUT TO:

54

INT. MERCY POINT. SERGEANT MAJOR'S OFFICE - DAY 3

54

The Sergeant Major is sat behind a desk, studying files. Callum stands to attention before him. The decor, the furniture, the old dark creaking wood, all reek of authority, tradition. Establishment. On the wall behind the Sergeant Major, an immense painting. A scene from a war. Straight-backed Crosses in blood-red robes on horseback, posed among the bodies of their vanquished foes. The Sergeant sits back, regards Callum.

SERGEANT MAJOR

Why here? I expect your family are none too thrilled either.

CALLUM

It's an opportunity, *Sergeant Major*. To show other Noughts that they have something to offer. That when we engage, then all of society benefits, *Sergeant Major*.

SERGEANT MAJOR

I fought in the Balkans campaign. Had a Nought infantry. They were insubordinate, lazy and dim-witted. So, this... 'diversity'? Not a fan.

CALLUM

Then it's my job to change your perception, *Sergeant Major*.

The Sergeant Major regards Callum. Adds a note to his form.

SERGEANT MAJOR

You start on Monday. Be at the gate at six hundred hours sharp.

CALLUM

(blinks with shock)

Are you joking?

SERGEANT MAJOR

Do I look like a joker, McGregor?
Do I strike you as having a frivolous and impish bent?

CALLUM

No, Sergeant Major. No, you - ese, Sergeant Major.

And he's gone before the Sergeant Major can change his mind.

CUT TO:

55

EXT. NOUGHT HOSPITAL - EVENING 3

55

Alice Luthor and the Noughts and sympathetic Crosses are in a circle, holding hands, their heads bowed in prayer.

A small crowd of Noughts has formed on one side of the vigil, eyeing the Crosses that have gathered on the other. Mainly young men, they stamp and fidget, pumped up and ready for a fight. A shout goes up - "Blanker!" - followed by sniggers.

Some of the people at the vigil tense, clench their fists, while the younger ones gulp and glance around nervously.

ALICE LUTHOR

Ignore them, we're doing nothing wrong.

Two police vans pull up. Riot police clamber out with shields and truncheons.

They take up position, intimidating and threatening.

CUT TO:

56

INT. SCHOOL CLASSROOM - EVENING 3

56

Sephy's class file out, past Mr Daramy sat at the front at his desk. Sephy is the last to leave. She lingers.

SEPHY

Did you hear about that boy, that
Nought boy, who's in hospital?

MR DARAMY

(barely looks up)

He attacked two policemen didn't
he?

SEPHY

I heard it was the other way round.
I heard they attacked him.

MR DARAMY

Why would two heavily armed
policemen attack an unarmed Nought?

SEPHY

Why would an unarmed Nought attack
two heavily armed policemen?

MR DARAMY

Perhaps he was drunk. They drink. I
mean, you would wouldn't you.

SEPHY

There's a vigil at the hospital. I
was thinking I might go.

Mr Daramy finally looks up. Considers Sephy.

MR DARAMY

Beni, I feel for them, I really do.
I know three Noughts. They're
always so cheerful. But you do get
these... uppity Noughts. That's not
prejudiced, that's a fact.

(beat)

Do a healing libation for the boy
instead.

SEPHY

Yes. That's a better idea. Safer.

Mr Daramy nods. Exactly. Sephy smiles, the soul of innocence.

CUT TO:

56AA **EXT. FLYOVER - EVENING 3**

56AA

Callum sits on the flyover, thinking. Looking out to the
north of the river - the Cross side of the city.

CUT TO:

56AB **EXT. RIVER BANK - EVENING 3**

56AB

Sephy stands on a pier, looking out over the city and the river.

CUT TO:

56A **EXT. NOUGHT NEIGHBOURHOOD - EVENING 3**

56A

Callum rounds the corner. He glances up and the sight of his home before him, drab and squat, familiar and inescapable, makes him stop in his tracks.

He even glances around as if looking for an escape route, just somewhere else to flee to. But he can't. He takes a breath, walks on. Drawn back.

CUT TO:

57

INT. MCGREGOR HOUSE. KITCHEN - EVENING 3

57

Ryan sits at the kitchen table, working through bills. Jude makes some toast. A door bangs off. Ryan looks up, takes off his glasses as Callum steps in.

RYAN

Well?

Callum hesitates - a fraction of a second.

CALLUM

Don't know yet.
(off Ryan's surprise)
It'll take a few days, they said.
They've got to look at all the
results and stuff.

