

A1

INT. SCHOOL. CANTEEN - MORNING 3A

A1

Sephy and two of her friends are walking through the school canteen. The friends chat. Sephy listens, slightly detached.

STUDENT MONIFA FALANA

Did you see that article in the Ohene about all the looting? That Nought boy is just an excuse.

STUDENT ABA MUMUNI

Why would you smash your own area up?

SEPHY

What other option do they have? The boy died.

STUDENT MONIFA FALANA

He attacked the police.

SEPHY

But what if he didn't?

STUDENT ABA MUMUNI

Of course he did. Haven't you watched the news?

SEPHY

Not everyone thinks that's the truth. I was reading online...

STUDENT ABA MUMUNI

(IN)

Everyone loves a conspiracy theory Sephy.

Sephy seems troubled.

CUT TO:

1

EXT. STREET - MORNING 3A

1

Danny. Not the surly, bovine picture the police and press have been circulating, but the real Danny. School uniform. Gauche. Just a kid. Printed underneath it: *Daniel Hickson, killed by the state*. A paste brush slops onto the picture, wipes up and down. We pull back. There's a whole wall of the same picture. And Jude, brush in hand. Two lads with him, Scott and Anthony, pasting up more pictures further along.

As we pull further back we see evidence of violence. A burnt out car. Shops with boarded up windows.

They stop. They can all hear it. The low rumble of an engine. They quickly gather up their pots and brushes, the other rolled up pictures and scramble away.

An Armoured Car appears over the brow of the hill. It grinds to a halt by the wall of posters. Four Cross troops clamber out. Two take up position, rifles ready, scanning windows, rooftops and alleyways, while another two move in on the posters and start tearing them down.

Before a hand rips it down, we move in on one of the posters...

CUT TO:

2

EXT. MERCY POINT. GROUNDS - MORNING 3A

2

... and the image shifts into another face. A grotesque cartoon of a Nought. Sewn into a stuffed sack; the sack shaped to look like a man with a head, arms and legs. It hangs from a post like a scarecrow. Or a man on a gibbet. We hear the pound of running feet and heavy breathing. And suddenly a bayonet plunges into the sack-man's stomach. Elaine, in her fatigues, screaming and slicing and slashing.

About twenty yards behind her, the rest of the cadets - the Crosses, Elaine and the two other Noughts - wait in a queue, each with a rifle and bayonet. Callum is next up. He rocks and jogs on the spot, working himself into a frenzy, while the Sergeant Major circles him. His face is inches away from Callum, spitting poison.

SERGEANT MAJOR

People think I don't like Noughts.
That's not true. I like your mum.
She always gives me a warm welcome
and cooks me dinner after.

(MORE)

SERGEANT MAJOR (CONT'D)
But my favourite is that Nought kid
the cops battered to death before
he could knock his cousin up and
steal my car. He's my pin-up.

Callum shoots a furious look at the Sergeant Major.

SERGEANT MAJOR (CONT'D)
What happened there?! Did you just
look at me, you milky shit?!

CALLUM
NO, SIR!

SERGEANT MAJOR
Then GO! Kia! Kia!

Callum launches himself forward, screaming like a banshee. He pounds to the other end of the track and plunges the bayonet into the sack, over and over. The absurd Nought face watches Callum, impassive, as he slashes and gouges its guts.

CUT TO:

3 OMITTED

3

3A EXT. HADLEY HOUSE. SWIMMING POOL - MORNING 3A 3A

Sephy and Lekan are on one side of the pool, on loungers. Bathing costumes and sunglasses. Lekan lazes, while Sephy looks pensive, sneaking glances at Lekan. In the pool, Minerva and a handsome Cross. They are laughing, splashing each other.

SEPHY
H--how are your new guys getting on?

Lekan turns to her - what?

SEPHY (CONT'D)
The cadets.

LEKAN

Why'd you care? Oh yes. Your Nought pal. Who's that with Minerva?

SEPHY

Mm? Oh, I don't know. I don't take the time to remember their names anymore.

(beat)

We're not really pals.

LEKAN

You and who?

SEPHY

Callum and I. But Meggie keeps asking me to ask you.

LEKAN

They haven't killed anyone yet. But fundamentally they're not suited to it. It's like they're playing Dress Up. No, I give it six months.

(Minerva and the guy)

Let's get them over. I need to vet him. Make sure he's the right sort.

Lekan gets up, walks around the pool. Sephy takes a breath. She's playing with fire, she knows it. But she can't stop.

CUT TO:

TITLES

4

INT. HADLEY HOUSE. LIVING ROOM - DAY 4

4

CU - Dorn. Mobile phone footage. On a podium at a rally. It must be pretty recent, because some of the protesters around him hold placards of the same chubby and gauche school photo of Danny being plastered around the city.

DORN

Another day in the death of Albion, my friends. Another day of the media vilifying the grief-stricken.

Pull back. Kamal, watching it on his laptop.

DORN (CONT'D)

Another day of the establishment,
and its Aprican masters showing
more distress about the destruction
of Cross property than the death of
a Nought child.

Kamal closes the laptop. He stands, walks to the kitchen. We see the living room is cluttered with five Cross Bodyguards in black suits, standing and sitting, sipping coffee. They shift awkwardly as Kamal passes.

CUT TO:

5

INT. HADLEY HOUSE. KITCHEN - DAY 4

5

Jasmine is at the table, browsing on her iPad. Sephy's watching Minerva as she tries to get the espresso machine to work.

Sephy's phone rings. She sees it's Callum. She cuts the call fast. Puts the phone away. Nobody's noticed. Kamal strides in past Minerva.

MINERVA

I don't - what is wrong with this?
I give up, I'm calling Meggie.

Kamal leans across her, turns the machine on at the plug.

JASMINE

No you're not, she's having the
morning off. Passing-In parade at
Mercy Point.

SEPHY

Is it still going ahead? With all
the protests?

KAMAL

Just people exercising their right
to speak freely...

SEPHY

When Noughts try to exercise that
right the riot police show up.

Kamal laughs.

KAMAL

So is this what you studying
politics is going to be like? It's
worse than breakfast with Opal!

SEPHY

Don't you agree with the Prime Minister?

KAMAL

(shutting down)

Why else would I be giving the inauguration speech?

SEPHY

(decisive)

I'll come.

(off his surprise)

I mean, I'd like to hear it.

JASMINE

You know, you should come too
Minerva. Lots of men in uniform.

MINERVA

Keep talking...

But we stay focussed on Kamal who is watching Sephy intently, sensing a change in her... She leaves the room to avoid his gaze.

CUT TO:

5A **EXT. MERCY POINT - DAY 4**

5A

Elaine and Callum take a morning walk. Callum yawns, tired.

CALLUM

Slept on the floor last night.
Someone soaked my mattress in piss.

ELAINE

Don't say anything. They'll just
make your life even worse.

They turn to find Lekan and Barnaby approaching.

LEKAN

This area is out of bounds. To you,
anyway.

CALLUM

Don't see a sign.

BARNABY

They probably weren't sure you
could read.

LEKAN

So Elaine - Nought women in bed:
people say you're pretty untamed. I
hear that's why Cross men go to
Onitemi. The call of the wild.

BARNABY

(disgusted)

No civilised Cross man would touch
a Nought.

LEKAN

(to Elaine))

Look, you're making Barnaby all hot
under the collar.

ELAINE

I think you're doing that all by
yourselves.

Lekan laughs. Then he walks right up to Callum, sniffs him.

LEKAN

Not been wetting the bed have you?
Might want to take a shower before
the parade.

CUT TO:

6

INT. MCGREGOR HOUSE. KITCHEN - DAY 4

6

Meggie is quickly ironing a shirt. She's in a smart dress and shoes. Ryan drinks his tea. Petulantly.

RYAN

I have to stay for the whole thing?

MEGGIE

Yes.

RYAN

I'm not going to talk to anyone.
None of *them*, anyway.

Meggie hands him his shirt.

MEGGIE

There. Now you won't show me up.

A beat. Ryan studies her dress.

RYAN

(grudging)

It suits you.

She smiles. Folds the ironing board back up. Behind her, Jude slouches in and starts rooting through the cupboards.

RYAN (CONT'D)

How long does it go on for?

MEGGIE

Don't know. An hour, maybe two PUT
THAT DOWN.

Jude freezes, he's holding a packet of cereal. Meggie turns to face him.

MEGGIE (CONT'D)

They're Callum's favourite. I got them in specially. They're not for public consumption. You should come with us today. It would mean a lot to Callum.

Jude twists around in his chair. Stares at Meggie.

JUDE

After what happened to Danny?

MEGGIE

(sighs)

This has got nothing to do with that, love.

JUDE

Of course it has. It's all connected.

(MORE)

JUDE (CONT'D)

Callum going to Mercy Point
supports the regime. You going to
see him, supports it.

(jabs a finger at Ryan)
He thinks the same, he's just too
pussy-whipped to say so.

RYAN

JUDE.

MEGGIE

Right, listen up: I understand that
you both have your principles. But
today I do not care. Today I'm
going to wear my fanciest outfit
and have people hand me glasses of
white wine and support my son.

(Jude)

If you're not going to come, fine.
But let me have today.

(Ryan)

And you: put on a tie and a smile
and we'll get along just fine.

Jude gets up, stomps out. Meggie and Ryan look at each other.

RYAN

I'll talk to him.

CUT TO:

7

INT. MCGREGOR HOUSE. BOYS BEDROOM - DAY 4

7

Jude is on his bed. Arms folded, scowling. Ryan walks in,
closes the door behind him.

RYAN

You need to tone it down.

JUDE

What?

RYAN

I know where you've been going. I
can't stop you, but don't bring it
home, all right?

JUDE

What happened to Danny, it's
changed everything.

(MORE)

JUDE (CONT'D)

The last few weeks... They push us
and push us but then something
happens and it all just *ignites*.

RYAN

Look, they're good people, most of
them. But Dorn... just be careful,
all right?

JUDE

What's that supposed to mean?

RYAN

He's ruthless. He doesn't think
like you and me. So watch yourself.

Ryan turns to go.

JUDE

They still talk about you. The
stories they tell. So devoted, so
fearless. Don't see it myself. Like
they're talking about someone else.

RYAN

They are.

He walks out.

