

1 **OMITTED**

1

4AS01 **EXT. CROSS HOSPITAL - DAY 11**

4AS01

A sea of flowers at the bomb-site. Shattered windows have been boarded up. The point where the bomb exploded has been cordoned off. Police and S.O.C.O.s stand around, heads bowed.

Opal Folami is there. Solemn, surrounded by officials and bodyguards. And Kamal. He steps forward. And lays a wreath. He straightens up. Opal squeezes his shoulder. He looks to all the world like a man grieving.

CUT TO:

4AS02 **OMITTED**

4AS02

4 **INT. MCGREGOR HOUSE. KITCHEN - DAY 11**

4

Meggie, nursing a mug of coffee, flicks it off. Her eyes move from the TV, silently playing footage from the ceremony at the hospital, and fall on Ryan scanning the paper. The front pages dominated by coverage of the bomb and the Cross victims. Ryan has to delve deeper into the paper to find what he's looking for - the segment on the Nought victim - Luke Robinson, a hospital cleaner. It's tiny, hidden at the bottom, with a god-awful picture. He raises it, pointedly, for Meggie to see. A sombre reminder to them both of just how little Nought lives are worth.

CUT TO:

5 **INT. MCGREGOR HOUSE. BOYS BEDROOM - DAY 11**

5

Callum sat on his bed. He stands, crosses to the window. We see that Jude is sat on his bed opposite. He eyes Callum nervously as he passes. Callum looks out over the city. The silence is eerie, even in a Nought neighbourhood.

CUT TO:

6 **OMITTED**

6

4AS03 **EXT. CROSS HOSPITAL - DAY 11**

4AS03

All relax at the bomb-site. Opal Folami shakes hands with the police. They exchange tight smiles.

Kamal steps back... and we see that Jasmine, Sephy and Minerva are with him. All looking grim and suitably sombre in chic black.

Sephy looks around. In the enclosure of dignitaries, some Crosses, men and women, various ages, eyes red with tears. Confused children. Grieving. The families of the dead.

Sephy's jaw sets, a rage building. She snatches her phone from her bag.

CUT TO:

8

INT. MCGREGOR HOUSE. BOYS BEDROOM - DAY 11

8

Something shifts. If the world was holding its breath, now it has exhaled. The rumble of distant traffic begins again. Callum sees people moving in the street below him, on phones, talking, going about their lives.

Behind him, Jude sits up.

JUDE

Cal.

Callum doesn't turn. Continues to take in the city. Jude approaches. Apprehensive. Needing to explain.

JUDE (CONT'D)

Cal, man. Can we at least- (talk)

Callum spins around and shoves Jude out of the way with his shoulder on his way downstairs.

CUT TO:

8AA **INT. MCGREGOR HOUSE. STAIRS - DAY 11**

8AA *

Callum comes down the stairs. He looks at his phone. A text from Sephy. RIVER.

*
*

CUT TO: *

8A **INT. MCGREGOR HOUSE. LIVING ROOM - DAY 11**

8A

Meggie drags Ryan in from the kitchen as Callum enters from the stairs.

CALLUM

What's all this?

MEGGIE

My refusal to live in such gloom.

Jude comes down the stairs. Callum shoots an accusatory look at Jude, who's unable to mask his shame, as Meggie starts to disappear up the stairs.

MEGGIE (O.S.) (CONT'D)

Wait there a sec. All of you.

Small, tense beat. Ryan, sensing the tension between his sons.

RYAN

Everything alright, lads?

JUDE

Yeah. Cool. We're cool. Right, Cal?

CALLUM

(reluctantly)

Yeah.

Ryan regards them both suspiciously as Meggie descends the stairs. In her hand she displays an unlit candle.

MEGGIE

Now I'm going to light this, and
we're all going to name something
we're grateful for - a reason we're
thankful to be bloody alive.

Ryan, looking to lighten the mood, shares a dubious look with his boys.

RYAN

Odds on no-one says this moment
right here.

Ryan winks. Meggie playfully hits him. The boys, for the briefest of moments, forget their troubles and can't help but share a laugh with their parents.

JUDE

Those fumes from your new cleaning
job must be making you high,
because there's no way I'm doing
this.

MEGGIE

Oi! I mean it. No arguments. You'll
all do this for me.

Meggie lights the candle.

MEGGIE (CONT'D)
Okay, ready. I'll start...

Callum's phone buzzes. He looks at it. Sephy.

River.

On Callum and Meggie, sharing a look, a stark unease returning for them both.

CUT TO:

Titles.

9

EXT. RIVER THAMES - DAY 11

9

Sephy and Callum, at a secluded spot by the river.

SEPHY
How did you know?
(beat, no reply from
Callum)
You tried to call me at the
hospital. I have like twenty missed
calls and texts telling me to get
out.

Callum keeps his hands in his pockets, eyes on the ground. A beat.

SEPHY (CONT'D)
Was it you? Did you plant the bomb?

Callum looks at her, appalled.

CALLUM
No! My God, is that what you think?

SEPHY
So how did you know?

Callum looks away. They shiver in the breeze.

SEPHY (CONT'D)
Do you even... I mean, do you even
think it was wrong?

CALLUM
What? Of course it was wrong.

SEPHY
Right, because that's the first
time you've said that.

CALLUM

That's not fair--

SEPHY

Three people died. Zoya Jakande.
Troy Adeyemi. Luke Robinson. They
died, Callum, and that's the first
time I've heard you say it was
wrong.

CALLUM

It was wrong, okay? It was wrong.

SEPHY

So who did it?

Callum fidgets. Lowers his voice.

CALLUM

Look. It's under control.

SEPHY

How is this under control?

CALLUM

It shouldn't have happened. At least not like that. And the person that did it, he'll - they'll be... So like I said, it's under control.

(beat - mutters)

Not like I tried to warn you or anything.

SEPHY

I'm sorry?

CALLUM

Nothing. Forget it! It doesn't matter.

SEPHY

Oh my God, is this... you think I'm being ungrateful?

CALLUM

I said forget it.

Sephy stares at him. She almost laughs.

SEPHY

Thank you, Callum. For trying to warn me in time. Shame you didn't quite make it. Especially for those three, eh.

She turns and walks away.

CALLUM

Sephy. Sephy, this is... Sephy!

She doesn't stop.

CUT TO:

9A **INT. HADLEY HOUSE. KAMAL & JASMINE'S BEDROOM - DAY 11** 9A

Jasmine sits on the bed, tired. The events of the last few days taking their toll. She fiddles with her wedding ring.

KAMAL (O.S.)
 ... referred you to a specialist.

Reveal Kamal, in the process of changing his tie.

KAMAL (CONT'D)
 (off her look)
 Don't worry, Dr. Amoy is the height
 of discretion.

It's obvious Jasmine isn't the one who cares about the need for discretion.

JASMINE
 Beni. Heaven forbid it should ever
 be made public that the Home
 Secretary's wife is a suicidal
 basket case.

KAMAL
 I'm just looking out for you and
 the girls. To think I nearly lost
 you. Twice. It's almost unbearable.

JASMINE
 ...Almost?

He tries to take her hands to look deep into her eyes.

KAMAL
 It *is* unbearable. Never again.

Beat. Jasmine breaks the contact, troubled.

JASMINE
 Why the hospital? D'you think... I
 was the target? Or the girls? Oluwa
 o. Are we safe, Kamal?

Kamal is distressed by the fear his wife exhibits.

KAMAL
 Yes, darling, I assure you. I won't
 let any harm ever come your way
 again. Believe me. I'm here to
 protect you. To look after you.

He tries to take her into an embrace but she resists.

JASMINE
 So then forget about the
 psychiatrist and let *us* talk
 instead.

KAMAL

We do.

JASMINE

I mean *really*. Open and honestly.
For once. Can't we do that?

He smiles. Brushes her face, appeasingly. But within his eyes, she can almost sense his lie. He checks his watch.

Jasmine's face sets.

KAMAL

I'll see you later.

Then relents. A battle she'll never win.

He goes to kiss her. Notices her fiddling with her ring.

KAMAL (CONT'D)

Perhaps it's time to update. The biggest stone for my biggest rock.

He smiles. She forces one. Watches him go. The stranger she calls husband. Remote and lost.

CUT TO:

9B

INT. MCGREGOR HOUSE. KITCHEN - DAY 11

9B

Meggie, alone at the table, deeply contemplating the picture of Callum and Sephy as kids that once took pride of place in her office.

The sound of the front door. Then after a moment, Callum enters. Surprised and uneasy by the sight before him.

CALLUM

Mama? What're you doing?

She looks up.

MEGGIE

Do you remember the day this was taken?

He sits. Looks at the photo, unsure.

MEGGIE (CONT'D)

I do. I watched you playing. Just the two of you. Such joy in each other's company. Touch. Then - and this is what made it so memorable - a thought hit me. *What if? What if they - you two...*

(MORE)

MEGGIE (CONT'D)

but as quickly as it arrived, I
pushed it away, because it was just
too absurd, too dangerous to even
imagine.

Callum can scarcely catch her eye.

MEGGIE (CONT'D)

Now I know it isn't... absurd...
Only dangerous.

Meggie gives him a warning look. What Callum does catch is a lump in his throat.

CALLUM

Mama, I... whatever you think...
what I mean is, it's complicated.

She studies him. He stands, about to leave.

MEGGIE

Cal...

He turns.

MEGGIE (CONT'D)

What happened with Mercy Point?

He doesn't really know how to answer.

CALLUM

Guess I got tired of a game I could never win.

The door sounds. Then Ryan clomps in.

RYAN

Alright?

Callum nods. Meggie, hiding the photo, does too. Both unconvincing. Callum uses his dad's presence as a means to exit.

