

1 **EXT. MERCY POINT. GROUNDS - DAY 7**

1

A trail cuts through open ground. The sound of shots in the distance. CALLUM and the other CADETS come tearing into view. Crosses and Noughts, all running laboriously under the weight of the grotesquely heavy packs strapped to their backs.

This is hard and painful; they are drenched in sweat, gasping for breath. One of the cadet runners stumbles and falls. He is left behind, struggling even to get back on his feet.

CUT TO:

1A **OMITTED**

1A

1B **OMITTED**

1B

1C **OMITTED**

1C

1D

EXT. MERCY POINT. GROUNDS - DAY 7

1D

The cadets approach a staging point where LEKAN, IMARI, BARNABY and other OFFICERS are waiting for them. Lekan has a stopwatch in his hand. He's not pleased when Callum reaches the staging point ahead of the pack.

Callum falls to his knees, exhausted. Tries to catch his breath. Others pass the line - a few running, most stumbling - and fall beside him. Their faces are contorted with pain.

ELAINE makes it, ahead of several men, her face a picture of absolute determination. As she sits on the ground, she sees Lekan gesture to Barnaby, who goes to fetch something.

LEKAN

We're going to make this more fun
for you idikidii blankers. Open
your packs!

The Nought cadets obey. Callum hesitates.

CALLUM

What is this?

He gets his answer. Barnaby returns dragging a heavy sack. He starts hauling sandbags out of it and dropping them into the Nought cadets' packs.

CALLUM (CONT'D)

(to Lekan)

Come on! They're done.

LEKAN

They're done when I say so.

CUT TO:

1E

INT. SCHOOL CLASSROOM - DAY 7

1E

SEPHY and other STUDENTS are in class, listening to a teacher, MR DARAMY.

MR DARAMY

When the Aprican conquerors
arrived, they found an island of
barbarous peoples, depopulated by
war and riddled with plague.

Sephy's unimpressed by what she's hearing. She looks around. The girl next to her is asleep.

MR DARAMY (CONT'D)

Rule by the Aprican Empire was demonstrably beneficial to the peoples of Albion, both in terms of economic growth and in rule of law, in helping them to overcome their own worst tendencies...

Mr Daramy sees Sephy roll her eyes. Flip to the book cover.

SEPHY

Who writes this stuff? Wahala!

MR DARAMY

Sissay is an eminent historian.

SEPHY

It's rubbish!

The girl next to Sephy wakes up abruptly.

SEPHY (CONT'D)

It's all just meant to justify treating Noughts the way we do. If they're still poor centuries later, it's their own fault. Nothing to do with us. After all, *Sissay* says so.

MR DARAMY

You speak for Noughts, do you?

SEPHY

(indicates the class)

It's not as if there are any
Noughts here to do it. Probably
just as well, ten minutes of
listening to you and they'd all
sign up for the Liberation Militia.

MR DARAMY

Miss Hadley, you will not make LM
jokes in my classroom. The LM are
terrorists.

SEPHY

The LM is what happens when you
push people too far!

There are gasps from the other students.

MR DARAMY

Out, Miss Hadley. Now.

A beat, then Sephy stands up and walks out of the room.

CUT TO:

1F

EXT. MERCY POINT. GROUNDS - DAY 7

1F

Barnaby approaches Elaine. They don't make eye contact.
Barnaby starts to place a sandbag into Elaine's pack.

LEKAN

Not her.

(indicates Callum)

Put it in his.

Imari raises an eyebrow. Callum can't understand why Elaine's
getting special treatment - he studies her but her face is
impassive. Barnaby doesn't ask questions. He removes the
sandbag and comes over to Callum.

The huge sandbag thumps into Callum's pack. Callum staggers
to his feet under the terrible weight.

CALLUM

Wahala, this is bullshit, Lekan.

LEKAN

What did you say?

CALLUM

This is bullshit, Lieutenant Baako.

It happens fast. Lekan snaps, walks up to Callum and boots him in the solar plexus. Callum, unbalanced by the heavy pack, goes reeling back and falls. As he staggers back to his feet, Lekan goes over and starts to PUNCH Callum repeatedly in the stomach. The other Noughts look on in horror, until --

SERGEANT MAJOR (O.S.)

(roars)

Lieutenant Baako!

Everyone freezes as the SERGEANT MAJOR appears. Callum doubles up in pain. The Sergeant Major glares at Lekan.

SERGEANT MAJOR (CONT'D)

This exercise is over.

CUT TO:

TITLES

2

INT. HADLEY HOUSE. KAMAL'S OFFICE - DAY 7

2

KAMAL's late for a meeting, gathering up his papers from his desk and putting them into his ministerial briefcase. Sephy spins in his chair, a little sulky.

KAMAL

Under the circumstances I think you'd be getting off lightly with a written apology to Mr Daramy. I explained to the head that you can be deliberately provocative on occasion...

SEPHY

He's an idiot and I won't write it.

KAMAL

...and that you'll grow out of naive teenage politics soon enough.
(glances at a paper he's holding)
Not that the Prime Minister ever has.

SEPHY

You're still angry about Noughts celebrating Midsummer? What's the harm in a few street parties?

KAMAL

We're in a period of civil unrest,
Sephy. We struggle to keep up with
the threat from the terrorists
you're suddenly so keen to defend.
And yet Opal refuses adequate
security measures. Now is not the
time.

SEPHY

It's never the time, is it?

KAMAL

It's important to hold the line.

SEPHY

Why? Why must we hold the line?

KAMAL

The best system is not one that
ignores our differences, but one
that structures itself around them.

SEPHY

So Noughts will never be truly
equal.

KAMAL

We can't be truly equal because
we're fundamentally different.
(beat)
It's complicated.

Sephy flinches at being condescended to. Kamal softens.
Changes the subject.

KAMAL (CONT'D)

Lekan hasn't been round for a
while.

SEPHY

I've finished with Lekan.

This is new. Kamal stops filling his briefcase.

KAMAL

Something he did?

SEPHY

It's more what he is.

KAMAL

I know Lekan can be a bit...

SEPHY

Pompous?

KAMAL

Confident. He is from a good family.

SEPHY

I'd been thinking about it for a while.

(beat)

Lekan hates them. Noughts. I never realised how much.

A beat.

KAMAL

Perhaps Lekan wasn't right for you.

SEPHY

I'm starting to wonder what is. Not him, for sure. Perhaps not university, either. It's like my life gets ahead of me sometimes.

KAMAL

Sephy...

SEPHY

(cuts in)

It's complicated.

She goes, leaving Kamal unsettled.

CUT TO:

3

EXT. MERCY POINT - DAY 7

3

The exercise is over. The officers and the exhausted cadets are returning from the training ground. The Sergeant Major is with Lekan, apart from the main group, and he's angry.

SERGEANT MAJOR

I don't like integration either.
But we have rules here at Mercy Point.

Lekan bristles. But before he can answer back --

SERGEANT MAJOR (CONT'D)

Rules, Lieutenant. And you will follow them.

(MORE)

SERGEANT MAJOR (CONT'D)
Believe me, I don't care who you
are or what glorious lineage shat
you out. So rein it in.

Lekan's furious, but he nods. The Sergeant Major addresses
the group.

SERGEANT MAJOR (CONT'D)
What's this? A little light
exercise and you all look like
you're gonna cry.
(shakes head)
Well you lucky Noughts can drink
the pain away this weekend, seeing
as our Prime Minister in her
infinite wisdom has decided you get
a day for your pagan bull. Drink,
dance. Best not shit Mercy Point's
reputation up the wall while you're
at it.

The Sergeant Major moves away. Callum moves closer to Elaine.

CALLUM
Why'd he go easy on you back there?

ELAINE
How would I know? Ask him yourself.

She speeds up, leaving Callum behind.

CUT TO:

3A

EXT. SHIELD - DAY 7

3A

JUDE is walking with DORN.

DORN
Midsummer my arse. It's
appropriation for the purpose of
diversion. Don't be hoodwinked by
it. Stay angry. Never be grateful
to them, for anything.

JUDE
Not even when they let you go?

Jude's joking, but Dorn doesn't like it.

DORN
I'll make 'em sorry they did.

JUDE

How?

Dorn stops. Grips Jude by the shoulders.

DORN

You're a clever lad, Jude. Capable.

JUDE

(doubts himself)

Not what my father thinks.

DORN

Then he's a fool. You're ready. Go home. Wait. Be prepared.

