

1

EXT. PUBLISHING HOUSE - NIGHT 20

1

We're in a Cross area, late at night and find THREE CROSS MEN smoking in the doorway to an office block - merry, drunk.

KOLA (V.O.)
100 years. And still thriving. And
all down to me!

Laughter. We pan up and out and see on the top floor of the block, a publishing house - lights shining brightly onto several dressed up office workers. They nurse champagne and laugh heartily at a speech by Editor KOLAWALE (40s, Cross).

KOLA (V.O.)
No seriously. One hundred years!
Thirty six thousand and five
hundred papers, thirty six thousand
and five hundred days - dominating
the homes and minds of the
nation...

He raises a glass...

KOLA (V.O.)
To us - making the most read
publication in the country.

And everyone raises a glass as the men downstairs finish their cigarettes and go back inside...

CUT TO:

2

INT. PUBLISHING HOUSE - NIGHT 20

2

KOLA
Now let's party! Eyo! Eyo!

The crowd cheer loudly, before laughter and chatter breaks out from all but one CROSS WOMAN who is distracted - an image on a security monitor grabs her attention. She focuses on it...

CUT TO:

3

EXT/INT. PUBLISHING HOUSE. STAIRWELL - NIGHT 20

3

CCTV. A LONE NOUGHT catches the door left to close slowly by the smokers, then briskly climbs the stairwell two at a time, hood up, face covered...

CUT TO:

4 INT. PUBLISHING HOUSE. STAIRWELL - NIGHT 20

4

Concealing their face from the cameras, the Nought continues to fly up level after level. Then at the top, they hit a door release button, making their way towards...

CUT TO:

5 INT. PUBLISHING HOUSE - NIGHT 20

5

Kola turns back to his adoring audience...

KOLA

Oh - but know I still need you all
back and compos mentis first thing -
no excuses.

More laughter, more chatter as the three smokers enter from the lift, chatting, oblivious. The woman turns to see them. Then looking past, stays watching, waiting, not quite believing until...

There they are... the Nought - hood still up.

They walk in cool, calm - unphased as the laughter and chatter falls to an uneasy whispered quiet as the staff start to notice them. Sensing a change in atmosphere, Kola looks up, as the Nought stops directly opposite him. He frowns....

KOLA (CONT'D)

Hello?

The Nought is silent, removing their hood we see it's Nicola.

KOLA (CONT'D)

Are you OK there? Do you need
something?

She remains unresponsive but instead relaxes her arm to allow a concealed bat to fall from her sleeve to her grip.

A couple of gasps sound out, those closest take cautionary steps back...

Kola stays still - *what is this girl playing at?* Nicola then lifts the bat and, maintaining eye contact with Kola, swings hard at a computer to her right. As the bat connects with the screen we hear the loud sound of shattering glass followed by more gasps, an actual scream and then on Kola's face shock followed by anger - *that's quite enough of that.* He, with a couple other members of staff, step forward to restrain her. Only then... the fire exit door is reopened and three more Noughts walk in (Jude, Scott and Anthony) also sporting bats.

The office is now silenced as the office woman looks back to the monitor and sees what most do not...

CUT TO:

6

INT. PUBLISHING HOUSE. STAIRWELL - NIGHT 20

6

CCTV. An army of hooded Noughts pouring up the stairwell.

CUT TO:

7

INT. PUBLISHING HOUSE - NIGHT 20

7

Before any one can react, the Noughts rush in and the office is enveloped and chaos ensues. Bats swing hard and fast onto and into everything. And the place is brutally destroyed.

Petrified, staff seek cover. Those who can escape as Kola stands dumbfounded at the centre of it all. The clear leader approaches him. Dropping his bat on the approach, this Nought grabs a framed paper from behind Kola's head. It reads INNOCENT, with a picture of the two cops from episode 1. Underneath, there's a smaller, still readable headline that says "Cops held back Murderous Mob" with a picture of Danny looking particularly grim. The Nought drops the frame and stomps his foot into the glass. Kola starts to shake - now alone, abandoned as Jude pulls down the last remaining computer behind them. The office falls silent. The Nought is then suddenly serious and punches Kola.

Sirens sound in the distance and the group start to disperse as quickly as they appeared. Except our leader. He's not done. Going for Kola again, Jude pulls him away leaving him swinging wildly, angrily into the air - again and again... Until he shrugs Jude off. And now a few peers try to grapple him back, but running forward he still gets in a final hit seeing Kola fall back awkwardly on the hardwood floor.

The sirens sound louder. Scott stops at the door and turns.

SCOTT (OVER)

Let's go!

The leader is now dragged from the scene and pure adrenalin sees the remaining Noughts flee out the office into...

CUT TO:

8 **EXT. PUBLISHING HOUSE - NIGHT 20**

8

Only they're already nearly surrounded. Nicola, Jude, Anthony and Scott hesitate momentarily in the doorway as our leader marches past - fearless - towards the blinding headlights. As the police cars park to form a barricade, he picks up speed - running towards them - fast. And then he's over the handrail and back into the alley behind them. Nicola stalls again, as Jude, Anthony and Scott quickly follow suit...

CUT TO:

9 **EXT. ALLEY - NIGHT 20**

9

In the safety of darkness, Jude catches up with the leader and throws him against the concrete wall, seething.

JUDE

What you playing at? You're gonna get yourself killed!

We then pan around to see our leader pull back his hood and reveal - it's of course Callum. Only it's not. He now looks colder - somehow meaner. This Callum pushes Jude back. Then ignoring the question, marches off. And on his face we see a wild look in his eyes - *that's the point*. Jude then turns to Anthony and Scott to see... There's no Nicola. He runs back desperately searching, only to find Nicola battered and being dragged off into a police car - *fuck*. Jude hits the wall out of frustration - *they were so close!* Then she sees him and in her eyes pure fear - like Danny. Then - like Danny - a cosh hits the back of her head. Her eyes drop heavily - her body follows, before she's quickly bundled into the back of the car. Jude's eyes grow wide as Anthony and Scott drag him away and we...

SMASH TO BLACK:

Titles

10 **INT. HADLEY HOUSE. DINING ROOM - DAY 21**

10

Sephy is engrossed in news footage of last night's attack, leaning in to scrutinise the grainy image CCTV footage: *Callum?* She's not sure.

NEWS ANCHOR OBIORO AKINTOLA

One of the terrorist group is being held after sustaining injuries in the attack. Prime Minister Kamal Hadley described the brutal attack on the free press as "savagery" -

Kamal enters, switching off the news abruptly. Sephy turns to him. Kamal nervously readies himself. She stands to leave.

KAMAL

Wait - please! I won't take up too much time. You're leaving with your mother - I know.

Sephy pauses, resigns and sits. Kamal sits opposite, suddenly lost. He sees a plate of fruit and starts to nervously pick - putting a bit in his mouth and then spitting it out. Sephy watches him, curious. She's never seen her father like this.

KAMAL (CONT'D)

I honestly believe fruit grown in this country just doesn't taste like fruit.

He tries for a laugh but Sephy won't join him. He shrinks somewhat, readjusting in his seat to go again...

KAMAL (CONT'D)

OK. I'm going to talk to you like the woman I know you're becoming -

It's now Sephy who readjusts in her seat.

KAMAL (CONT'D)

Epele. I mean are - I mean... What do I mean?

Kamal pauses, straightening his thoughts.

KAMAL (CONT'D)

I am committed to making sure you - your mother - your sister - never have reason to doubt me again. And I'll get there. But it will take time. And by then, maybe this opportunity is gone. And that'll break my heart. But more importantly I fear it will break yours because... this was everything you wanted. Okene-Aprica is the most prestigious university in the world. And yes - you've got the right to change your mind. But do so with thought. Not as a reaction to some outside silliness.

