



# GANGS OF LONDON

SERIES BIBLE

Created by Gareth Evans and Matt Flannery

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## GANGS OF LONDON

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**Gangs of London**  
**Season 1 - 10x60**

Co-Created by Gareth Evans & Matt Flannery  
Written by Matt Flannery & Gareth Evans  
Directed by Gareth Evans

*“Just being a son to a man ain’t enough. Even a man as big as Finn was only ever one mistake away from being pushed out.”*

From the writers, director and cinematographer of **The Raid** movies comes a ground-breaking, long-running television series that shows gangland London as we’ve never seen it before. Against the backdrop of the world’s most dynamic multi-cultural capital, where global politics, finance and criminality mix and mingle, we go under the skin of this ‘civilised’ city and into the turbulent underworld of the international gangs that control it. This is a fight for the crown and soul of London.

The series will draw on Gareth and Matt’s unique and authored approach to storytelling and will interweave extraordinary high-stakes action sequences with grounded, character-driven, narratives. **Gangs of London** creates a heightened world with an authentic feel – life and death deals and bloody tribal feuds play out, unseen, alongside everyday London life.

This fight for supremacy on the streets of London is a battle with global consequences - each move and counter move made by our gangs rippling out and back from the furthest corners of the globe: India, China, Vietnam, Afghanistan, Albania, Russia. At its heart is the business of crime and the crime at the heart of business...

This is epic and intimate, global and domestic, adrenaline fuelled and emotionally compelling. Laced with twists that go further, deeper, darker than ever **Gangs of London** is a heightened show about the draw of power, the lure of money and the danger of ambition. But beyond this it’s also about family and the desire to belong. Violent, fun, bloody and bold this is a visually extraordinary, edge-of-your-seat, drama that looks at the pain of loyalty and the price of betrayal.

## CHARACTERS

### THE WALLACES

#### **FINN WALLACE (65)**

King of the gangs of London, leader of the Wallace family and father to Sean, Josephine and Billy. Finn is charming, clever and cut-throat. Born and bred in Islington he's made it his life's work to ensure he and his family rise to the top of the criminal underworld and stay there.

With old friend Ed Hale as his chief advisor, Finn has struck profitable trade agreements with London's most powerful and has strong ties with both the other gangs and the legitimate business and political elite. The secret to the success and longevity of his rule is his ability to lead those beneath him, whilst accepting the ultimate control of The Board.

But Finn isn't perfect. He's secretly been having an affair with an Albanian woman who lives in the heart of the Albanian territory, all controlled by the gang boss Luan.

It's a big secret and one that gets him into trouble... At the start of the first episode Finn is assassinated in an Albanian council estate. The question now is – who ordered his murder and why?

#### **SEAN WALLACE (late 20s)**

Eldest son of Finn Wallace, the late King of the gangs of London. Thanks to Finn's success Sean and his siblings were well educated and well provided for. But Sean's short fuse has always got him into trouble, and it wasn't long before he was out of school and working for his Dad. Despite his privileged upbringing, violence and anger run deep in his DNA.

Sean has always assumed he would inherit his father's crown. But the time honoured traditions of the past have been fast eroded by the realities of crime as a globalised and dynamic business. Sean is beginning to realise that his coronation is anything but a given.

Sean's lack of business acumen, quick temper and impulsiveness mean even his supposed allies feel he is out of his depth running what is a sophisticated and complex commercial operation. However, Sean does excel in one area of the business – the criminal underside. He is street smart and an expert in violence and intimidation – the more traditional criminal crafts – and this is where he draws his power from.

In order for the Wallace family to keep hold of the crown, Sean must work in conjunction with the other talented members of the clan – Declan and Ed. But, tortured by his inability to find his father's killers, Sean's paranoia intensifies and he begins rejecting those around him. This sends the Wallace family's criminal and commercial fortunes into a dangerously downward spiral.

### **BILLY WALLACE** (early 30s)

Son to Finn Wallace and brother to Sean. Growing up Billy was desperate for his father's affections, yet somehow always felt like he fell short. He sought solace by injecting what his father sold and was soon hooked on the source of his father's fortune. Caught in the grips of an addiction that has ravaged his body and his mind he's now a dangerously weak link in the Wallace chain.

### **JOSEPHINE WALLACE** (mid 20s)

As the youngest child Josephine was the apple of her father's eye and shielded from much of his criminal activities. Josephine loves Finn deeply and is devastated by his death. Fiercely intelligent, she was the only one of Finn's kids to really engage with the elite education he provided. Now she looks at the criminal underworld with disdain, holding the wretched environment responsible for killing her father. Disgusted by Sean's thirst for power and appetite for violence she turns her back on the family to return to her 'normal' life. But walking away from the Wallaces is never an easy thing to do.