CUT TO:

4

INT. HADLEY HOUSE. KITCHEN - DAY 7

4

MEGGIE, in uniform, cleans the kitchen as Sephy, JASMINE and MINERVA sit drinking iced tea.

MINERVA

Is there some other boy?

Meggie pauses - listens closely.

SEPHY

No.

MINERVA

Has *he* got some other girl? 'Cause if he hasn't you need to give me his number...

JASMINE

Minerva.

Minerva sucks on her straw.

JASMINE (CONT'D)
Why would you split with Lekan?
He's perfect, it doesn't make
sense.

SEPHY
It does to me.

JASMINE
(to Sephy)
Is there someone at school..?

SEPHY
(forceful)
I said no! Why do you keep asking?

Meggie's starting to feel alarmed - she steps in.

MEGGIE
(to Jasmine)
I'm sure Sephy would have said
something.

SEPHY
(to Meggie)
Thank you.

Jasmine is irritated by Meggie's intervention. Sephy takes her tea and goes. Minerva goes after her.

Jasmine seems tense. She gets up to open a cupboard. Takes out a bottle of bourbon and spikes her iced tea with it as a worried Meggie looks on. Jasmine sips the drink, but it doesn't quite take the edge off.

JASMINE
Meggie, does she talk to you?

MEGGIE
(hesitates)
Sometimes.

JASMINE
Well it's not surprising I suppose.
You all but brought her up.

MEGGIE
You're her mama. She loves you.

JASMINE
Does she?

MEGGIE
Of course she does.

JASMINE
It's just... She's so secretive.
She's been creeping out lately.
Probably thinks I don't notice.

Meggie shifts uncomfortably. Jasmine misunderstands why.

JASMINE (CONT'D)
Look at the time! I'm sorry, you
get home.

MEGGIE
Ese gan, Jasmine.

Meggie smiles her thanks. Fetches her coat.

CUT TO:

4A

EXT. MERCY POINT - DAY 7

4A

*

Callum and the other cadets are walking with their bags. Over
Callum's shoulder, Lekan appears.

*

*

LEKAN
One day Callum, you will pack those
bags for the last time. Walk out
the door and not come back.

*

*

*

*

CALLUM
You'd like that wouldn't you?

*

*

LEKAN
I'll make sure of it. See my
Commanding Officer wants us to play
nicey nicey with the Noughts. So
I'm waiting.

*

*

*

*

*

CALLUM
Waiting for what?

*

*

LEKAN
Till I can trip you up in a way
that doesn't backfire on me. But
trust me, I will trip you and you
will fall - really hard.

*

*

*

*

*

Callum looks at him. They're nearly nose to nose. Lekan turns
and walks away.

*

*

CUT TO:

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5

INT. MCGREGOR HOUSE. LIVING ROOM - EVENING 7

5

JUDE paces about, dangerously hyped up. MEGGIE is sitting at the table, making her horns out of some material and an old coat-hanger.

JUDE

Midsummer's not for us, it's for
the daggers. For show.
Appropriation for the purpose of
diversion...

MEGGIE

Well I think it's lovely. Bit of
party spirit. We can't just stamp
on every green shoot; who knows
what they might grow into? Anyway,
I said I'd go with Linda. For
support.

JUDE

She's selling Danny out.

Meggie's phone rings - an unknown number.

MEGGIE

(to Jude)

Pass the scissors from the kitchen
will you?

Jude grudgingly goes to fetch them.

MEGGIE (CONT'D)

(into phone)

Hello?

There's only silence the other end. Faint breathing perhaps.
Meggie frowns. Glances over her shoulder to check Jude isn't
there.

Jude returns. Meggie hangs up. As he hands her the scissors,
they hear keys in the door and Ryan comes in, looking
dejected. Meggie goes to him.

MEGGIE (CONT'D)

How'd it go, love?

RYAN

I walked around all day. Agencies; even went to that corner where people hang around waiting for day-labourer work. Don't they look desperate, I thought. Then I realised I was one of the pitiful bastards.

JUDE

Have you thought about changing your name to Balogun or Owusu, maybe you'd have more luck?

MEGGIE

(to Jude, teasing)

And there was me thinking you didn't approve of appropriation.

Before Jude can retort, Callum steps in the still open door. Meggie beams and throws her arms round him.

CALLUM

Hi everyone.

RYAN

Son.

Ryan hugs Callum. Jude eyes his uniform from across the room.

JUDE

Done square-bashing, are we? You could at least have taken that off before you came home.

RYAN

(to Jude)

Cut it out.

MEGGIE

(to Callum)

Come and have something to eat!

Meggie takes Callum's hand and pulls him into the kitchen, leaving Ryan with Jude.

JUDE

(quietly)

You agree with me.

RYAN

I'm not having a go at Callum.

JUDE

Come and talk to the LM. They'd have you back in an instant.

Ryan's about to say something, but Jude goes on.

JUDE (CONT'D)

They're right, you know. Dorn. Nicola. They've helped me understand who I am.

RYAN

I know who I am, son. And you don't need to school me on the LM.

JUDE

Don't you want to do something with your life?

Ryan laughs, bitter.

RYAN

I'm looking for a job. Something you should think about.

JUDE

So I can kill myself to make daggers richer? I don't need a job. I've got a calling. A vocation.

Ryan looks weary.

CUT TO:

6

INT. MCGREGOR HOUSE. KITCHEN - EVENING 7

6

As Jude and Ryan bicker in the background, Meggie ransacks a cupboard for something to feed Callum.

CALLUM

Mama...

MEGGIE

You must be starving.

CALLUM

Mama, listen. You don't need to worry about me. I'm going out.

She stops rummaging.

MEGGIE

You only just got here.

CALLUM

It's only for a bit. Something I
need to sort out.

MEGGIE

Anyone I know?

CALLUM

Nah.

He drops a kiss on her head. Then as he heads out --

CALLUM (CONT'D)

Don't wait up.

Callum goes. Meggie feels a deep sense of unease as she hears
the front door close.

CUT TO:

7

EXT. FLYOVER - EVENING 7

7

Callum and Sephy, sitting on the edge of the road to nowhere.
The city glitters in the dusk. Behind them, a small group of
Noughts huddle round a brazier fire.

CALLUM

(laughing)

You defended the LM? They're a
bunch of thugs.

Sephy's taken aback by his laughter. She shoots an anxious
glance at the nearby Noughts, but they pay no attention.

CALLUM (CONT'D)

Used to be my dad's thing until he
saw what they were like.

SEPHY

(sheepish)

I know. I was just... annoyed.

CALLUM

You don't have to prove anything,
you know. Not to me.

(beat)

Tell you what, you don't apologise
for every Cross who's an idiot and
I won't apologise for every Nought
who's the same. Agreed?

SEPHY

Deal.

He puts an arm round her and she rests her head on his shoulder as they gaze out at the magical view. A precious moment together - they stay like that for a while.

SEPHY (CONT'D)

Callum?

CALLUM

Yeah.

SEPHY

Imagine if we got out of here? I mean really out of here. Out of Albion. Aprica, maybe.

CALLUM

(laughs)

What, just like that? 'Cos it's so easy. What would we do in Aprica?

SEPHY

Does it matter? It's easier there for people like us.

CALLUM

Not much easier.

SEPHY

We'd be left alone. That's something, isn't it?

(beat)

Things won't change here. Not really. We're just two people. Against millions of Mr Daramys.

CALLUM

Giving up so easily?

SEPHY

Why not?

He puts an arm round her.

CALLUM

Hey, if we move to Aprica does that mean I finally get to rock a dashiki?

She laughs and punches his arm.

CUT TO:

8

EXT. HADLEY HOUSE - MORNING 8

8

It's early. Kamal is out jogging, flanked by a couple of his SECURITY GUARDS. Kamal's a fit and focused runner - he's putting seasoned security guys through their paces.

He runs towards his house. As he approaches the gates he sees a familiar-looking FIGURE standing there. Kamal wonders if he's imagining things. As he gets closer, he slows to a stop.

SECURITY GUARD

Sir?

The figure starts to walk away. The guard who spoke realises who Kamal is staring at.

SECURITY GUARD (CONT'D)
Something wrong, sir?

KAMAL
Grab him.

The guards sprint towards the figure and tackle him. As Kamal walks over, the guards spin the man round to face him. It's a Cross. Light-skinned, but a Cross. Not Yaro. Kamal is almost disappointed. He shakes his head. Walks to his front gate.

CUT TO:

9 **INT. HADLEY HOUSE. KAMAL AND JASMINE'S BEDROOM - MORNING 8** 9

Jasmine's asleep in bed. Meggie comes in.

