

GANGS OF LONDON

Episode 3

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1 **INT/EXT. LAND CRUISER/RUGGED HILLS, TURKEY - DAY FLASHBACK B** 1

Hit by automatic fire - the passenger window explodes.

LALE, younger than we've seen her, is thrown about the speeding Cruiser like a rag doll. She fires back with an automatic at the vehicle roaring alongside -

A black tar highway ribbons its way over arid hills that go on forever. From a distance it looks like one harmonious snaking convoy moving at speed towards us - a fierce sun sparkles off glass and metal. Then we're back in amongst -

- A frantic high speed battle. Bullets shatter windscreens. Tyres are shot out. A side-swiped vehicle tumbles down a hillside. Vehicles all curled around each other some attacking, some defending.

Inside the Cruiser: HAKAN fights to keep their vehicle at the front of the pack -

A jeep swings in front - Lale ducks - gunfire shatters the windscreen -

Hakan jerks the wheel - smashes off road - down through scrub towards a compound of houses. Some of the houses are on fire.

The fighting convoy follows - Lale's vehicle is the prize - Hakan keeps just ahead of the pack -

Bullets thud into the Cruiser as it pulls up outside the compound. Lale jumps out and straight into -

2 **EXT. HILL TOP COMPOUND - DAY FLASHBACK B** 2

Another fierce gun battle - PKK MEN and WOMEN attack Turkish forces defending the compound.

LALE races along with PKK fighters towards a house with its roof on fire. The battle intensifies - Lale and HAKAN run low across open ground towards the house, disappear inside -

3 **INT. LALE'S HOUSE, TURKEY - DAY FLASHBACK B** 3

LALE races through the smoke filled house shouting his name:

LALE

Ara! Ara!

She hears the military music and singing - totally out of place - she realises where it's coming from - charges through rooms to steps leading down to the basement...

A MAN's sudden appearance in the doorway below - Lale dodges - he fires - Hakan fires back twice - the man drops to the floor. Lale races down the steps...

4 **INT. LALE'S HOUSE, BASEMENT, TURKEY - DAY FLASHBACK B** 4

A ghetto blaster blares out military music: 'Turkey is my Paradise'.

LALE's horror at what she sees: a metal sheet rests on two trestles. Chained down on the metal is the inert tortured body of her husband - ARA. He looks as if he's been cooked.

HAKAN sees the flames of the Bunsen burners underneath the metal sheet - just as Lale rushes to Ara -

Hakan YELLS a warning, too late -

Lale cries out in pain - burning her hands on the roasting hot metal chains -

Hakan turns off the gas cylinders feeding the burners.

Lale dares to look at Ara: he suffered in terrible pain.

Hakan grabs the ghetto blaster, smashes it against the wall, kills the music.

Lale moves closer to her dead husband - but she can't touch him - her WAIL of anguish - a frightening depth to her grief.

Movement in the doorway - Ara's torturer trying to get up - Hakan goes to shoot - Lale stops him with a gesture -

Hakan gets behind the man, lifts him. Lale's slashes a knife twice across the man's belly. He looks down, shocked to see his guts spilling out.

Lale drops the knife in pain; the burns on her hands have blistered up. She moves over to her tortured husband - falls to her knees - cries with her whole body...

5 **EXT. HILL SIDE, TURKEY - DAY FLASHBACK B** 5

LALE and HAKAN stand on the hillside, look down at the burning compound - their Kurdish is subtitled:

LALE

I need to get my sister and her children out of this country.

HAKAN

You have to leave too; I can't keep you safe here.

And Lale knows he's right.

TITLES: GANGS OF LONDON

6

INT. LALE'S BASEMENT BUNKER & SHOP, LONDON - DAY 5

6

Huge HANDS hold small spoons. PKK MEN shovel fruit loops into their mouths. They're sitting at long tables in a basement mess hall keeping pace with other men and women on a 'conveyor belt' packing 'dirty street cash' into cereal boxes. A huge Kurdish flag covers a wall.

Cash is counted into bundles then wrapped with elastic bands; cereal boxes are emptied; the bundles of cash are stuffed into the empty boxes; the boxes are then cellophane wrapped into batches as if they'd come from a warehouse. Then...

At the top of the stairs leading down to the basement a hatch way is being eased opened...

Two Kurdish girls, KAJA (5) and JIWAM (7), dressed for school, open the hatch in the cluttered convenience shop floor above the basement - you'd never know there was a huge underground complex below...

DILSA, 30s, busy serving customers, catches sight of her two daughters - yells out in Kurdish:

DILSA

No! School now!

The girls ignore her, creep slowly down the stairs, trying not to giggle, closing the hatch behind them.

A GUARD sitting on the stairs smiles up at them - they make their fingers into the shape of hand guns and shoot him -

The girls charge into the mess hall 'firing their weapons'.

Some of the men eating pretend to take a bullet, one goes face down into his fruit loops. Warm smiles all around - these girls would melt stone hearts. Everyone speaks Kurdish-

PKK WOMAN

How did you get past the guard?

JIWAM

He's slow. We shot him.

Kaja eats dry fruit loops from a huge bowl. Then everyone smartens up as...

LALE walks in with a PKK ELDER. The men stop eating, try to look busy. Lale isn't fooled.

LALE

Go with my sister, take the girls to school.

Two men jump to it, one of them brushing fruit loops off his leather jacket.

The girls go to rush out - Lale's good natured reprimand.

LALE (CONT'D)
(in English)
Excuse me, *ladies!*

The two girls run at her with open arms.

KAJA
Goodbye Auntie -

Lale exchanges hugs and kisses - real love and affection.

Huge hands take hold of tiny hands - the girls are escorted up the stairs and out of the mess hall.

Lale picks up on the PKK Elder looking around with concern - and she's ready to defend her actions:

PKK ELDER
This is reckless. Dangerous -

LALE
The Wallace boy was reckless and stupid to think he could turn off a river with a click of his fingers.

The Elder isn't convinced, looks at the 'conveyor belt'.

LALE (CONT'D)
This is how it got done before we washed through the Wallaces - and we have to convert into Yankee Dollars - there's no alternative.

PKK ELDER
And stealing Asif's product? Think of the consequences.

A sense of Lale's frustration here -

PKK ELDER (CONT'D)
Are you sure this isn't just you taking revenge?

Lale clicks on her phone, hands it to him.

LALE
Our homeland - four hours ago.

PHONE FOOTAGE: bombed out village, buildings reduced to rubble, a track along a low wall, the image suggests sacks are covering rubbish, then we see the feet sticking out, then a hand, then bodies of dead children covered in dust...

LALE (CONT'D)

(off phone)

That needs an answer! We'll be sending five times our usual amount of cash.

7 **EXT. LALE'S SHOP, LONDON - DAY 5**

7

Two PKK men escort DILSA and her daughters to the Range Rover parked in the high street. No gentrification here.

KAJA jumps into the back of the car, automates the window down. LALE puts a comforting hand on her sister's shoulder, speaks softly so as not to worry the girls. In Kurdish -

LALE

Keep the windows up, they aren't bullet proof when they're down.