A knock on the door. Before either Kamal or Sephy can respond an Aid (FOLU BABA) walks in. Kamal holds up a hand to stall him and he turns.

SEPHY
(to Kamal)
You done?

Kamal nods, resigned.

SEPHY (CONT'D)
(to Folu Baba)
There's no need to leave.

Kamal stands.

KAMAL
I've said my bit.

SEPHY
Wait.

He then pauses.

SEPHY (CONT'D)
I'm sorry.

Kamal sits - pure relief washing over his face.

SEPHY (CONT'D)
The fact that you have no idea why I cannot go to university, is the exact reason why I cannot go.

Kamal frowns - confused.

SEPHY (CONT'D)

I wanted to learn about the world -
be better, clever - like you. And
now I see, through you, that's not
what will happen there. You can't
even call this 'outside silliness'
what it really is - your son.

Sephy stands. And Kamal is forced to just sit back, defeated.

SEPHY (CONT'D)

I guess I just had to say *my* bit.

Disturbed again but this time sans knock, Sephy and Kamal
turn to see Jasmine, carrying a box of her belongings. She
nods politely at Kamal before making her way through.

JASMINE

Sephy - we're all packed when
you're ready.

Sephy nods and leaves. And Kamal just watches her before...

KAMAL

She doesn't understand why I cannot
acknowledge that boy. You could
help me - I'm losing her.

Jasmine stalls.

JASMINE

How can I help with something I
don't understand myself?

KAMAL

It's online hearsay, it will pass -

JASMINE

Only because no-one in the so-
called free press dares to run the
story.

KAMAL

Because they are baseless rumours -

JASMINE

If you can lie even to yourself -

Kamal suddenly angry.

KAMAL

To speak out and verify his story?
It would destroy everything. You
know it would.

Jasmine bristles and then turns.

JASMINE

You have where we'll be - costs to
be covered by me to avoid
disrepute.

CUT TO:

10A **INT. MCGREGOR HOUSE - DAY 21**

10A

C/U on the photo of Sephy and Callum as kids. We pull back to see it's Yaro looking at it.

MEGGIE

I used to take the boys to work
sometimes, in the summer.

YARO

They look happy.

MEGGIE

They were always happy when they
were together.

She looks heartbreakingly sad.

YARO

I don't have to stay here Meggie,
you have enough to worry about -

MEGGIE

You're the only thing between me
and aching loneliness.

She pats his hand.

MEGGIE (CONT'D)

Don't leave. I've had my fill of
men leaving.

CUT TO:

11 **MOVED TO 12A**

11

12 **INT. ABANDONED WAREHOUSE - DAY 21**

12

We're now in the completely gutted Abandoned Warehouse - the morning after the night before, with Callum also brooding, sitting next to Scott and Anthony who are fighting sleep. As Jude bursts in they quickly pretend otherwise.

JUDE

You're tired?

It's an attack. Anthony and Scott shrink but Callum won't.

CALLUM
Leave it Jude -

JUDE
Yeah, we should just sleep - get
the full forty. Forget Nicola.
Forget how they dragged her up -
like Danny. Forget worrying about
whether or not *she's* alive.

CALLUM
I said leave it.

And he is so fierce that even Jude is silenced.

CALLUM (CONT'D)
You think you're the only one
haunted by Danny's face, by the
fear in his eyes? You don't get to
own the anger or the hate. We all
feel it. We all have it running
through our veins.

JUDE
(quieter)
They can't get away with this.

Callum looks at his brother to find a wealth of loneliness.
This is a man in desperate need of comfort and encouragement.

CALLUM
So we don't sit crying over it.
Nicola and Danny deserve better. We
do something.

Dorn is revealed standing at the door.

JUDE
Any news?

CUT TO:

12A INT. HADLEY HOUSE. LANDING - DAY 21

12A

Sephy hurries to her room as Minerva appears.

SEPHY
Why aren't you coming with us?

MINERVA
Um, I like the pool?

Sephy smiles sadly.

MINERVA (CONT'D)

What baba did was wrong, yes. But
it's in the past. He's been a good
father.

SEPHY

Just not to all his children.

MINERVA

To you more than any of us.

Sephy catches the jealousy, looks away.

MINERVA (CONT'D)

Don't you think he has enough to
deal with? Your boyfriend tearing
the city up?

Sephy is surprised Minerva knows.

MINERVA (CONT'D)

I'm your sister Sephy. And I am not
as stupid as everyone assumes.

SEPHY

I'm sorry.

MINERVA

For what? Always being the jewel in
baba's crown?

SEPHY

For not confiding in you.

Minerva shrugs, smiles.

MINERVA

I would never have understood.

Sephy smiles back sadly.

SEPHY

It's over now anyway.

Lekan appears, dressed in his graduation uniform. Sephy takes
it in.

SEPHY (CONT'D)

Congratulations on graduating.

LEKAN

You know what they say - Behind
every good man...

MINERVA

Is an even better woman. And one
who has been promised front row
seats at the ceremony.

Lekan smiles at Minerva, genuine affection has grown here.

LEKAN

(apologetic to Sephy) We should get
going.

SEPHY

A chance Callum will never get now.

LEKAN

A chance he threw away.

SEPHY

It was never that simple.

LEKAN

It was an interesting experiment,
just one that failed. Maybe it was
ahead of its time, maybe in the
future -

SEPHY

You made sure it failed.

Minerva reaches out and touches her sister's arm.

MINERVA

(kind)

You should go to uni. Get out of
here.

But Sephy doesn't hear it, she's too wrapped up in her own
thoughts.

SEPHY

This isn't just about me, anymore.

Sephy leaves. We stay with Minerva wondering what that means.

CUT TO:

13 **MOVED TO SCENE 16A** 13

14 **OMITTED** 14

15 **OMITTED** 15

16 **INT. ABANDONED WAREHOUSE - DAY 21** 16

The group are looking at Dorn, shocked.

JUDE

I don't believe it, we need to see
her -

DORN

I'm sorry. Injuries incompatible
with life -

JUDE

- to see her body...

Jude is white. Dorn grabs a hold - to steady him.

CALLUM

She's gone Jude.

JUDE

It's like Danny all over again.

Dorn puts two hands on Jude's two shoulders, looks him right
in the eye.

DORN

Yes, it is. But remember what
Danny's death did? It set the
Noughts on fire. It started the
fight back. Now we just have to see
it through. Then they don't die for
nothing.

JUDE

(calming down) We keep fighting.

DORN

We keep fighting.

JUDE

It's an eye for an eye. They take
one of ours, we take one of theirs.

CUT TO:

16A INT. PUBLISHING HOUSE - DAY 21

16A

Kamal and his Aid enter with a ludicrously oversized bouquet of flowers behind Kola sat in a wheelchair in the middle of the destroyed office. As Kamal approaches, Kola turns and we see his injuries. Kamal's face falls - genuinely saddened.

KAMAL

Bawo Kolawale ...

KOLA

'Another day, another senseless attack.'

Kamal sits down - empathetic.

KOLA (CONT'D)

I know I'm just another statistic -
I write the statistics. But when
it's you, it does feel...

He struggles to finish his thought - pained both internally and externally. Kamal places a comforting hand on his arm.

KAMAL

This is savagery - out and out.

KOLA

They said I'm lucky to be alive.

KAMAL

Who can behave like this?

Kola bristles. He's not being heard. Kamal softens.

KAMAL (CONT'D)

But I guess to you - this is no
surprise. Noughts claiming to be
outraged by a paper calling them
thugs and criminals by acting like
thugs and criminals. You tell the
truth and the world sees that. And
for your bravery -

Kola winces at this rewriting - though innocently done.

KAMAL (CONT'D)

Your bravery has not and will not
go unnoticed. One of the culprits
has been dealt with. The rest will
be hunted down and punished.

(MORE)

KAMAL (CONT'D)

I promise you that.

KOLA

Mr Hadley, With all due respect,
what do you want?