MEGGIE
Morning!

Jasmine grunts. Meggie draws the curtains. Jasmine buries her face in the pillow; she's hungover and the light hurts.

MEGGIE (CONT'D)
Late night?

JASMINE
He took me out. Kwasi. Or was it
Kojo? A bore, either way.

Meggie realises there is an empty wine bottle sticking out from under the bed. She goes to retrieve it, but as she picks it up Jasmine suddenly reaches out and grabs her hand.

JASMINE (CONT'D)
What are you doing? It's not empty.

Jasmine looks terrible; confused.

MEGGIE
Jasmine...

JASMINE
It's not empty.

Jasmine tries to yank the bottle away from Meggie. She prises it out of her hands and falls back on the bed with it. The bottle really is empty and it fills her with self-loathing.

JASMINE (CONT'D)
Don't look at me like that. As if a
Nought ever said no to a drink.
(I hate myself)
Please don't look.

Meggie's unsure what to do.

CUT TO:

10

INT. HADLEY HOUSE. KITCHEN - MORNING 8

10

Kamal is drinking water post-run when Meggie comes in carrying Jasmine's empty wine bottle. He clocks it.

KAMAL
I take it Jasmine is... having a
lie-in.

MEGGIE
Yes sir.

Before she can put the bottle in the bin --

KAMAL
Yaro.

Meggie looks startled.

MEGGIE
Have you seen him?

KAMAL
Has he tried to contact you again?

MEGGIE
No. But then I suppose it's not me
he's come looking for.

An awkward moment. Then --

MEGGIE (CONT'D)
I know it's not my place to say
this.
(steels herself)
You should find him. Speak to him.

Kamal twitches - this is impertinent of Meggie.

KAMAL

You're right. It's not your place.

Meggie's not backing down.

KAMAL (CONT'D)

Is there more of this?

MEGGIE

Yes sir.

(beat)

I've done everything you've asked of me. Now I'd like something from you. Please tell Jasmine. She deserves the truth. It's unfair, how you treat her. She's always put on her best face. But she's hurting now, more than I've ever seen, and I'd give anything to stop it.

Kamal studies Meggie for a few moments. Then he indicates the empty bottle.

KAMAL

Get rid of that, will you?

CUT TO:

11

EXT. NOUGHT HOSPITAL - DAY 8

11

Callum and Sephy, standing by a makeshift shrine to Danny that has sprung up outside the hospital. Flowers, pagan idols. The flattering photo of Danny.

CALLUM

Danny wanted me to go to Mercy Point. Said I needed to show them.

Sephy smiles.

CALLUM (CONT'D)

It's hard, right now. But I could never just ditch Mercy Point. Even if I could get out of here tomorrow.

Sephy reaches for Callum's hand. Then pulls back abruptly as a CROSS WOMAN approaches. She does something they don't expect. They watch, fascinated, as she places a candle on the shrine.

CUT TO:

12

INT. HADLEY HOUSE. KAMAL AND JASMINE'S BEDROOM - DAY 8

12

Jasmine's in bed when Kamal walks in. He can't tell if she's awake. He sits at the end of the bed. Speaks quietly to her.

KAMAL

There's something you should know.

Jasmine opens her eyes.

KAMAL (CONT'D)

I should have explained a long time ago.

JASMINE

Is this going to be one of your lectures?

She sits up.

JASMINE (CONT'D)

I don't care if you say stupid things to hurt me. It's not like I'm not used to it.

(she half-smiles)

At least you look at me when you're saying them. Go on then.

A beat.

KAMAL

You don't understand, do you? I don't want to cause you pain.

(beat)

You've stood by me all this time, and...

JASMINE

What?

KAMAL

I don't want you to be unhappy. I see the drinking. I...

He can't tell her about Yaro - can't get the words out. He changes tack.

KAMAL (CONT'D)

I want you to know I don't mind about the indiscretions.

Jasmine can't process this. Her expression of disbelief soon turns to horror. He knew.

KAMAL (CONT'D)

I'm glad you're finding what you need somewhere. And I want you to know it's fine by me. I hope that accepting that will make you happier.

He stands up. Goes out. And just like that, Jasmine's world falls apart.

CUT TO:

13

EXT. NOUGHT HOSPITAL - DAY 8

13

Sephy and Callum watch as the Cross woman finishes up muttering some sort of prayer. There's a SHOUT.

COP (O.S.)

You! Step away!

Two COPS are approaching, one carrying a bucket. The Cross woman moves away in a hurry. The cops go up to the shrine and start to pile the contents into the bucket.

SEPHY

This is ridiculous.

CALLUM

It'll be back up again in hours.

One cop notices them and comes over. Eyes Callum, hostile.

COP

(to Sephy)

Is he bothering you?

SEPHY

No.

COP

(to Callum)

Name?

CALLUM

What's it to you?

(beat)

Callum McGregor.

SEPHY

I said he wasn't bothering me.

COP

From?

CALLUM
Meadowview.

COP
What's your business here?
(indicates shrine)
Did you put that up?

CALLUM
No.

COP
Sure about that?

SEPHY
He's with me. I told you!

She's vehement. The cop stares at her, hostile. Wonders whether to escalate this, but then decides it's not worth it. The other officer is done clearing the shrine.

COP
(to Sephy)
Watch yourself.

Both cops walk away. Sephy turns to Callum.

SEPHY
You okay?

CALLUM
(no I'm not okay)
I'm fine.

Callum fights back his anger.

CALLUM (CONT'D)
I'm sorry. It's not your fault.
None of it is.

CUT TO:

14

INT. HADLEY HOUSE. KITCHEN - DAY 8

14

Meggie is making lunch when Jasmine comes into the kitchen.

JASMINE
You told him.

MEGGIE
What?

JASMINE
About Chidike. The others.

MEGGIE
No, I...

JASMINE
You told him.

MEGGIE
Jasmine, I didn't. All I did...

JASMINE
What did you do?

MEGGIE
All I said was... You seem unhappy.
This morning. I didn't know what to
do, I just felt so sorry for you.

The words hit Jasmine like a punch. She's gripped by rage.

JASMINE
That's what this is, is it? You
feel sorry for me.

Meggie moves to her, but Jasmine backs away.

JASMINE (CONT'D)
Fimisile. Leave me alone. You all
laugh at me.

MEGGIE
I was trying to be a friend...

JASMINE
That's what my pathetic life has
come to. Being pitied, even by
Noughts.

Noughts. Meggie is wounded. But Jasmine keeps going.

JASMINE (CONT'D)
I am kind. Loyal. And people scorn
me for it. My husband scorns me.
I've never treated you badly,
Meggie. Never once. All this time
you've been with me and you do
this.

Kamal enters. Meggie shoots him a pleading look.

KAMAL
What's going on?

JASMINE
Meggie is leaving my employment.

MEGGIE
(shocked)
Jasmine?

JASMINE
Madam! It's madam to you.
(cold)
Your services are no longer
required. Kamal, give her four
weeks' wages in lieu of notice.
Call for a reference.

Meggie stares at Jasmine in disbelief.

MEGGIE
Jasmine, please. You know Ryan's
out of work...

Jasmine walks out.

CUT TO:

14A **INT. HADLEY HOUSE. KAMAL AND JASMINE'S BEDROOM - DAY 8** 14A

Jasmine comes into the bedroom. Closes the door, leans
against it and starts to cry.

CUT TO:

14B **INT. HADLEY HOUSE. KITCHEN - DAY 8** 14B

Meggie shoves her things into her bag. An apron, a flask. Her
hand hovers over the photo of Callum and Sephy as kids. A
beat, and then she bags that too.

CUT TO:

15 **OMITTED** 15

16 **EXT. HADLEY HOUSE - DAY 8** 16

Sephy is walking towards the house, returning from her time
with Callum. But before she can let herself in, the front
door opens. Meggie steps out.

SEPHY
(smiling, oblivious)
Hi Meggie!

Meggie gives her a strange look and rushes off without responding. Sephy's surprised. Minerva appears at the door with a serious expression.

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

CUT TO:

17 **INT. HADLEY HOUSE. KAMAL AND JASMINE'S BEDROOM - DAY 8** 17

Sephy bursts into Jasmine's room. Her mother is in bed.

SEPHY
What have you done?

Minerva appears and stands at the door.

JASMINE
Leave me alone.

SEPHY
Why?

Jasmine turns over to face away from Sephy. But Sephy marches round the bed and confronts her again.