RYAN

But you were pleased.

CALLUM

You know what these things are
like. Depends what they're looking
for.

RYAN

All right. Text your mama.

Callum turns to Jude, pulling his coat on.

CALLUM

Where are you going?

JUDE

There's a vigil at the hospital
where Danny is. You remember Danny.

RYAN

I'm not listening to this. I said
to him, I said it's crackers. There
could be police looking for you.

CALLUM

I'll come.

JUDE

Sure it's not a conflict of
interests?

RYAN

Keep a low profile. Don't get, you
know, involved.

JUDE

I thought you weren't listening.

CALLUM

We will, promise. First sign of trouble we'll run.

JUDE

Yeah, we're good at that.

Callum looks at Jude. But he's staring out of the window. It's hard to know if that was meant for everyone or just himself. Callum turns back to Ryan.

CALLUM

It'll be fine, baba. Honest.

CUT TO:

57A **EXT. STREETS - NIGHT 3**

57A

Sephy drives from Primrose Hill toward Elephant and Castle. She leaves her comfortable, leafy surroundings and crosses over the bridge from North London to South London.

She drives through the streets - now clearly in a rougher part of town.

CUT TO:

58 **EXT. NOUGHT HOSPITAL - NIGHT 3**

58

Sephy's car pulls up a couple of streets away from the hospital.

She presses her face against the glass, taking in the scene: on one side, the Cross riot police.

On the other side, the Crosses. Stamping like mustangs.

And in the middle, shoulders hunched, the vigil. Their ranks have grown too though. A wall of equally punchy Noughts and sympathetic Crosses has surrounded the vigil.

CUT TO:

59 **EXT. NOUGHT HOSPITAL - NIGHT 3**

59

Jude and Callum arrive. Jude points at the police and the crowd of Crosses.

JUDE

Fuck are they doing here?

Jude lurches forward. Callum grabs his arm.

CALLUM

Jude. Don't.

Jude yanks his arm away.

JUDE

Stay here then. Serious. We don't
need you, Blanker.

And he's gone, diving into the crowd of Noughts.

CUT TO:

60

EXT. NOUGHT HOSPITAL - NIGHT 3

60

Sephy gets out of the car. Moves forward, uneasy and conspicuous so deep in unfamiliar territory. There's a crackle of danger in the air. The police are glaring at the people in the vigil. And they glare back.

The atmosphere is taut. People are tensed, waiting for the violence to start, like waiting for a storm to break.

One of the Cross police has a loud-hailer.

COP WITH LOUD-HAILER
We need everyone to clear the area.
This is an illegal protest. I
repeat...

A traffic cone arcs through the air and lands next to Sephy with a thump, making her jump and stumble back.

Callum turns in the direction of the sound. And spots Sephy.

She looks up and their eyes lock.

They both move forward, weaving through the people, trying to reach the other.

And now they're in front of each other. They just stare, helpless, lost for words.

CALLUM
What the hell are you doing here?

SEPHY
I don't know. I had to do
something. I had to... participate.

Callum looks around. We see Jude has joined the crowd of Noughts. They shift and jostle, ready to react.

CALLUM
Oya. Let's go, it's not safe.

SEPHY
We should see your friend. Seeing
as we're here.

CALLUM
What? I don't think that's--

SEPHY
Come on.

Sephy is already striding off towards the hospital.

CUT TO:

61

INT. NOUGHT HOSPITAL. RECEPTION - NIGHT 3

61

Some of the staff and patients are gathered by the doors, watching the scene outside. We can hear more shouts, a police loud-hailer is telling the Noughts to clear the area. Callum and Sephy slip past the onlookers and into the hospital.

CUT TO:

61A

INT. NOUGHT HOSPITAL. LIFT - NIGHT 3

61A

Callum and Sephy in the lift.

SEPHY

That was Jude out there, wasn't it?

CALLUM

Yeah.

SEPHY

Will he be okay? What are the cops doing here, anyway?

CALLUM

Ask your father. He's in charge of this stuff, isn't he?

An awkward pause. And then Sephy is saved - the lift reaches their floor and the doors crank open.

CALLUM (CONT'D)

Come on.

He steps out and she follows.

CUT TO:

62

INT. NOUGHT HOSPITAL. GENERAL - NIGHT 3

62

As Callum leads her through the corridors and wards, Sephy stares like someone being led through a museum or chamber of horrors. Patients watch her pass, resentful and suspicious.