Kamal pauses, almost hurt. He then thinks and leans in.

KAMAL

I want the world in which I am
raising two young women to be a
safe one. And we're so close. So of
course it's now that... there's a
rumour gaining traction online. I
need it - him stopped.

It's now Kola who softens, curious.

CUT TO:

17

INT. MCGREGOR HOUSE. KITCHEN - NIGHT 21

17

Jasmine and Sephy sit with Meggie. Bags piled up around them.

MEGGIE

Where are you going?

JASMINE

A hotel - for now, till I work out a plan.

MEGGIE

You could have stayed here, it's not quite Hadley standards but...

JASMINE

(firm)

It's more of a home than our house ever was but you've done enough running round after me.

SEPHY

Where is he?

MEGGIE

Yaro? He had a call from a journalist. Finally a newspaper is prepared to run the story.

SEPHY

I didn't mean Yaro.

Sephy grabs the table, disorientated. Feeling sick, she excuses herself. Meggie goes to follow her. Only she has the answers to the questions Sephy is asking.

JASMINE

She's been sick a lot lately...

Meggie nods, she's seen it too.

JASMINE (CONT'D)

I think only you have the answers to the questions she needs answered right now.

Meggie gets up to follow Sephy.

CUT TO:

18 **MOVED TO 20** 18

19 **INT. ABANDONED WAREHOUSE - NIGHT 21** 19

Callum, Anthony and Scott sit sceptically in front of an excitable Jude stood next to Dorn.

CALLUM
Jasmine Hadley?

JUDE
See how Kamal feels when someone he cares about is captured.

SCOTT
So what, we just take her...?

JUDE
Nicola is dead. Danny's dead. My father is dead. It's about time he felt some pain.

ANTHONY
We make him suffer.

DORN
We make demands. Money - the cause needs funding. And his resignation. Without him as leader his party is a mess. If we can create enough of a power vacuum Aprica will step in.

SCOTT
How does that help?

DORN
We keep heat up and soon enough Albion will seem more trouble than it's worth. Aprica will declare it independent. Without the might of the motherland Crosses will be exposed for what they are: a corrupt minority whose time is up.

JUDE
And Noughts take back the power.

Dorn notices Callum's silence on the matter.

DORN
(to Callum)
What are you thinking?

CALLUM
The most protected family in the
country? They each have their own
security - plus the security of the
house - it's dangerous.

JUDE
If you can't do it - say.

Jude looks to his brother but Callum refuses to bite.

JUDE (CONT'D)
I've always wondered how you can
fully support the cause after your
friendship with Sephy Hadley.

This lands on Callum hard - Anthony and Scott stare at their
comrade with a mixture of confusion and disdain. Dorn holds
his eye. Callum looks directly at him and then speaks with
cold clear anger.

CALLUM
There is no friendship. It's dead.
There is nothing left except the
cause so don't ever doubt me.

He and Jude eyeball each other. Dorn breaks the moment:

DORN

But you still have her number?

Callum shrugs.

DORN (CONT'D)

Then we have access there. We take
the daughter not the wife.

Something in Callum stiffens, but he hides it well as Dorn
turns to him questioningly. Instead we see a nod - *whatever*.

CALLUM

They've put tracers on their
phones.

DORN

So... we'll need to be careful.

On Callum.

CUT TO:

20

INT. MCGREGOR HOUSE. BATHROOM/HALL - NIGHT 21

20

Discreetly locking herself in the bathroom, Sephy breathes a
sigh of relief before suddenly becoming awash with nausea.
Running towards the toilet bowl, she violently vomits.

Stabilising herself - she lifts her head to meet her gaze in
a mirror. She's drained and knows exactly why - a sigh.
Intercut with Meggie in the hall.

SEPHY

You've seen the news - the CCTV
footage?

*
*
*

MEGGIE

That's not Callum.

*
*

SEPHY

Isn't it? So where is he?

*
*

There's a silence from the other side of the door.

*

We see Meggie on the other side, face scrunched in pain.

*

She hears Sephy being sick again.

*

MEGGIE

Sephy. The sickness... Is this what
I think?

*
*
*

Sephy's head falls gently against the wall as she tries to steady herself.

*
*

SEPHY

No. No, no no.

*
*

The vehemence of the denial says it all.

*

CUT TO:

CUT TO:

FADE TO BLACK:

They walk for a moment - Kamal tries for a change of subject.

KAMAL

Do you remember that first night,
we took her home from the hospital?

JASMINE

Queen Sephy.

KAMAL

We her humble servants.

JASMINE

Time never felt so precious.

KAMAL

I built everything for the three of
you.

JASMINE

No Kamal. You built it for
yourself. You built the walls to
keep out the truth. But it found
its way in. Crept in through the
cracks and ate away at our
marriage.

KAMAL

It was over. It didn't mean
anything

JASMINE

And still the lies.

She carefully takes a phone out of her bag.

JASMINE (CONT'D)

I saw the Ohene Standard headline.

She shows him. Above a picture of Yaro there's the headline:
TERRORIST AND FRAUD. Underneath the picture, there's a
picture of Meggie alongside: HALFER TRYING TO BRING DOWN PM
HAS TERRORIST LINKS

JASMINE (CONT'D)

(reading from article)

"Mentally unstable halfer trying to
undermine the Prime Minister is
exposed to have terrorist
connections" By that you mean the
woman who raised our children?

KAMAL

Jasmine - come on! Do I work there?
Do I write these things?

JASMINE

No. And as Prime Minister I see you
having zero influence. Kolawale
thanked me for the flowers by the
way.

Kamal stalls and Jasmine leaves.

CUT TO:

22B

EXT. NOUGHT MARKET - DAY 22

22B

Meggie sits alone, waiting. Suddenly a hood hunched figure
sits next to her and reveals himself to be Callum.

MEGGIE

I didn't think you'd come.

CALLUM

I wanted to give you this.

He pushes her an envelope of money.

MEGGIE

I don't want handouts from Jack
Dorn.

CALLUM

You need to eat.

MEGGIE

I'd rather starve.
(beat)
Come back with me Cal.

CALLUM

I can't. I should go. They'll know
to watch you.

MEGGIE

You need to talk to Sephy. She has
things she needs -

CALLUM

- No.

MEGGIE

Brave enough to throw a bat around
but not brave enough to talk to a
woman you love?

CALLUM

I don't love her.

Callum stands to go. Meggie reaches out for his hand. Holds it for a moment.

MEGGIE

Do you remember when we took the train out to the country for the day? Walked in the woods?

Callum looks confused.

MEGGIE (CONT'D)

You and Jude climbed trees for hours. It was so quiet, just birds singing. Baba had this dream that we could move out there, make a new start? Do you remember?

CALLUM

Never happened though, did it?

MEGGIE

We could still try. Away from everything. Everyone. If we wanted.

CALLUM

Stories like that only work when you don't know no better. That's not our life - not now. Keep the money.

MEGGIE

Will you see Sephy?

Close on Callum's conflicted face as he walks away.

CUT TO:

22C

EXT. NOUGHT MARKET / NEIGHBOURHOOD - DAY 22

22C

Callum looks at the now tatty flowers left in memory of his friend. He leans down and touches the picture of Danny. Someone has added Nicola's picture to the wall of fallen Noughts.

Callum soaks it up steeling himself for what must be done.

CUT TO:

23

OMITTED

23

| | | |
|----|---------------------|----|
| 24 | MOVED TO 26A | 24 |
| 25 | MOVED TO 22A | 25 |

26

INT. MCGREGOR HOUSE - DAY 22

26

Meggie and Sephy sit opposite a totally broken Yaro. The newspaper is on the table between them with the same headline we saw on Jasmine's phone.

YARO

They wanted me to 'tell the truth' -

MEGGIE

It was a brave thing to do.