SEPHY (CONT'D)
How can you do this? It's Meggie.
Meggie. What's wrong with you? Have
you been drinking? Bit early for a
nightcap, isn't it?

MINERVA
Don't be rude to mama.

SEPHY
(ignores Minerva)
You have been drinking, haven't
you?

MINERVA
(to Sephy)
Look, I tried already. She says
Meggie's just the help.

SEPHY
(to Minerva)
Meggie? Help?

MINERVA

Let's do this later, when
everyone's calmed down.

Sephy's disgusted. She turns back to Jasmine

SEPHY

You mean when she's sobered up and
rejoined the real world.

JASMINE

Don't you come over all righteous
with me! As if you were some prissy
little princess; don't think I
don't see you.

Jasmine's anger gives Sephy pause. She tries a softer
approach.

SEPHY

Mama... Pele. That wasn't fair. I
shouldn't have said that.

(beat)

Please don't do this.

Jasmine pulls the sheets up, defiant. Sephy looks to Minerva,
but her sister throws up her hands - what do you want me to
do? Sephy leaves the room in despair.

CUT TO:

18

INT. HADLEY HOUSE. HALL - DAY 8

18

Sephy is opening the front door when Kamal walks up to her.

KAMAL

Where are you going?

SEPHY

To see Meggie.

KAMAL

Why? To tell her things will be all
right?

SEPHY

Why was she fired? Mama won't tell
me.

KAMAL

Interfering will only prolong this.
Make things harder for Meggie. That
would be cruel.

(MORE)

KAMAL (CONT'D)

It won't do any good. Your mama's stubborn. Always has been.

(beat)

I'll make things right with Meggie.

SEPHY

What did she do?

Kamal doesn't answer. Sephy walks out the door.

CUT TO:

19

INT. MCGREGOR HOUSE. LIVING ROOM - NIGHT 8

19

Meggie sits silently; Callum comforts her. She seems resigned. But Ryan is angry, and so is Jude.

MEGGIE

(to Callum)

Jasmine's under a lot of stress;
I'm sure she'll change her mind...

RYAN

Stop apologising for that woman.
She's thrown you out like trash.
All those years you ran around
picking her smalls off the floor.
Loyal service! And look at you now.

Ryan might be angrier than Meggie's ever seen him. He sits on the sofa. Tries to think.

JUDE

(to Meggie)

Aren't you angry? You're just going
to accept it?

CALLUM

(to Jude)

Don't have a go at mama. It's not
her you should be angry with.

JUDE

(to Callum)

You're right. It's not her. *They're*
to blame. The ones you wear that
comedy uniform for.

CALLUM

That uniform's going to be the only
thing bringing in money around here
now. It's not like you're exactly
contributing.

JUDE

I'd rather starve than
collaborate...

RYAN

We're proud of Callum in this
house.

JUDE

Of course you are.

There's a knock at the door. Callum opens it. He's alarmed to
see Sephy standing there - what is this? Sephy comes in.
Everyone tenses - there's a shocked silence.

SEPHY

(to Meggie)

I'm so sorry.

Meggie embraces Sephy. Over Meggie's shoulder, Sephy sees
Jude glaring at her. Callum looking unsure what to expect.

SEPHY (CONT'D)

I hope I'm not intruding. I just
wanted to say... I'll keep trying
to speak to her.

JUDE

(controlled fury)

Here comes our Cross saviour.

MEGGIE

(to Sephy)

Come in.

JUDE

Why should she? Daggers bring us
nothing but grief. Now we're
supposed to be grateful for her
sympathy?

MEGGIE

(to Jude)

Shut up, will you?

JUDE

(to Sephy)

Leave.

Sephy can't help looking to Callum. But --

CALLUM

(to Sephy)

He's right. Leave us alone.

Sephy sees Callum's anger and despair. She wants to go to him, but she can't. Instead, she turns and walks out the door.

A beat, then Callum goes to the door. He can't help himself.

CUT TO:

19AA **EXT. MCGREGOR HOUSE - NIGHT 8**

19AA

Callum appears at the door. Sephy is walking towards her car when she sees Kamal's official car pull up nearby. Meggie joins Callum at the door, and is surprised as he is to see Kamal step out of the car. Kamal looks around with distaste.

SEPHY

Has she changed her mind?

KAMAL

(no chance)

Go home.

Sephy obeys. She doesn't know what else to do. She gets into her car as Kamal looks to Meggie.

KAMAL (CONT'D)

I want to talk to you.

CUT TO:

19A **INT. KAMAL'S CAR - NIGHT 8**

19A

Kamal and Meggie talk in his car.

KAMAL

It's unfortunate, this.

Kamal takes a fat envelope out of his jacket pocket.

KAMAL (CONT'D)

I could try reasoning with her,
but...

(shrugs)

Here we are.

He holds out the envelope, and she takes it. It's
surprisingly heavy.

MEGGIE

What is this?

KAMAL

Under the circumstances, I think it
only fair to offer you a severance
payment.

Meggie peers in the envelope. It contains several large wads
of cash. Crisp notes.

MEGGIE

This isn't four weeks' wages. What
is this? This must be...

KAMAL

A year's pay. Enough to cover you
while you look for new employment.

(beat)

Of course, I'll expect your
continued discretion regarding
certain... historical matters. And
get rid of that toy you found.
Probably wasn't him anyway.

Meggie stares at Kamal for a moment, repulsed. Then she tries
to hand back the envelope. He doesn't take it.

MEGGIE

Mr Hadley. I've been with this
family for years. I helped bring up
your children. This... it's not
about money.

KAMAL

Nonetheless, I'd prefer that you
took it. That way we all know where
we stand.

It's humiliating for Meggie, but she doesn't have much
choice. After a moment --

MEGGIE

I would never have told. I'm not
like that. I'm not like you.

Meggie opens the car door and leaves.

CUT TO:

19B **EXT. MCGREGOR HOUSE. STEPS - NIGHT 8**

19B

Kamal's car pulls away as Meggie returns to the house.
Callum's sitting on the steps, expectant. But he can see from
her face it's bad news.

Meggie sits next to Callum on the steps. He puts a comforting
arm round her; she leans on his shoulder. They stay like that
for a while.

CALLUM

We'll be fine. We've still got my
job, haven't we?

MEGGIE

Pele. It shouldn't fall to you.
You've got enough to put up with.

CALLUM

You'll get more work.

Meggie holds his face in her hands.

MEGGIE

Always be you. Don't hate, whatever happens. But be careful, too. I used to think friendship was enough. It isn't. Not always.

Callum's unsure how to interpret this, but he nods.

CUT TO:

20 OMITTED

20

20AA INT/EXT. KAMAL'S CAR - DAY 9

20AA

A group of NOUGHT MEN walk down a street where KAMAL's official car is parked up. They are bare-chested and unsteady on their feet from daytime drinking.

Kamal observes with undisguised disdain from the back seat, hidden behind dark tinted windows.

KAMAL

Looks like the party's started.

We see DORN is in the seat next to Kamal.

KAMAL (CONT'D)

It's... primitive. Never thought I'd see something like this in my lifetime. It's her worst idea yet. Pure self-indulgence.

Dorn is genuinely fascinated by what's going on outside.

DORN

We used to have to keep this indoors.

Dorn's tone surprises Kamal.

KAMAL

Incredible. Opal hands you people a day to drink and dance and all the fight goes out of you.

(leans in)

You need her gone, before docile compromise starts to seem the more appealing option.

(indicates outside)

This isn't natural. You need to make sure it ends in trouble. And that's as it should be.

DORN

I don't work for you.

KAMAL

One word from me and you'll be back in that hole. Why'd you think I let you go? It's in both our interests to work together.

(MORE)

KAMAL (CONT'D)

Otherwise all the sacrifices you
and I have made for our causes will
have been for nothing.

DORN

What have you sacrificed, then?

Kamal doesn't answer. The question bites, though.

KAMAL

Get to work.

Dorn opens the car door.

KAMAL (CONT'D)

(smirks)

Smash the occupation.

DORN

Screw you, Kamal.

Dorn gets out of the car.

CUT TO:

20A

INT. OPAL'S OFFICE - MORNING 9

20A

Opal's with Kamal, and she's angry.

OPAL

You authorised the army on the
streets? For a *cultural* event?

KAMAL

We picked up some chatter; the LM
is planning something big. Given
the past few weeks, it seemed a
sensible public safety precaution.
It's just key locations in cities
hosting street parties or music
festivals. Unless you'd rather
cancel?

OPAL

You should have run it past me first.