CUT TO:

8A

INT. MERCY POINT. DORMITORY - DAY 4

8A

The dorm has segregated itself. The Cross cadets' beds filling most of the two walls, while the Noughts are all clustered in one corner. Everyone is changing into their dress uniforms. The Crosses are boisterous, laughing and chatting. The Noughts keep their heads down. Outnumbered. Callum stands before a mirror, struggling to fasten the top button of his uniform. Ugh, *there*. He regards himself for a moment. He looks great, to be fair. It suits him. But that makes him wince slightly. He shouldn't be here. He shouldn't be wearing his enemies colours. But his concentration is broken by a Cross, literally standing in front of Callum, blocking the mirror. He doesn't even acknowledge Callum's presence. Callum sighs. Walks back to his bed.

He takes a phone from his bedside locker. Scrolls through his contacts. Finds Sephy. Presses 'Call'. The line clicks.

MESSAGE (O.S.)
Calls to this number have been
blocked. Calls to this number--

He hangs up. Scowling. Tosses the phone back into the locker.

CUT TO:

9

EXT. BUS STOP - DAY 4

9

Meggie and Ryan look a little incongruous, queueing for a bus among the Nought commuters in overalls and domestic staff uniforms. Ryan in his only suit, Meggie in her smart dress and big hat. But nothing could tarnish her good mood today. The bus has arrived and people are filing on.

MEGGIE

I wonder what he looks like now.

RYAN

Callum? It's only been five weeks.

MEGGIE

You know what that is in mama-years?

Ryan has stepped on. But something has snagged Meggie's attention: a man, stood 20 or so yards away, looking directly at Meggie. He's mixed race. Blue eyes and freckled fair skin.

Meggie frowns, something about him seems really familiar... And then it hits her. She gasps. Ryan reappears.

RYAN

What's wrong, you forget something?

But when Meggie turns back, the figure has gone. She searches the milling, bustling street... but he's nowhere to be seen. Behind her people are grumbling. She hurries onto the bus.

CUT TO:

10

INT. CAR - DAY 4

10

The Hadley limo is drawing near to Mercy Point. Sephy leans forward and presses her face against the window, the immense fort and its towers and turrets.

A crowd of Crosses are by the gate, being vaguely held back by Cross police. Some hold placards deriding political correctness, demanding the decision to allow Noughts in to Mercy Point be reversed. There are a few TV crews there too, with reporters doing straight-to-camera addresses.

Cars beep their support as they drive by, bringing cheers from the crowd.

Then the protesters spot the limo and their faces sour.

Sephy watches them. The protestors glare back. Reflected in the glass, running over Sephy's face.

CUT TO:

11

EXT. MERCY POINT. TUNNEL ENTRANCE - DAY 4

11

Cross men and women in dazzling robes and dresses greet each other with hugs, back-slaps and air-kisses. Security guards in sunglasses and black suits mill around. All heads turn as Kamal and the Hadley women cut a swathe towards the main building. Kamal is on his phone of course, smiling at people as he passes. Sephy hurries ahead, while Jasmine and Minerva slink along behind her, waving and mouthing 'hi!'

Then Sephy's courage fails her. She comes to an abrupt stop at the top of the steps, her heart in her mouth. Jasmine and Minerva clatter into her.

MEGGIE (O.C.)
Jasmine!

Meggie and a couple of other Nought women are approaching. Ryan and the other men grumpily bring up the rear.

The two women greet each other and, arm in arm, trot up the rest of the steps, Minerva slinking up behind them. The other Crosses watch, bemused.

But Ryan stops dead when he sees Sephy. He stands before her, shakes his head. She smiles a little shyly.

RYAN
It never is.

SEPHY
It's so nice to see you, Ryan.

RYAN
And you, love. Look at you.

She links her arm through his and together they climb the steps. And he'd hate to admit it, but he feels ten feet tall.

But they don't get far. There's a logjam as the Crosses are swept straight through to the hall, but the Noughts are ushered to one side for security checks. There is a table where handbags are searched, guards to pat the visitors down and even a step-through metal detector. No sooner has Jasmine linked with Meggie but she disentangles herself, cheerily heading straight for the door.

JASMINE
See you inside!

She, Kamal and Minerva are waved through. Sephy smiles awkwardly at Ryan.

RYAN
Go on, love.

Sephy goes. Automatically, Meggie hands her bag to security, while Ryan holds his arms up so the guard can pat him down.

CUT TO:

12

EXT. MERCY POINT. PARADE GROUND - DAY 4

12

The parade ground is packed with former cadets, current cadets' parents and the academy staff. 95% of them Cross, of course. Nought waiting staff buzz around with trays of champagne. The air is thick with chatter.

There is a raised dais, with a row of chairs. Some Cross VIPs in vibrant Aprican dress already in place. The Hadleys walk up the little steps at the side.

Kamal realises Jasmine is smiling at someone - a dashing uniformed Cross, eyeing Jasmine appreciatively.

JASMINE
Damola? I didn't think you'd be here!

Irritated, Kamal takes Jasmine's arm, jerking her towards him. He steers her to her seat.

Sephy scans the square for Callum. *Where is he?*

From off, the thundering rattle of a drum makes the chatter die away. People crane their necks to see where it came from. A flourish of music. And then, led by the Sergeant Major, also resplendent in his dress uniform, the first year Cadets emerge from the main building. Eight Crosses, followed by Callum, Elaine and the other two Noughts. They march in perfect time, stiff-backed, eyes front.

The sites of Callum in the ranks makes Sephy's breath catch. She cranes her neck to see him.

Callum of course remains focused and implacable, moving in perfect stiff synchronicity with the rest of the troops.

The guests shift back to create a space for the cadets. The Sergeant Major reaches the far side, spins on his heel.

SERGEANT MAJOR
EDURO WONYIN.

The cadets crunch to a stop.

SERGEANT MAJOR (CONT'D)
Eyin omo ogun o. GIDIGBO GIDIGBO

CADETS
Eeeeeee... ooo...

SERGEANT MAJOR
Egberin abegberin!

CADETS
Agberin. N. N. N.

SERGEANT MAJOR
WON TI NI AYUNLO AYUNBO LOWO YUN
ENU. BE E NI YO SIRI. AYUNLO AYUNBO
LOWO Y'ENU.

CADETS
BENI, AYUN LO AYUN BO LOWO Y'ENU.
AYUN LO AYUN BO LOWO Y'ENU. AYUN LO
AYUN BO LOWO Y'ENU.

From the tunnel the clip-clop of a horse. A stunning white stallion emerges, a straight-backed Cross lieutenant in crisp and extravagant military dress uniform astride it. The cadets stay still and rigid as the lieutenant and his steed strut down the line. Not a sound from the troops, from the guests. A soft breeze whistles across the silent parade ground, the feather in the lieutenant's helmet shivers. The lieutenant reaches the end of the line, nods to the Sergeant Major as he passes. A screech of feedback over the speakers makes everyone turn to the dais. A mic has been put in place. Kamal has got to his feet.

KAMAL
Ladies and gentlemen, cadets and faculty staff. This is the first time I've given the Passing-In address and I'd like to say what an honour it is to be here this year of all years.

(beat)
Change can be intoxicating, and what I see before me certainly merits a stiff drink... or three.

Some grudging chuckles. Tough crowd. One of the Cross guests absently hands Ryan her empty glass so she can root through her handbag.

RYAN
What are you--? I'm not--

She doesn't hear him. She takes out her phone to take a picture of the proceedings. Meggie plucks the glass from Ryan's hand and hands it to a passing waiter. But Ryan is still blinking with shock.

KAMAL

But before raising that glass, we should remember a few truths. We must be careful not to become too homogenized. As you protect the nation, I urge you, Crosses and Noughts alike, to protect your identity too.

Sephy is still straining to get a better look at Callum. But Kamal's words make her stop. She looks at her father, though all she can see is his back from here. This is the first time she's heard her father speak these words. The first time she's heard him.

KAMAL (CONT'D)

Perhaps it is unfashionable to say this, but there is strength in difference. Thank you very much.
Ese gan.

He sits back down, to a patter of slightly bewildered applause. He shoots photogenic smiles at his family, and Jasmine and Minerva smile dutifully back. But Sephy greets him with a look of confusion, of discomfort. She smiles awkwardly. Looks away, back to the cadets.

SERGEANT MAJOR
EDURO NI... IDERA!

The cadets stand at ease. The Sergeant Major lets the moment hang.

SERGEANT MAJOR (CONT'D)
ETURA... KA.

And that's that. The cadets exhale and relax. The guests respond with rapturous applause. The columns break as the cadets step into the crowd to greet their families.

Callum immediately turns to look at Sephy. He finds her sitting on the dais surrounded by her family, and they lock eyes. He frowns as if to say "what the fuck is--?"

Sephy's POV: Then Sephy's view is blocked. Lekan has climbed onto the dais in front of her. He sweeps her into a clinch.

LEKAN
There she is.

SEPHY
Oh, hi. I - I was looking for you.

LEKAN
And you've found me.

He plants a long, hard kiss on her mouth.

LEKAN (CONT'D)
Needed that. Come on, Barnaby and
the boys are over here.

He leads her off the dais. She looks back at Callum as she's dragged away.

Callum's POV: He stares after her, bewildered. But then someone grabs his arm and spins him around.

MEGGIE
Oh my God, look at you.

Her hug almost breaks his spine.

CALLUM
Ow. OW. Bloody hell, mama.

She holds him back, hands on his shoulders, inspects him.

MEGGIE
You've lost so much weight! Do they even feed you here?!
(to Ryan)
There's someone going round with trays with pastry things.

RYAN
Okay, I'll see if I can get their attention...

Meggie fixes him with a look that could kill a man.

RYAN (CONT'D)
Or I'll go and find them and bring them over here.

MEGGIE
Good lad.

Ryan heads off.

MEGGIE (CONT'D)
Oh my God tell me everything.
Everyone sends their love. So you've got the whole weekend off?
Do they just give you the uniform?
Can you get one for your baba?

In the background, Jasmine flirts loudly with Damola – touching his uniform flirtatiously with her drink spilling out of her glass. She laughs that bit too loudly, clearly getting attention from others around her.

Kamal clocks her with a slight frown as he arrives next to Meggie. The atmosphere, inevitably, clenches.

KAMAL
Look who's here.

MEGGIE
Mr Hadley.

KAMAL
Callum. Good to see you again.
Enjoying Mercy Point?

CALLUM
I've been blown away by how
welcoming everyone's been.