YARO

- but there is no truth. There are just stories and the people with power get to choose how to tell them - who the heroes and villains are.

SEPHY

No, I will make him put this right, I will -

YARO

You wont. I'm a Halfer. Distrusted by everyone.

(half laugh)

Perfect villain material.

Yaro has a bag. He's leaving.

SEPHY

Where are you going?

YARO

There's nothing left for me here Sephy.

SEPHY

Come to the hotel with us?

YARO

The game is over.

SEPHY

It's only just begun.

CUT TO:

26A

INT. LM CELL - DAY 22

26A

Callum is stood alone with a burner phone in his hand - writing and rewriting a text.

The message is causing him distress but we cannot see what it says. What we do see is him eventually craft it and press send - and then on his face - a regret.

CUT TO:

26B

INT. MCGREGOR HOUSE - DAY 22

26B

Sephy is suddenly distracted by a text on her phone. As she looks at the screen in shock - her face turns ashen. Sephy turns back in to see Meggie watching her - *did she see?* Nothing is said. Sephy covers her phone.

*

MEGGIE

Is it him...?

SEPHY
School friend... I have to go.

CUT TO:

27

EXT. FLYOVER - DUSK 22

27

It's now dark and Sephy waits alone expectantly, bag in hand. Every passing car catches her attention, filling her with hope. Only the time is getting late. Calling Callum's phone one more time we see her hear it ring out. And then she turns to leave and then...

There he is. Callum. Looking at her coolly but still - her Callum. Sephy smiles - a greeting. He returns it. Sephy fills with joy as time seems to stand still. She steps forward and kisses him. And for a second it's perfect. Callum and Sephy are finally reunited. She leans back.

SEPHY
I've missed you so much.

CALLUM
Same.

SEPHY
When you left I... I'm sorry about
your father. And for not telling
you sooner.

Callum seems to grab her tighter - this is everything he's needed. He pulls her closer and closes his eye - he's home.

She soldiers on.

SEPHY (CONT'D)
I was hurt you left me but...

And just like that Callum's eyes snap back open. She grabs his hand and pulls it towards her as his eyes flicker momentarily over her shoulder.

SEPHY (CONT'D)
I have things I have to tell you...

Sephy pauses, now noticing Callum's coolness - eyes dead as he meets her gaze.

CALLUM
(under)
Sephy, don't.

SEPHY

Callum, please. I need to get this
out cause...

Callum silences her with a kiss. A goodbye kiss. She hears something - footsteps. She catches sight of the source - Noughts rapidly encroaching up the ramp. Without a second's thought she stands up, leaving her bag, and runs.

SCOTT (OVER)

Get her!

The Noughts give chase as Callum stands back - waiting, watching.

Heart beating, Sephy only makes it about ten feet before she reaches the edge of the flyover. She turns to find Anthony and Scott who have made good speed on her. Turns back to the edge of the flyover and the drop. A brief contemplation. But there's no way she'd make it.

She turns back to face those who have her surrounded. Merciless expressions. And amongst them now is Callum. He slowly reaches out his hand. Sephy makes one more glance towards the drop. It's death or capture. Part of her would rather die than witness what Callum has now become.

CALLUM

Grab her!

Before Sephy has a chance to move, Anthony and Scott have grabbed her and put a hood over her head.

BLACKOUT.

CUT TO:

28

INT. LM CELL - NIGHT 22

28

The team fall into the cell, pumped. Jude, sat, anxious - cannot believe his eyes when Callum presents a tied up Sephy.

CALLUM

Is that proof enough of my loyalty?

Jude nods. He sees Callum's deep unhappiness.

JUDE

Remember what all this is for. *Who*
this is for.

CALLUM

I don't need you to remind me.

The moment of tension is broken by Dorn's voice.

DORN (O.S.)

Everyone's looking pretty pleased
with themselves in here.

Dorn enters the room impressed. He lifts Sephy's hood to check it's definitely her and smiles widely when he sees it is.

There's a cut on her ear, that he touches. She flinches, but keeps her eyes down - focused on a spot on the floor - refusing to acknowledge her surroundings or kidnappers.

DORN (CONT'D)

No phones on her?

ANTHONY

She's clean.

DORN

Good. The thing Kamal Hadley values
most in the world, right here.
That, my friends, is power.

There's a darkness to his enjoyment of this. Jude jumps forward, energised.

JUDE

Persephone Hadley - here's what
we're gonna do, we're gonna send a
message to baba...

He drags her to her feet and across, to sit at a table. She
flinches - petrified.

JUDE (CONT'D)

(to Callum)

Hold her. I'll get the burner.

Sephy looks Callum dead in the eye. He does everything he can
to avoid her glare.

CALLUM

(to Sephy)

Cast your eyes over that.

He slides in front of her a pre-written speech and from the
distance in his voice and the roughness of his touch - just
as quickly as she felt her relief, absolute terror floods
through her. She's back to being terrified. Callum did this.

Jude opens the burner phone as Callum stands keeping guard -
off camera. Anthony, Dorn and Scott watch from the skirtings.

JUDE

Hold up the paper.

Sephy finds and holds up today's newspaper next to her face.

JUDE (CONT'D)

Higher.

She follows the instruction.

JUDE (CONT'D)

Okay. And now read what is written.

Sephy begins to read, from the crumbled sheet, desperately trying to disguise the shake in her voice.

SEPHY

Baba, I have been kidnapped. My life is in danger. I have not been hurt - yet...

Sephy hesitates and looks off camera at the four other men who have kidnapped her. And then Callum. Callum drops his head, refusing to engage. She then looks straight down the lens.

SEPHY (CONT'D)

But I don't know for how much longer that will be the case.

CUT TO:

28A

INT. MCGREGOR HOUSE/TV STUDIO - NIGHT 22

28A

Meggie watching Kamal on the TV. He is giving an interview in a studio.

KAMAL

Such attacks on my personal integrity with totally false news stories only show there is no limit to how low some people will stoop to try and bring me down. But I remain undaunted. The lower they stoop the higher we reach. We stick to the job in hand: restoring order. Crosses - and the civilised Noughts who wish to go about their ordinary lives without fear, depend on us -

Meggie switches him off, one tiny piece of power left.

A house never felt so empty as Meggie's does to her in this moment.

CUT TO:

29

INT. LM CELL. OUTSIDE SEPHY'S ROOM - NIGHT 22

29

Jude now throws Sephy into an empty room, just off the main.

JUDE

Now let's just hope your father
shows willing.

Callum shoots him a look before slamming shut the door. Jude
locks it. Then Jude grabs his coat before turning to Anthony
and Scott.

JUDE (CONT'D)

Let's go.

CALLUM

Where are you going?

JUDE

Dorn wants us to sort the drop.

CALLUM

What?

JUDE

Make the calls. Recce for a
handover point. You're here with
her -

A very small but very real fear starts to rise in Callum. He
fights it quickly.

CALLUM

I'm not a baby-sitter.

JUDE

And I am?

CALLUM

You wanted me to do this job.

JUDE

And you've done it. Well done.

But Jude sees Callum isn't appeased.

JUDE (CONT'D)

Or is that not enough? Do you need
more praise?

CALLUM

We're on the same side.

JUDE

This is my side. I brought you in -

CALLUM

Who are we fighting here? Crosses
or each other?

JUDE

Crosses. So do the job you've been
given. Or are you scared?

Callum resigns - the fight's more exhausting than their task.

CUT TO:

On the other side of the door we see Sephy with her ear
pressed against the wood.

CALLUM (O.S.)
Scared of what?

JUDE (O.S.)
Of what she is to you?

Sephy's ears prick but Callum's voice is unwavering.

CALLUM (O.S.)
She's nothing.

And on this Sephy's heard enough - all hope leaves her. As Callum opens and looks through a viewing window, Sephy meets his eye. But Callum won't engage. The viewing window shuts. Blackout.