Dilsa, unsmiling, gets into the back of the car with her daughters. Lale makes a gesture: 'what else can I do'?

The window glides up.

Lale and HAKAN watch the car drive off. Both on edge, they look around at the street for any signs of danger.

HAKAN

Sean Wallace lit up that campsite last night, if he finds out what we've done -

LALE

We're not fucking gypsies.

8 **INT/EXT. CAR/THE WALLACE HOUSE. DAY 5**

8

We're tight on SEAN as gets into the back of the car - time enough to study him - the psycho from last night now wearing the perfect suit - but with such a dangerous edge.

SEAN

Last night. Where were you?

Reveal ELLIOT in the driver's seat.

ELLIOT

I got sent to pick up Billy.

SEAN

He came back. You didn't.

ELLIOT

I was fighting the Turks off him.

Before Sean can reply - Elliot pumps for information:

ELLIOT (CONT'D)
You turned the tap off - but
they're still dealing.

SEAN
And today they'll get dealt with -
I've already hired in. You know
what you lack?

Elliot looks at Sean in the rear view mirror.

SEAN (CONT'D)
Consistency. I had plans for you.

Wait.

SEAN (CONT'D)
They're on hold. Let's see how you
do as a shit for brains driver.

Elliot starts up, drives Sean away.

9

INT. BNT OFFICE BUILDING, LONDON - DAY 5

9

Elevator doors open. SEAN steps out into the open plan office
that covers the 30th floor.

RECEPTIONIST V/O
Boswell, Norris, and Thompson...

Everyone looks busy - but everyone is so fascinated by Sean -
they all watch as he walks towards his father's office.

Sean steps into the big corner glass office. It hits him
hard: his father's desk, chair, personal objects. Sean picks
up his father's pen, holds it in his hand...

CUT TO:

ALEXANDER sits in a nearby glass office absorbed in onscreen
numbers. He looks up, sees Sean in the corner office.

CUT TO:

Sean is lost in thoughts of his dad as -

Alexander knocks on the open door.

Sean looks over at him.

Alexander walks in.

The fast tight embrace of mates. Fuck everyone looking.

ALEXANDER
Last night -

SEAN

I shouldn't have asked -
(meaning the office)
This is what you're good at.

Sean picks up on Alexander's concern for him.

SEAN (CONT'D)

Worst thing that happened -
I ruined a good pair shoes.

That shared humour. Sean nods at the London view -

SEAN (CONT'D)

It hit me when I walked in: this is
what he saw, what he touched.

Wait.

ALEXANDER

I've been going through everything,
I can't find a reason -

SEAN

He made everyone rich, why would
anyone want to kill him?

ED walks through the office towards them.

Sean gets ready to face Ed.

A tension beneath the three way smiles as Ed walks in.

But there's real warmth and concern in Ed's question

ED

You ok?

SEAN

I'm good. Thank you.

A feeling that they both want this to work.

SEAN (CONT'D)

I'm not changing a thing here -

Sean addressing Alexander - off the busy open plan office.

SEAN (CONT'D)

What you and my dad have built.

Alexander is reassured. But Ed can't help himself with -

ED

That campsite being all over news
doesn't help -

ALEXANDER
(trying to make it better)
Gypsies killing gypsies.

ED
Whatever you're planning to do with
Lale, it can't be like last night.

Sean's flip back into anger.

SEAN
It's *me* she's gone against - I'll
be the one dishing out the lesson!

Calmer.

SEAN (CONT'D)
It won't be like last night.
(a beat)
Ed, you need to start trusting me.

Alexander watches Ed looking at Sean. But then -

ED
Yes, yes I do.

10 **INT. CAFE - DAY 5**

10

Place looks empty. Chairs and tables piled up in a corner.

LUAN walks slowly - sound of his footsteps - if this was a western - cowboy boots would chime against the saloon floor.

Luan walks in front of three people sitting upright on chairs in the middle of the room. There's two big vases of flowers at each end of the line. We're behind the people. Luan takes polaroid photos of them. Then reveal...

All three are dead: an Albanian man in his fifties, his two sons in their thirties. None died from natural causes.

TARIQ stands by the opaque window - looks out through a tiny hole at the busy street outside. He watches a car pull up.

11 **EXT. CAFE - DAY 5**

11

We're on TARIQ's eye looking out of the opaque window.

An ALBANIAN MAN in his fifties helps his ELDERLY MOTHER from the car, escorts her towards the cafe.

12 **INT. CAFE - DAY 5**

12

The tiny bell rings as the door opens.

The MAN helps his ELDERLY into the cafe.

TARIQ puts a hand over his heart, bows his head.

The man and his mother acknowledge Tariq's respect.

The two mourners shudder as they view their dead relatives.

Luan moves from the corner of the room towards them, a handgun fitted with a silencer by his side.

We're on Tariq's impassive face as two quick shots ring out.

We keep on Tariq's face. A third shot. Luan making sure.

The man and his mother lie dead on the floor.

Luan takes a polaroid, keeps the picture, tosses the camera -

Tariq catches it, watches Luan walk out of the cafe.

The tiny door bell rings.

13

INT. EASTERN EUROPEAN BAKERY - DAY 5

13

A glass display counter filled with cakes and pastries.

Diners drink coffee at tables. A rotund BAKER attends to the oven. A pair of teenage ASSISTANTS in hair nets serve. LUAN talks with one of them in Albanian. He gestures to a sketch.

LUAN

This layer is chocolate. The next
vanilla. This layer is smaller,
chocolate also.

ASSISTANT

Two chocolate layers?

LUAN

Yes, both dark.

ASSISTANT

Dark chocolate?

LUAN

I tell you no dairy so of course
the chocolate must be dark. My
daughter is lactose intolerant.
What's the problem here?

ASSISTANT

Yes, I'm sorry.

LUAN

Now listen. The last layer is
coconut. OK? Four layers.

ASSISTANT

I've got it.

She goes to take the sketch. He holds it back.

ASSISTANT (CONT'D)

We sometimes put apricot jam between each layer. It will compliment the chocolate and coconut.

LUAN

Perfect. And on top, my daughter's name. Bukuroshe. B-U-

ASSISTANT

B-u-k-u-r-o-s-h-e.

The bells goes above the door. Luan looks back. ED has walked in. He nods. Turns back to the Assistant.

LUAN

(in Albanian)

I'm going to stay for a coffee. Bring me two. Sweet.

Luan joins Ed at a table.

LUAN (CONT'D)

Good to see you, Ed.

ED

And yourself. Nice place to meet.

LUAN

It's my daughter's birthday.

Luan shrugs, as if that's an answer.

ED

(why am I here?)

So?

The coffee arrives.

LUAN

You want cake? They do excellent pastry.

ED

I'm good.

Luan smiles. The Assistant leaves. Down to business.

LUAN

How is Sean?

ED

Fine. He's doing well.

LUAN

A difficult time for him. So I'm coming to you with this.