KAMAL
(tight)
Pleased to hear it.

Callum has spotted Sephy, talking to a group of Crosses. She shoots him the briefest of looks.

CALLUM
Excuse me.

He slips away, leaving Meggie and Kamal.

KAMAL
Fine boy.

MEGGIE
My Hadley. There's something I need
to... He's here. Yaro. Not here, I
mean in the country.

A glance around to make sure no-one's watching, then Kamal turns on Meggie.

KAMAL
I said you weren't to speak to him.

MEGGIE
I didn't. I saw him this morning on
my way here. He was watching me.

Kamal stares at her. Then laughs.

KAMAL

You're imagining things. You found
some piece of old junk and now
you're imagining things.

MEGGIE

I know it sounds - but it *was* him..

KAMAL

(beat)

Your morning off ends in just over
two hours, Meggie. I suggest you
make the most of it.

Meggie leaves. Kamal broods. Jasmine appears. She slips her arm through Kamal's.

JASMINE

There you are. People are saying
there's going to be dancing after
the reception. Don't think you're
getting away without--

KAMAL

Would it kill you to behave in a
dignified manner? Would it? Because
that is *literally* the only
explanation I can come up with.

JASMINE

Well if you won't play, *ife mi*,
what's a girl to do?

Kamal shakes his head. And then he's gone, marooning Jasmine. She smiles, brittle, trying to maintain appearances. She eyes Damola.

JASMINE (CONT'D)

Damola. Over here.

Elsewhere: Lekan is looking around for Sephy. Minerva slinks past.

MINERVA

Where's Sephy?

LEKAN

I'm not sure. I turned my back and
she'd--

MINERVA

Oh well, you'll just have to talk
to me then.

She scoops two glasses of champagne from a passing waiter and hands one to Lekan. Anchoring him to the spot.

Elsewhere: Callum and Sephy are back to back. Both talking to different groups of people.

Callum and Sephy's hands find each other and for a brief intoxicating moment their fingers intertwine.

Nearby: Elaine, sipping a drink on her own. Barnaby and a couple of the gang appear beside her.

BARNABY

Elaine. Settle something for us.
Nought women in bed: people say
you're pretty wild, but mainly
because you're kind of, well,
grateful. Is that true?

The others giggle. Elaine sips her drink thoughtfully.

ELAINE

Well, Barnaby. Much like success
based on merit...
(turns, smiles sweetly)
... it's not something you'll ever
experience.

That makes the others roar with laughter, jostling and elbowing Barnaby. He chuckles along. Regards Elaine, curious.

Elsewhere: Sephy and Callum's fingers are still locked together. Then Sephy slips her hand away from Callum as someone joins her group and they shift around.

But not everyone's attention is elsewhere. Callum and Sephy's hands separate to reveal Elaine. Mouth agape. *She saw them.*

Elsewhere: Kamal is slipping through the guests towards the exit. He finds himself face to face with Ryan.

RYAN

Oh. All right?

Kamal looks blank. Ryan sighs.

RYAN (CONT'D)

Meggie's husband, Ryan. We've met.

KAMAL

Of course. Sorry, one meets so many people.

RYAN

(twat)

Yes. One does. Interesting speech.

KAMAL

Oh. You thought so?

RYAN

I think you gauged your audience
really well.

KAMAL

Yes, they seemed to respond to it.

RYAN

I don't mean the people in here.

(beat)

Saw Sephy earlier. Couldn't believe
how much she's grown.

KAMAL

Ha. Terrifying, isn't it.

(beat)

Children are our masters.

RYAN

How so?

KAMAL

They make us helpless.

RYAN

Well. That's masters for you.

He smiles tightly at Kamal and walks off. For a moment Kamal doesn't move. Then he heads to the door.

Elsewhere: Jasmine is still flirting with Damola. She giggles, drapes herself over him. Meggie appears.

MEGGIE

He's gone.

JASMINE

What?

MEGGIE

Mr Hadley. I just saw him go.

Jasmine slumps with a groan, and stalks off. Damola blinks, confused, *what just happened?* Meggie shrugs. Sorry.

Elsewhere: Sephy catches Callum's eye. She slips through the guests towards the door.

Callum glances around. No-one's watching. He follows.

CUT TO:

13

INT. MERCY POINT. CORRIDOR - DAY 4

13

Callum steps into the corridor. All is quiet. And Sephy has disappeared. He ventures further along.

SEPHY (O.C.)

Callum.

He turns. Sephy is in a side-room. Stacked chairs and tables.

CUT TO:

14

INT. MERCY POINT. SIDE-ROOM - DAY 4

14

CALLUM

What the hell?

SEPHY

Okay, listen--

CALLUM

You blocked my number. I called you, and you blocked my number.

SEPHY

Callum--

CALLUM

I knew it, I knew it. So what was that on the roof? An experiment? Something to tell your mates?

SEPHY

We've got tracers on our phones. Because of all the unrest. The police put tracers on our phones in case we get kidnapped. If they've done that, they could be monitoring our calls.

CALLUM

Oh.

SEPHY

Yeah. 'Oh'. I didn't know what to do, I was going crazy. But then I had an idea.

She takes a cell phone from her bag.

SEPHY (CONT'D)

It's a burner phone. I can call you on this.

CALLUM

That's really smart.

SEPHY

I know right.

CALLUM

(smiles)

"A burner phone".

SEPHY

That's what you call them isn't it?

CALLUM

Yeah. It just sounds funny when you say it. Like when you swear.

SEPHY

Ha. Yeah, it's fucking hilarious.

CALLUM

I thought you'd had second thoughts.

SEPHY

Second, third, fourth. It's been pretty exhausting. Oh God, I didn't get a chance to say: your friend. I'm so sorry, Callum. Everything clamped down as soon as it was announced. Are you okay?

CALLUM

I don't know. Yeah. Of course they're loving it here. You should hear the stuff they say about him.

SEPHY

What? Surely not.

LEKAN (O.S.)

This is becoming a familiar sight.

Lekan has appeared in the doorway. Sephy and Callum immediately take a step back from each other.

SEPHY

Oh hi. Yeah. No, we were just, just catching up. We didn't really get a chance at the party the other week.

CALLUM

Yeah Sephy was telling me about her... uh, switching courses and stuff.

LEKAN

Oh yes. "Switching courses and stuff".

SEPHY

Anyway. I need to pee. Good to talk to you, Callum.

She goes to the door. But Lekan hasn't moved.

LEKAN

There's a toll.

SEPHY

A what?

LEKAN

A toll. Before you can get past.

He kisses her roughly on the mouth.

LEKAN (CONT'D)

There it is. Paid in full.

SEPHY

Right. Ha. Yes.

Lekan finally steps back, lets her pass. She scurries away. Lekan turns his attention to Callum.

CALLUM

Hope you're not expecting me to do that.

Lekan doesn't crack a smile. Just watches Callum. He goes. Callum exhales. That was close.

CUT TO:

15

INT. MERCY POINT. CORRIDOR - DAY 4

15

Sephy walks along a corridor.

ELAINE (O.C.)

Excuse me, Miss Hadley?

Sephy turns. It's Elaine.

SEPHY

Hi, yes?

ELAINE

Elaine Sawyer. What the hell are you doing?

Sephy blinks with shock. Then the hip pops.

SEPHY

Well this escalated quickly.

ELAINE

You do *know* you and Callum were holding hands don't you?

Sephy gulps. Stares at Elaine. Fuck. Fuck.

SEPHY

Did - did Lekan see us?

ELAINE

You think you'd be having *this* conversation if he had? Look, whatever's going on, stop, okay?

SEPHY

We can't.

Elaine leans against the wall, her head in her hands.

ELAINE

We're just about holding it all together, and you're gonna bring the whole roof down on our heads.

SEPHY

I don't - how does this affect you?

ELAINE

You're Lekan Baako's girlfriend.
We're all gonna take *that bullet*.

SEPHY

Okay, we'll be more careful.

ELAINE

'More careful' isn't enough.

Elaine sighs. She can't believe she's doing this.

ELAINE (CONT'D)

There's a place I've heard about,
called Onitemi. It's a club in the
Nought district. And it has rooms.

(MORE)

ELAINE (CONT'D)
Crosses and Noughts go there to...
be together.

SEPHY
Why don't the police shut it down?

ELAINE
I've heard they do. Often. Then it
reopens. Anyway, it might be worth
a look.

SEPHY
Thank you.

ELAINE
Remember though, you get caught,
it'll be him that gets the worst of
it. We always do.

CUT TO:

15A **EXT. MERCY POINT - DAY 4**

15A

Post-parade. People exit the dorm building. Lekan is with Sephy and Barnaby. Callum appears. Callum and Sephy's eyes meet; he looks away before Lekan notices. Sees Elaine stood by the building and approaches her.

CALLUM
Not heading home?

ELAINE
(smiles)
I'm in no man's land now. No-one
wants me here, but no-one wants me
there.

CALLUM
You can crash at my place if you
want. My parents won't mind.

ELAINE
Nah.
(smiles)
But thank you.

Sephy and Lekan comes over to Callum and Elaine. Barnaby in tow. Lekan puts an arm round Callum.

LEKAN

Enjoy your weekend off Kale-um.
After Mercy Point it must be a
relief to get two whole days to go
back to getting drunk on street
corners,
(glancing at Barnaby)
Playing with some wild Nought
girls.

Barnaby laughs.

SEPHY

Lekan -

LEKAN

(grins)

Strength in difference, isn't that
what your father said Sephy?

SEPHY

It's time to go.

Lekan laughs, makes to walk off. Callum suddenly speaks out.

CALLUM

Actually I have a funeral to go to.
Daniel Hickson.

There's a collective intake of breath, and quite a few Cross
heads turn at the Daniel Hickson name. Sephy watches Callum.

CALLUM (CONT'D)

He was a friend.

Callum's eyes meet Sephy's one last time, then he heads out.

CUT TO:

16

INT. PARLIAMENT. OPAL'S OFFICE - DAY 4

16

Opal at her desk. Kamal is there, and the Deputy Commissioner
(Folu Abiola).

DEPUTY COMMISSIONER

Riots tend to be spontaneous and
burn themselves out pretty quickly.
But this has been different. It's
strategic. Coordinated in London.

He produces a surveillance photo of Dorn.

KAMAL

Most likely by our old friend Jack Dorn. We would recommend arresting him immediately.