CUT TO:

31

EXT. MEMORIAL - NIGHT 22

31

Yaro stands with his bag at his mother's grave. The moment is quickly interrupted by a car pulling up. It's Kamal. He alights and crosses over to him. He pulls an envelope from his pocket. Tickets to Aprica.

KAMAL
It's not cash. That offer's long gone. But I do need you out of here.

YARO
Don't worry. I was going anyway.
(beat)
Didn't you owe it to my mother - to be honest? Instead of crucifying her son in the national press?

KAMAL
I don't think love comes with any debts.

Yaro scoffs.

YARO

No wonder everyone in your family
is desperate to leave it.

And then Kamal's bravado shrinks. He focuses.

KAMAL

Yaro. A choice was made a long time
ago that can't be undone. We just
have to live with that. But I won't
lose all my children.

YARO

Won't you?

Kamal has had enough. He turns to leave.

YARO (CONT'D)

You still don't get it, do you...?

Kamal slows - *what now?*

YARO (CONT'D)

I exist - no matter where you send
me.

Yaro walks away. Then Kamal's phone rings, he doesn't
recognise the number.

KAMAL

Who is this?

DORN (O.C.)

I have something of yours...
something you might want back.

Kamal listens intently, fingers gripping his phone for stability.

KAMAL

Who is this?

DORN (O.S.)

An old friend. Time to do business
again.

We then close on Kamal's face and see his entire world
implode.

CUT TO:

32

INT. LM CELL. SEPHY'S ROOM - NIGHT 22

32

Sephy alone in her cell - the room completely bare, bar a
small chair.

Sat on the floor she stares at a newly found square of cardboard, gaffer taped to the wall. It's the size of a cereal box. Curious, Sephy stands to inspect it closer.

Crossing over to it, she allows her fingers to run across its edges before she starts to pick away at its taped corners. It starts to come away. Peeling off one half, she pulls the card to the side to see behind it - a window. Through it she sees black - nothingness. Her eyes scan for an opener but finds it absent. Thinking quickly she crosses over to her chair and picks it up. She then pauses hearing movement outside - Callum. She somehow moves quieter still and, placing the chair in front of the window, silence returns. Sephy removes her jumper and wraps it around her hand and then preparing a cough allows for that and a heavy push at the glass to coincide. The window breaks. But the glass only falls inwards. Sephy frowns confused. Then feeling at the window suddenly understands a metal panel has been screwed onto the other side. She pushes at it hard - it's sturdy. She then feels for a loose corner - to no avail.

Upset and then panic creeps onto her face and then - more movement outside. She freezes. The footsteps are approaching. She quickly picks up the largest shard of broken glass before taping back the cardboard and then turning to face her captor - ready. Only the footsteps pass. After a beat Sephy stands down, tucking the shard into the waistband of her lower back. And then behind her - her door opens and she turns to find...

Callum enters with a tray of food. He enters without acknowledging her. Placing it on the chair, Sephy remains unmoving, watching his every move. Her eyes then flick to the doorway.

SEPHY

It's just me and you?

Callum doesn't reply.

SEPHY (CONT'D)

And you hate it.

This almost makes him stall, but the hesitation bleeds into a turn for the door - unreadable.

SEPHY (CONT'D)

Or you love it. You finally get to cause my family the most amount of pain. And me.

Callum now stops and turns to Sephy, suddenly.

CALLUM

This isn't about you. No one here
cares about you.

Sephy desperately tries to read every inch of his face. It
reads as a truth. She stands back.

SEPHY

Of course.

Callum bristles - angry he showed her anything. Seeing this,
Sephy is no longer convinced by his act. She softens. He
leaves.

CUT TO:

33

EXT. HADLEY HOUSE - NIGHT 22

33

Kamal pulls up outside the Hadley house. Almost before the
car has stopped, Kamal is out. Police cars screeching to a
halt behind him.

CUT TO:

34

INT. HADLEY HOUSE - NIGHT 22

34

Minerva and Lekan descend from the stairs and see Kamal arriving. Police behind him.

MINERVA

What's going on? What are they all here for -

KAMAL

Have either of you had any contact at all with Sephy today?

Minerva and Lekan shake their heads.

MINERVA

(scared)

Baba? What is happening?

CUT TO:

35

INT. HADLEY HOUSE. KAMAL'S OFFICE - NIGHT 22

35

Inside we find police swamping Kamal's private office as they hold and download his phone. Kamal's on another phone pacing.

KAMAL

Pele. I know it's late. I was just... hoping.

He listens, nodding, trying not to break.

KAMAL (CONT'D)

Sorry to disturb. Good night.

He then hangs up and goes to dial another number when Jasmine runs through the door. As they see each other they both stop.

JASMINE

Is she... alive?

KAMAL

Yes!

JASMINE

Where?

Kamal shrinks.

KAMAL

I don't know.

And then on Jasmine's face - complete pain as Kamal goes to her and they hold each other.

KAMAL (CONT'D)

But we're finding out.

Tea is pushed into Jasmine's hand by OFFICER DOOSHIMA - the woman leading the case.

OFFICER DOOSHIMA

For shock.

Jasmine takes it and allows the Officer to lead her to a seat.

OFFICER DOOSHIMA (CONT'D)

Mrs Hadley. We're currently working on the assumption that this phone call is real but of course -

JASMINE

What phone call?

KAMAL

I received a call -

JASMINE

From who? How did they even have your number -

Kamal has no choice but to front this out.

KAMAL

I have no idea how they got to us.

OFFICER DOOSHIMA

We're still going to need a list of anyone you think might wish to cause you and your family harm. Intelligence are working on political threats but -

KAMAL

This is the work of the LM, who else would do this -

OFFICER DOOSHIMA

We're following that lead, Sir.

KAMAL

There's nothing else to follow.

OFFICER DOOSHIMA

We need to stay open about all possibilities. These first few hours are vital and you'll be surprised how much a quick think can help.

Kamal explodes - *this is ridiculous!*

KAMAL

I am Prime Minister. Find her!

OFFICER DOOSHIMA

The last place she's tracked to is the Vauxhall Bridge. We've found her phone and a second phone. She made several calls to Callum McGregor.

KAMAL

(to Jasmine)

Call Meggie. Get her here.

Jasmine pauses - *this cannot be happening.*

SEPHY (V.O.)
...I have been kidnapped. My life
is in danger. I have not been hurt -
yet... But I don't know for how
much longer that'll be the case.
The people holding me are asking
for £500,000... and for you to give
up your position as Prime Minister.

Everyone's ears prick on hearing Sephy, before they run to
find the source - a laptop with the rest of the tech team.
And then they see Sephy in the video she made. It's quiet and
considered and ominous.

CUT TO:

35A INT. LM CELL. OUTSIDE SEPHY'S ROOM/SEPHY'S ROOM - NIGHT 235A

Sephy and Callum sit back to back either side of the door.

SEPHY
I know you're there.

CALLUM
Just keep quiet.

SEPHY
How could you do this? After
everything we've been -

CALLUM
I said keep quiet.

SEPHY
Or what? You tape up my mouth?

CALLUM
It's time for your father to take
orders for a change. If he co-
operates there's no need for anyone
to get hurt.

SEPHY
And you believe that?

Silence from the other side of the door.

SEPHY (CONT'D)
This wasn't how you were going to
change the world Callum.

CALLUM

Maybe it's the only way left.

SEPHY

No. It's a choice you're making.

CUT TO:

36

OMITTED

36

37

INT. HADLEY HOUSE - NIGHT 22

37

The room sits for a moment. And then... an explosion of activity and voices.

KAMAL

Tell me there's an IP address?

OFFICER DOOSHIMA

They're bouncing around multiple servers but the provider's already on it.

JASMINE

You have to stand down, Kamal.