Luan pushes a large envelope across the table.

Ed goes to pick it up to open it.

LUAN (CONT'D)

Best for later.

Luan leans in, serious.

LUAN (CONT'D)

I shook hands with Finn on a deal.
(off envelope)

That is my part completed. In full.
(a beat)

Now the Wallace Organisation has to honour Finn's part of that deal.

14 **INT. CAR - DAY 5**

14

The envelop gets opened - polaroid photos get taken out - photos of dead people - all ages shapes and sizes.

ED shuffles through them - an extended Albanian family - over 20 murdered - we recognise the dead from the Albanian cafe. Even for Ed this is a shock. Murder from another place. He looks out of the car window - normal city life moving along.

15 **INT. UPSCALE CAFE - DAY 5**

15

We're in a booth at the back. Place almost deserted.

SERWA

It was well hidden.

SERWA is Ghanaian. Forties. No nonsense.

MARIAN looks at a glossy photo: a proper yacht with masts.

MARIAN

He spent 36 million on that?

SERWA

I don't know yachts. If your husband paid over the odds it might have been some laundering scam -

MARIAN

(cutting in hard)
I know how it works -

Upset wives are Serwa's business. She's calm. She pushes more paper work across the table.

SERWA

He renamed the boat six months ago.

MARIAN

(off document)

'The Adelina'.

Serwa watches Marian's glare at the paperwork.

MARIAN (CONT'D)

Pretty name. Adelina. So where do you think she'd be from?

Serwa pushes more paper work at Marian.

SERWA

Your husband also purchased a Caribbean property.

Marian shoves it in an envelop along with the rest of it.

SERWA (CONT'D)

You still want me doing the other thing?

Marian, so hurt, angry, nods - 'oh yes indeed'.

16

INT. THE WALLACE HOUSE, HALLWAY/FINN'S OFFICE - DAY 5

16

ELLIOT steals along the hallway of the luxury Wallace residence - past the photos - happy family adverts.

He steps into the office, goes to work as a cop -

Opens a desk drawer, shuffles through papers, camera phones a document, then hears the front door opening -

Elliot is fast out into the hallway as ED walks in -

ELLIOT

I'm waiting on Billy.

Ed's distrustful glare. Elliot looks caught out.

MARIAN distracts them as she walks down the stairs.

ED

Do it outside.

Elliot moves to the front door.

Marian picks up on Ed's unease.

MARIAN
Has something happened?

ED
No, no... I came in to check up on
paper work, in Finn's office.

Her nod accepting that. Then -

MARIAN
I could always smell it.

Ed doesn't follow.

MARIAN (CONT'D)
After he'd been with someone. The
shower he'd take.

This isn't a conversation Ed wants.

MARIAN (CONT'D)
Different to our family soap.
(a beat)
I thought he'd stopped. Did you
meet her? 'Adelina'?

Ed shakes his head. She takes in the lie, walks off to the
living room, doesn't want to show him her hurt.

Ed is concerned now - what does Marian know about Adelina?

Billy is fast down the stairs, a wave to Ed as he heads for
the front door, and we're driving away with that energy into -

17

INT. ELLIOT'S CAR - DAY 5

17

ELLIOT
Holland Park, right?

BILLY exhales a good natured grunt and a lot of smoke.

ELLIOT (CONT'D)
You sure you don't want to drive?

Billy enjoys the jibe, barks a laugh -

BILLY
You might want to check underneath;
I went over something heavy; it
didn't sound too good.

Billy extinguishes his cigarette with his fingers, lets the
butt drop, attempts to thank ELLIOT with -

BILLY (CONT'D)
You didn't kick up a fuss about
last night -

ELLIOT

No point.

Billy looks at him; good natured -

BILLY

So what's your story, Elliot; how did you end up doing this?

ELLIOT

Tried for the priesthood, couldn't get in.

Billy's smile, really warming to Elliot now. Elliot is distracted by getting a text message.

BILLY

Jesuits, that's where the real parties are.

Elliot glances at the text, puts his phone on the dashboard.

ELLIOT

We're going to have to make a detour, Sean wants me picking up from Euston station.

Billy grabs the phone, looks at the text.

BILLY

Drop me here.

Elliot slows the car, looks at Billy.

BILLY (CONT'D)

No way I'm going to ride with him.

Elliot stops. Billy gets out. Looks at Elliot. Taps his head.

BILLY (CONT'D)

Don't let him in here... Don't tell him anything about yourself.

Billy walks away. Elliot looks at the text.

18

INT/EXT. ELLIOT'S CAR/STREET NEAR TRAIN STATION - DAY 5

18

You wouldn't notice him: middle aged, dull sweater over a gut, cheap anorak, small rucksack, cap, glasses, head down.

His name is COLE.

ELLIOT sits in his car, sees Cole walking up. Elliot reaches over, opens the front passenger door.

Cole opens the back door, gets in. Elliot reaches across, closes the front door. Not a good start.

ELLIOT

Where to?

No reply. Elliot, starts up, drives away, glances in his mirror; Cole is hidden under glasses and cap.

19 **INT/EXT. ELLIOT'S CAR/STREETS - DAY 5**

19

ELLIOT drives in traffic - luxury high rise buildings - elegant rich folk on the pavement.

COLE

Left again...this'll do.

Elliot stops. COLE is fast out. Elliot sees Cole walk towards a luxury apartment block and disappear inside.

Elliot looks up at the big tall tower...

20 **EXT. RESTAURANT/BACK STREET - EVENING 5**

20

NISHA peers into a busy upmarket restaurant, walks around the building to a side street. Staff stand outside the restaurant kitchen door on a smoke break.

CUT TO:

Nisha waits. No one outside the kitchen door. Then LEONORA slips out, starts to roll one up, stops as she sees Nisha, recognises her, makes to dash back inside -

NISHA

I'll just follow - holding this up.

Nisha holds up her warrant card.

NISHA (CONT'D)

Mystery calls, aren't mysterious.

Leonora looks around, terrified.

LEONORA

If they find I talk to you, they will kill me -

NISHA

They won't find out. I need more than your message.

Leonora talks fast to get this finished -

LEONORA

My neighbour, she disappears the night that old man is shot outside her apartment, that's all I know -

NISHA

Tell me about her. If we can find her, we can make her safe.

Leonora, terrified, blurts it out -

LEONORA

We're from the same village. Albania. We came together, a year ago. Without papers we're slaves, Adelina -

NISHA

Adelina, that's your neighbour?

LEONORA

Yes. She was supposed to escape, she was always supposed to get away

Leonora gets a photo up on her phone. Shows Nisha -

LEONORA (CONT'D)

She's kind. Beautiful. Special.

NISHA

The old man who was killed, was he visiting Adelina?

LEONORA

She's going to have his baby.

21

INT. POLICE STATION, OPEN PLAN OFFICE - EVENING 5

21

NISHA, at her desk in an open plan office, scrolls through photos on Adelina's Instagram Account: her smile, full of life; selfies of Adelina with Leonora in front of iconic London buildings. Then Nisha comes across the ultrasound image; she stares at the photo of the unborn child. She zooms in reads the name of the clinic at the top of the photo.