OPAL FOLAMI

Surely that would inflame the situation.

KAMAL

It's a little more insidious than that. Dorn acts as a kind of binding agent to all their disparate cells. Without him they'll dissipate again.

She nods. Very well.

OPAL FOLAMI

Before you go...

She takes a breath. They're not going to like this.

OPAL FOLAMI (CONT'D)

They call them Blue on Nought
deaths, and there have been ten
this year. I find that shocking and
frankly disgusting. And so I'm
going to commission an independent
inquiry into police brutality.

Even Kamal is surprised. The Deputy Commissioner is in shock,
his jaw works but it takes a moment for any words to come
out.

DEPUTY COMMISSIONER

Prime Minister, such an
investigation would... *shatter*
morale...

OPAL FOLAMI

It will build trust, diffuse
tension, it suggests a willingness
to start a dialogue, Deputy
Commissioner.

Opal slides the picture of Dorn back across the table.

OPAL FOLAMI (CONT'D)

I know the Right and some of the
press will grumble, but lucky for
us we're about to arrest the chief
coordinator of the Liberation
Militia. That should placate the
base.

She sits back. Smiles brightly at the two men.

OPAL FOLAMI (CONT'D)

Exciting times, gentlemen, wouldn't
you agree?

The Deputy Commissioner snatches up the photo and files,
stuffs them under his arm and stomps to the door. Kamal
follows.

OPAL FOLAMI (CONT'D)
Kamal.

He stops. They wait until the Deputy Commissioner has slammed the door.

OPAL FOLAMI (CONT'D)
You're an intelligent man. Curious, reasonable, rigorous. But you're planting your flag on the wrong side of history and I think you know it. Why?

KAMAL
What you're advocating is chaos.
I've seen chaos. I've seen what it does.

That's all she's going to get. Opal shakes her head, gives up. Kamal leaves.

CUT TO:

17

INT. THE SHIELD - DAY 4

17

The Shield has become the hub for revolutionaries. Jude, Scott, Anthony and others sit around the bar and boast and squabble between errands. In other countries it'd be a cafe, a barbers.

SCOTT
I said "touch me again, you Cross prick, let's see what happens."

Behind the bar is a little hatch. It slides open and a tray of empty glasses, coffee cups and overflowing ashtrays is passed out to the barman. The boys stop talking and strain to catch a glimpse of the room beyond:

A War Room. There must be twenty people in there, phones clamped to their ears. Maps of the city are pinned to the wall or spread over the snooker table. The air is thick with voices and cigarette smoke. Dorn in the centre, barking orders and... but then the hatch slides shut.

JUDE
You said that? To the cop?

SCOTT
Well, no, I was *about* to but--

The rest of his bullshit is drowned out by jeers. The hatch slides open again. Dorn leans through, Nicola behind him.

DORN

Anyone know anyone in New
Francistown?

JUDE

I've got mates there from school.

Dorn smiles. Wags his finger, come here.

CUT TO:

17A **INT. THE SHIELD. BACK ROOM - DAY 4**

17A

Jude tries to stay cool. He's been brought into the inner sanctum. He steals glances. The maps. The bustle. The heroes of the revolution.

DORN

We need bodies to hold the line down to Ermine Street. Find your mates, get them over to the Palm Tree Estate to liaise with our guy there.

NICOLA

Give me their names, I'll go. We can't just put a bunch of pumped up kids onto a front line. They need to be briefed, they need to know their rights in case of arrest--

JUDE

No, it's fine, I - I can do that.

NICOLA

Got a lot of experience of dealing with the police, have you?

JUDE

You mean aside from when one of them killed my mate?

NICOLA

All due respect, that wasn't exactly a successful interaction.

Dorn puts his hands on Jude's shoulders.

DORN

What do you say? Bit of a step up for you. Ready to get out there, change the world?

JUDE

No, yes, I'm ready. Thank you.

Then, from off: BAM! Nicola yanks open the hatch and we see Police pour into the pub, in full riot gear, guns poised, yelling at everyone to GET DOWN ON THE FLOOR. Half of them comply, the other half scatter, scrambling to the exits or vaulting over the bar. Dorn is the first to flee. He sprints towards the back door and yanks it open, only to be faced with another phalanx of cops. He turns to flee back the way he came, but the cops grab him by the shoulders and hurl him to the ground. Instinctively Jude lunges for the cops to buy him time, but more cops have flooded into the War Room. They pin him against the wall. Dorn is literally carried out. The rest of the cops keep their rifles trained on the battered and shocked LM members as they retreat. They're gone as quickly as they came. It was more of a kidnapping than an arrest. Jude, Nicola and the others stare at each other, reeling. What the hell just happened?

CUT TO:

17B **INT. MCGREGOR HOUSE. LIVING ROOM - NIGHT 4**

17B

Ryan, Meggie and Callum come into the house. Ryan tugs at the collar of his smart shirt.

RYAN

Glad that's over. Can I take this off now?

Meggie rolls her eyes.

MEGGIE

(to Callum)

At least you looked the part.

CALLUM

I didn't, though, did I? Not really.

MEGGIE

It's hard, being first, but that's how change happens. Real change. Someone has to pave the way.

CALLUM

They don't want us there and they make sure we know it.

MEGGIE

Your Sergeant Major must like you.
Giving you extra leave for the
funeral.

Callum nods.

CALLUM

Not sure if they'll want me there
either. Danny's family.

Ryan puts a hand on Callum's shoulder.

RYAN

'Course they will. You'll do fine,
lad.

Callum walks upstairs. Meggie and Ryan exchange a worried
glance.

CUT TO:

18

INT. MCGREGOR HOUSE. BOYS BEDROOM - NIGHT 4

18

Jude is leaning out of the bedroom window smoking a cigarette. Sounds off - the front door closing. Footsteps approaching. The door opens. Callum & Jude regard each other. Callum sits on his bed, takes one of Jude's cigarettes, lights it, leans out of the window next to his brother.

CALLUM

Really hoped you'd come today.

Jude looks at Callum - are you serious?

JUDE

Sorry. I was busy.

CALLUM

Doing what?

JUDE

Responding, Cal. They killed our
friend. So I've been busy
responding.

(beat)

What about you? Changed the system
from the inside yet?

Callum sighs. He could lie. Or:

CALLUM
It's hard. They're arseholes.

Jude recognises the gesture for what it is.

JUDE

Look, come with me tonight. Dorn's been arrested, it's chaos.

CALLUM

I can't, not tonight.

JUDE

Tomorrow then. With two of us there-

CALLUM

I've got to see this through.

(beat)

You're being careful, aren't you. The LM are... You're just a body to them, that they can put on a picket line, on a march, in a riot. And if something happens to you, someone else will take your place. As long as you understand that.

JUDE

Says the Soldier.

(shrugs)

I've got to see it through.

The brothers face each other. What more is there to say?

CUT TO:

19

EXT. DOCKS - MORNING 5

19

Cranes stretch and groan, lifting immense containers from ships and deftly depositing them on the dock.

Ryan is loading boxes of bananas onto a Fork-Lift pallet. He stops. To one side is the manager's office - Mr Okonjo. He's sat at his desk, talking to Dave - Danny's father. Dave exits the office, head bowed.

RYAN

All right, Dave?

DAVE

Trying to get time off for Danny's funeral but Okonjo says I can't.

RYAN

What? Why the hell not?

DAVE
Says I've used up all of my days
off.

RYAN
Let me talk to him.

DAVE
I don't want a fuss, Ry. Linda's in
no state to work. We need this.

He wanders off. Ryan fumes, disgusted.

CUT TO:

20 **INT. HADLEY HOUSE. SEPHY'S BATHROOM - DAY 5** 20

Sephy sat on the edge of her bath. The only place she can
get any privacy. She takes out her crappy burner phone. Dials
a number.

CUT TO:

21 **INT. MCGREGOR HOUSE. BOYS BEDROOM - DAY 5** 21

Callum sits in front of his laptop. He takes out his phone
and dials...

CALLUM
Sephy. Bawo ni.

CUT TO:

22 **INT. HADLEY HOUSE. SEPHY'S BATHROOM - DAY 5** 22

The sound of his voice makes her smile.

SEPHY
Bawo.

CUT TO:

23 **EXT. PARLIAMENT SQUARE - DAY 5** 23

Kamal and the Deputy Commissioner march across Parliament
Square.

DEPUTY COMMISSIONER

Look, perhaps some of my boys do
play a little rough at times, but
an inquiry? The message that sends.

KAMAL

Don't worry. Even an independent
inquiry must be led by a judge. And
the judge is appointed by me.

DEPUTY COMMISSIONER

(relieved)

Thank you, Kamal. That woman. I
don't know.

KAMAL

Actually, there's something you can
do for me.

They stop. Kamal takes out a piece of paper, hands it to the
Deputy Commissioner.

KAMAL (CONT'D)

I believe a gentleman by the name
of Yaro Baloyi has recently arrived
in the country. I'd like to know
where he's staying.

DEPUTY COMMISSIONER

Anything you'd like us to, ah, deal
with?

KAMAL

Thank you, but no. It's a personal
matter. A loose end.

The Deputy Commissioner pockets the name.

DEPUTY COMMISSIONER

Our friend Mr Dorn is still
languishing in the cells.

KAMAL

Then it's time I introduced myself.

CUT TO:

SEPHY (O.S.)

When can we see each other?

CALLUM

Where ... that's the thing.

We see what's on Callum's laptop screen. He's googling 'Onitemi'. 'Illegal', 'pop up venue', 'mixed couples', 'noughts and crosses' and 'dodge segregation' all pop up.

CALLUM (CONT'D)

Have you heard of Onitemi?

SEPHY (O.S.)

Onitemi?

CALLUM

(deep breath)

People like us... go there...

SEPHY (O.S.)

I'm in.

CALLUM

It might not be safe... It's in Sanctus. Even I've never been to Sanctus, that's how rough it is...

SEPHY (O.S.)

Callum, let's go.

CALLUM

You're sure?

CUT TO:

25

INT. HADLEY HOUSE. SEPHY'S BATHROOM - DAY 5

25

SEPHY

I know it's a risk, but otherwise
 there's nowhere for us to be,
 nowhere for us to go where we'd be
 left in peace. Any normal place'd
 call the police if they caught us.

Cut between the two.