OFFICER DOOSHIMA

Mr Hadley. You're Prime Minister. You cannot be seen in any way to negotiate with terrorists - to give in to their demands.

JASMINE

Nobody knows who we are negotiating with - this is a private and personal matter. And it will remain like that.

But Jasmine's no longer listening. She turns to Kamal.

JASMINE (CONT'D)

You quit - you quit now. You do what they say and you quit.

But the moment is broken by Meggie being escorted into the room by a police officer.

MEGGIE

Callum would never do this. He would protect Sephy with his life.
(to Jasmine)
You know this.

Jasmine looks away.

JASMINE

Take Mrs McGregor's phone. Her sons may have been in contact.

KAMAL

And she is not to leave the premises.

OFFICER DOOSHIMA

We can run a full check on all
devices. Of course we need to run a
legitimacy check on the video
itself -

Jasmine raises her hand to silence her. It works.

JASMINE

You should probably just
concentrate on getting my child
back safely.

Dooshima nods. Jasmine turns to Kamal and grabs hold of his
hands.

JASMINE (CONT'D)

Resign. Now. I don't care about
your career, I care about the
future of Albion. This is our
daughter and we do not take chances
with her life.

Kamal nods, accepting.

CUT TO:

38

INT/EXT. TUNNELS - DAY 23

38

Anthony is at the entrance to the tunnels. He checks his
smartphone. Jude and Scott follow.

NEWS ANCHOR OBIORO AKINTOLA
We're interrupting our current
programming for an important
message from Parliament...

CUT TO:

39 **EXT. PARLIAMENT - DAY 23**

39

Kamal, outside, addressing the world's press.

KAMAL
In light of recent events, I have
made the much considered decision
to step down. Yes my time in office
has been brief - yes this is far
from ideal. But my priority can
only be my family right now as I
hand over the reigns to someone...

CUT TO:

40 **INT. LM CELL - DAY 23**

40

KAMAL (PHONE)
...ready to lead the country with
the politics that our nation
deserves.

Jude, Anthony and Scott burst with excitement. "Yes" etc.
Dorn joins.

DORN
You see - power.

CUT TO:

41 **INT. LM CELL - DAY 23**

41

Callum sits on his table, also watching the announcement,
unmoving.

KAMAL (RADIO)
Thank you for your time.

His eyes cross over to the locked door. He stays sat.

BLACKOUT:

42

INT. LM CELL. SEPHY'S ROOM - DAY 23

42

From black we hear a double unlock. As the door opens we see light spill in onto Sephy. Only she doesn't stir - she's not asleep. Callum - watching her watch him, enters. He crosses to her untouched tray and pauses. He then looks at her. She's unmoving. Resigned, Callum picks up the tray to leave.

SEPHY

They're going to kill me.

Callum stalls at this, but then pushes forward.

SEPHY (CONT'D)

I've seen pretty much everyone's face and Dorn is ruthless. You think anyone's letting me go?

CALLUM

I don't think about you.

Callum continues to the door. Sephy is strengthened.

SEPHY

As long as you know.

CALLUM

You should have eaten.

Sephy remains focused, refusing to be deflected.

SEPHY

When it comes to it, I want you to do it.

Callum scoffs.

CALLUM

None of this is about you!

This repeat admission is dizzying. Sephy explodes.

SEPHY

How?! My entire life is about you!
Every thought, every action -

She could collapse. Callum looks at Sephy aghast. Her guard is well and truly down. He can see her in front of him open, imploring. But if something in Callum thaws, he can't - won't let it be seen. Sephy's forced to collect herself.

SEPHY (CONT'D)

I am sorry for -

CALLUM

Save your breath. You were born sorry. It didn't change anything.

SEPHY

I am trying to. Now.

CALLUM

Then it's too little too late.

SEPHY

Okay. Then when it comes to it - I want you to do it.

Callum bristles - *why are we back here?*

SEPHY (CONT'D)

I want you to kill me cause if you don't believe me there's no point in anything.

Callum has to leave - sickened, dismissive. Sephy hardens. With Callum's back to her, she pulls that shard from her waist and charges at him - stabbing him hard in his shoulder. Her scream merges with his as he turns to push Sephy off him.

Sephy falls to the floor - hard. Doubled over, hand pouring with blood, Callum backs away from her to pull out the shard - causing the same damage to his own hand.

Rage fills his face - he crosses to her and pinning her still, he lowers himself and the shard to her face.

CALLUM

Don't be fooled - I could kill you
if I needed to.

SEPHY

Go on then! What are you waiting
for? Put me out my misery! Or does
this turn you on?!

Callum freezes, still over, her but unmoving.

SEPHY (CONT'D)

This is either you or it isn't. You
don't get to fence sit this shit.
Kill me! Now!

Callum's eyes widen. He's never seen Sephy this angry - this scared - and it's all because of him. He drops his eyes. He can't look at her. Sephy sees.

SEPHY (CONT'D)

You're pathetic. As if I could have
ever thought I was in love with
you.

And then something in Callum explodes.

CALLUM

Oh, I know it was never love!

SEPHY

What?

CALLUM

An 'experiment', your father called
it - so good you might even have
persuaded yourself.

Sephy's face twists with bewilderment as Callum continues.

CALLUM (CONT'D)

But he's right - it's in your eyes.
The one place you can never hide
what you feel.

SEPHY

If that's true - will you look?!

Callum's caught off guard - Sephy's tone suddenly vicious.

SEPHY (CONT'D)

You men seem to think you know so much - you will *look!* At me. And tell me this isn't love.

And Callum concedes and is silenced.

SEPHY (CONT'D)

I am not the enemy, Callum.

CALLUM

No. You're worse -

SEPHY

That's ridiculous -

CALLUM

Standing by, watching. Doing nothing. All the while claiming to love me...? If that's not a sickness then... you're the devil.
(steading himself)
So yeah - when it comes to it - maybe I could kill you. Cause what good are you to the world?

This sentence breaks her. Only Callum's done. He stands to leave before we see on him - a similar pain.

SEPHY

And what good is a child?

But Callum is out of the door.

CUT TO:

43 **INT. LM CELL. SEPHY'S ROOM - DAY 23**

43

Callum slams the door shut and double locks it. He stands still, absorbing what he's just been told...

CUT TO:

43A **INT. HADLEY HOUSE. HALL - DAY 23**

43A

Kamal comes back in from making his announcement. Minerva goes to talk to him.

MINERVA

It was the right thing to do, baba.

Kamal nods, sadly.

MINERVA (CONT'D)

And you will get her back. I believe in you.

Minerva takes his hand, kindly. He looks at her, seeing a kindness he perhaps missed before.

KAMAL

I'm not sure how well founded your faith is, but I'm grateful for it.

Lekan comes in.

LEKAN

Mr Hadley, if I can do anything at all.. You know I would lay down my life for your daughters.

KAMAL

Thank you Lekan. I appreciate your loyalty to this family, but I've got this -

MINERVA

(firm, taking charge)

Take Lekan. He's younger and fitter than you, he's a trained soldier and he will go crazy if he can't do something to help.

Kamal nods, accepts the wisdom of this daughter he previously underestimated.

CUT TO:

43B INT. HADLEY HOUSE - DAY 23

43B

Jasmine is pacing unhappily. Meggie tries to explain to Jasmine as much as to herself.

MEGGIE

I saw him... Callum. I asked him to meet me but I didn't think he would. I wanted to tell him to contact Sephy, you know why -

JASMINE

And it looks like he did just that.

MEGGIE

He wouldn't lay a finger on her, Jasmine -

JASMINE

Maybe not the boy you remember, but
what about the man he's become? Do
you really know what he's capable
of?

On Meggie's unease.

CUT TO:

44

EXT. WASTELAND - DAY 23

44

Kamal and Lekan arrive with Officer Dooshima. They get out of
their car and stand behind a white building.