### **DECLAN HALE** (late 20s)

Intelligent, calm, loyal. At the start of the series Declan, nephew to Ed Hale, is Sean's closest ally in the Wallace crime empire. Declan is the perfect foil and counter-weight to Sean's quick temper. Finn Wallace quickly recognised his political and diplomatic talents and he sailed through the ranks. Now in these difficult times he is the unspoken favourite to lead the family.

But Declan doesn't necessarily want to lead the organisation. He doubts that he has the stomach for the violence necessary to be leader. While he understands the pressure to step up for the sake of both the family and the enterprise he worries about what it will do to his relationship with Sean who has been like a brother to him.

But then fate intervenes. Declan is tasked with ensuring that Billy, Sean's brother, is protected. Billy overdoses while under Declan's care. Demented with grief Sean expels Declan and Ed from the Wallace clan – a move that can only serve to deepen the turmoil engulfing the family and business. Declan and Ed must now find the best way forward outside of the family they have spent their lives serving.

### **ED HALE** (60s)

Ed was Finn Wallace's right hand man and as good as family to Sean and the remaining Wallaces. A skilled tactician with a good head for business, Ed helped Finn seize the crown of London and hold on to it.

Sharp-minded and level-headed, Ed continues his role as spokesperson for the Wallace family, maintaining the relationship between an increasingly incendiary Sean and a concerned board. He faces pressure to install his own nephew, Declan, as the notional

head of the organisation, but, ever loyal to the memory of Finn Wallace his support remains for the united leadership of Sean *and* Declan.

As fractures deepen internally, he is faced with exile from the very organisation he has loyally served. In a dangerous world now closed to them, he and his nephew must confront the challenge of legitimacy or face the war against the empire they helped to build.

## **SHANNON HALE (30s)**

Shannon is a strong, independent woman caught in a trap – she is tied inextricably to the Wallace organisation by the closest of familial bonds (she is part of the Hale clan) but tries to live far from their world of blood and politics.

Deserted by her last husband, she consciously built a life dependent on nobody but herself. And then she met Elliot. Slowly she thawed and Elliot found his way into her home – she couldn't fail to recognise that somehow he was the father figure that her son, Danny, was missing.

She is fiercely loyal to her brother Declan and lover Elliot, providing unquestioning moral and emotional support. Yet beyond anything else her priority is Danny and having single-handedly raised him her bond is such that she would do literally anything to keep him safe and away from the gang world. She's not moralistic, and doesn't judge others, she just wants Danny to be a regular kid in a home provided for honestly by her modest earnings running a dry cleaners.

When Elliot is forced to break his bond with Shannon following the fracture of the Wallace group, her anger is for what Danny is losing. Aside from the politics at play, she sees the very real impact it is having on the boy she loves more than anything. Her son may have a biological Father somewhere, but in Elliot he had a Dad.

## **IN THE SHADOWS**

### **THE BOARD**

Finn Wallace was responsible for growing the modest Wallace family business into what is now the most powerful criminal organisation in London. Under his leadership, the activities of the business changed from local crime hits to grand international operations, and he now holds the crown of London – the most powerful position in gangland.

To build this empire Finn Wallace gathered a select few investors – businessmen who wanted money and power – and formed The Board. These 'legitimate' businessmen and women have full knowledge of the extent of the Wallace business and the origin of their money, but always remain many stages removed from the actual underworld so they can maintain their appearance of legitimacy. By the time the money has made its way from the streets to their bank accounts it's clean and untraceable, having been laundered countless times.

The Board is incredibly secretive. They are involved only when major decisions need to be made. Such as who should lead the business now that the King has been assassinated.

At the beginning of the series Eleanor and Elliot are trying to uncover the members of The Board and bring them to justice. As the episodes progress, however, it will become clear to both of them that there may be something above The Board that's far more sinister and far reaching.

## **THE BLACK NETWORK**

The Black Network is a web of corrupted ex-operatives whose identities are unknown. Though information on them is almost non-existent, they have hidden ties within the world of undercover operations. They have orchestrated the assassination of Finn Wallace and have thus, thrown the criminal world into flux.

During an organised raid on the Yorkshire Moors in an attempt to kill Darren, we witness The Black Network's ruthless professionalism. It's clear these are not mere gangsters, but rather officially trained, professional killers.

While The Black Network are omnipresent their motives are murky – Eleanor must work across multiple series to unravel who they are, why they ordered Finn's death, and what they want now.

## **THE POLICE**

### **ELLIOT FINCH (30s)**

Trusted Wallace family gang member. Undercover cop. No other agent has ever made it this deep into the Wallace Empire. His mission is clear: infiltrate the Wallace family, collect evidence, bring them down and uncover the members of The Board. But as the years wear on and Elliot rises through the ranks, he and Eleanor have begun to understand that something bigger sits above the gangs of London – “The Black Network”.

Elliot's long-term mission has carried him too deep into the heart of the Wallaces and his duty as a policeman is becoming increasingly confused with his personal allegiances and ambitions. He is a loving partner to Shannon Hale and virtual step-father to her son.