CALLUM

(an edge)

Oh if that happened, I'm sure your
 father would put in a good word.

SEPHY

Wahala. He'd disown me. That's what
 he'd do.

CALLUM

(beat)

You're sure about this, Sephy?

SEPHY

Of course not. I mean are *you*? But
 it's what I want, I know that.

CALLUM

And what Sephy wants...

SEPHY

(grins)

See, now you're getting it.

CUT TO:

26

INT. POLICE CELL - DAY 5

26

Dorn lays on his bunk. Distant shouts, the clang of doors. But then it stops. The rattle of keys and cell doors creak open. Dorn sits up and scurries to the bars of his cell door. He fishes a tiny mirror out of his pocket, holds it between the bars so he can get a view of the corridor outside. Cross guards are yanking the Nought prisoners out of their cells, shoving them along the corridor and out through the door at the end. Every cell, until there's literally no-one left. Unsettled, Dorn retreats to his bunk. Now the sound of approaching footsteps. Dorn stands, ready for attack.

Kamal appears in the doorway, carrying a chair. Dorn laughs.

DORN
Blimey. You really *are* rattled.

Kamal puts his chair down opposite the cell door and sits.

KAMAL

I've asked the guards to give us some space. I'd like to talk to you in private. You see, I think there's something of an 'overlap' in our ambitions.

He gestures to the bunk - please. Dorn studies Kamal. Sits.

KAMAL (CONT'D)

But... first, there's a couple things I don't quite understand. Opal Folami. A Prime Minister, promising you more rights than you've had for generations. But there's been no let-up in your activities, quite the opposite.

DORN

A teenager was killed!

KAMAL

Yes. Sadly. The tenth Nought this year to die in custody or while being arrested. But... that's a substantial drop on this time last year. And yet -

DORN

You think we should be *grateful*?

KAMAL

I think it's indicative of a shift in mentality, motivated by the Prime Minister. My point is you are responding with *more* violence. You are making her position untenable.

DORN

She's more dangerous than you. She'll give us just enough rights to keep us docile. Just enough liberty to take away our rage.

KAMAL

I wish it were that cynical. I could respect that. She does it because she believes it.

DORN

So we fight harder. We don't get distracted.

(MORE)

DORN (CONT'D)
I don't care how long you've been
here, this is an occupation.

KAMAL

But every riot, every act of
terrorism just hardens the public's
attitude towards you.

DORN

We are the public.

Kamal absorbs that.

KAMAL

Another thing I don't understand.
This *distaste* for Aprica. Noughts
there are almost completely equal
to Crosses.

DORN

Would you be happy with being
'almost' equal to me?

Kamal half-smiles. Then he stands up.

KAMAL

Mr Dorn. I'm going to make sure
you're free to resume your...
activities.

Dorn frowns - what is this?

KAMAL (CONT'D)

You want the Prime Minister gone. I
want the Prime Minister gone. Which
means you and I have business
together.

CUT TO:

27

INT. DOCKS. OKONJO'S OFFICE - DAY 5

27

Mr Okonjo is at his desk. His office is small and cluttered,
filing cabinets, ledgers and papers. And a shrine. Similar to
Kamal's. The flowers, the china bowl, the little drum. Knock
knock. Ryan steps in.

RYAN

Hiya. Can I have a quick word? It's
about Dave Hickson.

Ryan takes a step forward.

RYAN (CONT'D)
Thing is, boss, we're a bit
confused, because he's saying
you're not giving him a day off for
his kid's funeral.

OKONJO

What I *said* was he's used up his allocated time off, and I don't see why I should give him more to do some daft, blasphemous ritual.

RYAN

It's his family's *faith*, what are they *supposed* to do?

OKONJO

Something Aprican! My nan had a lovely send off. I said to Dave, look into it, we've got some nice songs. Jaunty.

RYAN

What is wrong with you, you're one of us.

Okonjo stands, pulls himself up to his full unimpressive height.

OKONJO

"One of us"? Which one of us has two cars? Which one of us has a conservatory? I am a businessman.

Ryan simmers with rage. He nods, curt, turns and walks out.

CUT TO:

28

INT. HADLEY HOUSE. CORRIDOR/SEPHY'S BEDROOM - DAY 5

28

Meggie approaches Sephy's room, carrying a pile of folded clothes. As she nears the door, she hears Sephy on the phone.

SEPHY (O.C.)

I can't see you tonight, Lekan. It's just bad timing. I've got to fill in this uni application form and it's fifty pages long. Maybe tomorrow, okay?

Meggie reaches the door. She can see Sephy sitting on her bed, back turned, wearing her bathrobe.

SEPHY (CONT'D)

(into phone)

Yes *of course* I miss you.

(beat)

Bye, then.

Sephy hangs up. Meggie gives it a moment, then walks on past the open door.

CUT TO:

28A **INT. HADLEY HOUSE. SEPHY'S BEDROOM - DAY 5** 28A

Sephy sits, thinking. Then she drops the phone beside her on the bed and goes to open the wardrobe. Pulls out a truly fabulous dress.

CUT TO:

28B **OMITTED** 28B

29 **OMITTED** 29

30 **OMITTED** 30

31

EXT. MCGREGOR HOUSE. WALKWAY - EVENING 5

31

Callum opens the front door. He freezes.

LEKAN

Ekale.

CALLUM

Lekan.

Callum steps out. Lekan tries to get a glimpse of the inside, but Callum has pulled the door shut behind him.

LEKAN

So this is your house. Nice. Cosy.
Everything within arm's reach.

CALLUM

What - what do you want?

LEKAN

I just thought we should get to
know each other. What with you and
Sephy being such good friends.

CALLUM

Oh we're not really.

LEKAN

Yeah, one might be forgiven for thinking that, what with her *having literally never mentioned you before*. But *now*, every time I see you: there she is too!

CALLUM

Right. I mean, it's been twice.

LEKAN

(steely)

Don't contradict me, cadet. I'm a superior officer. It's every time.

CALLUM

Sir.

LEKAN

I'm kidding. We're off base. Your face! Anyway, all this is to say, let's go for a drink. Tonight. Now.

CALLUM

Uh, right. That would be great. But I can't tonight. Promised I'd spend some time with my family.

Lekan says nothing. Studies Callum. Then smiles, shrugs.

LEKAN

Looks like no-one wants to come out to play tonight. Lucky I'm not the paranoid type. Best get back to my car anyway. Probably find the wheels have gone.

He turns, walks away.

CALLUM

Another time, yeah?

But Lekan has gone. Callum exhales. That was fucking weird.

CUT TO:

31A

INT. MCGREGOR HOUSE. HALL - EVENING 5

31A

Callum closes the door. Keeps his hand on the latch as he processes what just happened. The TV bubbles in the background - Ryan's watching it in the living room.

CUT TO:

31B **INT. HADLEY HOUSE. KITCHEN - EVENING 5**

31B

Meggie in the kitchen, coat on and ready to leave. Jasmine, dressed in her silk robe, is taking an open bottle of white out of the fridge. Sephy comes in, wearing the exquisite dress. She gets a quick glass of water from the tap.

JASMINE

What's the occasion?

SEPHY

Oh. Nothing. Just going out with
Lekan.

Meggie frowns. Something's going on. Why is Sephy lying?

MEGGIE

Lekan?

SEPHY

What?

Jasmine looks up from refilling her glass. But Meggie doesn't want to start something.

MEGGIE

Doesn't matter. You look amazing.

SEPHY

Thank you, Meggie. Oshe.

Sephy goes out again. Jasmine sips her wine, pondering something.

JASMINE

Has she said anything to you?

MEGGIE

About?

JASMINE

I don't know. I think she's up to
something.

(beat)

Let's be honest, I'd know the
signs.

Meggie frowns, thinking.

CUT TO:

32 EXT. MCGREGOR HOUSE - EVENING 5 32

Callum emerges from his block and sets off down the street. A pair of headlights flick on behind him and a car slowly follows.

CUT TO:

33 INT. LEKAN'S CAR - EVENING 5 33

Inside, Lekan. He swigs from a bottle.

CUT TO:

33AA EXT. STREET OUTSIDE SANCTUS - NIGHT 5 33AA

Sephya arrives at the Nought Red Light District. gingerly, she makes her way inside. It's scarier than she'd thought it'd be.

CUT TO:

33A EXT. NOUGHT NEIGHBOURHOOD - NIGHT 5 33A

A bus stop on the side of the street. Callum gets on, and the bus drives off.

Behind him, Lekan follows in his car...

CUT TO:

34 EXT. STREET OUTSIDE THE COMPLEX - NIGHT 5 34

It's grim even for a Nought neighbourhood. Shops are abandoned. Drunk Nought men sprawl on the pavement. Nought hookers stalk the corners. Dealers scamper from doorways to idling cars and back again. Sat in the centre is a separate complex of buildings, with ramps, walkways and bridges. It could have been a housing estate or a shopping mall. Once modern and impressive, now neglected and dilapidated. The walls are covered in graffiti, every window is broken. It's swathed in darkness. Where angels fear to tread.

Callum arrives, looks around. A voice hisses at him.

SEPHY (O.C.)

Callum.

Sephya emerges from the shadows of an alley opposite. They go to kiss. Oddly shy now, they settle for a peck on the cheek.

CALLUM

How did you get here?

SEPHY

Taxi. He couldn't get away quick enough.

They look at the jungle of blocks and walkways.

CALLUM
So. It's in there somewhere.

SEPHY
I was afraid you'd say that.

CALLUM
You look amazing.

SEPHY
Thank you.

Callum takes off his jacket, hands it to Sephy.

CALLUM
But you can't go in there looking
like that. Put this on.

CUT TO:

34A **INT. MCGREGOR HOUSE. KITCHEN - NIGHT 5**

34A

Meggie comes into the kitchen, pulling off her coat. The television in the living room is audible.

MEGGIE
Where's Callum?

RYAN
Went out.

Meggie pauses. Frowns. She needs to think about this.

MEGGIE
Did he say where?

Ryan walks over.

RYAN
Something about a mate. Why?

MEGGIE
Oh, it's nothing.

She smiles, goes to kiss him.

CUT TO:

34B **OMITTED**

34B

35

INT. THE COMPLEX - NIGHT 5

35

It's a maze. The homeless and dispossessed have made this their home, packed into the complex like ants in an ant hill. A walkway is blocked by a little shanty town of boxes. Fires burn. But there are no signs, no directions, no names on the windows or doorways. Callum and Sephy are hopelessly lost. A Nought man sits in one of the doorways, wrapped in a tatty and stained blanket. He could be thirty, he could be sixty.