CUT TO:

63

INT. NOUGHT HOSPITAL. CORRIDOR - NIGHT 3

63

A single Cross Police Guard is outside the room. He's by a window, looking at the stand off below. He glares at Callum and Sephy as they walk past.

Linda and Dave are sat further down the corridor. A weary smile as Callum and Sephy approach. Linda and Callum hug, Dave and Callum shake hands.

CALLUM

This is Sephy, a friend of mine.

SEPHY

I'm so sorry. A ni ri iru eyi mo.

DAVE

Hiya, love.

Dave shakes her hand, but Linda regards Sephy and it takes every ounce of strength not to spit in her face.

LINDA

Yeah.

CALLUM

Is there any news?

LINDA

They won't let us sit with him. But we daren't go anywhere in case something... So what do we do? We don't want him to be on his own.

Sephy glances at the Guard, still by the window.

SEPHY
Excuse me a moment.

Sephy walks over to the Guard. He doesn't even look at her. She says something. Now he looks at her, straightens his uniform, stands to some semblance of attention. His demeanour has completely changed, he smiles nervously, fidgets. Sephy glides back to Linda, Dave and Callum.

SEPHY (CONT'D)
Please, go ahead.

Linda and Dave stare at her, slack-jawed for a moment, then scramble to gather their things.

LINDA
Thank you.

They go inside. Callum looks at Sephy, bewildered. Then:

CALLUM
You dropped your father's name.

SEPHY
Not my proudest moment.

CALLUM
Listen. No one's complaining.

They look through the little wire glass window at Danny, still dead to the world, as his parents take their place at his bedside. And the smile fades from Sephy's face.

They watch Danny in silence, but for the distant, slow, hypnotic beep of his life support machine.

CUT TO:

64

EXT. NOUGHT HOSPITAL. ALLEYWAY - NIGHT 3

64

Callum and Sephy have found a fire escape leading to an alley behind the hospital. The sirens still wail distantly, police loud-hailers tell people to clear the area.

SEPHY
You should get back to the others.

But they don't move.

SEPHY (CONT'D)
Callum...

CARL (O.S.)
HEY!

Four young Nought men are stood in the mouth of the alley.

CARL (CONT'D)
Shit's about to kick off out there.
Why you hiding back here with this
Dagger Bitch?

The gang move forward, slipping between Callum and Sephy.

YOUNG NOUGHT THUG
You her slave, boy? Got you
carrying her bag and shit?

SEPHY
We're - no, we're friends.

YOUNG NOUGHT THUG
Didn't ask you, bitch.

CALLUM
We don't want any trouble.

CARL
Who's causing trouble? Fucking
Milano cookie. White outside, black
inside. Fuck you, slave.

CALLUM
Take a step back. I'm serious, this
is not the day.

CARL
Or what? That a *threat*, Milano?

CALLUM
You know what. Fuck this.

Callum slams Carl in the chest, sending him stumbling backwards. Two of the other Noughts instantly launch themselves at Callum, while another keeps Sephy separated, sidestepping so she can't reach Callum.

SEPHY
Stop! Please! Leave him alone!

Carl is back up. Callum fights back as best he can, but he's outnumbered. The blows rain down.

SEPHY (CONT'D)
Stop it! Stop it!

The Nought blocking Sephy grabs her wrist. She yanks it free.

SEPHY (CONT'D)
Get off me, you Blanker!

There is a moment of shocked stillness, as the fighting stops and they all stare at Sephy.

Her hand shoots to her mouth, shocked at herself, ashamed.

YOUNG NOUGHT THUG
What you say, bitch?

VOICE
OI!

They all turn. A Cross Police Officer is striding across the road towards them.

SEPHY
Officer! These men - I was here with my friend and these men attacked us.

The Cross Officer regards the scene, unimpressed. Bored even.

CROSS OFFICER
Which one's your friend?

SEPHY
Him.

The Cross Officer wags his finger at Callum. Come here. Callum shrugs off the Noughts. Moves forward. The Cross Officer looks him up and down. Jerks his head at the others.

CROSS OFFICER
Piss off or I'll arrest the lot of you.

They slink away. The Cross Officer turns back to Sephy.

CROSS OFFICER (CONT'D)
Need a lift home, miss?

SEPHY
No, I'm - we're fine. Thank you.

CROSS OFFICER
Maybe choose your friends a bit more carefully from now on, yeah?