Meggie watches him go, troubled.

RYAN (CONT'D)

(removing jacket)

Saw two Nought lads get stopped by the police today. Slammed against the van. All the usual. Shops are getting their windows broken.

Ryan settles at the table.

RYAN (CONT'D)

It's the bomb. Everyone's jumpy.
Soon as they catch them, things'll calm down.

MEGGIE

Then there'll be another bomb. It's like they've turned the volume up.
(beat)
I'm glad I'm old.

RYAN

You're forty eight.

MEGGIE

What about the boys though?

RYAN

Look. They're good kids. They're smart. They're like me.

MEGGIE

Callum had a chance. And now that's gone. So what's he got to look forward to? Any of them. Working for a Cross. Zero hours. A flat in Meadowview. And getting slammed up against a police van.

He looks at her. She sighs, exhausted by it all.

RYAN

Must be exhausting being you.

She throws him a look - oh stop it. He reaches for her hand.

RYAN (CONT'D)

I mean it. You're the most caring woman I know.

MEGGIE

Yeah. And look where it's landed me. Sometimes, I swear to you, I feel I could just snap.

Ryan shakes his head. Kisses her.

RYAN

You're better than that. Don't become what *they* want you to be. It'll be alright, love. Always is.

She thinks about that. She nods. Ryan musters a smile that neither of them completely believe.

CUT TO:

10

OMITTED

10

11

OMITTED

11

12 **OMITTED**

12

13 **EXT. PARLIAMENT - FLASHBACK 1**

13

Kamal, giving a TV interview. Dignified. Measured.

KAMAL

It pained me greatly to learn not only of the tragic loss of life, but also the alarming fact that the intended target of the attack does now appear to be my own family.

Kamal takes a moment to compose himself.

KAMAL (CONT'D)

Such an act is not only callous and cowardly, it is an act of treason. Therefore, I assure you, I will be rallying to broaden the police's powers of detention, surveillance, searches-

Kamal suddenly disappears as we...

CUT TO:

13A **INT. CABINET OFFICE - DAY 11**

13A

Opal, sitting at the head of the table, remote in hand, has just switched off Kamal's face on her TV screen. She glares.

Reveal Kamal and the Deputy Commissioner sitting opposite.

DEPUTY COMMISSIONER

We know, more than likely, that it was Jack Dorn behind the attack-

KAMAL

(enraged)

Only we have no proof.

OPAL FOLAMI

Then you must do what you think is
necessary.

Meeting adjourned. Kamal's anger eases off slightly as he and the Deputy Commissioner nod - very good. Stand to go.

OPAL FOLAMI (CONT'D)

Just so you know, I've instructed
my staff to draw up a White Paper
regarding the decriminalisation of
inter-racial relationships.

For a moment Kamal is too shocked to respond.

KAMAL

Perhaps we should bury our dead
before we start placating their
killers. Me and my family were at
the hospital!

(MORE)

KAMAL (CONT'D)

Every time they attack us, you look
to reward them!

OPAL FOLAMI

Because the best way to put out a
fire isn't to pour petrol on it!

Silence.

OPAL FOLAMI (CONT'D)

I'm sure you're as bored of this
conversation as I am, Kamal. Your
time will come. But until then,
with all due respect, get out of my
way.

Kamal is literally trembling with rage. It's decided then and there. The woman is a liability who must be stopped.

He turns on his heel, heads for the door, taking out his mobile as he goes. Brings up the text message from Dorn: *I'm not your fool.* Deletes it. And slams the door. Opal sighs. Well, that could have gone better.

CUT TO:

13B **INT. THE SHIELD - DAY 11**

13B

Jude enters, hot and agitated. Scours the joint. Shocked to find it practically empty. Only a handful of drinkers.

He rushes around to the War Room. The door is shut. Jude tries the handle. It's locked. He slams a fist against it.

JUDE

It's me. Open up. Open up.

No answer. No sound at all from within. Jude slams his hand against the door again, only this time more out of despair.

CUT TO:

13C **EXT/INT. THE SHIELD - DAY 11**

13C

Later. Ryan entering. Takes him a split second to find who he's looking for - Jude, sitting alone in a corner of the pub, nursing a pint. Ryan takes in the sorry sight before approaching.

RYAN

You know what they say about
drinking alone...

Jude looks up at Ryan.

JUDE

I came to see Dorn.

RYAN

(sitting)

He's long gone.

JUDE

Where? D'you know?

Ryan regards his son for a moment. Decides to lie.

RYAN

No. Somewhere beyond the back of
beyond no doubt. Somewhere you
don't want to be. And if you had
any sense you'd not only steer
clear of Jack Dorn but also this
place for a good long while.
Because that bomb's changed
everything, Jude.

Jude, panic setting in as Ryan takes a sip of his pint.

RYAN (CONT'D)

(faux cheer)

Right. I'm off to sign on.

CUT TO:

4AS04 **INT. HADLEY HOUSE. LIVING ROOM/NEWS REPORT - DAY 11** 4AS04

Sephy, troubled, is watching the rolling news on the TV.

NEWS ANCHOR OBIORA AKINTOLA

Police have just released this
footage, taken from a CCTV camera
at the Demwa hospital.

The crude, stuttering footage from a security camera. A young Nought man is stood by the bin in reception. If he wanted to look conspicuous, he's doing an amazing job; beanie cap pulled down, shoulders hunched, looking up and down the concourse to see if he's being watched.

He pulls something from his bag and stuffs it in the bin. Then scurries out of shot, head down.

Sephy leans forward. The figure isn't clear enough to identify.

NEWS ANCHOR OBIORA AKINTOLA (CONT'D)
Anyone with information should call
the special incident line set up
after the--

Kamal sweeps in. Stops dead when he sees his daughter on the brink of tears. He takes the remote, switches the TV off.

KAMAL
Teti, I promise you, whoever did this, we will find them.

Sephy finally breaks into tears. Kamal consoles her in his arms.

KAMAL (CONT'D)
Here, there now, it's okay.

But for Sephy it's far from being okay. She goes to say something but refrains at the last moment. Kamal catches it, catches the troubled expression.

KAMAL (CONT'D)
Sephy, what is it? Is there something you want to tell me?

A pause. And then...

SEPHY
When you're hit continuously, eventually, you hit back, don't you? It's a natural response. Only there's a limit - and anything beyond that - such violence can never be justified, can it?

KAMAL
No, it cannot. Must not.

SEPHY
Then maybe you're right, baba. Maybe we'll never really understand them. Noughts I mean. Even when we think we do.

KAMAL
What's brought this on?

He scrutinises her. An unsettling notion building.

KAMAL (CONT'D)
Sephy, look at me. Do you know anything about who planted the bomb?
(beat)
Sephy!

SEPHY

No! Like... they didn't do it,
didn't *plant* the bomb, just knew
about it, somehow...

KAMAL

If they knew then they must be
involved in some way!

SEPHY

No! You're not listening. They
couldn't be. It's not like them.

KAMAL

You just said we can never truly
understand Noughts.

SEPHY

I...

Sephy pauses a moment. A minefield of possible responses.

Kamal takes a breath.

KAMAL

Teti, this is a very serious crime,
Sephy. If you know anyone with any
information, we must put them in
contact with the police, urgently.

SEPHY

No. I... I... don't want them to be
hurt.

KAMAL

If they're as innocent as you say,
then they've nothing to worry
about.

SEPHY

Only, it isn't as straightforward
as that for Noughts, is it?

Kamal regards her closely for a moment.

KAMAL

This Nought you're protecting, it
wouldn't happen to be one of
Meggie's boys, would it? Callum?

Sephy, tormented over what her reveal could potentially mean,
stays silent, speaking volumes to Kamal.

KAMAL (CONT'D)

I see.

SEPHY

He didn't do it, baba. In fact, he ran to warn me.

KAMAL

He put himself in danger to save you. Why?

A new worry strikes Sephy.

SEPHY

(oh shit)

He - it wasn't that he came specifically to - he came to warn everyone. Then heard I was there.

Kamal regards his daughter.

KAMAL

Then he has nothing to concern him.

If this alleviates any of Sephy's concern, it's the minutest.

KAMAL (CONT'D)

I need to deal with this now. I know you might not feel it, but you've done the right thing for Callum, you're a very good friend.

She nods, uncertain. He walks away and his smile drops. He thinks.

CUT TO:

16 MOVED TO 13B 16

17 MOVED TO 13C 17

18 INT. MCGREGOR HOUSE. BOYS BEDROOM - DAY 11 18

Jude walks into the bedroom, followed closely by Callum.

JUDE

There should've been a warning, the
whole place should've been cleared,
I swear!

The brothers now stand face to face.

CALLUM

Then that's what you tell the police.

JUDE

No! No way. I...I can't!

Callum regards his brother. Shaking. Fearful.

CALLUM

You tell the police. You give them names. We'll do everything we can. But those people had families.

There is a screech of tyres from outside. Doors slamming. Callum runs to the window. Jude leaps up, follows him.

Callum & Jude's POV: a fleet of police vans outside. A squad of police in riot gear moving quickly to the front door.

JUDE

Oh God oh God oh God oh God. Did you do this?!

CALLUM

What? No!

Callum turns to Jude, grips him by the shoulders. Takes a breath, pushing his anger aside. This could be the last time he speaks to his brother for a while.

CALLUM (CONT'D)

Just go quietly, okay? I'll be right behind you.

CUT TO:

19

INT. MCGREGOR HOUSE. HALL - DAY 11

19

Downstairs, the front door is kicked open. Armed police thunder down the hall.

POLICE

Police!