Yet Elliot is leading a double life. In order to infiltrate the Wallaces he has abandoned his wife, Naomi. Naomi and Elliot's son died a few years ago, and grief drove a wedge between them. Elliot retreated into his work. What better way to disappear than to become someone else entirely? What better way to forget who you are and what you've lost than to pretend you don't even exist?

Shannon fills a void for Elliot. The love and affection is real and the chance to be away from Naomi offers a respite from the face that so reminds him of his son. The tragedy for Naomi is that, whilst undercover, Elliot is living the life they should have had for themselves –

Father. Mother. Son. Throughout this, and subsequent series, Elliot wrestles with the morality of his decisions, torn by his sense of loyalty to both women.

Elliot's only connection to the outside world is Eleanor, his POC (*Point of Contact*). When Finn dies and Sean assumes the throne the layer between Elliot and the leadership of the Wallace clan is thinner than ever. Aware of how exposed he is Elliot desperately urges Eleanor to extract him.

As the Wallace family, and empire, begin to fracture Elliot is forced to make a choice. Either stay with Sean Wallace or leave the organisation with Declan and Ed Hale. Elliot chooses to stay close to Sean, though whether this is because of his ultimate mission to find out who's running The Black Network, or down to personal ambitions it's difficult to say. Either way, the choice means he must leave Shannon and Danny behind. For the second time in Elliot's life he must walk out on those he loves to fulfil his professional duty.

Now close to Sean he has a ringside seat on his descent into violence and paranoia. As riots begin to engulf London and Sean's plot to make a decisive strike against his enemies takes shape he must decide whether to make an intervention that could push him past the point of no return.

### **ELEANOR SULLIVAN (40s)**

Senior Officer, Major Organised Crime, National Crime Agency.

Eleanor Sullivan is a singularly driven police officer with an encyclopaedic knowledge of the byzantine structures and intrigues of the gangs of London. Nobody grasps quite like she does the vast complexity and sophistication of this criminal world. Nobody wants to bring it down more badly than her. As Elliot Finch's POC, Eleanor initiated a plan to embed a UC (Undercover) within the upper echelons of the Wallace family so they can collect the necessary evidence to uncover The Board. Eleanor and Elliot are closer to doing this than anyone before. But it has taken years of painstaking and meticulous work at incredible risk and personal cost.

Colleagues often wonder what makes Eleanor so obsessive. The truth is that Eleanor is motivated by far more than just morality. Eleanor's father was also a police officer in major organised crime. Until he was found guilty of gross corruption and expelled from the force. Eleanor hero worshipped her father, and they were never reconciled before his death. The weight of his betrayal has defined her, and empowered her singular need to bring the criminal world to its knees from the very top.

Harks (Eleanor's boss) aware of the risks inherent in Elliot's rapid ascent within the Wallace family, grows concerned for Eleanor's safety. As the former partner of her father, Harks will do everything he can to dissuade her from digging too deep. Also looking out for Eleanor is her ex-lover and colleague, Tom. Despite their history together, Eleanor has gradually pushed Tom away. While he has lost all hope of rekindling their relationship, he remains as loyal to her as he has ever been. When Tom is murdered in suspicious circumstances, Eleanor is even more determined to bring the people at the top to justice.

In the midst of their investigation Eleanor makes a painful discovery. Something else exists;



something altogether more dangerous and untouchable. The Black Network. A sub-organization with hidden ties to her very own operation, they've been pulling the strings in the shadows, manipulating the police force as much as the criminal world - arranging the execution of a King.

This discovery opens up a far more dangerous set of rules, a far greater risk to Elliot and Eleanor, it also points towards the unthinkable - that her father was innocent, framed by this very same organisation. With her father dead, reconciliation is off the cards - Eleanor must deal with her guilt, grief and questions alone.

As Eleanor's fears and paranoia grow in an environment where trust in the wrong person can kill you and those you care for; she isolates herself further. Choosing to shoulder the burden of Elliot's safety alone, she is faced with an impossible choice: protect Elliot by getting him out or leave him in - risking both his life and hers to get to the truth about The Board and beyond.

## RIVALS FOR THE CROWN

### **LUAN DERVISHI (50s) – ALBANIAN**

Albanian gang boss. A ruthless criminal mastermind who may be the most ambitious gang leader in London. Following Finn's death, Luan spots an opportunity to take the crown for himself and starts to orchestrate the carefully planned downfall of the Wallace family.

Across the series Luan expertly plays different gangs off against each other. His plan centres on exploiting London's relentless gentrification via an investment initiative involving Triad and Chinese investors whilst simultaneously controlling London's evolving heroin market.

### **ASIF AFRIDI (70s) – PAKISTANI**

Partly based in Pakistan, partly in London, Asif is the world's most powerful heroin mogul. With a firm grip over the Khyber Pass, Asif controls the majority of the supply of heroin entering the UK. London is his biggest and most lucrative market.