He strides away. There's blood coming from Callum's mouth. His shirt is ripped. He slumps against the wall, trying to get his breathing under control.

SEPHY
Callum, I'm so sorry--

Callum shakes his head, disgusted. He walks away.

SEPHY (CONT'D)
Callum! Callum, wait!

But he's gone.

CUT TO:

65

INT. HADLEY HOUSE. SEPHY'S BEDROOM - NIGHT 3

65

Sephy plods into her room, dumps her coat on the floor. She stands there, motionless, thinking... then walks through to her bathroom...

CUT TO:

66

INT. HADLEY HOUSE. SEPHY'S BEDROOM - NIGHT 3

66

...and there's Minerva, sat in front of Sephy's mirror, doing her makeup.

MINERVA

No one's cleaned my room yet.

Sephy doesn't respond. Just sits on the bed.

MINERVA (CONT'D)

This is where you yell at me for using your makeup...

She realises Sephy looks distraught.

MINERVA (CONT'D)

You okay? What's happened?

SEPHY

I went to a Nought hospital.

Minerva looks quizzically at Sephy.

SEPHY (CONT'D)

Long story. But I saw that boy. The one the police beat up. From the news, you'd think he was some wild animal. But seeing him lying there...

Beat.

SEPHY (CONT'D)

What if the news just lies to us?
Tells us what they think we want to hear? Same as my politics books.
(beat)
And baba even...?

MINERVA

Baba?

SEPHY

(upset)

We never question it. But then you
hear yourself say something and...
you realise you've just been
inhaling all this poison --

MINERVA

Sephy. I get it, this sudden
interest. I've been there. But
listen. They don't want your
sympathy. It makes you a cliché.
Don't over think.

SEPHY

How can you say that?

MINERVA

Okay, okay. I'm done in here.

SEPHY

No, stay. I'm going out.

Sephy gets up.

MINERVA

Where?

SEPHY

I need to fix something.

Sephy walks out, leaving Minerva looking perplexed.

CUT TO:

66A

INT. THE SHIELD - NIGHT 3

66A

The drinkers in the Shield look up as Callum enters. He's angry. The place is busy. A muted TV is showing the news. He casts around for Jude, but there's no sign of him. Then he sees a few curious faces watching him. Among them, Anthony and Scott, sitting at a table. Dorn's there too, but he hasn't noticed.

SCOTT

What are you doing here, sell-out?

CALLUM

Looking for Jude, This is where all
Jack Dorn's people hang out right?

Dorn has overheard and comes over.

DORN

You Ryan McGregor's other son?

CALLUM

Yeah, I'm the one who has to listen
to Jude mouthing your bullshit the
whole time.

DORN

Jude's not keen on you going to
Mercy Point. But I hope you get
accepted.

(off Callum's surprise)

It's rigorous. Disciplined. We
could do with someone trained
there. When you finally decide to
be of service to your people.

A beat. Callum turns abruptly on his heel and goes. Feels
their eyes on his back as he walks out. When he's gone --

DORN (CONT'D)

(to Scott)

Jude says he's angry. Just not
angry enough.

SCOTT

If the daggers putting Danny in
hospital isn't gonna start
something, what is?

Dorn thinks.

DORN

We need more.

CUT TO:

67

INT. HADLEY HOUSE. KITCHEN - NIGHT 3

67

Meggie, coat on, doing the last chores of the day around the
kitchen. Jasmine is at the table, bottle of wine on the go.

MEGGIE

There's a guy coming to clean the
carpet at 9 o'clock, so stay
upstairs. Someone actually stamped
a cigarette out on it, can you
believe it? I hate your friends.

JASMINE

What time do you finish work?

MEGGIE

Looking after you, my dear: never.

JASMINE

So join me.

Meggie looks at her watch. Sits. Pours herself a small glass.

JASMINE (CONT'D)

How are the kids?

MEGGIE

(sighs)

Callum's waiting to hear about
Mercy Point. I'm worried he'll be
accepted and worried he won't.
Jude's... I don't know. Angry. All
the time.

JASMINE

I meant mine.

MEGGIE

They're just upstairs, Jas. Have a
glass of wine with *them*.

JASMINE

(beat)

You know why I asked you to be
housekeeper? To keep you here.
Kamal only brought you in as a
nanny, but when the girls got
older, I was worried you were going
to leave and I wanted you to stay
because I wanted to be your friend.