CUT TO:

20

INT. MCGREGOR HOUSE. BOYS BEDROOM - DAY 11

20

The cops pour in. Callum doesn't resist as he's slammed against the wall. Jude is slammed against the wall next to him. Callum looks at Jude. Offers a supportive smile.

CALLUM

It'll be all right.

The cops fall back as the Deputy Commissioner strolls in. He regards the two Noughts with disdain.

DEPUTY COMMISSIONER

Which one of you is Callum
McGregor?

Callum and Jude stare at each other, bewildered.

CALLUM

Uh, I am.

The Deputy Commissioner nods to a cop, who spins Callum around and punches him savagely in the stomach. Callum drops to the floor.

JUDE

No, wait - what are you doing?!

Another cop slams Jude's head against the wall.

DEPUTY COMMISSIONER

Hush, Blanker.

The Deputy Commissioner jerks his head - come on - and strolls out again. Still choking and gasping, Callum is hoisted to his feet and cuffed. Jude watches in horror as he's dragged out.

CUT TO:

21

EXT. MCGREGOR HOUSE - DAY 11

21

Callum is dragged/carried to the van and thrown inside.

A crowd has gathered. Jude appears in the doorway.

The van screeches away, leaving Jude shocked and reeling.

CUT TO:

21A

OMITTED

21A

22

INT. POLICE STATION. CELL - DAY 11

22

The Police are working Callum over. Two cops, jackets off, sleeves rolled up. One holds Callum up, while the other pounds him in the stomach. To his credit, Callum is too smart to fight back. Even if he could. His face is clenched in concentration, he's not going to give them the satisfaction of crying out, of begging. Let the thugs get on with it.

Leaning against the wall watching, is the Deputy Commissioner.

CUT TO:

23

EXT. MCGREGOR HOUSE - DAY 11

23

Ryan turns the corner into his street and stops dead. The area outside his house has been cordoned off. The road is cluttered with police cars and vans, Cross S.O.C.O.s tramp in and out of the front door, carrying evidence bags with laptops, phones, etc.

Ryan blinks with shock. Then he spots Jude, sat in a police car, the door open. He's obviously been detained and questioned and told to wait there and shut up.

Ryan ducks under the police tape and runs over to the car.

RYAN

Jude. What happened?

Jude looks up, his face wet with tears. Too shocked to respond. Ryan lunges forward, grabs him.

RYAN (CONT'D)

What the hell happened?!

CUT TO:

23A

INT. ABANDONED WAREHOUSE - DAY 11

23A

Squalid. An old LM hideout. Dorn and Nicola are in the middle of a muted argument as in the background. Anthony, Scott and a few other LM members lounge about.

DORN

We're secure here. We've just gotta lie low and wait.

NICOLA

For them to find us, you mean?!

DORN

Kamal won't risk coming after me directly.

NICOLA

Why not?

DORN

He's fighting Opal for the top seat. Bringing me in could jeopardize all that. He has as much to lose as we do.

Suddenly a relentless pounding thunders from the other side of the door as Anthony, Scott and the other LM members jump up and ready themselves.

ANTHONY

Police!

Nicola gives Dorn a look - you were saying? Dorn is perplexed - how could this be?

At that moment, the door flies open to reveal not the police but Ryan. He walks towards Dorn.

RYAN

Knew I'd find you here. You bloody bastard!

He lamps Dorn on the chin.

RYAN (CONT'D)

We had a deal, I was in and he was out.

DORN

I needed someone to step up, you wouldn't have done it.

RYAN

You used him! A scared, stupid kid who trusted you. Dump a bomb with no warning? No one should have done it.

DORN

He wanted to play his part. You remember how that feels - to really believe in something.

RYAN

I believe in my family.

DORN

Can't protect them forever. Not in an unjust world like this one.

RYAN

Maybe not but you're one threat I can get rid off.

Anthony and Scott restrain Ryan.

NICOLA

What do you want us to do with him?

DORN

Let him go.

Nicola and the LM members seem surprised. Hesitate.

DORN (CONT'D)

I said, let him go.

They do as they're told. Ryan makes for the door. Turns. One last look between the former comrades before Ryan leaves.

CUT TO:

24

INT. POLICE STATION. CELL - EVENING 11

24

The thugs have stepped away. Callum has been dumped into a chair. Spitting blood. The Deputy Commissioner, crisp and clean in his uniform, pulls up a chair and sits opposite Callum.

DEPUTY COMMISSIONER

Time is not our friend today, Mr McGregor, so we'll cut straight to the song, as they say: who planted the bomb at Demwa Hospital?

CALLUM

I don't know.

DEPUTY COMMISSIONER

Full disclosure. We know you know.
See, a pretty little bird told us.

Callum looks up sharply. The Deputy Commissioner chuckles.

DEPUTY COMMISSIONER (CONT'D)

That's right. Went straight to her
father on all accounts. You can't
trust anyone these days.

Callum's eyes land on the small surveillance camera in the
corner of the ceiling, trained on him.

CUT TO:

24A **INT. POLICE STATION. SURVEILLANCE ROOM - EVENING 11** 24A

Kamal watches Callum's face on a monitor, glaring back at
him. Waits for him to break. But Callum continues to stare.

CUT TO:

24B **INT. POLICE STATION. CELL - EVENING 11** 24B

The Deputy Commissioner leans forward. His voice soft, comradely.

DEPUTY COMMISSIONER

I need a result on this. The nation demands it of me. So our questioning is going to gain... momentum. So I'll ask one more time: who planted the bomb at Demwa Hospital?

Perhaps Callum is about to speak, perhaps he isn't. But the door opens, and the moment is broken. A cop hovers in the doorway, nervous. The Deputy Commissioner looks at him.

DEPUTY COMMISSIONER (CONT'D)

This had better be good.

CUT TO:

25

INT. POLICE STATION. CORRIDOR - EVENING 11

25

The Deputy Commissioner marches down a corridor. Other cops jump out of his path and flatten themselves against the wall.

He swings open a door. And there, handcuffed at a table, his statement being taken down by another Cross cop, is Ryan. Sporting cuts from his altercation with Dorn.

Ryan doesn't even look up. Slumped and broken.

CUT TO:

25A

SCENE OMITTED

25A

25B

EXT. MCGREGOR HOUSE - EVENING 11

25B

Sephy's car arriving at the McGregor House. She pulls up and gets out of the car. Suddenly, Jude stands in her path. Face like a storm.

JUMP CUT TO:

25C

EXT. MCGREGOR HOUSE - EVENING 11

25C

Around the corner from the McGregor house. Sephy stands before an irate Jude.

JUDE

He trusted you. And you betrayed him.

SEPHY

No. I was trying to help.

JUDE

By selling him out?!

SEPHY

No. I-

JUDE

I warned him. About your kind. What you're really like. Idiot couldn't see it. Got it in his head you were somehow different.

SEPHY

I am.

JUDE

Yeah? Fucking way to show it.

Beat. Jude stews. It all seems so hopeless.

SEPHY

What have I ever done to you that's so bad? Huh? Tell me.

JUDE

Besides grassing up my innocent brother?

SEPHY

No. You hated me long before that. Why? Wasn't always that way.

Jude shifts. Uncomfortable. A hint of a shared history he'd rather keep buried.

JUDE

Because of everything you are. Everything you represent, but can't see or simply refuse to. Because you claim to care about my brother, yet were content to give him up. I mean, how you could even think for one second he was capable of...

Jude shakes his head. Caught by his own guilt. Sephy studies him. The fog slowly starting to lift.

CUT TO:

25D

OMITTED

25D

26

INT. POLICE STATION. INTERVIEW ROOM - EVENING 11

26

A Cross detective is taking down Ryan's statement. The Deputy Commissioner is stood by the door. Next to him, seated, quietly observing, is Kamal.

RYAN

... then I put the bomb in the bin.
On the ground floor.

Ryan stops. That's it. The Detective puts down his pen. The Deputy Commissioner pulls up a chair, sits down opposite Ryan.

DEPUTY COMMISSIONER

Very comprehensive. Still, one
niggle remains...
(picks up a CCTV still)
...as obscured as this may be, this
here, clearly isn't you.

RYAN

Yes it is.

DEPUTY COMMISSIONER

No, it isn't. So why are you
confessing to something you
obviously didn't do?

Ryan can't answer. The Deputy Commissioner snorts with
disgust, nods to the Detective, who starts to gather his
papers.

DEPUTY COMMISSIONER (CONT'D)

Okay, we're done. Let's bring
Callum McGregor back in for more
questioning.

The Deputy Commissioner stands. Ryan slams his hand down on
the table. Crack! It resonates like a gunshot.

RYAN

Sit down!

DEPUTY COMMISSIONER

Excuse me?!

RYAN

I said, sit down.

The shift in Ryan's air is substantial. Gone is the affable
family man. Replaced now by an old version he's worked
decades to try and suppress. It's scary.

The Deputy Commissioner looks over at Kamal who nods for him
to sit. The Deputy Commissioner sheepishly obeys.

RYAN (CONT'D)

I know when you look at me you see something that's less than nothing. It's why I first became a soldier for the Liberation Militia. To make a mark. The fact I got to do it using the blood of my oppressors, well, that was just an added bonus.

The Cross detective, incensed, goes to react but is stopped by the Deputy Commissioner. Ryan chuckles.

RYAN (CONT'D)

To you I may be less than nothing. But to the LM, I'm somebody. Look me up. Ryan McGregor. A fucking legend. For years I was their man... now I'm yours.

Ryan locks eyes with Kamal. *Your move.*

CUT TO:

26A **INT. POLICE STATION. CORRIDOR - EVENING 11**

26A

Kamal and the Deputy Commissioner exit the interview room.

KAMAL

It's just the result we needed.
Nice work.

DEPUTY COMMISSIONER

Thank you, sir.