On Kamal, taking in the large police team that have assembled as back up. He tries to steady his nerves with his breathing. The sound of his breathing as he watches men and women get their ammunition ready. The fragility of the situation is acute.

LEKAN

Mr Hadley?... Are you alright?

Lekan and Dooshima come back into focus. He nods.

KAMAL

Lets get this done.

DOOSHIMA

My officers are briefed to be on standby. You meet Jack Dorn as planned, we will do a full sweep of the area -

KAMAL

This may be your operation, but it's my child so you will do nothing without my consent and I will brief your officers myself.

He walks towards them.

OMITTED

Behind a big warehouse, next to a tunnel entrance, Dorn addresses Jude, Anthony and Scott.

JUDE
Leave her tied up till we've had
time to get out? They'll find her
eventually -

DORN

When she's seen all our faces?
Think Jude. For once - please.

He then starts towards the centre of the wasteland. And we stay with Jude, thrown.

CUT TO:

46A **INT. LM CELL - DAY 23**

46A

Callum stands topless in the cell wrapping and cleaning his wound, when a slow knock sounds on the inside of Sephy's door. Callum looks up but doesn't respond.

SEPHY (O.S.)

Callum? Talk to me. I know you
heard me. Talk to me.

Callum stays unmoving, unsure what to do.

CUT TO:

46B **INT. LM CELL. SEPHY'S ROOM - DAY 23**

46B

Callum storms inside, a whirl of confusion.

CALLUM

Is it true?

Sephy scrambles back from him, shaking her head.

SEPHY

You think I'd lie about *that*...?

Callum frowns.

CALLUM

You're pregnant.

Sephy closes her eyes - the truth is out.

CALLUM (CONT'D)

Is it... is it mine - ?

SEPHY

No.

Sephy suddenly eyeballs him. And Callum stalls - questioning.

SEPHY (CONT'D)

It's mine. And Callum McGregor's.
But he's not here.

Sephy fights tears.

CALLUM

You have my baby -

SEPHY

You're not hearing me. It's not yours. The Callum I knew, he was full of love not hate. He was going to make things better not threaten lives.

CALLUM

It's not like that, I told you no harm needs to come to anyone -

SEPHY

If I die maybe it's for the best. Cause Callum is gone, and no one wants a child like that in this world -

CALLUM

Sephy... stop, please, Sephy...

She shakes her head violently - refusing to be persuaded.
Callum breaks.

CALLUM (CONT'D)

Sephy it's me. I am here. And...

Her eyes are back shut.

CALLUM (CONT'D)

I want our child. This world, any world, I want it.

Sephy finally dares to look at him.

CALLUM (CONT'D)

I didn't have anything left to believe in... I thought the LM, all this, would give me purpose, but... I've been so lonely.

He reaches out his hand to her. A beat and then she reaches out to hold it.

CUT TO:

47

EXT. WASTELAND - DAY 23

47

Kamal addresses the swarm of officers.

KAMAL (OVER)

My instructions are to go alone so you stay here and you wait. No one moves a muscle, no one says a word until I see my daughter. Not one single shot is to be fired before she is returned to me safely...

His warning peters off - suddenly nauseous. A beat. Lekan makes to go with him, but Kamal raises a hand.

KAMAL (CONT'D)

I will take it from here.

He carries a sports bag and walks towards the middle of the wasteland entirely alone.

CUT TO:

48

INT. HADLEY HOUSE - DAY 23

48

Jasmine sits waiting, waiting, waiting. Minerva and Meggie on either side. There is a drink next to Jasmine, she picks it up, her hand shaking. The ice rattles.

JASMINE

You should never have brought him here, Meggie, all those years ago. If they hadn't become friends, if they hadn't...

She breaks off angry, tearful.

JASMINE (CONT'D)

Get me another drink, Minerva.

Meggie and Minerva share a look which Jasmine catches. Minerva goes off with the empty glass.

JASMINE (CONT'D)

Don't judge me. I hate that look. You don't know what it feels like sitting here not knowing if you will ever see your child again.

MEGGIE

Don't I? You've seen all those police, all armed, who do you think all those guns will be pointing at?

JASMINE

Then they will get what they
deserve.

MEGGIE

(dignified anger)
My sons had everything taken away
from them, everything.

JASMINE

So now they steal the most precious
thing we have? And what, that's
fair?

Meggie gets up to leave.

JASMINE (CONT'D)

Don't leave, you can't leave. The
police said you have to stay here.

Meggie carries on towards the door.

JASMINE (CONT'D)

I said DON'T LEAVE.

Meggie stops, turns to look at her. Jasmine's anger dissolves
into vulnerability:

JASMINE (CONT'D)

I can't do this without you.
Meggie... please.

She breaks down. Meggie stops, speaks more gently now.

MEGGIE

You're right I don't know what my
son - either of my sons - have
become or are capable of but you
saw what I saw. All the signs are
there. If Callum knew... he would
save her. I know he would.

Minerva is revealed at the door, listening. She sets the
drink down.

MINERVA

What signs? Of what?

Jasmine sighs, pushing the drink away and finally speaking
out loud what she hasn't been able to articulate.

JASMINE

That she's pregnant. That history
is on repeat mode.

MINERVA

Well maybe this time it can be different.

Jasmine and Meggie look at her: with youth comes hope.

CUT TO:

49

EXT. WASTELAND - DAY 23

49

Dorn and Kamal walk towards each other, meeting in the centre of a vast open space - the size of two football fields.

Scott and Anthony stay by the big warehouse, guarding the tunnel entrance. Jude quietly slips away through the tunnel. Kamal has the bag in his hand but he is reluctant to hand it over. He is waiting for sign of Sephy.

DORN (OVER)

I assume that's everything we asked for?

Dorn nods towards Kamal's bag.

KAMAL

Where is my daughter?

DORN

I ask the questions, Kamal.

KAMAL

Yes. It's everything you asked for.

DORN

I saw your resignation.

KAMAL

Whatever it takes to get my child back.

DORN

Whatever it takes to get my country back.

Kamal holds his gaze. Whatever it takes...

DORN (CONT'D)

Aren't you Crosses getting tired of this savage little backwater yet? I can't see Aprica wanting to prop it up for much longer and then where does that leave you? Outnumbered.

Dorn holds out his hand. Kamal hesitates, and then resigns. He hands over the bag. After Dorn checks it, he turns - satisfied.

DORN (CONT'D)

Wait here.

KAMAL

I've given you everything you asked for so give me my daughter. Now.

DORN

Didn't I tell you once before? You don't get to control me.

KAMAL

I've done as instructed.

DORN

I know you have the cavalry waiting in the wings. I know that they will sweep in the second you have Sephy safe. So you wait.

Kamal could be sick. Dorn smiles, enjoying his power.

DORN (CONT'D)

You heard about those who wait, all good things come to them.

Dorn starts heading towards the big warehouse. Kamal is about to follow but Dorn turns:

DORN (CONT'D)

And to those who don't? Their daughters die.

It stops Kamal in his tracks. He stays frozen, waiting, watching Dorn escape out of view.

Everyone waits for Sephy. Time seems to stand still.

CUT TO:

49A

INT. HADLEY HOUSE - DAY 23

49A

Meggie, Jasmine and Minerva waiting, holding hands.

CUT TO:

49B **EXT. WASTELAND - DAY 23**

49B

Kamal frozen on the same spot.

Lekan waiting.

The cavalry waiting in the wings by the white building.

An eternity seems to pass.

CUT TO:

49C **EXT. WASTELAND - DAY 23**

49C

Lekan approaches Kamal who is frozen in time. Lekan signals the release of Officers.

KAMAL

(panicking)

No! What are you doing? They
haven't released Sephy, he said to
wait...

LEKAN

(calm but firm)

She's not coming. We need to find
them and find her. Now.

It's enough to snap Kamal into action. The police team behind him. They round the corner to find the tunnel entrance.