MEGGIE

Don't be soft, we could have been
friends.

JASMINE

How?

Meggie can't answer that. She changes the subject.

MEGGIE

It was lovely back then. When the
girls were little. Sephy and Callum
running around wrecking the place.

JASMINE

Did they?

A beat. Meggie stands.

MEGGIE

I'm going to miss the bus.

JASMINE

Finish your drink. I'll get one of
the drivers to take you back.

MEGGIE

Ese. But getting dropped off by a
limo in my neighbourhood is not a
good look.

(beat)

Go to bed. Please don't open
another bottle.

JASMINE
Promise.

Meggie leaves. Jasmine doesn't move.

CUT TO:

68

EXT. HADLEY HOUSE. DRIVEWAY - NIGHT 3

68

Meggie trots down the steps. Kamal's car has just pulled up. The driver opening Kamal's door. He gets out. Meggie approaches him.

KAMAL

Meggie.

She and Kamal wait as the driver jumps back in the car and it glides away. Kamal turns to face Meggie.

KAMAL (CONT'D)

What do you think he wants?

MEGGIE

I don't know... It might not be anything *suspect*, maybe he just wants to... reconnect.

KAMAL

You're not to have contact with him, Meggie. He wants something. Everyone wants something.

As Kamal heads up the steps --

MEGGIE

Very good, Mr Hadley.

But he's already disappeared into the house.

CUT TO:

69

INT. HADLEY HOUSE. KAMAL'S OFFICE - NIGHT 3

69

Kamal, glasses on, at his bookshelf, a finger running down the spines. Ah, this one... He takes it down, turns. Jasmine is behind him. She smiles, steps closer.

JASMINE

Remember this? You used to do it with Sephy and Minerva.

She kicks off her shoes, stands on Kamal's feet.

KAMAL

They were - oof - a little smaller than you as I recall...

JASMINE

Hush. You did it with the girls, you can do it with me.

She puts her arms around his neck and gently rocks from side to side, like they're dancing. Kamal lets himself be moved.

JASMINE (CONT'D)

The party was fun. Thank you.

KAMAL

Yes, lots of people have emailed.

They 'dance' for a moment. Then Kamal eases her off his feet.

KAMAL (CONT'D)

I should get on. But that was nice.

JASMINE

Try that again. A little warmer this time, like one of your speeches.

Kamal regards her with a sigh. Sometimes she exhausts him.

KAMAL

We're not doing this again.

They turn. Sephy is in the doorway, coat on again.

SEPHY

I'm, uh, popping out to see Lekan. Is everything all right?

KAMAL

Of course. I'll walk you to the door.

Kamal puts his arm through Sephy's and leads her out. Jasmine is left. Again.

CUT TO:

69AA **OMITTED**

69AA

69A **EXT. HADLEY HOUSE. NIGHT 3**

69A

From the POV of someone in the shadows, we see --
Sephy, sitting in her car. Thinking.

CUT TO:

69B **INT. SEPHY'S CAR - NIGHT 3**

69B

Sephy looks up sharply, as if she's seen something out there. There's nothing but darkness. Her reverie is broken. She pauses, then starts the engine.

CUT TO:

69C **EXT. HADLEY HOUSE. NIGHT 3**

69C

As Sephy's car drives away, we see who was watching her - a FIGURE standing in the shadows, only just visible in the dim light. Yaro...

CUT TO:

69D **EXT. STREETS - NIGHT 3**

69D

Sephy drives from Primrose Hill to Elephant and Castle.

CUT TO:

70 **EXT. NOUGHT NEIGHBOURHOOD - NIGHT 3**

70

This is Nought country. The street is empty. Pools of dirty light from the blinking street lamps.

A car glides into view. It isn't exactly extravagant, but in this setting it's incongruous enough to draw attention. It reaches the end of the road. Or at least as far as it can go. The road is blocked by graffiti smeared concrete bollards.

CUT TO:

71

INT. SEPHY'S CAR - NIGHT 3

71

Inside, Sephy. Looking at a map on her phone.

SEPHY

I can't go straight ahead, it's
blocked... igbe.

She switches off the engine, peers around. None of this looks familiar. Her phone rings; she answers quickly.

SEPHY (CONT'D)

Hey Lekan.
(beat)
No, no. I'm at Afua's house, we're
hanging out.

LEKAN (O.S.)

It's not safe out.

SEPHY

Good thing I'm not out, then.