KAMAL

We're using Mercy Point cadets in London. Who better to do it than your pet integration project? Nobody gets antagonised; Noughts can eat their roast beef in peace.

Opal shakes her head.

OPAL

You should have locked up Dorn while you had him.

KAMAL

There were no grounds. And you've always felt strongly about the rule of law... Today will go smoothly, Prime Minister. I assure you.

(beat)

They will love you for it.

CUT TO:

21

EXT. MERCY POINT - MORNING 9

21

Callum, in fatigues, is walking up to where the cadets are assembling by an armoured truck. His phone rings - it's Sephy. He ignores the call.

Lekan, Barnaby, Imari and the junior officers are supervising a handout of weapons. The Sergeant Major spots Callum.

SERGEANT MAJOR

Gberanle! Wakey wakey. Hungover, McGregor? Bad news is that headache's only gonna get worse.

The Sergeant Major addresses the room.

SERGEANT MAJOR (CONT'D)

You've been recalled to stand guard at the festivities today. Training exercise, you get to observe some real soldiers.

(indicates guns)

Blanks only, for scaring blankers. So let's hope your milkfaced brethren keep it peaceful.

(MORE)

SERGEANT MAJOR (CONT'D)
(Callum flinches)
Officers, pick your squads.

The Sergeant Major leaves. Lekan marches up to Callum and shoves a gun at him. Callum takes it. Elaine watches them both closely.

CUT TO:

21A	EXT. MERCY POINT - MORNING 9	21A	*
	Callum and the other cadets are waiting for their transport. Some are smoking, others are taking a water break. Elaine is amongst them. Callum leans his rifle against the wall, walks into a building marked TOILET. Lekan approaches, glances around and swiftly switches Callum's original magazine with a magazine he took out of his pocket. He replaces the rifle. As he does so, Elaine walks past, looks at him.		* * * * * * *
	LEKAN		*
	Is there a problem, Cadet Sawyer?		*
	ELAINE		*
	No Lieutenant Baako.		*
	And she quickly moves on. And we end on Lekan...		*
		CUT TO:	*

22	SCENE MOVED	22
23	OMITTED	23
24	OMITTED	24
25	SCENE MOVED	25

26

EXT. THE SHIELD - DAY 9

26

A group of NOUGHTS, dressed in pagan colours, are having a street party outside The Shield. It's low-key and makeshift. Albion flags have been strung up wherever space has been found. There's copious drinking around a fire burning in an old oil drum. A Nought musician plays; further along a fire artist entertains a small crowd. PASSERSBY wear flower garlands; they laugh and chatter.

LINDA and MEGGIE watch the crowd. They're both wearing floral garlands.

LINDA
It's not nothing, is it? This.

MEGGIE
Of course not.

LINDA
I'm glad I came out. Dave wasn't so sure about it all.

Meggie reaches out. Gives Linda a comforting squeeze.

MEGGIE
Neither was Ryan.

LINDA
Would've been easier to stay at home, I suppose. But all I do is sit on the sofa thinking about it all. My life. Think, think, think.
(beat)
I want to do something. For him, for Danny. Make all this pain into something... bigger, you know?

Meggie nods. Just then Ryan approaches, looking around for Meggie. They make eye contact. She's surprised to see him. Linda can tell something's up.

LINDA (CONT'D)
(to Meggie)
Go on, then.

MEGGIE
(hesitant)
Are you sure?

LINDA
Shoo.

CUT TO:

Ryan and Meggie talk, out of step with the festive scene around them. She's warming her hands in front of a fire burning in an old metal oil drum.

RYAN

Saw three people about work this morning. Still nothing. Thought I might as well keep on walking. Then I found myself here.

A beat.

MEGGIE

We're in trouble, aren't we?

RYAN

You'll find something.

MEGGIE

Do you really think Jasmine will stand idly by while I get hired by one of her friends?

She sees the reality dawn on Ryan's face. He stares deep into the fire. Meggie feels a pang of guilt. Her hand wanders to her bag. Touches the fat envelope inside.

CUT TO:

27A

INT. HADLEY HOUSE. LIVING ROOM - DAY 9

27A

Sephy's pacing around the living room when Jasmine comes in.

JASMINE

You should eat. I'll get them to make you something. Kia kia!

SEPHY

Get *them*. It's always them. Why don't you do it yourself? Isn't that what loving mamas do?

That punch lands.

JASMINE

I know what you think about me. And perhaps you're right.

Sephy starts shaking her head. Jasmine tries again.

JASMINE (CONT'D)

You were close to Meggie. I wish we could be like that.

SEPHY

Now she's gone, you mean?

JASMINE

She was coming between us. I had no choice.

SEPHY

Nothing's ever your fault, is it? She forced you to do it, and now you feel sorry for yourself? You're unbearable.

Sephy goes to get her coat and starts to pull it on.

JASMINE

What are you doing?

SEPHY

Finding some Noughts to party with.

You can't do that, it's not safe.

Noughts... Things get out of hand when they drink too much, and they always drink too much. And then they see a woman...

CUT TO:

Callum is taken aback by the street party. Many Noughts are in black, red or blue.

Some men are bare-chested, an unsettlingly feral look. One or two carry burning torches. There's a makeshift, dangerous feel to the proceedings.

Callum passes a man and woman. They are being blessed by the DRUID. The CROSS SOLDIER behind Callum gives him a shove with the butt of his gun.

CROSS SOLDIER
Move it, blanker.

Callum walks on.

CUT TO:

31 **SCENE MOVED** 31

32 **INT. THE SHIELD. BACK ROOM - LATER - NIGHT 9** 32

Dorn quietly addresses a very small group of LM members in a corner of the Shield. Jude rolls an empty bottle to and fro on his table. Nicola is beside him.

DORN
As some of you may have heard,
Opal's throwing us poor benighted
blankers a party today. They take
us for fools; they think they can
buy us off with petty gestures.

Some bitter laughter.

DORN (CONT'D)
Some of you have asked me why I've
said nothing about it. I've said
nothing because I plan to mark the
occasion with more than words.

A murmur runs through the LM members. Jude stops toying with the bottle. And then someone comes into the pub... It's Ryan. Dorn sees him first, and he stands up. Jude turns to see who it is - what the hell.

JUDE
Baba.

DORN
Ryan.

Jude can't process this - is his father here to rejoin the LM or to shout at him? But Ryan ignores Jude.

RYAN
(to Dorn)
I want to talk.

DORN
It's not a good time.

RYAN
It's important.

Dorn and Nicola exchange glances.

CUT TO:

33

INT. THE SHIELD. BACK ROOM - NIGHT 9

33

Dorn and Ryan talk.

DORN
Back in? How many years has it
been?

RYAN
Twenty at least. Time to think.

DORN
You left the cause.

RYAN
Nobody leaves the cause. It was the
means, not the ends I had a problem
with. I thought, give the talkers a
chance.

DORN
And now?

RYAN
They talked and talked. But
nothing's got better in twenty
years. And nothing will. The LM...
it's the only thing the government
notices.

DORN
Does your wife know about this?

RYAN
(hesitates)
Yes.

DORN

Jude says you're both out of a job.
Short of cash, are we?

RYAN

It's not about that.

Dorn doesn't look convinced. Neither does Ryan.

DORN

Things have changed since you were
last active.

Nicola comes to the door and hovers, trying to catch Dorn's
attention. There's something in her demeanour that Ryan
notices.

RYAN

Is something going on?

DORN

Just LM business.

RYAN

What kind of business?

DORN

I haven't said you're back in. I'll
think about it.

RYAN

Great. In the meantime I've got a
condition.

Dorn is taken aback at Ryan's gall.

CUT TO:

33A

OMITTED

33A

33B **INT. HADLEY HOUSE. KAMAL AND JASMINE'S BATHROOM - NIGHT 9** 33B

Jasmine approaches the bathroom mirror and puts the glass of wine by the sink. She studies herself. She doesn't like what she sees. She looks tired, drunk.

Jasmine picks up the glass again. Goes to the bath and turns on the taps.

CUT TO:

34 **OMITTED** 34

35 **EXT. STREET - NIGHT 9** 35

Callum ducks as a beer can comes flying at his head. A couple of audacious NOUGHT YOUTHS have decided they don't want cadets here. The Sergeant Major shouts at Lekan.

SERGEANT MAJOR
Lieutenant Baako!

LEKAN
Sir.

SERGEANT MAJOR
Get your blankers out of harm's way. No need to flaunt 'em, they're not here for the party and the crowd don't like it.

LEKAN
(to the cadets)
Move out!