22

INT. SHANNON'S HOUSE - NIGHT 5

22

The front door opens. SHANNON smiles, looks out at -

ELLIOT. He steps inside. They kiss. Polite. Then it's hungry. Urgent. Must have. She pulls herself away.

SHANNON

Give me five minutes.

She leaves him alone in the living room. Lovely home. Warm colours. Comfortable. He's fast over to a desk, gets to work, rifles through her paperwork, something catches his eye; he's quick to click his phone, palms it as a voice interrupts -

DANNY

Hey.

DANNY, dressed for bed, holds up a game console.

The last thing Elliot wants is to play with this kid.

CUT TO:

Shannon walks softly, sneaks a look in on Danny so happy, next to Elliot on the sofa playing a football game.

Danny's joy as he unconsciously steers himself closer to Elliot. Elliot doesn't want contact, subtly shifts himself away. But Danny bangs himself into Elliot as he gets lost in the game. Elliot is so uncomfortable with this, then -

Elliot looks up - his shock - Shannon and ED in the doorway.

Elliot looks so caught out. But then anyone would with Ed Hale staring at them. Then a father's deep disapproval -

ED

This is your date?

Ed keeps up the stare. Drilling into Elliot...

END OF PART ONE

23

INT/EXT. CAR/STREETS - NIGHT 5

23

SHANNON

He's my number one babysitter. You looked so caught out -

SHANNON is enjoying herself. ELLIOT drives -

SHANNON (CONT'D)

I'd get dumped as soon as a boy found out I was Ed Hale's daughter.

Elliot pulls up outside the building that Cole went into.

SHANNON (CONT'D)

What are we doing here?

ELLIOT

It's a Wallace building, right?

SHANNON

Yeah.

ELLIOT

I live in a dump, and going to a hotel -

His shrug at that. He looks up at the tall dark building.

ELLIOT (CONT'D)
You can get us inside, right?

Shannon's look.

ELLIOT (CONT'D)
I checked out the brochure - the
show apartment looked cosy.

Her wonderful smile. A man who knows what he wants.

24 **INT. LUXURY APARTMENT BLOCK - NIGHT 5** 24

ELLIOT and SHANNON walk into the marble and chrome foyer - a UNIFORMED SECURITY is flustered - not used to seeing tenants - he tries to tidy away the takeaway boxes littering his desk.

UNIFORMED SECURITY
Good evening, Miss Hale, sorry
about the er -

Shannon and Elliot maintain their cool over to the elevator.

25 **INT. ELEVATOR - NIGHT 5** 25

ELLIOT and SHANNON ride the elevator up with an intense kiss.

26 **INT. LUXURY APARTMENT BLOCK, CORRIDOR - NIGHT 5** 26

Elevator doors open. They step out into a dark corridor.

SHANNON
The lights are supposed to bang on.

A tension to ELLIOT. Is Cole lurking in the dark?

SHANNON claps her hands loud - nothing happens - so -

SHANNON (CONT'D)
WELL COME ON THEN!

All the lights click on - they walk on.

ELLIOT
Just in case the neighbours were
minding their own business.

SHANNON
No neighbours. Just ghost investors

She runs her fingers down the back of his spine -

SHANNON (CONT'D)
No one to hear your screams.

Elliot moves fast - checks out the bathroom on his way to the hallway - there's no one there - he's quick to open the apartment door and look out into the lit corridor. Then he hears it.

The soft whine of the elevator. Someone riding down.

CUT TO:

ELLIOT (CONT'D)

It was nothing -

Elliot moves back into the main room - but no sign of SHANNON - he's on edge now - fast towards a bedroom - she's not there either - he moves towards the next bedroom - and stops:

He looks at her undressing - unaware that he's watching. He catches sight of himself in a mirror - and he doesn't like what he sees: wake up - this isn't right - don't do this! He backs away...

CUT TO:

She sits naked on the bed. Waiting. Where is he?

Elliot steps into the room.

She doesn't read him at first.

SHANNON

I don't usually do this. No booze.
No drugs. Just me.

But he's just standing there.

She picks up on it. He looks so awkward.

SHANNON (CONT'D)

So not what you want -

ELLIOT

Shannon... you're gorgeous -

She makes a sudden grab for her clothes -

SHANNON

Oh God... Shit!

Hurt and humiliated, hurrying her clothes back on -

ELLIOT

I'm sorry, I just -

Then he just grabs at something, anything -

ELLIOT (CONT'D)

I have a wife and a son, I -

She stops still. Elliot doesn't know where to take this.
He shocked himself by saying it. She's looking at him -

SHANNON

But you had them an hour ago, yeah?

He so wants to tell her the truth. He just can't.

SHANNON (CONT'D)

Get the fuck out!

He holds up his hands. She is so hurt. He steps away.

29

INT. ELEVATOR - NIGHT 5

29

ELLIOT rides the elevator down: that went so wrong...

30

INT. BOEING 747-8 VIP - DAY 6

30

NO indication that we're on an aircraft.

It looks like we're in the lounge area of a luxury hotel.

ED sits with ASIF, midway through conversation.

ED

...there are much easier routes to
rob. Why would Lale steal from
you? It's a death sentence.

ASIF

(dismissive)

Apparently she's under the illusion
that we have a history; some wrong
supposedly done to her -

He waves away any further discussion of the subject.

ASIF (CONT'D)

I understand the need for
discretion because it's London, but
I would like to see an example made
in the manner of her execution.

ED

Sean will take care of her.

Asif takes that in.

ASIF

Does he know we're having this
meeting?

Ed's silence confirms Asif's intuition.

ASIF (CONT'D)

Is there anyone who thinks he's
capable of becoming his father?
Does he even believe it himself?

The hand raised again to stop further discussion.

ASIF (CONT'D)

The gypsy camp was a bad decision.

ED

Those people murdered his father,
he had every right -

ASIF

We trade in a precious commodity -

Asif sips a glass of milk - making Ed wait.

ASIF (CONT'D)

Confidence. Without trust in the
future, we're not in business. Do
you really have a future with Sean?

CUT TO:

We go with Ed as he walks off through various lounges - and
reveal we're inside a huge luxury Boeing 747-8 VIP. CABIN
STAFF bow politely to Ed as he continues his journey.

Ed gets to the hatch, steps outside, the terminus building is
way off in the distance - he lets the breeze blow over him.

Ed is feeling the pressure.

31 **EXT. LALE'S SHOP - DAY 6**

31

DILSA puts the open sign in the shop door.

Traffic flashes past.

COLE watches her from across the road.

32 **EXT. BUILDING SITE - DAY 6**

32

Building site NOISE. ELLIOT waits. We stay with his tension,
his fuck up with Shannon. The NOISE grates on him. Then -

ED walks towards him. Elliot prepares himself.

Ed walks straight past him. Elliot follows him to...