LEKAN (O.S.)

(serious)

Seph...

SEPHY

I know, I know. Thanks for looking
out for me. I'll call you later,
okay?

LEKAN (O.S.)

Yeah.

SEPHY

Bye.

Lekan hangs up.

CUT TO:

71A

OMITTED

71A

71B

INT. SEPHY'S CAR - NIGHT 3

71B

Sephy hangs up. She slumps back in her seat and scrolls through the map on her phone. But a sound from outside makes her look up. Figures are emerging from the darkness ahead of her. Four Nought women. Sephy freezes in her seat as they draw near. They are looking straight at Sephy, muttering to each other. They are just a few feet away now. Sephy's hand snaps to a button on the door. All the doors lock with a clunk. The Nought women hear it, they slow their pace a little and the smiles fall from their faces. But they pass, either side of the car, still eyeing Sephy as they go.

A snort of disgust. And they walk on, disappearing into the night again. Sephy sighs. Closes her eyes for a moment. But not with relief.

CUT TO:

72

INT. MCGREGOR HOUSE. BOYS BEDROOM - NIGHT 3

72

Callum lays on his bed, brooding. Noises from outside. Weird, clattering noises. He gets up, crosses to the window, heaves it open and looks out.

CUT TO:

73

EXT. MCGREGOR HOUSE - NIGHT 3

73

He has to duck as a little stone sails past his head.

SEPHY

Oh God, pele o!

Sephy, in the yard below. Arm poised to throw another little stone up at the window.

CALLUM

What are you doing here?

SEPHY

I came to see you. I came to say I'm sorry. I'm so sorry. About what I said. It was unforgivable and I--

CALLUM

Wait. We can't do this here. Go round the back. There's a fire escape. I'll meet you there.

CUT TO:

74

EXT. MCGREGOR HOUSE. FIRE ESCAPE - NIGHT 3

74

Callum clammers out onto the fire escape. Sephy keeps her distance still and remains in the alleyway below him.

CALLUM

Blankers? Is that what you think of us?

SEPHY

Raro o! Of course not.

Callum's not buying it. A beat, then Sephy realises she's going to have to be honest. She takes a breath.

SEPHY (CONT'D)

I'm sorry. What I did was stupid.
And wrong. And so I'm saying sorry.
(beat)

I mean... I'd pretend I wasn't like
that, not like those other Crosses.
Sephy Hadley was magically
different.

(chokes up)

But I am like the rest of us,
aren't I? I just didn't realise.
I'm starting to understand, though.
Trying to think. Everything's
upside down, since we met.

Callum, still angry, searches her face. She's transparent,
vulnerable. Then she blurts it out.

SEPHY (CONT'D)

I can't stop thinking about you.
And you can laugh or say you don't
feel the same. But I'm saying it
anyway, and...

Sephy stops herself. Oh god. She can't believe what she just
said. Callum looks as stunned as she does. There's a long
silence. Sephy suddenly can't handle what she's done. She
turns to walk away.

CALLUM

Wait.

She stops.

CALLUM (CONT'D)

How good are you at climbing?

CUT TO:

75

INT. NOUGHT HOSPITAL. ICU - NIGHT 3

75

Jude is by Danny's bedside, trying to get comfortable in the
rigid plastic chair. He jumps up when Dorn strolls in.

JUDE

Mr Dorn. I thought you were the
guard. He got called to help
outside in case it kicked off.

Dorn takes another chair, pulls it to the bedside opposite
Jude and sits.

DORN

How is he?

JUDE

They think there's been a bit of an improvement.

(MORE)

JUDE (CONT'D)

He's unresponsive still, but his condition has stabilised. That's what his mama and baba told me anyway. They've gone home. Change of clothes. Said I'd sit with him till they got back.

DORN

Good man.

JUDE

How is it out there?

DORN

People are angry. It's a tinderbox.

Dorn's gaze drifts back to Danny.

CUT TO:

75A **INT. MCGREGOR HOUSE - NIGHT 3**

75A

Meggie returns home. Starts to take off her coat. Ryan comes over, kisses her.

MEGGIE

How'd it go, then? Callum.

RYAN

Can't get a thing out of him.

MEGGIE

That's 'cause you're not me.

(Ryan smiles)

Well go and get him then.

CUT TO:

76 **OMITTED**

76

77 **EXT. MCGREGOR HOUSE. ROOF - NIGHT 3**

77

Callum and Sephy sit side by side on the roof, looking out over the city.