CUT TO:

50 **OMITTED**

50

51 **OMITTED**

51

52 **OMITTED**

52

53 **OMITTED**

53

54 **OMITTED**

54

55 **OMITTED**

55

56 **OMITTED**

56

| | | |
|----|---------------------|----|
| 57 | OMITTED | 57 |
| 58 | MOVED TO 46B | 58 |

59

INT. LM CELL - DAY 23

59

Jude bursts in - exhausted and pained as Callum clears up his stuff.

CALLUM

What's going on?

Jude shakes his head, unable to find the words.

JUDE

We get out of here. Close the
cell... he wants us to... he wants
us to... (can't bring himself to
pass on the order)

Callum looks to see Sephy stood in the doorway.

JUDE (CONT'D)

We should never have done this... I
had to do something - be remembered
for something. Or... what did he
die for? If I don't do anything?

CALLUM

Who?

JUDE

Danny. Baba.

Callum just looks at him aghast as Jude shrinks - suddenly
vulnerable and exposed by his own honesty.

JUDE (CONT'D)

Dorn wants us to get rid of the
hostage.

And then Dorn enters.

DORN
You should have done it by now. Or
did you run ahead for some other
reason?

Jude looks caught, conflicted.

JUDE (UNDER)
(to Callum)
What do we do?

Dorn walks across the room, squaring up to a snivelling Jude.

JUDE (CONT'D)
Tell me what to do?

DORN
You want to do something. You want
to *be* something.

Dorn takes a gun out of his pocket and feeds it with two
bullets. He then hands it to Jude.

DORN (CONT'D)
An eye for an eye - isn't that what
we agreed?

He points at Sephy who looks straight to Callum - *I told you*.
Callum tenses, not sure what to do. Callum can't quite
believe his ears but now there's no time left. All eyes fall
on Jude, whose arm is now shaking.

JUDE
I... can't.

DORN

No sense of the bigger picture.
Same with Danny. You sit in that
hospital pathetically waiting and
hoping that he'll get better -

JUDE

What and you wanted him dead?

DORN

I wanted change.

JUDE

What do you mean...?

DORN

Just give me the gun.

Jude frowns, pennies dropping.

JUDE

You were with Danny... when he
died... you were there.

DORN

The sound of a penny dropping.
Really fucking slowly. Right now we
don't have time for slow. So give
me the gun.

SEPHY

You killed Daniel Hickson because
you knew it would ignite things.

Jude looks to Sephy who has spoken a truth he could barely
bring himself to say out loud.

DORN

His death was a game changer. Yours
will be too. What Cross will want
to raise their kid in barbaric
country where even the Prime
Minister's daughter can be killed?

JUDE

I never let myself believe it.

DORN

The cause has to be bigger than any
one life.

JUDE

But not yours? Never yours?

Jude now cocks his gun at Dorn.

JUDE (CONT'D)
Callum... Go.

Jude keeps the gun on Dorn.

JUDE (CONT'D)
Callum! Do it! Run!

Callum looks to Jude, pained. What to do? He grabs Sephy's hand and they fly straight out the door... And as it shuts behind them, we see Dorn lurch at Jude and then... A bang.

CUT TO:

60

INT. TUNNELS - DAY 23

60

Callum and Sephy run away as fast as they can through the tunnels. And then in the distance...

KAMAL (O.S.)
Sephy? SEPHY?!

Sephy stalls.

SEPHY
Baba!

CALLUM
Go to him.

SEPHY
What will you do?

Callum lets go of her hand, it's the moment they will have to part.

CALLUM
Don't think about me, think about the baby. Go.

SEPHY
I can't.

Just then Kamal rounds the corner. He has a gun, and Callum finds himself at the wrong end of it. He raises his arms - defeated.

KAMAL
Persephone - get back.

Fear keeps her grounded.

KAMAL (CONT'D)

(to Callum)

I do not know which is the greater
punishment - to take your life or
to have you spend the rest of your
days in a twelve by eight thinking
about your mistake....

Kamal releases his safety cap.

Callum closes his eyes - the end of the road. And we wait.

Then Sephy stands - plagued with contempt to stand in front of Callum - a protective shield. Kamal's eyes grow wide.

KAMAL (CONT'D)
Sephy! What are you doing? I'm
trying to protect you.

Sephy approaches her father - slow, cautious. She looks down at the barrel, and then she then looks up at Kamal.

SEPHY
By threatening my entire world.

He frowns. Cupping her hand around his, Sephy pushes the gun away and kisses him - once on the cheek, before turning.

She walks back to Callum, and taking him by the hand, leads him away. Lekan joins, seeing Callum get away he makes to go after him but Kamal puts a hand on him to stop him.

CUT TO:

60A **INT. HADLEY HOUSE - NIGHT 23**

60A

Kamal enters doused in shame. Jasmine, Meggie and Minerva all waiting expectantly.

KAMAL
Jack Dorn is dead, his body was
found in the LM hideout. The rest
of the cell have fled, including
the McGregor boys, Sephy is alive
and I believe safe but...

He can't say the words.

KAMAL (CONT'D)
I'm sorry, Jasmine.

JASMINE
I don't understand...

MINERVA
Where is she?

Kamal seems to shake his head. And then a half shrug.

KAMAL
With... Callum. I tried to save her
but -

JASMINE
What?

KAMAL

I couldn't.... I tried Jasmine. I
really did but... I failed. At
everything.

And then the true meaning of what Kamal's saying lands.

MEGGIE

She chose to stay with Callum. They
chose to stay together..

Kamal doesn't deny this.

KAMAL

Meggie, you are free to go but you
need to stay in touch, if Callum
gets in contact -

JASMINE

You need to stay in touch because
it looks like we are going to be
family.

Kamal looks at Meggie, then Jasmine, taking this in.

CUT TO:

| | | |
|----|-------------------------------------|----|
| 61 | OMITTED | 61 |
| 62 | OMITTED | 62 |
| 63 | INT. HADLEY HOUSE - NIGHT 23 | 63 |

Meggie has now left. Jasmine alone with her husband. She
crosses to him. She lands a hand on him - a reassurance.

JASMINE

She loves him, Kamal. Do you still
not get that?

KAMAL

I...

JASMINE

And she's having his child. And
before you can say another word,
unlike Yaro, I'm going to help
them. Whether you join me or not is
up to you.

End on Kamal. What will he do?

CUT TO:

63AA **INT. HADLEY HOUSE. MINERVA'S BEDROOM - NIGHT 23**

63AA

Minerva is sat at her dressing table, halfway through taking
off her make-up. She's lost in thought, staring at a picture
of her and Sephy in better times. Hold.

CUT TO:

63A **INT. MCGREGOR HOUSE. BOYS BEDROOM - DAY 24**

63A

Meggie sits on Jude's bed, lost in thought. The house feels utterly empty. Her phone rings.

CALLUM

Mama...

MEGGIE

It is so good to hear your voice.

CALLUM

Did you hear from Jude?

MEGGIE

Not yet.

CALLUM

He saved our lives.

MEGGIE

He'll be in touch.

A beat while they both acknowledge the uncertainty.

MEGGIE (CONT'D)

Where are you?

CALLUM

I can't tell you or anyone, but
we're safe. Away from everyone.
Everything.

Meggie smiles.

MEGGIE

Is that birds singing I can hear?

CALLUM

Sephy sends her love.

Meggie smiles. Callum hangs up.

CUT TO:

64 **OMITTED**

64

65 **EXT. WOODLAND LANE - DAY 24**

65

Callum puts the phone in his pocket.

SEPHY

So what next?

CALLUM

Keep on running, keep on hiding.

SEPHY

They will kill you if they catch
us.

He smiles at her.

CALLUM

So we don't get caught.

And they grab each other's hands...

FADE OUT.

CREDITS

END OF SERIES