An oblong hole in the ground. Grave size. And deep.

Elliot glances into it - meets Ed's hard stare.

ED

Danny asked me about you.

Not a conversation Elliot wants.

ED (CONT'D)

He's old enough to take an interest
in who his mother takes an interest
in.

Ed looks at Elliot, making up his mind.

ED (CONT'D)

This is between you and me. No one
else. Not Sean. Ever. Understood?

Elliot understands, waits.

ED (CONT'D)

This is where you'll dump Lale.

Elliot takes that in. Ed indicates the Foreman directing a
cement fill across the other side of the site.

ED (CONT'D)

He'll be expecting you. You don't
talk to him. You just dump and go.

Elliot nods along to that. Ed walks off. Elliot is left
looking at the hole...

33 **EXT. MOTORWAY SERVICE STATION - EVENING 6**

33

Bright arc lights. Gleaming cars. Bustle of a busy service
station. In a dark corner of the carpark, away from CCTV...

34 **INT. RENTAL CAR - EVENING 6**

34

HAKAN is behind the wheel of a rental. LALE, next to him,
watches a parked transit van about 20 metres off. In Kurdish -

HAKAN

Second thoughts?

LALE

I hate it being so public - and
it's an even worse rate than the
Wallaces gave us - but at least
we're in business.

A sense of Hakran's attraction to Lale here - the way he just
sneaked a look at her. If she knows - she doesn't show it.

HAKAN

It's in public so we all play nice.

Headlights sweep over them and a van parks up close to the other van. Silhouettes quietly get out of both vans.

Lale gets out, walks over to them...

35

EXT. DARK CORNER OF MOTORWAY SERVICE STATION - EVENING 6 35

Silhouettes from the first van load the cellophane wrapped cereal boxes into the second van. A man from the second van, lets call him the COURIER, loads a small amount of plain brown boxes into the first van in amongst dummy boxes.

The driver of the Courier's van waits in his cab -

It's been a swift handover in seconds, but -

LALE

The deal was seven boxes -

COURIER

Clean for Dirty rate fluctuation -
it just went down to five.

LALE grabs hold of his arm. The Courier is calm, confident.

COURIER (CONT'D)

You lost your Wallace protection -

He's quick to put a knife to her throat.

COURIER (CONT'D)

So get the fuck out of my face, go
back to your car, be grateful; or
I'll cut you another mouth.

HAKAN, in the car, watches; it's too dark to see the danger -

Lale turns to leave, grabs the knife plunges it in the Courier's gut - keeps ramming the knife into him just as...

Only yards away in the dark tired drivers and families walk towards the bright fluorescent lights of the service station - oblivious to the murder taking place alongside them...

Hakan rushes up, holds the Courier as Lale finishes him off.

They load the dying Courier into the back of his van.

Lale and Hakan get back in their car. Lale has blood on her hands - Hakan looks over at her - she looks wild, frenzied.

The Courier's Driver watches Hakan drive Lale away; then Lale's van roars off.

The Driver gets out, goes to the back of his van, sees the dead Courier oozing blood.

36 **INT. LALE'S BASEMENT BUNKER - EVENING 6**

36

DILSA sits at one of the mess tables. She's shivering, terrified, mascara running...

Next to her a PKK MAN: dead, face down in a bowl of cereal.

KAJA and JIWAM - excited - run down the steps to the basement - back from school, they have things to show their mother.

KAJA
Mum, look I did -

But Dilsa doesn't turn around.

Jiwam sees the trickle of blood down the guard's chair...

Sudden fear of the girls as they look beyond their mother -

Dilsa turns around to them, they see how terrified she is.

A PKK Guard hurries down the stairs behind the girls -

A shot hits him in the head - he crashes down the stairs - blocks any exit.

COLE holds the gun, smiles at the two little girls, as if they were lunch...

37 **EXT. NARROW ALLEYWAY - NIGHT 6**

37

NISHA is in a narrow alleyway - their meeting place - she's pacing - she's been kept waiting and she's angry...

INTER-CUT

38 **EXT. STREET. NIGHT 6**

38

ELLIOT stands on a street corner, clicks on his phone.

NISHA
(into phone)
Where are you?

ELLIOT
I can't get away -

NISHA
Why didn't you give me the heads up
on the gypsy camp?

ELLIOT
I wasn't in the loop.

NISHA's huge frustration here - he can feel it on the phone.

ELLIOT (CONT'D)

I'm getting the nuts and bolts on them laundering through their construction firm -

NISHA

Hard evidence, a digital trail, something!

Elliot sees a car coming towards him.

NISHA (CONT'D)

You come across anything I should know about, call in. And Elliot, keep it legal.

Elliot clicks off. Ed drives up, stops by him.

39

INT. LALE'S BASEMENT BUNKER - NIGHT 6

39

The front door of the shop is forced open.

ED and ELLIOT slip inside.

Elliot closes the door.

Ed makes fast work of making sure no one is in the shop.

Elliot sees the steps down to the basement. He walks down.

Ed follows.

Elliot sees the dead guard at the foot of the steps, slips out his gun.

Ed does the same.

Elliot steps over the guard, sees the other dead guard, head in the cereal bowl.

CUT TO:

CCTV footage: Cole hustles Dilisa and her two kids out of the shop - the footage ends abruptly on a clear image of Cole.

Elliot and Ed stand in the shop looking at a security monitor

Elliot picks up on Ed's rage as he recognises Cole.

ED

Destroy the disc.

ELLIOT

Those two kids he took with him -

But Ed is already walking away. Furious.

40

INT. SCHOOL HALL - NIGHT 6

40

Heads are bowed in a minute's silence. "The Wallace Foundation" logo is prominent, so are photos of Finn Wallace.

We're in a school hall with a crowd of teenagers, teachers, dignitaries; the local Mayor with a chain around her neck, and some city types, along with ALEXANDER and MARIAN.

MAYOR

Finn Wallace.

She leads the applause that breaks the silence.

MAYOR (CONT'D)

We are delighted to have with us
Marian Wallace and Alexander Hale
from The Wallace Foundation.

More applause as Alexander steps up to address the hall.

ALEXANDER

I'm going to talk a little about
the history of our foundation, how
it has helped dozens of students in
the past and how it can help you
into a career; but more importantly
I want to talk about how you can
help yourselves...

A side door opens. JEEVAN moves quickly to take a seat.

ALEXANDER (CONT'D)

All the best well paid careers and
opportunities are for the children
of the privileged few, right?

A lot of teenagers nod along to that.

ALEXANDER (CONT'D)

Wrong. Each and everyone of you
here today has a head start in what
firms like ours are looking for:
street smarts, tech skills, social
media fanatics -

Then we're on Marian as she listens to -

ALEXANDER (CONT'D)

Finn Wallace was the CEO of our
commercial law firm but he didn't
start at the top - he fought his
way up. I think that's one of the
reasons he was so passionate about
giving young people a helping hand.

Marian swallows down her anger.

CUT TO:

Meet and mix: city types talk with groups of teenagers.