Kamal is about to head off.

DEPUTY COMMISSIONER (CONT'D)

Oh, and, sir. That intel you wanted on - Yaro Hadley, was it?

Kamal stops and nods.

KAMAL

Yes.

DEPUTY COMMISSIONER

I've found him.

CUT TO:

26B **INT. MCGREGOR HOUSE. HALL. - EVENING 11**

26B

Meggie pushes open the door. Two cops are searching the room, collecting any evidence. Meggie is in shock.

MEGGIE

What's going on? What have you done with my boys?

CUT TO:

27 **EXT. POLICE STATION. STEPS - EVENING 11**

27

Callum limps down the steps of the police station. He looks up. His face sours. He alters his course, carries on.

It's Sephy, waiting for him. Her jaw on her chest. She runs after him.

SEPHY

Oluwa o. Callum, are you okay?

He ignores her, limps on.

SEPHY (CONT'D)

Did the police - did they hurt you?

CALLUM

Isn't this what you expected?

That stops Sephy dead. Callum just carries on limping away. Sephy recovers, runs after him.

SEPHY

Pele, I didn't realise... I was worried about you. Look, did you get the names of the people who did this? We'll make a complaint.

CALLUM

Yeah, I'll get straight onto that.

SEPHY

Just - just let me explain -

Callum stops, turns on Sephy, shaking with rage.

CALLUM

My baba has handed himself in. He's
saying *he* did it. To save *me*.

SEPHY

... But he didn't do it!

CALLUM

Of course he didn't!

SEPHY

I know!

Callum regards Sephy. And then the penny drops. She nods.

SEPHY (CONT'D)

It was Jude.

CALLUM

Just – just stay away from me,
okay? And stay away from my family.

SEPHY

I didn't... I didn't think this
would happen, I swear. I thought
they'd just talk to you...

CALLUM

You still don't get it, do you.
They arrest a Nought kid on
suspicion of terrorism, you think
they're just going to make me a cup
of tea and have a chat?

Callum stares at her, shakes his head in disbelief.

CALLUM (CONT'D)

You're a child, Sephy.

SEPHY

Why? Because I don't see colour
everywhere I look like you? Is that
really such a bad thing?

He's momentarily lost for words.

CALLUM

No, you know what? You're a
tourist.

He limps away. Sephy doesn't move. Shocked and shaken.

CUT TO:

Close on one as garish graphics tumble, loud dramatic music.
In a news studio, two pristine and solemn Cross news anchors.

NEWS ANCHOR OBIORA AKINTOLA

Our headline tonight: a suspect has
been arrested and charged with the
bombing at Demwa hospital that
killed three people. The unnamed
Nought male is believed to have
handed himself in to Meadowview
Police Station. The police were
unavailable for comment.

Pull out to find Jude sat in the Shield - staring at the TV screen in total shock.

CUT TO:

28A **EXT. PRISON. GATES - DAY 12**

28A

A prison bus comes to a halt. Doors open jerkily as pale feet in chains start to descend the steps, followed by a line of others. Moving up, we find Ryan, in a chain-gang of Noughts, shielding their fearful eyes against the sun. All hope lost. A stern looking guard (Adisa Boro) opens up a side door, ushers the new cohort through. As Ryan passes, a look between the pair.

CUT TO:

28B **INT. PRISON. VISITOR'S ROOM - DAY 12**

28B

Ryan sits at a small desk. Prison jumpsuit. One hand chained to the side. Weary.

RYAN

I'm sorry. I know how difficult this must be.

Reveal Callum and Meggie sitting opposite.

MEGGIE

'Difficult'? That's one word for it.

RYAN

... I'm so sorry.

Callum's jaw clenches. Ryan looks to his son.

RYAN (CONT'D)

Are you alright?

MEGGIE

No he isn't. How could he be?!

But Callum knows what Ryan is really asking - nods his head.

This at least brings Ryan some peace. He taps Callum's hand.

A tannoy crackles. A voice barks.

TANNOY

NO PHYSICAL CONTACT BETWEEN
PRISONERS AND VISITORS.

Callum and Ryan snap their hands back. Meggie wrestles to control her rage.

MEGGIE

You lied to me! You said you'd given all that up, you said you'd stopped!

RYAN

I had.

MEGGIE

So what was this? One last job for old time's sake? Trying to recapture your youth?

CALLUM

Mama. Baba kept his promise to you. He didn't do it.

Meggie looks utterly perplexed for a moment. She leans forward, her voice drops to a whisper.

MEGGIE

Then why the hell did you confess?!
Who are you protecting?! Wait, not bloody Jack Dorn?

TANNOY

VOICES MUST REMAIN AUDIBLE.

MEGGIE

You'll face the death sentence, make me a widow, break your son's hearts for that piece of-

RYAN

Meggie. Please. I can't say who it was...

MEGGIE

You can and you will and I'll get them and drag them here myself!

CUT TO:

28C **EXT. POLICE STATION. STEPS - DAY 12**

28C

Jude outside the police station. He takes a breath.

CUT TO:

28D **INT. PRISON. VISITOR'S ROOM - DAY 12**

28D

CALLUM

Mama. He can't. Think about it.

TANNOY
VOICES MUST BE AUDIBLE AT ALL
TIMES.

Meggie's stare goes from Callum to Ryan, back to Callum. Her hand goes to her mouth. She shakes her head. No. No no no.

MEGGIE
It can't be you.

Callum shakes his head.

CALLUM
It isn't.

CUT TO:

28E **EXT. POLICE STATION. STEPS - DAY 12**

28E

Jude, about to take the plunge, steps toward the doors when suddenly a Nought hand grabs him and yanks him to the side. Under a baseball cap pulled low, he's shocked to find Nicola.

JUDE
What-what're you doing?

NICOLA
Saving you from doing something stupid.

Jude shakes his head, determined to persevere. But Nicola's hold is a strong one, and her expression uncompromising.

CUT TO:

28EA **INT. HADLEY HOUSE. STAIRS. LANDING - DAY 12**

28EA

Sephy, ruminative, climbing the stairs as Kamal descends.

KAMAL
Ah! Sephy, can I-

But she doesn't stop, striding across the landing out of sight.

The sound of her bedroom door closing.

On Kamal, his concern only deepening.

CUT TO:

28F **OMITTED**

28F

4AS05 **MOVED TO SCENE 25D**

4AS05

30 **MOVED TO 25D**

30

31 **MOVED TO SCENE 28B**

31

32 **INTERCUT WITH SCENE 28B**

32

33 **EXT. SIDE STREET - DAY 12**

33

Jude, drowning in a sea of guilt, pain and confusion.

JUDE

I can't let him take the rap it. I
just can't.

Nicola regards him with slightly softer eyes.

NICOLA

It was his choice. His decision. To
protect you. To go against that
would only be going against him!

Jude wipes his eyes. She rests a hand on his shoulder.

NICOLA (CONT'D)

Your father can see the bigger
picture. Why can't you?

CUT TO:

33A **INT. HADLEY HOUSE. LIVING ROOM - DAY 12**

33A

Jasmine, smiling, holding a huge bouquet of flowers.

JASMINE

Oh! They're simply beautiful.

Reveal a beaming Cross - Dayo Baako - Lekan's father. Old
money. Former General of the Albion army. Now a major donor
behind Albion's current ruling political party.

DAYO BAAKO

Beni. But not a patch on you, eh.
Am I right, Kamal?

Kamal two tumblers in hand, pouring drinks. Offers one to
Dayo.

KAMAL

But then what in this universe is?!

He kisses Jasmine, whose smile seems somewhat plastered on.

DAYO BAAKO

I'm just thankful to see you up and about and looking so well. It must have been some ordeal. I mean what sort of world do we live in when our hospitals aren't even safe? How are the tonsils by the way?

Jasmine looks to Kamal. So that's his cover story.

JASMINE

Long gone by all accounts.

DAYO BAAKO

For the best. All that screaming would've ruined them anyway no doubt. Still, caught the ingrate blankee scum, didn't you Kamal? Like you vowed.

Dayo lifts his glass.

DAYO BAAKO (CONT'D)

Kamal Hadley. Not only a family man, or a man of the people. But a man of his word. A rarity these days.

KAMAL

I don't know about all that.

DAYO BAAKO

Um-hm. A triple threat they're calling you. So it seems light really does follow the darkness.

JASMINE

Dayo Baako. I hope you're not suggesting what I think you are? That my husband would use our ordeal for his own political gain?!

Her tone is indignant enough. But Kamal can detect the sardonic undertone.

DAYO BAAKO

Of course not.

JASMINE

Good. Because I'd hate to have to ask you to leave after receiving such an exquisite gift. I'll just pop them in some water.

And with that she turns and leaves. Dayo joins Kamal in taking a seat on the sofa.

DAYO BAAKO

Still, hasn't hurt you in the polls
has it? Far from it. I can't turn
on my TV without seeing your face.

KAMAL

What would you have me do? Be a
martyr to the cause? The Prime
Minister's intent is nothing less
than the erosion of our entire
constitution. She wants to make the
congress of Crosses and Noughts
legal, even desirous. She is
content to see our culture swept
away by a tide of mongrels and
halfers. I believe she is the
greatest threat this nation has
ever faced.

DAYO BAAKO

And you're the man to stop her, eh?

KAMAL

Maybe. With your help. Getting a
few other party donors on board.

DAYO BAAKO

Hmm. I saw my fair share of
conflicts during my days as
Albion's Army General. Great Wars
with Russia. But nothing - I repeat
nothing is as brutal as a coup.

KAMAL

I think 'coup' is a little emotive.

DAYO BAAKO

Dress it up how you please, this is
a bloody coup.