CUT TO:

36 **INT. THE SHIELD - NIGHT 9** 36

Jude is sitting at one of the tables, jittery with nervous excitement, wondering what his father and Dorn are discussing. Ryan and Dorn re-enter the main part of the pub, and Jude jumps up.

JUDE

Baba... What's going on?

Jude's hopeful, wants to hear Ryan's in. But Ryan ignores Jude. He nods to Dorn and heads to the pub entrance. Jude starts to follow him.

DORN

Jude.

Jude stops. Ryan exits the pub.

JUDE

What's going on? Is he back in?

DORN

I haven't got time for this right now.

JUDE

Is he back in?

DORN

I'm not going to need you today.

JUDE

What do you mean?

DORN

I mean piss off. Go for a walk.
Enjoy Opal's party if you like.

Jude looks stunned.

JUDE

No way. This is the biggest action
this year... Did he say something
about me?

DORN

He wants you out of the line of
fire. He's in, you're out.

JUDE

You'd trade me for a jobless
geriatric?

DORN

That's no way to talk about your
father.

Dorn's done with Jude. He moves over to where Nicola and a group of LM members are discussing something.

CUT TO:

36A **EXT. THE SHIELD - NIGHT 9**

36A

Jude, furious, bursts out of the pub. He looks around for Ryan - where did he go? All Jude can see is partying idiots.

Then Jude spots Ryan in the distance, walking away. He runs after him. When he catches up, he gives Ryan a PUSH from behind. Ryan spins to face him.

JUDE

You had no right!

RYAN

He's not having my son.

JUDE

I'm not a kid! Why'd you treat me like this? I do alright. Got my head together. Not as if I'm on the streets pushing drugs.

(beat)

'Cause no-one's as special as Callum, let's all bend over backwards for Callum.

RYAN

Never mind Callum! Dorn's no good. He's got no decency. He'll use you, and soon enough you'll regret it.

JUDE

So you offered your services?

Ryan softens, takes a step towards Jude.

RYAN

I've run out of road, son. But you can do better. I know it.

Jude's not having it. He backs away. Turns and walks off as Ryan shouts after him.

RYAN (CONT'D)

You don't even know what you're throwing away!

36B

EXT. STREET - NIGHT 9

36B

Sephy walks down a street plastered in Albion flags. Some Noughts are drinking in public up ahead. Nought music blasts from speakers. There's quite an edgy atmosphere. Noughts asserting themselves. Sephy is jostled by a couple of passers-by. Then she hears a voice.

DRUID (O.S.)

Girl.

Sephy turns. Sees the druid. Feels the hostility around her.

DRUID (CONT'D)

This isn't for you.

There's a sudden intervention.

LINDA (O.S.)

Yes it is.

Sephy turns and is surprised to find Linda beside her. A few Noughts stop and stare.

DRUID

Linda...

LINDA

(to the druid)

She did a kind thing for me. She didn't have to.

Linda steers Sephy away from the druid.

SEPHY

Thank you.

(beat)

I'm so sorry. About Danny.

LINDA

I don't want to remember him as the start of a war.

Linda studies Sephy. After a moment, she smiles. Touches Sephy briefly on the cheek, then walks on.

CUT TO:

39

EXT. HADLEY HOUSE - NIGHT 9

39

Meggie approaches the gates to the Hadley house. She looks tense as she buzzes the intercom. As she waits for a response, she takes Kamal's money out of her bag.

The intercom crackles into life; some unintelligible garble. She speaks into it.

MEGGIE

It's Meggie. There's something I
need to return.

CUT TO:

40

EXT. SIDE STREET - NIGHT 9

40

The street is narrow, full of boarded-up shops. The cadets stand in a group with Lekan. They can hear angry shouting in the distance, and keep close watch on the entrance to the street. The atmosphere is tense.

Lekan studies Callum. Eventually speaks quietly to him.

LEKAN

(indicates surroundings)
Can't get my head round it. How
people live like this. Why they
can't improve themselves.

CALLUM

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

LEKAN

What does she see in you?

Callum freezes - oh shit, Lekan knows. Moments pass, then --

ELAINE

Lieutenant Baako!

There's shouting at the end of the street. A group of about ten Noughts is gathering - and they look spitting mad.

CUT TO:

41

INT. HADLEY HOUSE. VARIOUS ROOMS - NIGHT 9

41

A MAID lets Meggie through the front door, then disappears. Meggie calls out into the living room.

MEGGIE

Jasmine?

Nothing. Meggie goes to climb the stairs. At the top, she calls out again.

MEGGIE (CONT'D)

Jasmine?

She goes to Jasmine's bedroom and opens the door. There's no sign of Jasmine, but Meggie hears running water. She moves to the bathroom.

As Meggie opens the bathroom door, steam wafts in her face and it's a few moments before she can see properly. Then she realises. Jasmine is lying in the overflowing bath, not moving, with her head half in and half out of the water...

Meggie runs over. Reaches the side of the bath and lifts Jasmine's face out of the water. She's unconscious. The empty wine glass is lying on the wet floor.

MEGGIE (CONT'D)

(screams)

Egbami! Help! Help, someone!

Meggie gets a grip under Jasmine's armpits and starts to pull her out.

MEGGIE (CONT'D)

Help!

She gets Jasmine onto the bathroom floor. Checks if she's breathing. Some water dribbles out of Jasmine's mouth.

Minerva appears at the bathroom door, with the maid behind her. They both freeze in shock.

MEGGIE (CONT'D)

Call a bloody ambulance!

CUT TO:

41A **EXT. STREET - NIGHT 9**

41A

Jude, stalks down the street, hoodie up. He's trying, and failing, to walk off his anger. Jude hears shouts. Sees a disturbance developing ahead - angry Noughts at the entrance to a side street.

CUT TO:

42 **EXT. SIDE STREET - NIGHT 9**

42

The group of angry Noughts massing at the end of the street has now doubled in size - there are about twenty people there now. Lekan glances behind him. We see that the street is a dead end. They're cut off.

Callum suddenly spots Jude in the crowd; he tenses. Jude glares at him.

LEKAN

Form a perimeter!

The cadets shift positions to form a wall across the street. Callum sees Jude call out, with all the power of his accumulated rage and resentment.

JUDE

Traitor!

Jude's anger is shattering. Callum is shaken. Lekan clocks this is something personal.

LEKAN

Friend of yours, Cadet McGregor?

Callum doesn't respond. Jude roars again.

JUDE

Callum! You're shaming us Callum!
Shame on you!

Lekan clocks Callum's distress. He needles him.

LEKAN

You've got some real low-life
friends, you know that?

ELAINE

(to Lekan)

Leave him alone. It's his brother.

That lands with Lekan - he looks from Callum to Jude and back. Someone in the Nought group wings a beer can at the cadets, distracting Lekan.

LEKAN

Ready weapons.

Lekan starts to check the cadets' weapons. One by one, he takes their guns, examines the magazines full of blanks, then hands them back.

When Lekan gets to Callum, he takes a little longer with Callum's gun. Stands behind him as he opens the magazine. Lekan speaks over Callum's shoulder as Callum stares straight ahead at Jude.

LEKAN (CONT'D)

They hate you turncoats the most,
don't they?

Elaine, close by, sees Lekan fumble with Callum's gun. He removes the magazine and switches it with one he takes out of his pocket. Elaine frowns. Lekan hands back Callum's gun.

The Nought group is starting to edge forward towards the cadets. Lekan steps back and barks an order.

LEKAN (CONT'D)
Cadets, raise your weapons!

The group hesitates.

ELAINE
It's blanks.

LEKAN
They don't know that. We're gonna
give 'em a scare, see 'em run.
(louder)
Take aim!

Elaine is troubled by something, but she raises her weapon. The others follow suit. Callum still hesitates.

LEKAN (CONT'D)
That's an order, Cadet McGregor! Do
it!

Callum looks over at Jude, who is still amid the surging bodies and never breaks eye contact.

LEKAN (CONT'D)
You're gonna let your side down.
Raise your weapon, cadet McGregor,
or I'll put all of your friends
here on a punishment regime.

Callum makes a decision. He grips his gun, braces himself and raises it to take aim. Jude is astonished. How has it come to this? There's an eerie silence. Callum pales. This is Callum's worst nightmare. He can hardly breathe. He's fixed on Jude, in his sights. Jude stares back. You going to shoot me, little brother?

Lekan calls out.

LEKAN (CONT'D)
Ready! Aim!

Elaine glances at Callum's gun.

LEKAN (CONT'D)
Fire!