CALLUM

I've been offered a place at Mercy Point. But I don't know if I'll go.

SEPHY

What? Why not?

CALLUM

It doesn't feel brave anymore. It

feels the opposite.

(MORE)

CALLUM (CONT'D)

It's not as if I always wanted to be an officer or anything. It was more about changing things. For Noughts.

SEPHY

So now you can. Change things.

CALLUM

There's only so much one person can do.

SEPHY

Fine, so at least do that much.

(beat)

Besides, Meggie would kick your arse if you turned it down.

CALLUM

I know right.

SEPHY

It's funny, until I was about five, my mother would come into the nursery and I'd hide behind Meggie's legs. I'd ask if she could take me home with her.

CALLUM

And now you've seen it?

Sephy looks at Callum.

SEPHY

I like the view.

Callum laughs.

SEPHY (CONT'D)

How much did you think about the future?

CALLUM

I never had to. We're not exactly spoilt for choice. A job. Rent. Police. A pub. A boss. Looking down the back of the sofa for change. Police. Weddings. Funerals. Funerals. Rinse. Repeat.

Callum takes a breath. A confession.

CALLUM (CONT'D)
Mercy Point wasn't about us.
Noughts. It was for me.
(beat)
What about you?

SEPHY
Lekan. Uni. Lekan. A career. The
big house with the big kitchen.
Family. School fees. Dinner
parties. Lekan. Lekan.

She looks at the skyline, dotted with lights, the illuminated
Spirit of the Cross.

SEPHY (CONT'D)
Our relationship has been
'encouraged' since we were about
ten. Our fathers have lots of
shared business interests. My
parents, his parents, they all got
together in the same way. We were
just a given.

CALLUM
And now?

SEPHY
Now I don't know. Because you came
along. And messed it all up.

They stare at each other. Both of them trembling. Callum and
Sephy move closer. Their lips finally meet.

CUT TO:

78

INT. NOUGHT HOSPITAL. ICU - NIGHT 3

78

DORN
Hospitals are always so hot. You
know where I could get a drink?

JUDE
There's a sort of trolley thing
they wheel round, shall I see if I
can find it?

DORN
Mate, that would be amazing. Just a
Coke or something.

JUDE
Two secs.

He trots out. Dorn looks at Danny. He stands. He pulls the pillow out from under Danny's head.

CUT TO:

79

INT. MCGREGOR HOUSE. HALL - NIGHT 3

79

Ryan is moving along the hall, towards Callum's bedroom.

CUT TO:

80

EXT. MCGREGOR HOUSE. ROOF - NIGHT 3

80

Callum and Sephy are kissing passionately, tearing at each other's clothes. They hear a knock on the bedroom door below them. They spring apart.

RYAN (O.C.)

Callum, you up?

CALLUM

That's my baba.

(yells)

Just - just a sec!

They scramble off the roof towards the fire escape.

CUT TO:

81

INT. NOUGHT HOSPITAL. ICU - NIGHT 3

81

Dorn glances at the door... then presses the pillow down onto Danny's face.

Dorn holds the pillow in place. The heart monitor starts to jump, the line starts to spike. Danny's hands flutter.

Dorn has to push down with all his strength, sweat breaking out on his forehead. Eventually the beep of the heart monitor flips to one long continuous beeeeeeeeeeeep.

Dorn steps back. Looks at what he's done.

CUT TO:

82

EXT. MCGREGOR HOUSE. FIRE ESCAPE - NIGHT 3

82

Through the doorway we see Callum drop from above onto the platform of the fire escape. He holds his arms up, helps Sephy down.

CUT TO:

83

INT. MCGREGOR HOUSE. LANDING - NIGHT 3

83

Ryan knocks on the door again.

RYAN

Callum, your mama's home! Wants to
know about your interview.

CUT TO:

84 **OMITTED**

84

85 **EXT. MCGREGOR HOUSE. FIRE ESCAPE - NIGHT 3**

85

Sephy drops down into Callum's arms. They tremble there, on a
precipice.

SEPHY

I have to go.

They steal another kiss. Sephy wrenches herself away. She
scurries down the stairs to the alley.

She runs a few yards, stops and turns to look at Callum,
still framed in the doorway. They hold each other's gaze for
a moment. Then Sephy vanishes into the night. Parting is such
sweet sorrow.

Callum doesn't move. What the hell just happened?

End Titles.