At that moment, in walks Minerva with Lekan, athletics gear
and towels, sipping on bottled water. The attraction between
them is palpable. Though they try to play it down at the
sight of their parents.

DAYO BAAKO (CONT'D)

Hello! What's this...?

LEKAN

Hello, Baba. Mr. Hadley.

MINERVA

Hi, Mr. Baako. Baba.

Minerva kisses Kamal. Lekan shakes Dayo's hand.

DAYO BAAKO

Son, what are you doing here?

KAMAL

Minerva was looking for a new personal trainer. Motivation is not your forte, is it darling?

Minerva throws him a look.

MINERVA

Baba!

KAMAL

Anyway, I asked Lekan and he kindly agreed.

LEKAN

Was only too happy to.

He smiles as Minerva blushes.

KAMAL

(to Dayo, a coy smile)
It would appear our two families are destined to stay connected. In some form or another. Hey, General?

An awkward and embarrassed askance glance between Minerva and Lekan as Dayo locks eyes with Kamal. Damn he's good. A small smile forming as he raises his glass.

Behind them, in the background, Sephy enters.

Stops dead at the scene before her. Minerva and Lekan with her father. Happy families. She tries to slip out again unnoticed. But as she does, Lekan turns and spots her.

CUT TO:

33B **INT. HADLEY HOUSE. HALL - DAY 12**

33B

Lekan and Minerva are walking out as her hand stealthily drops down and strokes his.

MINERVA

(leaning in, whispering)
You know we're just puppets here, don't you?

LEKAN

What do you mean?

MINERVA

But if you pull the right strings, then why shouldn't we benefit from our parents' games? And at least my father is paying me some attention.
(off his look)

(MORE)

MINERVA (CONT'D)

Or... Maybe I actually like you, how
about that?!

Off on a slightly confused Lekan.

CUT TO:

34

INT. MCGREGOR HOUSE. LIVING ROOM - DAY 12

34

Callum and Meggie, silently working to return order to their
broken home. Correcting furniture. Sweeping up glass etc.

A figure fills the frame of the doorway. It's Jude.

JUDE

Mama...

Meggie and Callum stop what they're doing.

MEGGIE

Why? You stupid little sod. WHY?

Meggie suddenly launches forward for Jude, who is forced to back away from her, hands up, trying to calm her down.

JUDE

I just - I wanted to do something.
I wanted to be *part* of something.

CALLUM

Mama, please.

Callum grabs Meggie's hands, tries to pull her off.

Jude, tears pouring down his cheeks.

JUDE

They said they'd issue a warning,
they said no one would get hurt.

Meggie stops. Like a plug has been pulled. Her hands go to her face. Her legs give way and she collapses onto the floor. She howls. Callum gets down onto his knees next to her and holds her tight. Jude remains motionless and removed.

CUT TO:

34A

EXT. HADLEY HOUSE. POOL - DAY 12

34A

Sephy, alone outside, sat by the pool. A shadow sweeps over her face. She looks up to find Lekan, smirking as he takes a seat beside her. There's an awkward pause before she turns to him.

SEPHY

(seriously?)

So. You and Minerva huh?

LEKAN

I was just helping her out.

SEPHY

Helping her work up quite a sweat
by all accounts.

LEKAN

Even if it was that, I don't think
you're in a position to judge
someone's relationship choices.

Beat. Sephy's demeanour changes a little.

SEPHY

Look. Thank you. For not saying
anything. I want you to know,
Callum wasn't the reason. You and
me. It was nothing to do with him.

LEKAN

I don't care. I'm relieved if anything. Lately I found you'd become a bit of a snob, Sephy.

SEPHY

A snob. Right. Well, good luck with Minerva then.

LEKAN

(low, a sneer)

That family though. Beyond toxic. Pure evil. So some free advice: steer clear. Because there's no light at the depths they'll drag you.

DAYO BAAKO (O.S.)

Lekan, son, I'm leaving, come and say goodbye.

Lekan gets up and saunters towards the house.

Sephy sits a moment. Ruminating. Then takes out her phone.

CUT TO:

34B **INT. MCGREGOR HOUSE. KITCHEN - DAY 12**

34B

Callum finishes making a cup of tea as behind him Meggie and Jude sit in silence at the table. He takes out his ringing phone. Sephy. He rejects the call. Picks up the tea.

CALLUM

Here you go, mama.

(sits, beat)

Found an advocate. She's coming over tomorrow.

Meggie takes a deep breath.

MEGGIE

Then we need to get our story straight.

Jude and Callum look at her.

CUT TO:

34C **EXT. HADLEY HOUSE. POOL - DAY 12**

34C

Sephy, disappointed to find Callum's voicemail kicking in. She shuts off the call without leaving a message.

CUT TO:

34D OMITTED

34D

4AS06 INT. HADLEY HOUSE. LIVING ROOM - DAY 13

4AS06

Morning news on the TV. A picture of Ryan. Weird again how they've managed to find a picture of Ryan looking thuggish and menacing. Jasmine is watching. A herbal tea she doesn't like the smell of. Sephy is behind her, anxious, wanting to say something. The news flickers on. Shots of the McGregor house. The bomb-site. Faces of the dead.

NEWS ANCHOR OBIORA AKINTOLA
 (PLAYS IN THE BACKGROUND
 BEHIND THE BELOW)

...no motive for the attack has yet been provided. But it's reported that the extremist, McGregor, (52), is a former dockworker and resident of downtown Meadowview, a historical stronghold and breeding ground for the Liberation Militia. The hunt for the callous terrorist - now referred to by some as the *Detonator of Demwa* - was expeditious thanks to swift and efficient intelligence gathering on the part of counter terrorism police. The Deputy Commissioner today praised the conduct of his officers, claiming their efforts likely thwarted further planned attacks and the loss of numerous more innocent lives. For, McGregor, although referred to by some as a quiet family man, is reportedly a long-standing, highly ranked member of the LM, responsible for a series of past terror attacks in Albion. The families of Zoya Jakande and Troy Adeyemi, who were tragically killed in the Demwa blast, have also commended the speed of McGregor's capture. And though they know it won't help to bring back their loved ones, their hope now is for McGregor to be brought to account and for him to receive the maximum punishment such a heinous act deserves. That, of course, would mean death. And I'm not sure you'll find many who'd disagree that perhaps then, justice will finally be served.

SEPHY
 Mama, can I talk to you?

JASMINE

(seemingly ignoring her)

Do you remember, you were about
eight. You had a virus, you were in
bed, bored, everyone waiting on you
hand and foot. Oluwa O! You were
always a terrible patient.

SEPHY

Mama, jowo, this is important. It's
about the McGregors.

JASMINE

So is this. Meggie must have told
Ryan because he made you--

SEPHY

(remembering)

--a little figure from straws and
foil! She brought it in a shoebox,
it was so fragile.

JASMINE

Kamal has always said we are at
war. War changes people.

She nods to the TV. The surly, brutish picture of Ryan.

JASMINE (CONT'D)

Even so, I don't recognise that man.

Sephy takes Jasmine's hand earnestly.

SEPHY

Exactly. So let's help them.

JASMINE

Meggie wouldn't want to see me. Not after what I did to her.

SEPHY

So we come back. But we've got to at least try, don't we?!

Jasmine chews her lip, thinking.

CUT TO:

35

EXT. HADLEY HOUSE - DAY 13

35

Kamal returning from a jog, surrounded by minders. He stops, stares. Meggie waits by the gates.

KAMAL

What are you doing here?

MEGGIE

I need to talk to you.

Kamal goes to jog on. Meggie steps forward. Kamal's minders immediately block her path, forcing her back.

MEGGIE (CONT'D)

Mr Hadley. Please. I have to ask if there's anything you can do for Ryan.

Kamal stops. Eyes Meggie warily.

KAMAL

(to minders)

Give us a moment.

The minders let go of Meggie and retreat. She straightens herself out.

MEGGIE

You know him, Mr Hadley. Well, sort of.

KAMAL

(grudging)

Yes. I meet a lot of sycophants.

You can imagine.

(MORE)

KAMAL (CONT'D)

But he was always... hard work. It was a bit of a breath of fresh air.

MEGGIE

Yeah, that's him alright.

KAMAL

But I can't do anything.

MEGGIE

Can't or won't?

KAMAL

Both.

Meggie's face hardens.

MEGGIE

I've kept your secrets. Yaro. I saw him. He wants to see you. But I told him to stay away.

(off Kamal's look)

I could go to the press. I haven't.

KAMAL

Why Meggie, I do believe you're attempting to blackmail me.

MEGGIE

No, I'm calling in a debt.

KAMAL

YOUR HUSBAND ALMOST KILLED MY FAMILY.

MEGGIE

(looks down)

There was supposed to be a warning. I'm ... sorry.

KAMAL

Oh. You're 'sorry'.

Kamal turns to go. But there's one last thing.

KAMAL (CONT'D)

In case you are planning to go to the press, I would remind you that I am the Home Secretary and you are a disgruntled ex-employee who left my service under a cloud, married to a self-confessed terrorist, whose youngest son was kicked out of Mercy Point. Bleat about affairs and illegitimate children all you like, no one will waste the ink it takes to print a single word.

Kamal motions for the gates to be opened as his minders descend to form a protective shield around him once more.

On Meggie, watching him disappear into his mansion. Defeated.

CUT TO:

36 **OMITTED**

36

4AS06 **SCENE MOVED TO AFTER 34D**

4AS06

37A **MOVED TO SCENE 28A**

37A

38 **INT. PRISON. EXERCISE YARD - DAY 13**

38

Ryan plods around the exercise yard, hands in his pockets, eyes down. *Thump*. He's walked into a wall. He looks up. It's not a wall. It's a colossal Cross inmate. As wide as he is tall. He looks down at Ryan, considers him.