Asif's relationship to the Wallaces is also complex – his product provides over 60% of their income as a criminal enterprise. Yet the heroin which he supplies is odds on the product flowing through the veins of Billy, the junkie Wallace kid. And in a final twist, Asif's prominence sees him as one of the few members of the board that we will come to know. A member who wields the power to decide whether or not Sean Wallace will be welcome to take his Father's seat at the table.

### **KADIR (40s) – TURKISH**

Turkish gang boss and Luan's heroin supplier. Kadir is a man of blood and violence but charming with it. With the fall of Finn Wallace and the unrest that ensues, Kadir spots an opportunity to up his status by deposing rival heroine dealer, Asif, and winning the Wallace contract for himself. Under the counsel of closest ally Luan, Kadir bonds with Sean and secures the contract, sending the Wallaces into disarray. Loyalty is important to Kadir. When he learns that he's been played by Luan his fury knows no bounds.

### **WENG (60s) – TRIAD**

Triad gang boss. Weng may be one of the oldest gang leaders but he's certainly one of the sharpest. Ambitious and meticulous Weng has a whip-smart head for business and a hawk-eye for opportunity. He's trained his son, Andrew, to be the same. When Luan offers Weng and Andrew the chance to join him in the lucrative venture of gentrification, Weng is quick to accept. Utilising his contacts in the homeland, Weng is able to bring in capital from China in order to fund the enterprise.

## **DARREN (17) – TRAVELLER**

Darren is the son of travelling community leader, Kinney. This status alone has ensured that Darren's always enjoyed a degree of respect within the community but simultaneously faces intense scrutiny from his aggressive, hot-headed father. Having grown up on a trailer park in Essex alongside best friend Eoin, Darren is a relative innocent in terms of the turf wars and high-stakes deals that play out between the gangs of London. When he agrees to a job that ultimately ends in the killing of Finn Wallace (The King of London) he has to grow up very fast indeed.

## **INNOCENTS**

### **ENRIK (50s)**

Albanian immigrant Enrik has come to London for the promise of a better life. In this world of criminals he is a rarity – an honest man. Currently in limbo as he waits for a decision to be made on both his work permit and visa, he does work on the side as an electrician to make ends meet.

Home is a small terraced council house, sharing cramped rooms with African, Albanian and Syrian immigrants all hoping to find asylum and gain work permits, all united in their feeling of being displaced, hoping to be told that they belong. Enrik has come to the UK in the hope of earning enough money to provide for his family who remain in Albania to join him.

Enrik's plan is to keep his head down, play by the rules and hope that his solicitor will be successful. But a chance encounter with Albanian gang lieutenant, Tariq, threatens to jeopardise all Enrik's good work.

Tariq pressures Enrik into accepting a job, which unwittingly ties him into a criminal operation that could destroy everything Enrik's worked so hard to achieve. Enrik's job involves rewiring a Vietnamese weed house. There he builds a wordless rapport with two "ghosts" – enslaved Vietnamese migrants forced to cultivate the weed. Enrik's desire to keep his head down to provide for his family clashes with his decency and integrity – and those are the things that will cost you dearly in the world controlled by the gangs of London.

### **YEN (18) and DUC (early 20s)**

Yen and her brother Duc travel from rural Vietnam to London with dreams of building a better life. They land in Heathrow full of hope and expectation only to realise they've been tricked. Hours later they're imprisoned in a suburban weed house forced to cultivate the stock in order to pay off the large debts they owe their traffickers and supposedly ensure their release.

Although Yen is the younger of the two siblings, she is the braver. While Duc insists they must do as their captors say, Yen spends every waking moment plotting their escape. When Duc falls gravely ill, Yen realises that she must go it alone in order to save his life. She manages to break free of the house in an extraordinary feat of strength and ingenuity - but can she survive in the outside world without her beloved brother?

## **EPISODE BREAKDOWNS**



## EPISODE TWO

IMPORT

**Elliot's true identity is explored in flashback. In the present day Sean goes on a rampage jeopardising his hold on the throne.**

## **MAIN PLOT**

Following the reveal of Elliot's real identity as a UC in the closing moments of Episode 1, we jump back in time to learn more about Elliot's early days prior to his introduction to the Wallace Empire.

Elliot and his fellow officers are stationed somewhere remote in Spain. An old creaking barn with a landscape made of burnt out vegetation and shimmering heat waves. They are working a simple sting operation as part of a multi-agency task force investigating the movement of stolen white goods being imported and exported across Europe by the Wallaces. Wallace affiliate Declan Hale is in charge of the shipments.

After days, weeks, months spent waiting – the operation looks like it's coming to a head.

That is when Elliot is pulled aside by his newly assigned POC – Eleanor. She briefs Elliot to intentionally take down the operation using a triple bluff. In doing so he can win Declan's trust, but in doing so must betray his police colleagues, his friends.