In a split second, just as the cadets all fire, Elaine reaches over and knocks Callum's rifle up. The shots going off creates an overwhelming sound - Callum's live round hits a window above, and broken glass tinkles down to the ground.

Many Noughts scatter. But not Jude - he stares at Callum, horrified. Then calmly turns and walks away.

CUT TO:

42A **SCENE CONTENT MOVED** 42A

42B **SCENE MERGED IN 42** 42B

43 **EXT. MARKET - NIGHT 9**

43

Over in the market, Sephy hears the SHOTS in the distance. Seconds later, a group of Nought youths tear past her, seemingly running away from something.

Sephy moves toward the disturbance.

CUT TO:

44 **EXT. SIDE STREET - NIGHT 9**

44

Amid the chaos in the side street, Callum tears off the magazine of his gun and checks it. He's shocked at what he finds inside - live ammo. He confronts Elaine with a handful of bullets.

CALLUM

Live. You knew. I could have killed him.

Callum grabs Elaine by the shoulders.

CALLUM (CONT'D)

You *knew*.

(beat)

Whatever it takes, you said.

(MORE)

CALLUM (CONT'D)

Make a deal with Lekan. Is that what you did?

He shakes her.

CALLUM (CONT'D)

Is that what you did? He knows about Sephy. You told him, didn't you? That's why he was going easy on you... Why they let you stay at Mercy Point. You snitched on us!?

She doesn't reply. But he sees from her face that it's true.

CALLUM (CONT'D)

You're a...

ELAINE

Traitor? Is that what you want to say? Call it what you want, I don't care.

Elaine spits it out. Her vehemence shocks Callum.

An armoured truck roars up and the Sergeant Major jumps out with reinforcements - several full army SOLDIERS.

SERGEANT MAJOR

Cadets!

The remaining Noughts don't like the look of the newcomers, and they scatter fast, bravado suddenly gone.

CUT TO:

45

INT. HADLEY HOUSE. KAMAL AND JASMINE'S BEDROOM/BATHROOM - 45 NIGHT 9

A PARAMEDIC TEAM are in Jasmine's bathroom. Meggie and Minerva watch in horror as Jasmine is brought out and lifted onto a gurney.

MINERVA

(to the paramedics)
I'm coming with her.

Minerva follows the gurney as it is taken out of the bedroom. Meggie is left alone, shivering and stunned.

Then she remembers something. Takes out the envelope of cash and goes to place it on the table. MR HADLEY is written on the outside.

CUT TO:

46

EXT. SIDE STREET - NIGHT 9

46

The Sergeant Major roars at the cadets.

SERGEANT MAJOR
Into the truck, cadets!

All the cadets start to obey the order, except Callum, who still looks to be in shock.

SERGEANT MAJOR (CONT'D)
(to Callum)
Get in the back.

Callum doesn't move. Instead, he calmly and deliberately unslings his gun. Then he places it on the ground. The Sergeant Major is taken aback.

SERGEANT MAJOR (CONT'D)
(what the fuck)
Cadet McGregor.

Callum turns and walks away, leaving the gun on the ground. The Sergeant Major strides after him. Grabs him by his uniform and spins him round to face him.

SERGEANT MAJOR (CONT'D)
What are you doing, McGregor?

CALLUM
Sarge.
(beat)
Quitting, Sarge.

SERGEANT MAJOR
You listen to me, McGregor. Get back there and pick up your gun.

CALLUM
No.

SERGEANT MAJOR
Before it's too late.
(drops his voice)
They won't court-martial you;
they'd rather what Lekan did wasn't
public. I'll speak to them; you'll
get a second chance.

Callum is surprised.

SERGEANT MAJOR (CONT'D)

You deserve it. Fine of a month's
pay, restriction of some
privileges. That's all. It'll be
like this never happened. All you
need to do is pick up the damn gun.

Callum is touched. For a moment, he wonders... But then he
sees Lekan glaring at him. Recognises the malevolence. Lekan
knows. And he won't stop coming after Callum.

Callum looks the Sergeant Major square in the eye.

CALLUM

Ese gan Sarge. But I can't.

He sees the Sergeant Major's face fall.

CALLUM (CONT'D)

Pele o.

SERGEANT MAJOR

Save it.

(shakes his head)

I'd expected more. Everyone out there... They wanted Noughts to fail at Mercy Point. And you're giving them what they wanted.

CALLUM

I know.

Callum walks away into the night.

SERGEANT MAJOR

Fall back, cadets!

The remaining cadets move toward the truck.

CUT TO:

47

INT. THE SHIELD. BACK ROOM - NIGHT 9

47

Dorn and Nicola are watching a news report on a TV. The volume's down but there's a an image of Kamal and Jasmine on screen - a chyron says HOME SECRETARY'S WIFE HOSPITALISED. They look up as Jude comes in. He seems wired.

DORN

I told you to take a walk.

JUDE

My brother pointed a gun at me today.

Dorn and Nicola exchange glances.

JUDE (CONT'D)

My own brother. I used to think he was weak. Wrong to break from family, from his own blood.

(beat)

But now I realise Callum was the strong one all along. All family does is hold us back, stop us from doing what's necessary. He understood that, when he pointed a gun at me. Now I do too.

Jude is forceful, focused.

JUDE (CONT'D)

You schooled me. You said I was
ready, and you were right. I want
to prove it.

Dorn studies Jude. He's thinking. Moments pass. He whispers something to Nicola. She nods.

DORN

Then I've got a job for you.
(indicates Kamal on TV)
Someone else needs schooling.

CUT TO:

48

EXT. MARKET - NIGHT 9

48

The disorderly aftermath of the confrontation. Callum is swept along by a jubilant group of Noughts. He seems dazed. In the turmoil he hears a familiar voice call.

SEPHY (O.S.)

Callum!

Callum twists to look around. Spots Sephy standing there. He tears himself away from the group of Noughts and rushes toward her.

SEPHY (CONT'D)

What's going on? I came to find you. I'm sorry about Meggie. Sorry about yesterday. Sorry for everything...

CALLUM

(glances at the chaos)
Wahala. We have to get out of here.

CUT TO:

49

INT. MCGREGOR HOUSE. LIVING ROOM - NIGHT 9

49

Callum bursts into the house, Sephy behind him. He goes to check there's nobody around.

CALLUM

Mama? Baba?

Callum throws open doors. He's very agitated.

SEPHY

Callum.

She goes after Callum. Puts a calming hand on his arm.

SEPHY (CONT'D)

What are we doing here?

CALLUM

Remember when you said we should
leave?

(she does)

I was given a passport when I
started at Mercy Point. So we use
it.

SEPHY

That wasn't serious... Was it?

CALLUM

You were right, you just didn't
know it. Lekan knows. We have to
leave. He'll be coming for us.

The words are falling out of Callum.

CALLUM (CONT'D)

I'm done at Mercy Point. Everything
I've been through, and I'm done.
Threw it away, didn't I?

He's upset. His voice is breaking.

SEPHY

Not for nothing.
(holds Callum)
Not for nothing.

Their bodies rock gently together, as if to comfort each
other. Then Callum kisses Sephy's face, her lips. She kisses
him back; it's raw, passionate.

They break apart, faces close. Look into each other's eyes.
They both decide. It's going to happen now. And here, of all
places.

CUT TO:

50

INT. MCGREGOR HOUSE. BOYS BEDROOM - NIGHT 9

50

Callum and Sephy come into the room, hand in hand. They move
together. They kiss softly. Their hands start to explore each
other's bodies.

Sephy tugs gently at Callum's shirt. He lifts it over his
head and it catches; she giggles as he tries to get it off.

Callum sees Sephy look at his body. He seems a little
nervous. She smiles and shrugs. Plays at being unimpressed.

SEPHY

S'alright.

CALLUM

Get out of town.

They laugh and the shyness passes. Still pulling at each other's clothes, they fall onto the narrow bed together.

CUT TO:

51 **EXT. CROSS HOSPITAL. ENTRANCE - NIGHT 9**

51

Jude approaches the entrance to the building. He's carrying the sports holdall the courier delivered to Dorn earlier. He stops, eyes up the security cameras.

Jude is shaking. He feels physically sick. Works through his doubts, then finds his resolve. He's going to do this.

He pulls his hood lower on his face. The automatic doors slide open as he nears them.

CUT TO:

51A **EXT. MCGREGOR HOUSE - NIGHT 9**

51A

As Meggie approaches the McGregor house, she senses something.

A man emerges: it's Yaro. A beat, then Meggie goes to him.

YARO

Meggie.