Marian shakes hands with the Mayor and gets photographed.

Alexander moves over to Jeevan - smiles as they shake hands -
Alexander steers Jeevan into a space to talk to him:

ALEXANDER (CONT'D)

I appreciate you coming.

JEEVAN

I enjoyed it, inspirational,
important too -

ALEXANDER

It was Finn's vision to position
the Wallace Organisation front and
centre in the City community. I
want to push forward with that.

JEEVAN

It's where you need to be. There's
a lot of interest in your business
model. Serious investors. Corporate
resonance is important but
stability is key. If you can ride
out the waves caused by Finn's
departure...

CUT TO:

Marian looks across at Alexander tight with Jeevan.

CUT TO:

ALEXANDER

Finn kept a lot of his contacts
hidden -

Jeevan's smile as he recognises that.

JEEVAN

I can make introductions.

ALEXANDER

I'd appreciate it -

Alexander sees Ed move fast into the hall. An anxious man.

ALEXANDER (CONT'D)

Excuse me.

Ed sees Alexander moving towards him through the crowd.

CUT TO:

Ed steps out into a corridor. Impatient. Alexander joins him.

ED
Where's Sean?

ALEXANDER
I don't know -

ED
Did he tell you what he was
planning to do with Lale - the
'lesson he was going to teach her'?

ALEXANDER
Only that he'd hired in -

ED
He's hired in Cole!

Alexander's face as he hears the bad news.

ED (CONT'D)
Cole has Lale's sister and her two
kids. They're as good as dead.

ALEXANDER
Sean wouldn't -

ED
He didn't tell you he'd hired in a
twisted psycho - there's only one
reason for anyone using Cole -
think it through!

Alexander's face as he absorbs that - he looks through the
glass door at the respectable gathering - Jeevan shaking
hands with the Mayor. Marian walks in on them.

MARIAN
What's happened?

41 **INT/EXT CAR/STREETS - NIGHT 6**

41

A car moves at speed on a road. Inside -

SEAN drives. Headlights flashing across his face accentuate
the dark dangerous determined edge...

END OF PART TWO

42

INT. LUXURY APARTMENT BLOCK, FOYER - NIGHT 6

42

The SECURITY GUARD eyes ELLIOT as he crosses the foyer. Elliot holds up the Happy Meals package he's carrying.

ELLIOT

What floor are they on?

The Security Guard isn't giving anything away.

ELLIOT (CONT'D)

I was here the other night -

The Guard looks at him, then remembers.

SECURITY GUARD

Right, you were with, right.

43

INT. LUXURY APARTMENT BLOCK, CORRIDOR - NIGHT 6

43

Elevator doors open. ELLIOT steps out into the corridor with the Happy Meals...

Elliot knocks at the apartment door, waits, tense.

The door opens a crack. COLE peers out.

ELLIOT

Happy Meals for the kids.

COLE

I didn't ask.

ELLIOT

(lying)

Sean said to.

Cole thinks about that - opens the door to take the meals.

Elliot looks beyond him: Dilsa and her frightened children are looking straight at him - their eyes pleading with Elliot for help - DILSA mouths: 'please!'

Cole senses her movement: his violent rage as he swings round

COLE

[The] fuck did I say!

Elliot goes to step forward but Cole hard slams the door.

Elliot hears Dilsa's SCREAM from the other side.

He puts his ear to the door. Silence...

44 INT. CARGO WAREHOUSE - NIGHT 6 44

NOISE of forklift trucks moving around a cargo warehouse packed with air-flight containers. Deep amongst the rows of containers a HANDLER is packing two large cardboard boxes into an open mini container full of similar boxes. He shuts the container, puts the customs seal back in place then looks down the line of containers at the Security Guard keeping watch. The Handler gives the Guard a sign 'job done' -

And the Guard makes a phone call...

45 EXT. AIRPORT, PERIMETER FENCE - NIGHT 6 45

HAKAN listens down his phone as he walks along the airport perimeter fence to where LALE waits by the rental. Hakan clicks off his phone.

HAKAN

We're good. That's our plane -

LALE looks through the fence and across at the huge Freight Plane on the tarmac - her phone rings - it's not supposed to ring - Lale looks at caller ID.

LALE

(in Kurdish, into phone)
Using a phone?! Are you crazy?!

46 INT. LUXURY APARTMENT BLOCK, APARTMENT - NIGHT 6 46

DILSA, hysterical, shouts down the phone at her sister.

DILSA

(in Kurdish)
He is going to kill my children!
There is a man who will do this! He
is a monster!

COLE

English!

COLE sits on a sofa, his arms around the terrified children.

DILSA

If Sean Wallace doesn't contact him
- he will kill them - he won't be
contacted unless you bring Wallace
the money! I'm *begging* you!

Cole grabs the phone from Dilsa, clicks it off.

47 EXT. AIRPORT, PERIMETER FENCE - NIGHT 6 47

HAKAN looks over at LALE. She's in shock.

HAKAN

It'll be in Turkey before morning.

Lale looks at him, not understanding.

HAKAN (CONT'D)

Our container. The money. What's wrong?

Lale makes a terrible decision -

LALE

Nothing. I have to make sure. I want to see our money loaded.

48 **INT. LUXURY APARTMENT BLOCK, FOYER - NIGHT 6** 48

The SECURITY GUARD sits in front of a bank of monitors - his focus is on the screen showing a football game -

A CRACK over the back of his head, he slumps forward.

ELLIOT drags him away.

49 **INT. LUXURY APARTMENT BLOCK, POWER ROOM, BASEMENT - NIGHT 6** 49

ELLIOT is fast into the basement power house; he scans the fuse boards.

50 **INT. LUXURY APARTMENT BLOCK - APARTMENT - NIGHT 6** 50

DILSA sits on a sofa, holding her terrified children.

COLE looks out at the stunning view of the city.

The apartment plunges into darkness - Cole spins around - rushes at Dilsa - grabs one of the girls - yanks Dilsa up - hurries them into the bedroom and across to a walk-in closet.

COLE

You move and I'll kill one.

He shuts the door on them.

51 **INT. LUXURY APARTMENT BLOCK, HALLWAY - NIGHT 6** 51

Red emergency lights illuminate the hallway. An eerie atmosphere...

The door to the apartment eases open. COLE, gun in hand, peers out, steps into the hallway. Then he hears the elevator stop on the floor above...

52 **INT. LUXURY APARTMENT BLOCK, FIRE ESCAPE STAIRWELL - NIGHT 6** 52

ELLIOT, gun in hand, walks softly down the stairs...

53 **EXT. AIRPORT, PERIMETER FENCE - NIGHT 6** 53

LALE stands by the perimeter fence, looks through binoculars as a mini-container is transported towards the plane. HAKAN follows it through the binoculars -

HAKAN

That's the serial number - that's ours!

Lale watches the red container with blue stripes.

LALE

Go back to London.

Hakan wants an explanation. He's not going to get it.

LALE (CONT'D)

Go!