CALLUM

Looking for Onitemi, brother.

The man regards Callum and the hooded figure next to him. He points to an inconspicuous looking doorway. Callum and Sephy would have walked past it a dozen times without seeing it. Above it, a little sign. Onitemi. Callum nods to the man.

They approach the door. Callum tries the handle. It's locked. Callum knocks. A slot opens. A pair of eyes peer out.

SEPHY

Seriously?

The eyes peer at Sephy in particular.

VOICE

The hood.

Sephy pulls the hood back, revealing her face. The eyes disappear. The sound of a key turning in the lock. The door opens. And Callum and Sephy step inside.

CUT TO:

36

INT. ONITEMI. LOBBY - NIGHT 5

36

They find themselves in a cramped lobby. Dimly lit and a little grubby, but clearly something back in the day. The wallpaper was a lush scarlet. Now stained and torn.

The Host who let them in has retreated behind a desk. Now Sephy and Callum can get a proper look at him. He's thin and oddly elegant, even a little louche. And mixed race. His features are Cross, but his skin is pale and freckled. His hair almost blond. Callum and Sephy try and fail not to stare. He's used to this. He points to a sign. 'Entrance 20 pounds inc first drink'. Sephy opens her bag.

CALLUM
It's okay.

He pulls out some crumpled notes and lays them on the desk. There are two doors, both shut. The Host nods to one of them.

CUT TO:

36A INT. LEKAN'S CAR - NIGHT 5

36A *

Lekan sat in his car. Pulls out his phone. He's already text Sephy - 'Hey babe, how's the application going'. Sends another text. 'Want any help?'. Beat. 'I can come over if you want?'

He's getting annoyed. Texts Barnaby - 'what you doing tonight?'

CUT TO:

37 INT. ONITEMI. CLUB - NIGHT 5

37

Sephy and Callum step into the club. It takes a moment for their eyes to adjust to the light. The room is wide and low, a dance-floor in the middle, surrounded by booths and tables, each dimly lit by a shaded bulb. Figures sit at most of the tables, lost in shadow.

Sephy and Callum make their way across the room. Sephy glances at the tables. Sometimes it's two men or two women, but always a Cross and a Nought. Locked in conversation or kissing. Some watch the two newcomers pass, most don't.

The dance-floor is empty but for a couple in their forties. A Nought woman and a Cross man. Maybe they're the entertainment, maybe they're just two of the regulars. Their bodies shift and undulate together like water. Like sex. They don't paw at each other, in fact they barely touch. But watching something so sensual and intimate, so *transgressive*, is almost voyeuristic. Sephy can't help it. She stops. Stares. Callum reaches back, tugs her sleeve.

They find an empty booth. Instantly a waitress appears. Again, mixed race. She has a bottle and two shot glasses.

CALLUM
Hi, could I have a beer and, what would you--?

But the shot glasses are on the table, on little napkins, and full of brown liquid before Callum can even finish his sentence. The waitress disappears.

CALLUM (CONT'D)
Oh. Okay. Our free drinks.

SEPHY
Cheers. I guess.

They sip their drinks. And wince. Their eyes return to the two dancers. They circle each other, just inches apart. Fingertips tracing the length of each other's bodies.

CALLUM
Lekan came to my house tonight.

Sephy looks at Callum, aghast.

SEPHY
You're kidding. Why did he do that?

CALLUM
I think he suspects something.

SEPHY
If he does, it's probably not this.

CALLUM
Why not?

SEPHY
Because it's unthinkable. Because
of how he sees you. I mean Noughts.
It's more likely he suspects
we're...

She frowns, trying to find the words.

SEPHY (CONT'D)
... that we're laughing at him. And
trust me, that might be worse.

They watch the dancers.

SEPHY (CONT'D)
You think I should finish with him.

CALLUM
Would you, if I said yes?

SEPHY
I've told you, he and I aren't
'dating' in any sense you could
understand. There's a whole
industry behind our relationship.

CALLUM
You want to have your cake and eat
it.

SEPHY
I'm not entirely sure what else
someone would do with a cake.

CALLUM
Great. Constructive.

SEPHY
I'm not 'hedging my bets', if
that's what you think.
(MORE)

SEPHY (CONT'D)

I'm not secretly titillated at the thought of two guys squabbling over me, this is total incomprehension and terror. I don't know what to do. Look at this place. Is this us now?

CALLUM

Right now, yeah, it's this. In fact this might be the best bit. You've never had to compromise, you've never had to settle for something.

SEPHY

Again 'you', 'you people'--

CALLUM

Actually this time I mean you. 'What Sephy wants Sephy gets'. The world isn't like the inside of the Hadley House. Mine certainly isn't.

SEPHY

Callum. I want you to stop apologising for what you are.

CALLUM

What are you talking about?! I'm not!

SEPHY

(leans forward)

Exactly. So stop asking me to.

Callum goes to answer. But can't. He holds his hands up. Okay, truce.

SEPHY (CONT'D)

You really think this could be the best bit?

CALLUM

Maybe.

SEPHY

We should make the most of it then.

(beat)

They have rooms here.

Callum raises his glass. It clatters against his teeth.

SEPHY (CONT'D)

Don't you want to?

CALLUM
I didn't say that.

SEPHY
So what's stopping you?

The air between them is as tight as the skin of a drum.

SEPHY (CONT'D)
You scared of me, soldier boy?

CUT TO:

37A **INT. LEKAN'S CAR - NIGHT 5**

37A *

Lekan behind the wheel. Seething. He looks at his phone - no reply from Barnaby. Flicks over to his texts to Sephy. He's sent a long list. 'Have you finished it yet?', 'Really wanna see you if you have (Cross smiley face emoji)' 'Unless you're not home???' Are you ignoring me?' 'Babe just text me back please!' 'You're really starting to worry me...', 'SEPHY WHERE ARE YOU?'.

He chuck's the phone down and gets out of the car.

CUT TO: *

38 **INT. THE COMPLEX - NIGHT 5**

38

Lekan has found the door. He's seen the little sign. He stares at it. Unable to process it. His jaw sets. He tries the handle. No good. He pounds on the door. The slot opens.

VOICE
Help you?

LEKAN
I'm looking for someone.

VOICE
Well they ain't here.

The slot shuts. Lekan tries the handle. It doesn't budge.

CUT TO:

39 **INT. ONITEMI. LOBBY - NIGHT 5**

39

The Host turns back to find Callum and Sephy facing him.

SEPHY
We want a room. Please.

CUT TO:

40 **INT. ONITEMI. CORRIDOR - NIGHT 5** 40

The Host leads Callum and Sephy along a corridor. He stops at a door, unlocks it and steps aside for Callum and Sephy.

CUT TO:

41

INT. ONITEMI. ROOM - NIGHT 5

41

The rooms are nicer than the rest of the place. An old iron bed with an eiderdown, a washstand, some dried flowers.

Sephy looks around, while Callum and the Host talk by the door in low whispers. Callum hands him crumpled notes.

The Host retreats, closing the door behind him. Silence roars. Callum and Sephy look at anything other than the bed.

CALLUM

You look amazing.

SEPHY

Thank you. You said.

CALLUM

Yes. Sorry. Why was this way easier downstairs?

SEPHY

We need another drink. Not that lighter fluid though.

CALLUM

Sure, I'll go. I, uh, spent the last of my cash on the room.

Sephy grabs her purse. Takes out a wad of cash and hands it to Callum.

SEPHY

Here.

He walks to the door.

SEPHY (CONT'D)

Callum. This is lovely. Really.

He smiles. He slips out.

CUT TO:

42

OMITTED

42

43

INT. ONITEMI. LOBBY - NIGHT 5

43

Callum steps into the lobby. No Host. And the front door is hanging open. The handle has been smashed off, the wood splintered and battered. Callum frowns. Weird. He walks to the door leading to the club. Something's going on. The music has stopped. People are shouting. And Callum is almost trampled under the feet of fleeing patrons, hurtling through the lobby and out into the night. Callum peers inside.

Callum's POV: uproar. Someone is rampaging through the club, leaning across the tables, grabbing the patrons by their collars and yanking them forward into the light. Others are trying to restrain him. He spins around, threatens them with the carjack and they scramble away from him again.

And Callum realises with horror that it's Lekan.

CUT TO:

44

INT. ONITEMI. CLUB - NIGHT 5

44

Lekan sees Callum. Or at least he sees a figure very like Callum dart away from the doorway.

He lumbers towards the door, pushing through the patrons.

CUT TO:

45

INT. ONITEMI. ROOM - NIGHT 5

45

Sephya can't settle. She stands, sits, stands, moves about the room. She looks at the bed. Oh God. The bed. She turns away. There's a small, scratched mirror. She looks at herself. She's small and childlike, dwarfed by the world. Sirens wail in the distance. Everything seems suddenly real.

The door swings open, Callum rushes back to the bedroom.

CALLUM
Lekan is here.

SEPHY
What?!

CALLUM
He must have followed me.

Crashes from the corridor. Shouts.

CUT TO:

46

INT. ONITEMI. CORRIDOR - NIGHT 5

46

Callum opens the door and peeps out.

There's Lekan, rampaging down the corridor, pounding on the doors. He smashes one open with the car jack, prompting shouts and screams from inside. He doesn't know the occupants, doesn't care, so stumbles on down the corridor.

A Nought man and a Cross woman spill out of the room and flee, hastily dressing as they go.

Lekan discards the jack and shoulders another door open. But still it's not who he's looking for. He stumbles on.

And all the time, the Host watches, resigned. This has happened before, it'll happen again...

CUT TO:

47

INT. ONITEMI. ROOM - NIGHT 5

47

Callum closes the door. Leans against it.

SEPHY

What's happening? Is that him?

Callum nods. Sephy puts her hand to her mouth as if to stop herself throwing up. She sits on the bed.

SEPHY (CONT'D)

What do we do?

Callum looks around. Crosses to the window. There's a fire escape outside. He tries to open the window. It won't budge.

More crashes from outside, more shouts and screams. Getting nearer. Callum and Sephy are frozen, watching the door, waiting for it to burst open at any second.

CALLUM

You hold the door, I'll do this.

Sephy crosses to the door, grips the handle with both hands.