Prior to undertaking this mission however, Elliot must put his affairs in order and say his goodbyes. We reveal that in addition to being a loving partner to Shannon, having a natural rapport with her son Danny, he also has a real wife - Naomi. His relationship with her has been strained since the death of their son.

Elliot drives up outside some school gates. Waiting there is Naomi. Unable to let go of the daily routines they used to share there are days where she waits hoping to see their child in amongst the pupils that pass the gates each day. Not for the first time Elliot must gently usher her home and make his goodbyes.

The mission is a success. Elliot saves Declan from arrest by revealing the undercover operation to him, and safely gets Declan out and away from the arrest zone and back over to English soil.

Elliot is taken in by Declan and introduced to his new, gracious, boss – Mr. Finn Wallace.

Now deeper on the inside than even Eleanor dreamt of, Elliot is given his long term mission. He must make his way further into the Wallace's trust, to be in the rooms they can't see, within earshot of the conversations they can't hear. He must so totally assimilate himself into that world that he'll be able to take the Wallace family apart from within. More importantly, he must use this opportunity to identify who makes up "The Board".

His mission is a long, long way from over.

## **BACK TO PRESENT TIME**

Following the death of Finn, both The Wallaces and the police are preoccupied with the question of who ordered his death and why? The Wallace family's ability to find those responsible is hampered by the doubts surrounding Sean's leadership. Sean goes on a rampage to scare some answers out of people. But to no avail. Darren is now off grid and no amount of violence will put them eye to eye.

Ed grows worried by these seemingly endless bouts of therapeutic violence. They have a business to run, but Sean is far from being in the right state of mind to attend board meetings.

Sean it would seem prefers to drown his sorrows. He props himself up in the booth at a nightclub, his new, somewhat influential, girlfriend by his side. As the manager tries in vain to "politely" ask him to settle his bill, Sean spots Weng's son, Arthur, being hosted by the club's owner, Luan. Incensed and unable to shake off his dispute, Sean refuses to pay – thinking he is somehow making a point.

Luan is called over, ever the gracious host he takes the high ground and lets Sean walk out on his bill. A nightclub tab isn't worth the hassle to him – he will take more from Sean than just a case of champagne.

Meanwhile, Ed has a covert meeting with Eleanor. She has some major news to share with him. After days of doing nothing but tracking Finn Wallace's movements, she's discovered Finn had a secret daughter with an Albanian woman. The night he was killed he was visiting his lover and his kid – bringing her a bag of toys. Eleanor is exhilarated by her discovery, but Elliot has a sinking feeling. If Sean were to find out, who knows what brutality would ensue.



# EPISODE THREE

NEW LONDON



**The Wallaces's grip on London loosens, the Pakistanis give the Turks a bloody warning and Billy overdoses. Behind the scenes, Luan and Weng make a bid for power.**

## **PRE-TITLES**

Afghanistan.

A single bright pink poppy sways lazily among hundreds in the baking sun. As the hand of an Afghan farmer comes in and breaks off the plant at the top, we embark on a journey as a simple seedpod reaches its full market potential, wrapped in plastic. Blocks of heroin are refined and packaged in the mountains, then transported through a backdrop of high-level political corruption and para-military protection as the cargo makes its way along the Khyber Pass.

Onwards, through Europe from cart to train to boat, we follow this block of heroin as it is sewed into the belly of a cow. Now we are surrounded by the echoing cries of livestock as they are shipped before a knife plunges its way through the flesh and we are reborn into the bright fluorescent light of an abattoir, our vessel twitching as it hangs upside down, stomach ripped apart like a Damien Hurst exhibit. Hitting the table with a dull thud, blood rinsed from the packaging, we continue to follow its path as it is divided into smaller and smaller pieces working its way down the food chain from supplier to street pusher until eventually we are plunged into our final resting place deep in the heart of London – the swollen and sickly veins of a customer.

This is the lifeblood of our world.

## **MAIN PLOT**

Arriving late to an important meeting in Southall with Asif, recently flown in from Pakistan, a hungover Sean cuts a brooding, unfocussed figure. Ed urges him to pull himself together as they wait in a side room of a community centre.

Asif, in the guise of a charismatic and passionate spokesperson for the downtrodden, is chairing a community meeting between local residents and officials angered by a recent spate of drug related hospitalisations. The drug (read: *weapon*) of choice - a corrupted batch of ecstasy and the elders feel something must be done. Asif chooses his words carefully – he is both a concerned and conscientious community leader, and at the same time his subtext is very very clear: his response will be swift and direct. His presence alone is enough to put locals at ease – far more than any number of police patrolling the streets could muster.

Public appearance over, he transforms the moment he joins his son, Nasir (official gang boss in his father's absence abroad) in a behind closed doors meeting with Ed, Sean and Declan. It becomes clear that Asif is a powerful force whose control over the heroin trade in his homeland extends to British soil. With a firm grip over the Khyber Pass, he controls the substance that is the lifeblood of the Wallace's empire – more than 60% of their income annually.