He walks off towards the rental van. Lale is devastated, she can't look at him, she brings up the binoculars, her hands shaking, but she keeps her pose, waits for the sound of the van starting up and driving away...

Alone, she lets the binoculars drop to the ground. A sense of her dread as she pulls out her phone and makes a call. She listens to it ringing...

54 **INT. LUXURY APARTMENT BLOCK, HALLWAY - NIGHT 6** 54

ELLIOT, gun ready, creeps in the darkness to the apartment.

He knocks on the door. No reply.

ELLIOT

Cole. Cole. Open up.

A gun pokes the back of his neck. COLE is behind him.

ELLIOT (CONT'D)

There's two downstairs. Lale's people...

COLE

How do you know who they are?

ELLIOT

Heard them threatening the security guy.

Cole keeps the gun against Elliot's neck - moves around him - swipes the door fob - door clicks open - Cole indicates for Elliot to go in...

Elliot steps inside - slams the door on Cole - Cole fires - just missing Elliot.

Elliot bolts the door as bullets thud into the other side of the heavy barrier -

Elliot rolls away from the line of fire.

The door is being kicked and punched - there's an animal on the other side.

Elliot moves off across the dark apartment.

ELLIOT (CONT'D)

Hello? Don't be -

A fast silhouette.

FLASH of a blade. DILSA attacks, a big kitchen knife -

Elliot wrestles Dilsa - a mother defending her children - wild - frenzied - a blade near his throat - he gets cut. He over-powers her - pins her to the floor.

ELLIOT (CONT'D)

I'm trying to help you!

Face to face - she slowly buys it - just as -

JIWAM runs up behind, goes to stab him with a knife -

DILSA

No!

Elliot spins round - Dilsa catches hold of Jiwam - the blade inches from Elliot.

Elliot rolls away.

Dilsa, Jiwam, and KAJA stare at him as he pulls out his phone - he speeds dials a number, looking at them, then looking towards the front door...

ELLIOT

(into phone)

It's Elliot... I'm in a situation.

ROAR of a freight jet taking off. LALE waits by her car at the perimeter fence. Headlights sweep over her...

Lale walks to the car, hesitates as she checks who is inside.

She gets in the front of the car.

The car drives off...

56

INT/EXT. SEAN'S CAR/DARK COUNTRY ROAD - NIGHT 6

56

LALE

You don't have to harm them.

SEAN shakes his head at that - so angry with her.

SEAN

You go against everything I said -
this is what happens.

LALE

What do you want?

SEAN

We'll start with the money -

LALE

It's gone.
(a beat)
You have me instead.

SEAN

That doesn't do it. Not even close.

He drives on. Checks the headlights in his rear view...

57

INT. LUXURY APARTMENT BLOCK, APARTMENT/HALLWAY - NIGHT 6

57

ELLIOT and DILSA fast barricade the door with furniture.

DILSA

How long before someone comes?

Elliot can't answer that.

DILSA (CONT'D)

Who are you?

Or that. KAJA and JIWAM carry chairs over.

Dilsa notices Elliot's comfort smile for them.

DILSA (CONT'D)

You have children.

No answer to that either.

DILSA (CONT'D)

My sister doesn't.

INTERCUT:

COLE has his ear against the door - his excitement at the game - he sees the door to the fire escape slowly opening.

Someone walks in the eerie red light towards the apartment.

The SECURITY GUARD - gun in hand - senses someone behind him - turns around - his relief at seeing Cole - Cole smiles back - shoots him in the neck.

Elliot's reaction to the sound of the shot.

Cole frisks the Security Guard - blood pumping from his neck - finds the keys...

Cole uses a security key to unlock a fire cupboard - takes out a big axe.

A lot of NOISE as Cole smashes the axe into the elevator call pad.

More NOISE as Cole hacks off the handles of the fire exit doors.

Elliot listens to the NOISE coming from the hallway. Then silence...

Only sound now is the Security Guard wheezing like he's in a horror film.

58

INT. SEAN'S CAR/DARK COUNTRY ROAD - NIGHT 6

58

LALE is furious with Sean for ignoring her pleading -

LALE

Food, clothes, medicine, weapons -
that money *wasn't* for me!

SEAN's dismissive glance only increases her anger.

LALE (CONT'D)

This wasn't against *you* - it was
against Asif!

Sean really doesn't care.

LALE (CONT'D)

He had my husband tortured -
tortured and killed.

Now she's got his attention - she shoves her disfigured hands at him.

LALE (CONT'D)

This too from Asif!

Sean sees her disfigured hands - he's distracted - Lale grabs the wheel - the car lurches off the dark road - Sean slams on the brakes. Hard stop.

Sean punches Lale in the face.

Lale punches him back.

There's banging on the window - his escort.

Sean waves them away.

Lale sits there, unbowed, still determined.

SEAN

Jesus! Fuck!

But anger is turning to admiration - his look at her - respect for the fight in her. A beat as they sit there together. There's a strange intimacy to this...

LALE

Call him, tell me those children are safe!

59

INT. LUXURY APARTMENT BLOCK, HALLWAY/APARTMENT - NIGHT 6

59

COLE crashes the axe against the apartment door -

ELLIOT signals Dilsa to get the kids away - he takes aim on the door - heavy thuds rain down on the other side.

Cole starts to break the door - but moves to one side to avoid any shots -

Elliot studies the pattern of blows as the axe smashes through the door - Elliot traces out the likely path of where Cole is standing - and fires at the wall.

Cole is hit in the shoulder - stumbles - falls to his knees - then a burst of shots from Elliot - but they go over Cole's head -

Strips of red emergency light pour into the room from the holes. Elliot checks his pistol - one bullet - he aims at the door - silence...

DILSA and the kids shelter in the bathroom. Eerie silence -

Elliot - spooked by the silence - moves closer to the door - gun out in front.

BAM! The AXE bursts through the bathroom wall, knocking tiles onto the floor - a hole opens up - SCREAMS as Dilsa grabs KAJA - runs - JIWAM follows - but Cole's gets an arm through the hole - grabs hold of her -

Dilsa drops Kaja - grabs at Jiwam - tries to pull her back - tug of war - Cole bites Dilsa's hand - Jiwam screaming and fighting - Elliot is fast into the room - a mess of tangled bodies - Elliot tries to aim - but a clean shot is impossible

Cole grabs hold of Elliot's gun aiming it away from his own face and forcing Elliot to point it in the direction of the child's face - Cole starts to squeeze at Elliot's trigger finger, the trigger dancing close to clicking point.

Elliot has to risk losing his weapon in order to save the girl, flips open the barrel - the bullet drops - Cole 'swaps' the child for Elliot - grabs him - drags him forward facing into his bathroom - the force of this - and the wall being so flimsy - Cole pulls Elliot through the wall...

Cole grabs the axe, swings it down, just missing Elliot.

Cole swings again and again - Elliot grabs the axe - they fight for control of the axe - smashing up the bathroom - Cole gets control - swings - just misses Elliot.