MEGGIE

Yaro.

Meggie reaches out to him. Touches his cheek lightly.

YARO

You don't look like I remember.

MEGGIE

(smiles)

You remember me? You were so little when I helped your mama take care of you.

YARO

(softly)

She died. A few months ago.

MEGGIE

(shocked)

I'm sorry. She was a friend...
Things were so hard, when she had
you. But you were such a sweet
thing, I did everything I could.
Always hoped she'd come back one
day. Wish she'd stayed in touch.

YARO

She never got over it, what he did
to her.

(beat)

I want to see him.

MEGGIE

I don't think that's a good idea.

Yaro flinches.

MEGGIE (CONT'D)

What you've been through. The pain.
It will only make it worse. Why do
that to yourself?

YARO

(snaps)

Why do you side with him?

Meggie's taken aback at the sudden flash of anger.

But Yaro's no longer listening.

YARO (CONT'D)

My mother was wrong. You're just as
bad as he is.

Yaro walks off.

MEGGIE

Yaro!

But he's gone, into the night.

CUT TO:

Callum and Sephy lie in each others arms, squeezed into the
narrow bed. They're in a happy bubble. Sephy wriggles a
little.

SEPHY
Move up a bit.

He shifts position.

SEPHY (CONT'D)
Ow.

CALLUM
(shifts again)
Better?

SEPHY
(giggles)
Better.

They lie there for a while, unwilling to give up the precious moments together.

CALLUM
I tried, Sephy. I tried.

SEPHY
I know.

CALLUM
Jude... I could have killed him.

SEPHY
It wasn't your fault.

CALLUM
I pointed a gun at my brother. What
does that make me?

She strokes his cheek.

CALLUM (CONT'D)
Things will never change. You were
right. We're just two people.
(beat)
I need you. You're the only one who
sees me, you know. You always did.

They hear a key in the front door - the spell breaks. Callum
and Sephy spring apart as if stung. Start to pull their
clothes on. Sephy's PURSE slips out of her pocket and onto
the floor. She doesn't notice.

CUT TO:

53

INT. MCGREGOR HOUSE, LIVING ROOM - NIGHT 9

53

Meggie comes in and hangs up her coat. As she steps wearily
into the living room, she's surprised to see Sephy and Callum
emerge from his room.

MEGGIE
Sephy?

CALLUM
Hi mama.

They look guilty as all hell. Meggie frowns.

SEPHY
I just came to let Callum know I'm
still trying to speak to my mama...

MEGGIE
(cuts in)
You don't need to do that. I know.

Sephy and Callum exchange worried glances. Callum steps forward.

CALLUM

Mama. Mama, I can explain...

MEGGIE

(to Callum)

Not now.

(to Sephy)

You haven't heard, have you? About
your mama. It's on the news...

There's sudden worry on Sephy's face. She digs about for her phone. When she finds it, there are dozens of missed calls from Minerva...

CUT TO:

54

INT. CROSS HOSPITAL. PRIVATE ROOM - NIGHT 9

54

Sephy and Minerva sit at the still unconscious Jasmine's bedside. Sephy rubs her eyes. She's emotionally drained - Minerva sees it.

MINERVA

I've been a shit sister, haven't I?
Sorry about... things.

Sephy leans into her sister and closes her eyes. They stay like that for a while. Then Kamal comes in.

KAMAL

How is she?

MINERVA

Out of danger. They sedated her so
she could get some rest.

He puts a comforting hand on Sephy's shoulder.

KAMAL

Your mama's a survivor. Always has
been. She'll get through this.

SEPHY

(cold)

Are you saying this to make me feel
better, or you?

A beat.

KAMAL

I've been a poor husband. I know that. The things I've achieved, she made possible.

SEPHY

That's all that's important, is it? What she did for you.

KAMAL

No, of course not. I'm angry at myself. I'm to blame. Work has been a vocation. A calling. I neglected her. I neglected all of you.

Kamal takes her hand.

KAMAL (CONT'D)

I hate to see you girls hurting. I'm going to try harder, I promise.

He looks over at Jasmine.

KAMAL (CONT'D)

She's going to need support. From me, from all of us. I know you're frustrated with your mama right now. She's not perfect. But we have to be there for her.

Sephy feels her dilemma bite. The pull of family. Kamal studies her.

KAMAL (CONT'D)

Sephy?

She nods. What is there to say?

CUT TO:

54A

INT. MCGREGOR HOUSE. BATHROOM - NIGHT 9

54A

Meggie, looking at herself in the mirror. Behind her, steam rises from the bath. The sound of water running. She sighs, sits on the edge of the bath, lost in thought.

CUT TO:

55

INT. MCGREGOR HOUSE. LIVING ROOM - NIGHT 9

55

Jude comes in. He's seriously jittery. Goes straight to the TV and switches on a news channel. It's showing footage of the festival. Jude checks his watch - he'd expected a warning to have been phoned in by now.

Jude takes out his phone and checks it, but there are no messages. He starts to type a text. And then he jumps as Callum suddenly emerges from the boys' bedroom. Jude's phone clatters to the floor.

JUDE

Shit. Shit.

Jude picks up his phone. The text reads HAVE YOU CALLED IT IN? He hits send. Then tries to act normal.

CALLUM

I quit.

JUDE

Great.

Jude checks his phone again.

CALLUM

That's all you've got to say?

JUDE

You pointed a gun at me! What the fuck do you want me to say?

Jude is fiddling with his phone again. He seems seriously stressed now. Callum realises his hands are shaking.

CALLUM

What are you doing?

JUDE

Nothing.

CALLUM

'Cause you keep doing that.

JUDE

Get out of my face, will you? I'm starting to wish you'd go back to your soldier boys.

Jude goes into the boys' bedroom --

CUT TO:

56

INT. MCGREGOR HOUSE, BOYS' BEDROOM - NIGHT 9

56

-- but Callum follows him in. Questions Jude as he lies down on his bed.

CALLUM

What's up with you? You're acting weird.

Jude abruptly changes the subject.

JUDE

What's that?

Jude is staring under Callum's bed. He goes over and picks something up. It's the purse Sephy dropped. Jude opens it and pulls out her ID card.

JUDE (CONT'D)

Sephy Hadley? You picking pockets now?

Jude looks up. He doesn't miss the 'oh shit' expression that flashes across Callum's face. Jude realises. He stares at Callum in disbelief. Seconds pass, then --

CALLUM

(matter of fact)
I've been seeing her.

JUDE

What?

CALLUM

We're... together.

JUDE

Sephy Hadley.
(twigs)
That's why she came here.

CALLUM

Yeah.

JUDE

What are you *thinking*?

CALLUM

(breezy)
That she's fit?

Jude's not in the mood for flippancy. He SLAMS Callum up against the wall, pins him there by his shoulders, gets right in his face, spit flying as he shouts at him.

JUDE

It's not a joke! No, Callum! No.
You can't. Have some self-respect!
I'm going with you, we're going to
find her, right now. You're going
tell her it's over. Where is she?

CALLUM

She's with her mama in Demwa hospital! I'm not going there, you don't get to tell me anything, and it's Not. Bloody. Over.

The word hospital seems to jolt Jude.

JUDE

She's at Demwa hospital? North of the river?

Jude lets go of Callum. Glances at the phone again. No reply to his text.

CALLUM

Yeah.

Jude feels a wave of nausea wash over him. Callum can see that something is seriously wrong.

CALLUM (CONT'D)

What is it? Jude? *Jude.*

A beat.

JUDE

They were supposed to phone in a warning by now.

Callum's expression turns to horror.

CALLUM

What have you done?

CUT TO:

57 **INT. CROSS HOSPITAL. CORRIDOR - NIGHT 9**

57

Kamal is pacing about outside Jasmine's room. His phone beeps. It's a text message. I'M NOT YOUR FOOL. Kamal frowns.

CUT TO:

58 **EXT. CROSS HOSPITAL - NIGHT 9**

58

The car pulls up. Callum and Jude jump out and start running toward the hospital.

They are still some distance away from the building, when there's a sudden, earth shattering BANG and they're thrown to the ground.

The air fills with white dust. Callum, on his back, opens his eyes. He flinches. His ears are ringing. He sits up, disoriented. Remembers where he is and staggers to his feet.

The cloud of dust obscures everything. As Callum lurches in what he thinks is the direction of the hospital, he starts to hear SCREAMS.

Injured SURVIVORS loom out of the dust, running in the opposite direction to Callum. Their faces are stained with blood, masked white with dust.

Ghosts.

End titles.