TALIB

They say you planted the Demwa
bomb.

Ryan looks up at the man mountain. He swallows. Across the yard, a Senior Prison Guard (Chibuike Contee) watches on.

TALIB (CONT'D)

My daughter walks past there on the
way to work. Walks right past the
door, every day.

Adisa Boro, walks by, truncheon swinging. He eyes Talib.

TALIB (CONT'D)

Hey, Mr Boro. Just welcoming the
new inmate. Scary time, y'know?

ADISA BORO

So last thing he needs is your ugly
face in his. Move.

Talib skulks off. Ryan, relieved, half smiles at Adisa.

ADISA BORO (CONT'D)

Keep your head down, you'll be
alright.

Ryan nods. Thanks. Adisa nods, carries on.

CUT TO:

39 **OMITTED**

39

40 **INT. MCGREGOR HOUSE. LIVING ROOM - EVENING 13**

40

The living room is now back into some semblance of order. Meggie stands with Callum and Ananya when the doorbell rings. She stops. Through the patterned glass she can see two Cross figures. Jasmine presses her face against the glass.

 JASMINE

 Meggie. It's me.

Meggie doesn't move for a moment. Callum appears behind her.

 JASMINE (CONT'D)

 Please. Meggie. It's all right.
 I've Sephy with me.

Callum's jaw clenches.

CALLUM
Go away!

Meggie throws Callum a look, takes a breath, and to Callum's consternation, undoes the chain and opens the door. The two friends face each other.

Jasmine steps forward. And they hug. Jasmine pulls back. Looks at Meggie, shakes her head.

JASMINE
Look at us.

She takes Meggie's hand, smiles. Meggie reciprocates before leading Jasmine to Ananya.

MEGGIE
This is Ananya, Ryan's advocate.

Ananya stands, shakes Jasmine's hand, quick and formal.

ANANYA
Mrs Hadley.

JASMINE
Pleasure to meet you, Nananya.

ANANYA
Ananya.

JASMINE
Nananya.

ANANYA
Close enough.

Meanwhile, by the door, Sephy remains locked eyed with Callum.

CALLUM
I told you to leave us alone.

SEPHY
I... We want to try and help.

CALLUM
Yeah. Funny how that always seems to make things worse.

He turns to join Meggie, leaving Sephy crushed.

MEGGIE
I'll wash up some more cups.

A cacophony of 'no, it's fine', 'I'll do it', 'please let me' from Callum, Jasmine, and Ananya... Meggie towards the kitchen.

Jasmine follows. Silence. Sephy and Callum regard each other from across the room. Ananya picking up on the tension.

ANANYA

So... How do you two know each other?

Callum takes one look at Sephy and walks off.

CUT TO:

41 **MERGED WITH SCENE 40**

41

42 **INT. MCGREGOR HOUSE. KITCHEN - EVENING 13**

42

Meggie is washing mugs in the sink. Jasmine steps in. Begins to help. Meggie is astonished.

JASMINE

What?

They wash in silence for a moment.

JASMINE (CONT'D)

I haven't apologised. Properly. For what I did to you. It's inexcusable and just... wrong.

Jasmine's eyes start to tear.

JASMINE (CONT'D)

I've been wrong about a great many things. You... Kamal... I'm not sure he's ever really loved me and I just don't know why.

Meggie throws her a guilty askance look.

CUT TO:

42AA **INT. MCGREGOR HOUSE. BOYS BEDROOM - EVENING 13**

42AA

Callum storms in. Sephy rushing after him.

SEPHY

Callum, wait. Jowo. Tell me what I can do to fix this. Please.

He stops. Spins.

CALLUM

What don't you get? You can't just swan in and think you can fix fucking everything. Some things are just broken. For good.

She looks at him.

SEPHY

Are we?

He shrugs. Maybe.

CUT TO:

42A **EXT. PARK - EVENING 13**

42A

A mixed-race man sitting alone in a secluded spot. In the distance, the lights of the city sparkle.

Kamal striding up the steps. Security detail keeping a safe distance. He sees the man. Stops for a moment. Drinks in the sight of his son. Then he approaches. The man looks up. They regard each other. Kamal sits on the seat in front. The moment hangs. When Yaro speaks, it is with a strong Aprican accent.

YARO

You must have imagined this moment.

Grudgingly Kamal nods.

YARO (CONT'D)
And when you did, what happened?

KAMAL
This, actually. You appear out of
nowhere. And make demands.
(to business:)
I'll be brief. I can give you
twenty thousand pounds.

YARO
And what do you get for that?

KAMAL
This never happening again.

Yaro mulls. Smiles. Shakes his head.

YARO
I'm afraid that's not enough.

KAMAL
Twenty thousand is my one and final
offer, Yaro. I won't be
blackmailed. I'll have you
arrested, I'll have you deported,
your story will become the cover of
a supermarket magazine along with
'I gave birth to an alien' and
celebrity cellulite.

YARO
How's Meggie?

That wrong-foots Kamal.

KAMAL
You tell me. You've seen her.

Yaro smiles.

YARO
My mama said she knew you were
leaving months before you did. She
blamed me. But Meggie nursed me,
loved me. So I wanted to see her
too. To thank her.

KAMAL
You were too young to remember any
of that.

YARO
Apparently not.

CUT TO:

42B **INT. MCGREGOR HOUSE. KITCHEN - EVENING 13**

42B

Back to Meggie and Jasmine.

MEGGIE

He loves you, Jasmine.

JASMINE

He thinks I'm crazy. And maybe I am. For staying with him. Or maybe I'm just too scared to leave.

MEGGIE

You? Scared? Never.

JASMINE

I've been scared my whole life. It's why I always needed you. You saved me, Meggie. Numerous times.

(beat)

I promise, I'll never fail you again.

Meggie hands the dried mugs to Jasmine.

MEGGIE

Good. Start by taking these through for me please.

They share a warm smile.

CUT TO:

42BA **INT. MCGREGOR HOUSE. BOYS BEDROOM - EVENING 13**

42BA

Back on our tormented lovers.

CALLUM

My father could die, Sephy. Be put to death. And all I want is for you to hold me and tell me everything's gonna be okay.

SEPHY

So let me.

He shakes his head.

CALLUM

Cos sooner or later you'll have to let go.

SEPHY

I won't!

CALLUM

Yes, you will! And the worst part is, I won't want you to. And then it'll be so much worse.

SEPHY

So where do we go from here?

He's just as stumped as she is. She's his biggest blessing, and his biggest curse.

CALLUM

Back downstairs I guess.

CUT TO:

42C **EXT. PARK - EVENING 13**

42C

Yaro reaches into his jacket. Kamal flinches. Instantly, two or three guns are trained on Yaro. Yaro shakes his head pityingly. Kamal signals for the guns to be lowered. Yaro produces a photo, hands it to Kamal. It's of a young Kamal and a young Nought woman. University years, maybe. Arms around each other. The love between them is tangible.

KAMAL

When - when did she give you this?

YARO

She didn't. It was among her things. She died three months ago.

Emotion ripples across Kamal's face. Before he can cuff it away, a tear falls from his eye.

YARO (CONT'D)

Hopefully she's now found peace. God knows she never did in this life. Tell me, d'you have the smallest idea what it was like?

(MORE)

YARO (CONT'D)

For her? For me? A blanker and her
bastard halfer exiled to Aprica.
The *sophisticated nation*. Certainly
in the way they shunned the likes
of me. I mean, how did you see it
playing out exactly? But then I
suppose you never actually gave a
shit. 'Cause I've seen you on the
news. I've heard you speak.

(leans forward)

I make every word you speak a lie.
I am the cancer in your throat.

A small, somewhat sinister smile as Yaro takes back the photo.

KAMAL

I'm sure when you were imagining
this moment and preparing that
speech, the effect it had on me was
quite something. But I'm the Home
Secretary in a segregated country.
I receive about six death threats a
week and there have been three
separate attempts on my life. I
have seen violence and corruption
on both sides. It's given me a very
unsentimental view of humanity.
It's taught me that everyone, and I
mean everyone, has a price. You
just need to work it out.

Yaro stands. And strides off. Kamal doesn't move.

CUT TO:

42D MERGED TO SCENE 42B

42D

43 INT. MCGREGOR HOUSE. LIVING ROOM - EVENING 13

43

Meggie, Jasmine, Sephy and Callum are sat with Ananya.

ANANYA

If Ryan changes his plea and is
found guilty (which he will be),
he'll be executed. The police are
desperate for a result, and he's
handed them one on a plate.

Sephy can't help but glance at Callum. But he doesn't meet her eye.

ANANYA (CONT'D)

So, I know it sounds counter intuitive, but I'd advise him to stick with the guilty plea. That should mean he gets a custodial sentence. Albeit a very long one.

SEPHY

Oh, but that way you can start an appeal process, maybe get his sentence reduced?

ANANYA

Exactly, but like I said, this is all 'if'. It'll all come down to how he performs in court. And for that we need a counsel. I have some suggestions, but they're all pretty expensive.

JASMINE

May I see them please.

Ananya hands a piece of paper to Jasmine.

MEGGIE

So we're selling the car, borrowing money from our friends (what few we have left), we're--

JASMINE

I'll pay for it.

MEGGIE

Jasmine, that wasn't a hint.

JASMINE

I know. But I've always liked Ryan. And it will infuriate Kamal.

A sad smile between the two friends.

ANANYA

Speaking as Ryan's advocate, I don't care why. We accept your offer. Thank you.

Jasmine peruses the list like a menu.

JASMINE

Let's go for... oh yes. Him.

Ananya looks at the name, looks at Jasmine, grinning, are you serious?