She looks through the spy-hole and immediately flinches back.

Because there's Lekan, his head huge and distorted. They're literally eye to eye.

CUT TO:

48 **INT. ONITEMI. CORRIDOR - NIGHT 5** 48

Lekan steps back, looks around, notices the door opposite. A 'Do Not Disturb' sign hangs from the handle. He scowls.

CUT TO:

49 **INT. ONITEMI. ROOM - NIGHT 5** 49

Sephy watches Lekan thump-thump-THUMP against the door opposite.

SEPHY
We need to go. We really need to
go. Kia, kia!

Callum is trying to prise the window open. It shifts an inch.

CUT TO:

50 **INT. ONITEMI. CORRIDOR - NIGHT 5** 50

The door opens with a crunch of splintering wood, and the momentum sends Lekan sprawling to the floor.

CUT TO:

51 **INT. ONITEMI. ROOM 2 - NIGHT 5** 51

Lekan looks up from the floor. His jaw drops.

CUT TO:

52 **INT. ONITEMI. ROOM - NIGHT 5** 52

Sephy's eyes widen.

CUT TO:

53 **INT. ONITEMI. CORRIDOR - NIGHT 5** 53

Lekan has dragged one of the occupants into the corridor.

It's Barnaby.

He and Lekan are on the floor, fists flying. Barnaby defends himself as best he can, but Lekan has the advantage of surprise and fury.

And in her underwear, standing in the doorway, is Elaine.

ELAINE
STOP! LEKAN, STOP!

CUT TO:

54 **INT. ONITEMI. ROOM - NIGHT 5**

54

Callum gives the window one last wrench and it scrapes opens.

CALLUM
Sephy, come on!

Sephy lingers by the door. The sounds of the fight raging outside. Elaine's screams.

CALLUM (CONT'D)
Sephy. Kia, kia!

Sephy tears herself away from the door. Callum is already half out of the window.

CALLUM (CONT'D)
What's going on?

SEPHY
Just - just go.

They slip out onto the fire escape and away into the night...

CUT TO:

54A **EXT. STREET OUTSIDE COMPLEX - NIGHT 5**

54A

Callum and Sephy pound across the street and into the relative safety of the alley-way from which Sephy emerged. They are both panting. Shaking.

CALLUM
Are you okay? Sephy?

SEPHY
It was Elaine. In the room opposite. Elaine and Barnaby.

CALLUM
(incredulous)
Lekan's friend?

SEPHY
I need to... I need to go.

CALLUM
I'll walk you to--

SEPHY
No. No, I'm fine, I have to think.

CALLUM

Sure.

He gives her his jacket again, she pulls the hood over her head. He bends to kiss her. She doesn't move. All he can reach is her cheek. She starts to walk away.

CALLUM (CONT'D)

I'll call you tomorrow.

But she doesn't answer.

CUT TO:

54AB **INT. MCGREGOR HOUSE. HALLWAY - NIGHT 5** 54AB

Callum lets himself in the front door. Closes it quietly. Leans back on it for a moment, closes his eyes and takes a moment to collect himself. Then he walks quietly forward.

CUT TO:

54B **INT. MCGREGOR HOUSE. MEGGIE & RYAN'S ROOM - NIGHT 5** 54B

Meggie laying awake. Ryan snoring beside her. She can hear the floorboards creak. The slice of light under her bedroom door is broken as a figure passes by. The sound of another door opening and softly closing. Meggie lays back down. Still thinking.

CUT TO:

55 **EXT. CITY - MORNING 6** 55

The next day. The sun rising. The skyscrapers glint.

CUT TO:

56 **INT. DOCKS. OKONJO'S OFFICE - MORNING 6** 56

Through the glass we see crews from various ships are shouting at each other, occasionally hammering on the door. Okonjo is on his own. His cell phone clamped to one ear, the secretary's phone clamped to another. Utter chaos.

OKONJO

This is what I'm telling you! I
have no crew, they've called in
sick, every one! ... What?

(MORE)

OKONJO (CONT'D)
No, of course it's not a national
holiday, you idiot, it's...

Then it hits him. He lets both phones drop. His jaw sets.

OKONJO (CONT'D)
Bastard.

CUT TO:

56A **INT. MCGREGOR HOUSE. BOYS BEDROOM - MORNING 6** 56A

Callum is wearing his Mercy Point uniform, stood in front of the mirror. He's on the phone. Anxious.

CUT TO:

56B **EXT. PARK - MORNING 6** 56B

Elaine, sitting on a bench in a park. She's distressed, looks like she's been there all night. She's on the phone to Callum and has just told him about Lekan.

Intercut Callum and Elaine.

ELAINE
Barnaby came after me. What was I meant to do? Saying yes seemed less risky than saying no.

CALLUM
He should stand up for you.

ELAINE
But he won't. It's always worse for Noughts.
(beat)
I keep thinking what was Lekan even doing there?

On Callum, tense.

CALLUM
I don't know, maybe he suspected Barnaby was up to something?

A beat. It's a weak attempt to cover himself and he's not sure he's got away with it.

ELAINE

The roof is coming down on my head.
(pointed)
Maybe yours too.

CALLUM

No, we have to make Mercy Point
work. We have to prove to our
families, ourselves -

ELAINE

You heard the Home Secretary - stay
'different'. Stay unequal. Stay
separate. Stay at the bottom where
you belong.

(sighs)

I'm sorry you don't need this, you
have a funeral to go to...

CALLUM

You'll find a way to get through
this.

ELAINE

Will I?

She hangs up.

CUT TO:

57

INT. HICKSON HOUSE. KITCHEN / LIVING ROOM - MORNING 6

57

Ryan, Meggie, Jude, and Ryan's co-workers are all here, talking quietly. Dave greets people as they enter with fluttering politeness and gratitude.

Callum steps in. He's wearing his Mercy Point uniform. Some people have arrived ahead of him. He stands back, waiting for them to greet and commiserate with Dave. Then something catches his eye.

The door leading through to the living room is open. And there's Danny's body. He's been laid out on a table, bound from head to toe in bandages. Four women, dressed in purple, are sat on chairs, one against each wall of the room, gently rocking and muttering prayers. Callum moves forward.

Linda is cradling Danny's head in her arms. Callum watches her from the doorway.

CALLUM

Linda, I'm so sorry.

She looks up. Regards Callum for a moment. And his uniform. Then looks back at her son.

LINDA

Danny was dead proud of you. He always wanted to get away from all this. Said you going to Mercy Point was the start. For all of you.

CALLUM

Thank you, Linda. That means a lot.

LINDA

But then they killed him. So it's hard to know what he'd say now.

That hits Callum like a punch in the gut. Dave appears. He shakes Callum's hand and gently steers him back into the living room.

DAVE

Thanks so much for coming, Callum.

Callum looks around. The other mourners avoid his gaze. Ryan and Meggie offer him supportive smiles. Jude snorts.

Then everything stops. A woman has appeared in the doorway. She's beautiful. Her serenity, her sheer presence, makes everyone stop what they're doing and turn to her.

She nods to Linda and Dave. This is the Druid. She strides forward to the living room.

CUT TO:

58

INT. HICKSON HOUSE. LIVING ROOM - MORNING 6

58

The Druid stands at the foot of Danny's body, eyes closed in silent thought. The mourners file in behind him and take up position around the walls. Callum stays in the doorway again. The Druid opens her eyes, regards Danny's wrapped body.

THE DRUID

Look at this warrior. There is no greater honour than to die in battle. He will be welcomed in the halls of heaven as a hero.

The Druid walks to the side of the slab.

THE DRUID (CONT'D)

This warrior fell without a Druid, and so I must instruct him on how to reach heaven. You will not listen to my words lest your spirit follow my directions too.

She bends close to Danny, and whispers in his ear. The mourners screw their eyes shut, blocking out every sensation, every sound in the room. After a moment the Druid straightens up, walks back to the foot of the slab and begins the prayer:

THE DRUID (CONT'D)

Deep peace of the running wave to you.

Ryan looks grim. Meggie dabs her eyes. Jude fidgets, trying to stay tough and shrug away the grief.

THE DRUID (CONT'D)

Deep peace of the flowing air to you.

Callum watches from the doorway. Eyes closed, tears brimming. The mourners complete the verse, Callum whispers it too.

ALL

Deep peace of the quiet earth to you.

Dave is weeping openly. Linda stares into space, dead-eyed.

THE DRUID

May the road rise to meet you; May
the wind be always at your back.

Jude glances over his shoulder, spots Callum. He crosses quickly to the door. He and Callum lock eyes.

THE DRUID (CONT'D)

May the sun shine warm upon your
face; May the rains fall softly
upon your fields.

Jude pulls the door shut.

ALL

Until we meet again.

And Callum is shut out. Exiled.

CUT TO:

59

INT. GYM - DAY 6

59

Light pours through the window onto two silhouettes wrestling on a large mat in the middle of the gym. Young Crosses in sweat soaked t-shirts stand around watching or tumble and grunt on smaller mats scattered around the floor. A lone Nought janitor mops the floor. Heads turn as Sephy walks across the room. One of the wrestlers on the larger mat disengages from his opponent. It's Lekan.

SEPHY

Lekan. I want to talk.

Lekan winks to his opponent and strides off the mat. He takes Sephy by the arm and leads her to the other side of the room.

LEKAN

Did you finish your application?

SEPHY

What?

LEKAN

It seemed very urgent.

SEPHY

Oh. Yeah. Listen. I've been
thinking. About us. I'm sorry, but--

LEKAN

No.

SEPHY

No?

LEKAN

We don't do this. You don't do this. You've been thinking? Think again. Curious timing by the way.

SEPHY

... what?

LEKAN

Or has someone else been 'helping' you with your thinking?

SEPHY

Funnily enough I'm usually able to process thoughts and ideas myself.

LEKAN

Anyway. Go home. Don't worry, I'm not pissed off.

SEPHY

I don't love you.

She lets that land. Lekan regards her. Then he shakes his head with a chuckle.

LEKAN

You think any of that *matters*? This is about putting things in place. This is about preserving a continuity.

Lekan smiles and nods to some of the wrestlers, still watching from the mats.

LEKAN (CONT'D)

So you don't love me. We'll manage.

For a moment Sephy is too shocked to speak. She's reeling, she can't articulate.

SEPHY

No - I'm - I want better than this.