Asif raises an issue close to his heart – heroin being peddled in ‘his’ community to Pakistani youths. This offends his traditional belief that drugs should only be dealt to those outside of one’s own community. He believes that it is the Turks who are responsible for this – and that despite the trade agreements that have existed to keep the peace between both parties (a deal brokered by Finn Wallace), Asif feels compelled to ‘send a message’.

Sean hits out at the hypocrisy of a man who would gladly profit from the sale of heroin to ‘outsiders’, but who has serious cultural and religious reservations when it comes to it being sold within his own community. Both Ed and Asif are incensed. Asif reminds Sean of the close ties he had with his Father and how he has been one of the very few voices to champion him as a worthy successor. Throughout the meeting, it seems that Sean is out of his depth; his skill doesn’t lie in this environment. Several times Declan has to jump in to help Sean.

An agreement is made - while the Wallaces can’t be seen to be actively opposed to the Turks, they will turn a blind eye to any retribution Asif deems necessary to restore a sense of order and faith to his local community. There are concessions however: in light of the alliance between the Turks and Albanians, Declan insists that should issues escalate and the Wallaces find themselves drawn into a conflict then Asif must do whatever it takes to restore peace – whether diplomatically or by fighting alongside them. Asif confirms their long standing relationship will not waiver and thanks Declan for his understanding. What has just happened isn’t lost on Sean – so much for championing him as a worthy successor.

After the meeting Sean seeks out Nasir to talk in private. Sean is operating alone, without the knowledge of Ed and Declan, and is interested in the opportunity that will come when the Turks are forced out of the area. Sean argues that once the dust settles there will be money to be made from the situation. Nasir is a willing listener – he shares some of Sean’s impulsiveness and the tendency that sons to powerful men have of trying to prove their own worth. In contrast to his father’s old-fashioned morals, Nasir knows that there is a generational shift in attitudes and that the local kids will find their fix from somewhere – better that it’s from his own pushers so he can control the purity. Better it be to the benefit of Nasir and his community, than to a rival.

Outside a snooker hall, sleet is sheeting down past the occasional streetlamp. A couple of Turks huddle outside, seemingly loitering, but in reality watching the street, frozen to their bones in the chill night air. Several men stroll up the street and go into the club after a few joking words in Turkish with the men outside.

A young Pakistani man walks up sheepishly, asking for a fix. He’s clearly bought from them before. As one of them reaches into a bag to pull out a shaker of ecstasy, a souped-up hatchback pulls up outside, followed by a transit van. A group of Pakistani youths jump out and without hesitation attack the two men before bundling them both into the van. Support pours out from the snooker hall, but it’s too late. The van screams away from the street.

A parade of cattle groans and moans in a Halal abattoir as they are pushed and marched through narrow fences that funnel them towards the slaughter room. Six Turkish dealers, all kidnapped by the gang, are now pushed into the funnels with the cattle – stripped naked, their bodies bouncing against the livestock as they are made to follow every step. When

they reach the killing floor they are rounded up and the bolt gun for the cattle is now used to blow a hole through their hands. One by one. Above the wailing of the cattle, the screams of their agony can be heard, as they are forced to their knees with the bolt guns pressed against the back of their heads – ready for slaughter.

At that moment Asif appears. He warns them: if they continue to poison the veins of his community they will suffer a far worse fate. Message sent.

Sean arrives home to find his brother, Billy, who Declan had been tasked with watching, in the throws of an OD. It's too late to save him and Sean is distraught as his brother dies in his arms.

### **MEANWHILE...**

Elliot arrives at a rundown 'massage' parlour. He requests a specific masseuse at reception and is guided to a room where inside, Tom (Eleanor's colleague) has a makeshift office. This is one of Elliot's regular psychological evaluations. He coasts through the Q&A, knowing exactly how to check the right boxes to absolve the National Crime Agency of any blame for his deeds and behaviour etc. Elliot hides the very real cracks, because Tom is not Eleanor and Elliot wants to get back onto the streets.

Just as he is leaving, Elliot bumps into a familiar face. Lao, the triad who spilt his drink in honour of Finn at the pub, walks in. Elliot to keep his cover intact assumes the role of 'embarrassed punter', and brings Lao into his ruse asking him to not mention him being there for fear of reprisal from Shannon, or worse, Declan. Lao understands and promises to keep quiet, but asks Elliot for the name of the masseuse – Elliot says to avoid her, "*asked too many questions*".

Back in his car, Elliot speaks to Eleanor on the phone. She's frustrated that they're still no closer to finding out who ordered Finn's assassination. She gives him the latest on his wife, Naomi, which hits him hard. She is meeting her again this afternoon. Elliot asks her to pass a message on. And then he switches persona. He stops by the dry-cleaners and speaks to Shannon about a dinner they're having with Declan and his wife Elizabeth. Meanwhile, Eleanor meets with Naomi, and we see a much graver picture than the one she presented to Elliot.