CUT TO:

43A **CONTENT MOVED TO 42AA AND 42BA**

43A

43B **MERGED WITH SCENE 34A** 43B

44 **OMITTED** 44

45 **INT. PRISON. INTERVIEW ROOM - DAY 14** 45

Adisa Boro shows Segun Okoro, an impeccably dressed Cross man into an interview room. Charisma and confidence roll off him like fog. And from the deferential way Adisa treats him, Segun is clearly something of a legend. Ryan is waiting for him. Segun regards Ryan, turns to Adisa.

SEGUN OKORO

Okay, I count three infringements of my client's civil liberties and he hasn't even opened his mouth. I want a black coffee and...

(to Ryan)

How do you like your coffee?

RYAN

Er, white. Two sugars. Tea.

ADISA BORO

Uh, thing is, we don't usually--

SEGUN OKORO

Tell you what, let's skip coffee and I'll check my client for bruises, shall I do that?

ADISA BORO

Yes, no, that's, sorry, thank you.

He bustles away.

SEGUN OKORO

You hungry? When he comes back I'll send him out for food.

(shakes Ryan's hand)

Segun Okoro.

RYAN

Yes, no, I know who you are. How is this--? What are you--?

Segun sits, starts unpacking his briefcase.

SEGUN OKORO
What am I doing here? You have
friends in high places, Mr
McGregor. Shall we get started?

CUT TO:

46 **OMITTED**

46

47 **INT. HADLEY HOUSE - DAY 14**

47

Sephy is at the foot of the stairs about to head on up when
she's stopped by Kamal.

KAMAL
(testing)
Your mother tells me you had a nice
time at the theatre the other day.
Just the two of you.

For a moment, Sephy doesn't have a clue what he's on about.

SEPHY
Theatre? We didn't go to the
theatre.

Catches the twinkle of mischief in his eye. A trap being set.

SEPHY (CONT'D)
Think you mean dance recital, don't
you?

KAMAL
Ah, yes, that was it.

SEPHY
Huh. Men really should learn to pay
more attention to their women.

He smiles.

KAMAL
Was that what the issue was with
Lekan.

SEPHY
No the issue with Lekan was Lekan.

He appears somewhat confused.

SEPHY (CONT'D)
Forget it. You wouldn't understand.

Kamal watches as Sephy heads on up. A strange new session growing - of being on the outside for once.

CUT TO:

48 MOVED TO SCENE 43B 48

49 **OMITTED** 49

50 INT. COURT - DAY 15 50

Cross security guards with sniffer dogs search the court.

CUT TO:

51 INT. HADLEY HOUSE. SEPHY'S BEDROOM - DAY 15 51

Sephy in her dressing gown. Mobile in hand. She scrolls through her contacts. Callum. She types 'good luck xxx'. Her finger hovers over 'Send'. She sighs. Presses 'Delete'. Puts the phone aside. A tap on the door. Jasmine enters, holding a fresh, smart dress for Sephy to wear. Sephy smiles, nervously. Jasmine pats her hand - *it'll be alright.*

CUT TO:

52 INT. MCGREGOR HOUSE. BOYS BEDROOM - DAY 15 52

Callum and Jude getting ready in silence. Putting their suits on. Jude defers and stands aside when Callum needs the mirror to tie his tie. He tries to catch his brother's eye and offer a smile, but Callum ignores him.

CUT TO:

53 **OMITTED** 53

INT. MCGREGOR HOUSE. MEGGIE & RYAN'S BEDROOM - DAY 15

Meggie is sat on her bed, a pair of tights half on. She's stopped mid-action, like a wind up toy that's run out of power. She stares into space.

FADE TO:

55 **INT. PRISON. RYAN'S CELL - DAY 15**

55

Ryan is in his ill-fitting suit, sat on his bunk, the same position as his wife, the same lost look. The door opens. The Adisa jerks his head - come on. Ryan stands.

CUT TO:

56 **OMITTED**

56

56A **EXT. COURT - DAY 15**

56A

News report. On the steps of the court, Segun gives a statement. He's flanked by Callum, Jude, Meggie and Ananya.

SEGUN OKORO

Yes, Ryan McGregor has a case to answer, but he showed decency and compassion by handing himself in, thereby relieving the victims of the trauma of a criminal trial. But there's another story here. One of a community living in a police state. An entire race traduced and victimised on a daily basis. My client doesn't ask for forgiveness. Merely that you listen.

CUT TO:

57 **INT. COURT - DAY 15**

57

Callum takes the stand. In the Cross seats - Sephy, Jasmine, Minerva and Kamal. In the Nought gallery upstairs - Meggie, Jude, Ananya and Linda. There is one elder (Obasanjo) and below her 6 or so other elders. All Crosses, as are the clerks and ushers.

Kamal catches a glimpse of Sephy nervously wiping her hands as Callum clears his throat. He regards her a moment, curious. Then catches a second of eye contact between Jasmine and Meggie up in the gods. The hint of a smile. Kamal frowns.

SEGUN OKORO

You knew about the bombing, didn't you. How?

Callum glances at Meggie in the gallery. She nods. It's all right. Callum takes a breath.

CALLUM

I overheard my father talking about it. Actually he was shouting. Someone was meant to have given a warning and they hadn't.

SEGUN OKORO

And so you rushed to the scene.

CALLUM

Yes, sir. To get everyone out.

SEGUN OKORO

You were seen there, arrested and
thoroughly 'questioned'...

(to the elders)

Incidentally, we have photos in the
folder taken after Mr McGregors'
questioning. The yellow tab in
Bundle A.

Elder Obasanjo leafs through the bundles. A minuscule wince
when she sees pictures of Callum's ferocious bruising. The
others elders also take a look. Segun has turned back to
Callum.

SEGUN OKORO (CONT'D)

As I was saying, you were
questioned until your father handed
himself in. Had you ever been in
trouble with the police before?

CALLUM

No sir.

SEGUN OKORO

But you've had dealings with the
police.

CALLUM

Yes, sir. I've been stopped by the
police maybe three hundred times.

SEGUN OKORO

Sorry, did you say three hundred?

CALLUM

Yes, sir.

SEGUN OKORO

But you've never been charged with
anything?

CALLUM

Just stopped, searched, asked where
I was going, who I was going to
see. I have to empty my pockets,
they pat me down, sometimes they
make you sit in a police car while
they radio into the station, see if
I'm wanted for anything.

SEGUN OKORO

And you say that's happened three hundred times.

CALLUM

That's over about seven years, sir, yes. And to all of my friends. Some more severe than others, of course. But I'd say three hundred is about average. You just have to allow extra time if you're going somewhere. It's like roadworks.

A smile from Elder Obasanjo. A scowl from the prosecution benches.

Sephy suppresses a smirk in the Cross seats as Kamal stews.

CUT TO:

58

INT. COURT. CORRIDOR - DAY 15

58

The corridor outside the court. Callum is by the vending machine. He turns. Sephy. There's no anger this time, no recriminations. They're both too bruised, literally and metaphorically, too exhausted.

SEPHY

Hey.

CALLUM

Hey.

SEPHY

I thought you did really well.

CALLUM

Okay. Well. Thanks.

SEPHY

I think the elders were really shocked by what you said. I was too. I mean I knew some of it, but... I don't know. I've never had to think about it.

CALLUM

No. You wouldn't.

(quickly)

I didn't mean - that wasn't a dig.
I mean why would you?

SEPHY

I'm so sorry though. I shouldn't have told my father.

CALLUM

It's okay, I get it. I really do.
It was horrific, what happened. I
can't defend it.

(beat)

Look. I want to say thank you. You
know for your family paying for
Segun Okoro. It looks like he's
going to save my father's life.

SEPHY

It's the least we can do.

Silence.

They look at each other. It's too much, too exquisite.

CALLUM

I should probably--

SEPHY

Yeah, no, go for it.

An awkward soft-shoe-shuffle as he steps around her. He walks off. Turns back to her. A smile between them. And he's gone.

CUT TO:

59 MOVED TO 42A AND 42C

59

60 INT. COURT - DAY 15

60

Ryan is in the stand. The clerk is retreating, Ryan having just finished taking the oath. Segun gets to his feet. He mulls for a moment. He looks at Ryan.

SEGUN OKORO

Why did you do it, Ryan?

Ryan blinks. How does he answer that? Where does he begin? He thinks, marshalling his thoughts.

RYAN

You know what makes us angry? More than the beatings, the arrests, the searches? It's after something like this, like the... that bomb, when people say "why do they do this?"

(beat)

You know why. What our lives are like. What you do to us.

(beat)

And now it's you who feel angry, towards me. I get it. It's fair enough.

(MORE)

RYAN (CONT'D)

I felt the same when I heard about my son being stopped three hundred times. When my cousin was beaten by the police so badly he was paralysed from the neck down. When the girl I was at school with was raped by her Cross manager and took her own life when she was told no charges would be brought.

There isn't a sound from the court. Noughts, Crosses, they all listen. Some sceptically, some shocked. All rapt.

RYAN (CONT'D)

Every Nought in here, they won't have one story like that, they'll have twenty. And every Cross will too. You just don't know it. The way you clutch your bag a little tighter as you walk past one of us. When the one story you remember off the news is the Cross actress who wore a short skirt, not the ten Noughts who died in an arson attack. Funny how there's barely a news mention on that. Or maybe you just wash some cutlery touched by a Nought a bit more thoroughly. We know. We see it. You make those our stories too.

He stops. Looks down. Ashamed.

RYAN (CONT'D)

But I should be standing here. What happened was horrific. And I have to take responsibility for it.

He looks up. Finds Jude in the gallery.

CUT TO:

61

INT. CABINET OFFICE - EVENING 15

61

Opal Folami watches the news. A report from outside the courthouse.