Elliot fights back - bathroom getting even more demolished - Elliot knocks Cole down.

Elliot stumbles back into the showroom bathroom - out the door - Dilsa and the girls dig away at the barricade to escape from the apartment.

ELLIOT

Gun!

Kaja goes to get the gun for him but she screams out as -

Cole rushes at Elliot with a knife. Elliot grabs the axe. In the fight Cole wrestles the axe of him -

Cole throws the axe at Elliot - misses by inches - it sticks into the wall.

Cole comes at Elliot with the knife. Elliot manages to wrestle it off him as they fight on -

CUT TO:

Dilsa and the kids escape the apartment - Kaja's scream at the dead Security Guard - Dilsa rushes them to the elevator - the call mechanism has been smashed - Dilsa can't open the fire door - Cole has hacked off the handles. No way out...

CUT TO:

Elliot wraps the shower curtain around Cole's head - tries to suffocate him - Cole tries to wrestle his way out - stabs Elliot in the leg with the knife - Elliot hangs on trying to strangle Cole - Cole cuts and rips his way out.

Cole picks up Elliot body slams him against the wall - body slams him against the floor - stomps on him - picks him up and throws him at the wall.

CUT TO:

Dilsa desperately bangs on the damaged elevator call button - the children look towards the sound of the fight as Cole keeps throwing Elliot against a wall -

Elliot burst out of the apartment into the hallway. Broken. He hits the floor. He isn't going to get up.

Cole steps out into the hallway, axe in hand

Elliot regains consciousness - Cole kicks at him - satisfied he's got his attention.

COLE

I want you to see their heads split
open - all that pain you feel right
now - all for nothing.

Cole walks towards Dilsa and the kids, weight of the axe in his hand -

Dilsa is paralysed by terror - the girls scream - Cole gets within aim - 'PING'

Elevator doors open - Cole is bathed in light - an animal caught in headlights -

BANG - a bullet tears through Cole's throat - arterial spray from his neck - he stumbles around the hallway - axe in hand swinging - not going down -

Ed fires another shot - Cole drops to the floor - alongside Elliot.

Ed tucks his gun away - Dilsa and the two girls look at him - Ed doesn't want to meet that look...

Elliot looks at Cole - at the dead Security Guard - then at Ed looming over him...

60

EXT. DERELICT BARNS, MIDDLE OF NOWHERE - NIGHT 6

60

LALE is hauled out of SEAN's car by two Wallace goons.

Sean walks away from the car towards derelict barns. The goons frog-march Lale behind him.

LALE

(shouting at Sean)
Do what you want to me! Tell me
they're safe!

Sean walks on. Lale bucks like a bronco. The two men can't handle her.

Sean stops, turns around. Lale has to be in control -

LALE (CONT'D)
Do it here. Now!

A nearby Wallace goon slips a hand gun out of his pocket.

LALE (CONT'D)
(at Sean, mocking)
What? Can't do it yourself!?

She doesn't know it - but that hits home hard.

Sean signals to one of the men - Lale assumes she's about to die - but the man walks past her - then in the dark she makes out a mini container on the back of a small flatbed truck...

The door to the container is open - the man uses a cigarette lighter to start a fire inside the container - it quickly catches hold - money soaked in petrol explodes into flames...

Lale's shock as she realises...

SEAN
Yeah - your dollars never took off.

It's her mini-container!

SEAN (CONT'D)
You really thought you could deal
and wash without us knowing where
and when?

Her horror as she watches her money burn in the 'incinerator'.

She frees herself from the men - runs to the container - but the heat is too fierce - she can't save anything. Embers float up into the night - some are pieces of burning dollars. She tries to take in the horror of what is happening...

SEAN (CONT'D)
I'm not just about the money
either.

Now she really is defeated. She sees the goon close by with the hand-gun - so this is how it ends - humiliation then execution. But then...

SEAN (CONT'D)
You're the first one.

She doesn't understand - but manages a final defiant glare.

SEAN (CONT'D)
The only one I'm ruling out -
(a beat)
From killing my father.

LALÉ
Of course I didn't.

He's calm, businesslike.

SEAN
You want to buy food, medicine and
weapons? More than you ever have?

She doesn't understand where he's going with this -

SEAN (CONT'D)
I'm turning the tap back on.

Her look at him. His shrug at that.

SEAN (CONT'D)
It didn't work. And it was hurting
my business more than anyone's.

There's a self confidence to him now.

SEAN (CONT'D)
How would you like to increase your
volume, month on month?

He's close, almost intimate with her -

SEAN (CONT'D)
I'd want it run as a real business -
you could be as big as Asif -
bigger - help build your promised
land...

A wait as he looks at the fire.

SEAN (CONT'D)
Ever since I took over, people keep
telling me to do this, do that...

She tries to take in what's happening.

SEAN (CONT'D)
Don't ever go against me again.
Don't ever wash through anyone
else. And don't steal from Asif.
(a beat)
Unless I tell you to.

He looks back into the fire.

61 **INT. LALE AND DILSA'S HOUSE - DAWN 6**

61

DILSA sits on the edge of the bed, watching her sleeping children. Her frightened turn as the door opens.

LALE's silhouette is in the doorway.

Dilsa stares at her.

She moves fast to the door. Her look of hatred for her sister. Lale goes to speak but -

DILSA
(Kurdish)
Don't ever ask for forgiveness.
Ever.

She closes the door on Lale.

62 **EXT. HIGH RISE TOWER BLOCK - DAWN 6**

62

ELLIOT travels up in a builder's elevator to the top of a high rise tower under construction. He's badly cut and bruised. The elevator comes to a jarring halt.

A blinding sun is coming up over the city.

SEAN stands near the edge - we're a long way up.

Elliot, in pain, walks over.

SEAN
Know what all those red dots are?

Elliot looks at the dozens of red dots on the skyline.

SEAN (CONT'D)
Tops of cranes. I come up here and
count how many belong to us.
(a beat)
I don't care about Cole but there's
a security guard, who did nothing
wrong, who's dead because of you.

Sean's anger with him -

SEAN (CONT'D)
I would *never* have harmed those
children - *never*... You put them
in danger. *You!*

Elliot realises that ED is behind him. It's as if Sean is also giving Ed a dressing down -

SEAN (CONT'D)

Cole was never going to lay a finger on them - he was there to frighten Lale. Why the fuck did you have to interfere? Why!?

Sean is now looking directly at Ed.

Ed realises he's played a bad hand.

ELLIOT

If I'd been let in on what was happening -

Sean hits Elliot hard in the face.

SEAN

Who the fuck do you think you are?

But Elliot has to see this through, speaks through his pain.

ELLIOT

If I'd known, of course I wouldn't have done what I did -

SEAN

I'm the one who you call. Me.

Sean glares at Ed.

SEAN (CONT'D)

No one else. Understood?

Elliot manages a nod.

Sean glares at Ed - then walks away.

Ed looks at Elliot. Then walks away.

Elliot, left alone, tries to focus on all those red dots...

END OF EPISODE.