Later, Elliot and Shannon are hosting Declan and his wife, Elizabeth, for dinner. It is clear that Declan is being positioned by his uncle, Ed, as the alternative to Sean as leader. Declan is uncomfortable – Sean is a brother to him. Elliot initially favours Declan. Perhaps this comes from his real position as a policeman trying to prevent bloodshed and violence. But is it also connected to a deeper loyalty to the Wallace gang?

## **SUB PLOT**

Meet Enrik. Middle-aged. Albanian, awaiting the results of his visa application. He is doing some work on the side to make ends meet. It's a simple job rewiring the mains and plugs for a sweet old lady who lives alone in her terraced house. He goes to the extra effort of labelling her plugs "TV", "Freezer (Not to off)" all to help her save money on another call out. He apologises in broken English that his spelling isn't one hundred per cent correct. Then washes the cup he used before he leaves.

He goes straight to the *Global Pay Money Sender* where he deposits the modest amount he has made and then calls his wife. She is still back home, waiting for him to be granted a visa, before he brings her over. We never hear her voice, but we can see she is everything to him.

He takes his dinner alone in a humble local pub, half a pint of lager and a traditionally English plate of food. A fellow electrician raises a drink from across the bar (we will later learn this is his landlord) but doesn't ask Enrik to join.

Home is a cramped, small room in a terraced council house. People from all corners of the world, cheek by jowl, all working and hoping and waiting, living in harmony. All are united by their feelings of being displaced, and hope to be told they belong. Enrik puts his work pay stub and transfer slips into his meticulously organized folder. Everything logged, recorded and ready to be presented to the authorities to strengthen his case.

## **WENG AND LUAN**

In the basement of an old electronics shop, a group of new recruits are pledging allegiance to Weng's Triad organisation. Weng excuses himself: the ceremony is both filled with tradition and painfully artificial. He sheds his ceremonial robes for a business suit and joins his son upstairs who is meeting with Luan.

Luan is trying to strike a new deal with an old enemy. This is a new age for the city, and the world. He has a vision for the future of crime in London, where they can prosper without resorting to bloodshed. They can harness the cities relentless gentrification to make money by manipulating property values in specific neighbourhoods, introducing strategic crime and disorder to drive people out, forcing them to sell cheap, before profiting on the redevelopment and regeneration. Weng would be an equal partner. Luan needs the capital for what is a personal project – his own gold watch retirement fund. Luan hasn't even consulted his bosses back in the homeland. Weng warns Luan this is dangerous ground, but Luan counters that if they succeed their enemies won't be able to reach them.



# EPISODE FOUR

POSTCODES

**As the streets grow ever more unstable war breaks out between upstart gangs. The Wallaces teach a gruesome lesson, The Board gives Sean a vote of no confidence while Elliot's investigation has a major breakthrough. Across London, migrant worker Enrik accepts a nasty job.**

We open in the midst of an escalating argument between two teens who scream at each other from behind the wheels of their respective cars, arguing over a parking space. Both full of attitude. Threats are made on behalf of their boyfriends, who happen to be leaders of rival factions, low-level gangs separated by the loosest of borders – that of a simple change in postcode. All that separates them is the difference of two tower blocks that stand erected on two corners of the same street.

But it's enough to set their worlds alight.

The next day, Spencer (one of the boyfriends) steps out of his apartment in his council mega-block. He instinctively freezes, the outdoor corridor balcony is deserted, quiet. Suddenly, running up the stairs and around the corner are three of his rivals led by Zane – all armed with Tech-9's. They chase him, bullets spitting out fast – carelessly tearing up walls and doors but not Spencer as he runs for his life. The chase continues down onto the streets until Spencer trips and falls, landing in front of a group of mothers with their children, who are waiting on a school bus to arrive. Zane and his brothers arrive first and without hesitation or care fire indiscriminately into his body. A most public execution.

Yet another example of crime ravaged streets, of youth out of control, hitting the front pages. In the criminal world bad press is bad press. Something must be done.

Cut to Sean, Declan and Ed sat in a room with The Board members – watching a YouTube video of Zane and his brothers surrounded by the rest of his gang lit by a street lamp as they rap and gloat about what they have done. Sean wants to gather the names of all the faces in the video – round them up until they know who pulled the trigger and then make a very big example of them. The Board, backed by Ed and Declan disagree. The current climate is moral outrage at the violence that has erupted of late and that's bad business – it forces politicians to back out of deals, forces them to pretend they give a shit.

Sean is deeply concerned however, as the streets under his charge are growing more and more unstable. They are losing territory and a young recruit from a Triad organisation is seemingly behind the takeover of a number of streets that will see them lose a substantial proportion of their drug dealing terrain.