REPORTER DAWODU OMOTOSO
--gave a shocking testimony that attempted, in his words, 'to explain not justify' the attack. The elders have now retired to consider their verdict. Earlier I spoke to--

Kamal enters.

KAMAL

Opal.

Opal Folami turns the TV off, regards Kamal.

OPAL FOLAMI

My father died seven years ago. A routine operation. But he never came round from the anaesthetic. And when the doctor told me he began by calling me Opal in the exact same way you just did.

KAMAL

There's going to be a vote of no confidence. And you're not going to win it.

Opal absorbs that.

OPAL FOLAMI

I see. You have been busy. Why are you telling me?

KAMAL

So that you can consider your next move.

OPAL FOLAMI

How *kind*. Well, Kamal, you finally got it.

KAMAL

I will be nominated as interim Prime Minister pending a formal vote.

OPAL FOLAMI

The party's donors might have something to say about that.

KAMAL

I have spoken to Dayo Baako.

OPAL FOLAMI

I see.

Opal laughs. Possibly for the first time in the series.

OPAL FOLAMI (CONT'D)

It was inevitable, you know. This desire to negotiate, to listen to Noughts, to be less isolationist, that won't suddenly disappear. We look absurd to the rest of the world.

KAMAL

I'll bear that in mind. But for now: that will be all, Mrs Folami.

She's just been dismissed. He just dismissed her. Opal reels for a moment. Then her back straightens, and she walks out.

CUT TO:

62

INT. COURT - DAY 16

62

Elder Obasanjo is doing her summing up and sentencing. The atmosphere in the court is as tight as the skin of a drum.

In the dock, Ryan tries to steady his breathing.

The McGregors watch, pale and nauseous with fear. The boys sit either side of Meggie, gripping her hands.

ELDER OBASANJO

Ryan McGregor. You committed a heinous and cowardly act of terrorism. And while I am mindful of your guilty plea and your clear regret, there is an argument that an unprecedented act demands an unprecedented response. That a message must be sent and you must receive the maximum penalty, that of death by hanging.

Sephy and all of the rest of the Hadleys sit resolute, fists clenched, tensed. Obasanjo lets the moment hang.

ELDER OBASANJO (CONT'D)

However. I do not believe that your execution will serve any purpose but revenge. And we must hold ourselves to a higher standard. Therefore I sentence you to the maximum custodial sentence. You will go to prison for thirty years. Take him down.

JUMP CUT TO:

63

INT. MCGREGOR HOUSE. KITCHEN - EVENING 16

63

Muted celebrations as we jump cut into the McGregor house. Meggie is there, tearful but a smile of relief and joy as she hugs and kisses Callum and Jude. Jude seems troubled.

JUDE

I don't get why we're celebrating like baba getting thirty years is a good thing?!

MEGGIE

Because we were this close to losing him for good.

Watching on are Linda and Ananya. Even Sephy and Jasmine are there. Sephy and Callum exchange shy, awkward smiles.

Elsewhere: the TV. A news report: Opal Folami behind a lectern on the steps of parliament. The ticker-tape headline underneath "--resigns as Prime Minister after latest terrorist outrage. BREAKING. Kamal Hadley names as interim--" But no one notices.

Meggie has guided Jude into a corner. A hand behind his head, drawing him in close.

MEGGIE (CONT'D)

Don't forget. Don't you ever forget
why your baba did this... so you
could have a future, Jude. A real
future. Yes?

Jude reluctantly and solemnly nods his understanding.

Meggie takes a relieved breath, nods, puts her smile back in place and rejoins the party as Jude quietly slinks out.

Callum is heading towards the stairs. Sephy approaches.

SEPHY

Where are you going?

CALLUM

I need some quiet. This last
week...

SEPHY

No, of course. Go.

Beat.

CALLUM

Come with me.

She smiles.

CALLUM (CONT'D)

Just wait a minute. Then meet me
upstairs.

CUT TO:

63A **OMITTED**

63A

64 **MERGED WITH SCENE 63**

64

64A **EXT/INT. LEKAN'S VEHICLE - EVENING 16**

64A

Lekan's vehicle is parked inside the Hadley grounds. He opens the door and hops in. A sudden blast of music as he turns the engine on. Then a knock knock on the window. Kamal appears.

Surprised, Lekan cuts the music as Kamal opens the door and gets in the passenger side. Lekan straightens. Almost to attention.

LEKAN

Mr. Hadley. I mean, Prime Minister.
Sir. Congratulations.

Kamal motions for Lekan to be at ease.

KAMAL

Well. It's not official yet.

LEKAN

Still. Mrs Folami's administration
was catastrophic. Naive,
politically correct, regressive--

KAMAL

As much as I agree with your
assessment, Lieutenant Baako, I'm
not here to talk politics.

Something passes between them.

KAMAL (CONT'D)

You're an honourable man, Lekan.
I've always admired that about you.

LEKAN

Ese gan, sir.

KAMAL

That's why, when I ask you what I'm
about to, I'm sure - no I'm
certain, you'll respond honestly.
Regardless of the ramifications you
may fear for either me or yourself.

Lekan now looks distinctly nervous.

LEKAN

Um, yes, sir. Of course.

(beat)

What is it?

KAMAL

Teti. Something that's been
plaguing me recently. An answer to
a question I almost dare not ask.
But almost certainly must.

Kamal takes a moment. Then pulls the trigger.

KAMAL (CONT'D)

Your break-up with Sephy... what
was the reason behind it?

Lekan swallows, afraid of what fate awaits the messenger of
such news. But to lie would almost certainly be worse.

He clears his throat.

LEKAN
Callum McGregor.

It takes Kamal a moment to process what he's just been told.

LEKAN (CONT'D)
They've been sleeping together. As far as I know it's been consensual. But she has admitted it to me.

Kamal - the disbelief ebbing away - now battling the waves of fury crashing into him.

KAMAL
Who - who else knows?

CUT TO:

64B **INT. MCGREGOR HOUSE. BOYS BEDROOM - EVENING 16**

64B

Callum and Sephy sit in the darkness. Completely still until, somehow, blindly and almost imperceptibly, their hands seem to find one another's. Fingers interlocking. And for the briefest of moments, all the tiredness, all the sadness of the last few days drains from their faces. Replaced instead by a quiet contentedness.

Then, a voice.

MEGGIE (O.S.)
Whatever this is. Your timing's impeccable. And you're both idiots.

The light switches on to reveal Meggie, alone by the door. She steps in, closes the door.

MEGGIE (CONT'D)
But. But.

She regards them. Loves them both deeply. Maybe this could work.

MEGGIE (CONT'D)
No, you're idiots. Come here.

She wraps her arms around them both, draws them in close, kisses them, then departs.

CUT TO:

64BA **INT. MCGREGOR HOUSE. LIVING ROOM - EVENING 16**

64BA

Meggie walks down the stairs to find Jasmine hovering at the bottom, a glass of orange juice in hand. She sips, grimaces.

JASMINE

(unimpressed)

I tell you, it's nothing without a
splash of vodka. But I promised
Sephy, so... where is she by the
way? Have you seen her?

Meggie hesitates. But Jasmine catches Meggie's nervous,
involuntarily glance towards upstairs. Jasmine's puzzled for
a moment, then struck by a notion - *can it be?* She surveys
Meggie, who beyond tired, concedes and gives her a knowing
nod. Jasmine barely has time to process this bombshell as we-

CUT TO:

64C **OMITTED**

64C

64D **EXT. MCGREGOR HOUSE. ROOF - EVENING 16**

64D

Callum guides Sephy onto the rooftop. In the distance the city lights sparkle.

The pair titter with excitement as they turn and face each other. The tension between them is almost too much as they thrust into a clinch on the ground.

CUT TO:

64E **INT. ABANDONED WAREHOUSE - EVENING 16**

64E

Members of the LM cutting one miserable bunch, slumped around their self-enforced prison watching the news footage of Kamal's appointment as PM. Dorn is sat peering out of a window, stirring a cup of coffee. Slowly stirring and stirring, lost in his thoughts. Nicola appears behind him.

NICOLA

So... what happens now?

Dorn doesn't turn to face her, doesn't respond for a beat. Then the inevitability of it all hits him.

DORN

Now he's in power, he'll come for us.

(off Nicola's look)

The real battle starts.

CUT TO:

65 **OMITTED**

65

66 **OMITTED**

66

67 **OMITTED**

67

68 **INT. PRISON. RYAN'S CELL - EVENING 16**

68

Ryan is lying on the bunk in his cell. His tie and belt gone, but still in the shirt and crappy court suit. He stares at the ceiling. So this is his home for the next thirty years.

The scrape and clunk of the door being unlocked. Ryan looks up. The cell door has swung open.

Talib, the immense Cross from the exercise yard, fills the doorway. Ryan is up on his feet. He stumbles back, crashing into the far wall.

TALIB

Said we were gonna talk.

CUT TO:

68A **EXT. MCGREGOR HOUSE. ROOF - EVENING 16**

68A

In the twilight, under the stars, Callum and Sephy make love.

CUT TO:

69 **INT. PRISON. CORRIDOR - EVENING 16**

69

Adisa Boro, hearing the sounds of a commotion, hurrying towards Ryan's cell. Barricading the door to the cell is the Senior Prison Guard we glimpsed earlier in the yard. He ushers for Adisa to retreat. Behind the Senior Prison Guard (Chibuike Contee), Adisa can make out the bloody mess of Ryan, who turns and looks him directly in the eye. Reluctantly, Adisa turns on his heels and walks away. The senior guard steps into the cell.

The last thing we see before the door shuts is Ryan's face, scared, bloodied but defiant, as he peers up at the advancing Talib.

End titles.