LEKAN

No you don't. I told you, it's about continuity. That's what you want. Or you're an idiot. That's what I'm fighting for.

SEPHY
Fucking listen to me.

That stops him like a slap. Sephy looks at Lekan, shakes her head in utter, queasy disbelief.

SEPHY (CONT'D)
What was I thinking. My God. No, you're right, to be fair. We were easy. We didn't take a second thought. But I'm sorry. I'm a little more ambitious now. You should try it.

She takes a breath, squares her shoulders. It's done.

SEPHY (CONT'D)
I've got some stuff in your quarters. I don't want it, burn it.

Lekan grabs Sephy by the wrist.

LEKAN
I won't let you do this, I have worked hard for you.

SEPHY
You could be nice. It's too late for us, but not for you. Stop being scared all the time. You'll lose everything.

She yanks her wrist free. Walks out. Leaving Lekan blinking with shock.

CUT TO:

60

INT. HICKSON HOUSE. LIVING ROOM - DAY 6

60

Danny's wake. The atmosphere is a little more lively. Drink has loosened everyone's tongues and ties. Glasses are raised. Ryan and Meggie are talking to a group of his co-workers. Then Ryan nudges Meggie.

RYAN
What the hell is he doing here?

Dorn has arrived in typically presidential style. He makes his way to Linda and Dave, shaking hands and squeezing shoulders.

DORN

David. Linda. My sincerest
condolences.

DAVE

Thank you, Mr Dorn.

DORN

It's Jack to you. And I want you to
know that Danny's death won't be in
vain. We'll look back on this
moment, and we'll say 'that's when
everything changed'.

Ryan appears.

RYAN

Sorry to interrupt. Dave, we should
probably head off.

DAVE

Yeah, no, you're right.
(to Linda, gentle)
We're going to get to work, love.
I'll be back later.

RYAN

Meggie says she'll hang on, make
sure you get home all right.

Linda looks up at the men, dazed, absent. Dave sighs.

DORN

Ryan.

RYAN

Jack.

Ryan, Dave and the rest of the depot staff exit.

DORN

I'll see you in a minute, Linda.

Dorn weaves through the mourners to a corner, where Jude,
Nicola and the rest of the LM are sat. Jude jumps up,
overjoyed.

JUDE

You're back! We were so worried.

DORN

Mate. I've been there so often I've
got my own mug.

JUDE

But did they interrogate you? What did they do?

They make room for him, a drink is thrust into his hand.

DORN

The usual threats and fisticuffs. I always say, don't bother, lads, you won't get a word out of me.

(takes a swig)

So listen. I want you all back here at 9 o'clock sharp. The police, the army, they're reeling, they're on the back foot. We need to plan and we need to act.

A hand on Jude and Nicola's shoulders.

DORN (CONT'D)

Now's our time. You'll see. It's year dot.

Jude and the others gulp with excitement, their eyes blaze.

CUT TO:

61

EXT. PARLIAMENT SQUARE - DAY 6

61

Kamal striding across Parliament Square towards his car. The Deputy Commissioner falls into step beside him, voice low.

DEPUTY COMMISSIONER

Minister. That name you gave me. We've drawn a bit of a blank.

Kamal says nothing. Weighing options, calculating risk.

KAMAL

It's possible he goes by a different name. It's possible he calls himself Yaro Hadley.

A twitch of surprise from the Deputy Commissioner.

KAMAL (CONT'D)

A distant relative. Likes to trade on our name. It's tedious.

The Deputy Commissioner nods. He leaves. Kamal doesn't move. He dismisses it with a twitch of his head. Walks on.

CUT TO:

62

EXT. DOCKS - DAY 6

62

Ryan, Dave and the others walk across the dock, flushed with drink. Okonjo is waiting for them, hands on hips. They stand before him, giggling like kids. Okonjo points at Dave.

OKONJO

I said you couldn't have the day off.

RYAN

Turns out he didn't need it, he was off anyway. We'd swapped shifts so I could go to my son's inauguration the other day.

OKONJO

Where were you then?

RYAN

Tummy bug. We all had it. I don't think people are washing their hands after going to the lavvy.

Okonjo shakes his head - gives up.

OKONJO

Get to work. There's all them to unload. No overtime.

The men peel off.

OKONJO (CONT'D)

Not you, McGregor. You're done. Don't look at me like you didn't expect it. They're good lads but you lead them on. Empty your locker.

Okonjo marches back to his office, leaving Ryan stranded.

CUT TO:

63

EXT. FLYOVER - DAY 6

63

Callum and Sephy sit on the end of the Road to Nowhere. But not close, a metre or so apart. Callum is in uniform. His bag next to him.

CALLUM

I shouldn't have gone.

SEPHY
He was your friend.

CALLUM

In a way they took that too.

SEPHY

His family?

CALLUM

(shakes his head)

The police. Because he's more than that now, isn't he. And I didn't realise until today, not properly... but so am I. Jude was right. It's not just me, my ambition, it's... wider than that.

SEPHY

He would have wanted you there.

CALLUM

He'd have wanted not to be dead.

Callum shakes his head, shakes away the ghosts.

CUT TO:

63AA

INT. MCGREGOR HOUSE. LIVING ROOM - DAY 6

63AA

Ryan, still in shock, sits on the sofa. Meggie comforts him. The TV is on in the background.

MEGGIE

Can't you argue with him?

RYAN

I tried.

MEGGIE

You could go back. Maybe he'll cool down.

RYAN

I won't go crawling.

MEGGIE

But...

RYAN

(sharp)

No.

(softens)

Okonjo... I know him, he won't change his mind. He's a stubborn bastard.

A beat.

MEGGIE

Well, I suppose we'll be all right.
If we're careful. Callum's earning
now.

RYAN

No need to worry, I'll find
something. Still young, aren't I?
(jumps up)
Still got it. I'll be back up and
running before you know it.

Ryan drops a kiss on top of Meggie's head and leaves the room. His breezy turn hasn't reassured her at all.

CUT TO:

63A **INT. MERCY POINT. MESS ROOM - DAY 6**

63A

The Mercy Point elite are in there. Lekan, with the beginnings of a black eye. A miserable-looking Barnaby, his face bruised and swollen. Stitches on his lip.

Elaine comes in, more tentative than usual. Everyone stares at her, hostile. Apart from Barnaby. She looks at him. Their eyes meet, but he looks away quickly. Then one of the cadets starts to stamp his foot on the ground. Stamp, stamp, stamp. A slow rhythm. The others all join in the hostile gesture. There are a few jeers.

Elaine stands there, momentarily thrown. This is humiliating. Lekan is laughing at her. She can't take it. She turns and walks out.

CUT TO:

63B **EXT. FLYOVER - DAY 6**

63B

Callum and Sephy.

SEPHY

It was odd. Lekan wasn't hurt, more sort of... outraged. Like I'd stolen something from him.

CALLUM

That's good, isn't it? I mean it could have been a lot worse.

SEPHY

I almost would have preferred that.
Something more... you know. More
like what you'd expect.

(beat)

Why was he even at the Onitemi?

CALLUM

You think he was following me? If
he was he saw nothing.

There's an awkward silence between them.

SEPHY

(beat)

I don't think it's over.

CUT TO:

63C **INT. MERCY POINT. DORMITORY - DAY 6**

63C

Elaine is packing her bags, all but shaking with emotion.
Lekan enters.

LEKAN

Let me know if you need a hand with
that.

She ignores him. He sits and observes with a mocking smile.

ELAINE

Most of my family aren't talking to
me. But the ones that are eat on
the wage I'm bringing in. Was
bringing in. Not that you'd care.

LEKAN

Gotta admit I never thought you'd
be first out.

ELAINE

I know what you've got planned for
me - the shittiest jobs, the most
dangerous postings, it's gonna be
hell. It's pointless.

LEKAN

You should have thought of that
before you seduced one of your
superiors.

Elaine rounds on him.

ELAINE

We both know who pursued who. Which of us had more to lose. It's not even as if we were the only ones...

Lekan's face - what?

ELAINE (CONT'D)

Yeah. Since when do you go south of the river? I know why you were at the Onitemi.

Lekan stares at Elaine.

CUT TO:

63D **EXT. FLYOVER - DAY 6**

63D

Callum and Sephy.

SEPHY

(looks at Callum)
Have you heard anything about Barnaby and Elaine?

CALLUM

Elaine's not answering her phone. I'm asking around but I've got to be careful, we weren't there, were we? We're not supposed to know anything happened.

SEPHY

That could be us next time.

CALLUM

Only if we get caught.

SEPHY

No one ever thinks they'll get caught. And it'd be worse for you. Elaine told me that.

A reflex, Callum glances around to check they're not being watched. His hand reaches for hers.

CALLUM

I know what I'm doing.

SEPHY

So how does this end, Callum? Have you thought of that? How is this going to end?

Of course he can't answer that. After a few moments, he gets to his feet.

CALLUM

I need to get back to Mercy Point.

CUT TO:

64

INT. MERCY POINT. DORMITORY - DAY 6

64

Lekan stares at Elaine.

ELAINE

Why were you there?

LEKAN

I don't know what you're talking about.

Elaine sees Lekan's anger is rising. She clocks his discomfort at this line of questioning - decides to push it.

ELAINE

You must've been looking for someone. But it wasn't Barnaby - you were as surprised as we were.

LEKAN

I said I don't know what you're talking about.

And then it hits Elaine...

ELAINE

You thought someone else might be
there.

(beat)

You were looking for her.

Lekan's on his feet in a flash. He advances menacingly on Elaine. But she never flinches - she can see from his face that she was right.

ELAINE (CONT'D)

And you don't want everyone
knowing, do you?

Lekan and Elaine are eyeball to eyeball now. Moments pass.
Then --

ELAINE (CONT'D)

I've changed my mind. Think I'll
stay after all.

Elaine smiles sweetly. She steps away. Starts to unpack her things again. Lekan can only watch. Then his focus shifts. He looks beyond Elaine to Callum's empty bunk, and he's gripped by cold fury...

CUT TO:

65

EXT. MERCY POINT - EVENING 6

65

Callum steps off the bus. Drops his rucksack on the ground and goes down on one knee to tie his shoelace. When he's done, he looks up at Mercy Point's forbidding facade. He feels a pang of foreboding. He's still not sure he belongs here.

Callum stands up again. Slings his bag over his shoulder and steps forward.

End Titles.