Declan argues for a diplomatic solution – let Weng deal with it and save face in the process. Sean: “what about my face?” Nobody is persuaded – Sean is out of his element in this environment. Declan tries to help him find a way into the discussion but in the case of this territorial dispute The Board favours his solution, much to Sean's disappointment.

Meeting over, Ed is pulled aside by a board member. They have tried, but there is no confidence in Sean. He can be boss in name only – Declan will become acting boss in the shadows – Sean will unwittingly become just the name on the signature pages. Ed is faced with an impossible task, but more pertinently; unavoidable pressure.

Meanwhile, outside the meeting Sean vents, orders Elliot to track down the 'kids' in the YouTube clip and to narrow it down until they have the three responsible for the killing. Elliot looks to Declan; no-one feels it's the right move. Yet more frustration feeding into Sean's psyche – and his continuing agony at his father's death is clear. Declan supports him to avoid rocking the boat further.

The kids are rounded up. Terrified as they sit opposite Sean in Zane's apartment. Sean holds up their Tech-9's, he knows his weapons – it's one of his strong points – “these are chink guns”. “You don't look like you're from Beijing to me. Where did you get them?”. No answer. But right now, it doesn't matter. Sean doles out his punishment in the form of three envelopes. He tells them that one of them will lose a knee cap, one will lose a hand, the other – his life.

“Pick one.”

Impossible odds, these kids are too scared to reach across the table to decide their fate. Suddenly, the door opens and Zane's younger brother, no more than eight years old, walks in. The room panics. Sean talks to him the way he spoke to Danny at Finn's funeral. But Sean is no longer the kind, caring uncle – he's an unfathomably sadistic killer. This young boy, now standing next to Sean, facing his terrified brother and his friends is told to take the envelopes from the table and hand them out one by one to the boys. Sealing their fate.

As they peel open the envelopes it becomes clear that the young boy has given his older brother Zane a death sentence. After a lot of screaming and crying and pleas for mercy as a set of kneecaps and a pair of hands are smashed hard with hammers, the room falls into earth shattering silence as Sean puts a single bullet into Zane's head. “Okay. Done.” is Sean's casual aside as he walks out the door. Leaving behind a room that descends into heartache and grief.

The experience has a dramatic effect on Declan. Later that night, Elliot arrives at Declan's house to find him in a dark mood. He could never have done what Sean did. But the worst thing is, he thinks Sean did the right thing. Declan, inebriated, opens up to Elliot about his conflict: he needs to step up for the sake of the family, but that will bring him into conflict with Sean. No-one seems to have considered that Declan might not want the power being pushed on him.

Guard dropped, Declan casually mentions a name, Alexander, a member of The Board. It passes by as if it doesn't mean anything – but it sticks with Elliot. A reminder of why he is there and what he has been waiting for; the first sign of a way *into* The Board. Declan thanks Elliot for his friendship – he feels blessed to know that as the circus around him gets louder and crazier by the day, he has a friend he can trust in and someone he can rely on. Elliot nods and smiles, but beneath that smile is a man who knows he would betray Declan's trust at any given time, which he does the moment he leaves Declan's home, writing onto a pad the name of a board member that Declan dropped.

Elliot is left to consider what this world would look like if Sean were its king.

## **SUB PLOT**

Enrik meets with his solicitor. Despite him having a valid reason for wanting to live and work in the UK, he has so far been unsuccessful in getting an answer to his application. He arrived in the UK some time ago and has been in limbo ever since. All he can do is wait, the decision out of his hands. To his exhausted government appointed solicitor he's just one of many immigration cases that passes her desk daily. Enrik is told that if his final work-permit application is refused, he will be forced to leave and refused the right to appeal.

As Enrik continues his set routine, eating his lunch at the bar, his Landlord (a fellow sparky) breaks away from his colleagues and comes over. Has a favour to ask. A job offer. Something he can't do personally, but with a client he doesn't want to lose. Enrik is reluctant, he wants to be honest, has his work permit case to think of. His landlord doesn't understand why a man of Enrik's skill turns down good money in favour of underpaid work he could do in his sleep. He asks him again – now with pressure: he provides him with a roof over his head, in the event that his visa process goes through successfully then he might want to take him on. And the payment is significant – and that would go a long way in Albania providing for his wife and child. Enrik reluctantly agrees.

Cut to Enrik, working on a site keeping his head down as Luan and Tariq, in their business suits and hard-hat combos, give a bevy of Chinese businessmen a guided tour. What was once a vibrant if run down area of London is in the process of becoming yet another faceless hipster heaven: cereal cafés, power juice kiosks, pop up restaurants – a million and one ways to launder money.

Luan is keen to show the potential of such a project, one of many they have planned around the city. They are putting the finishing touches to an alliance with Weng and his Chinese investor contacts as they stake a claim on the future of the world's most expensive and dynamic city.

Tariq breaks off from the group to take a call, wandering through the half built units as he speaks to his boss in Albania. Tariq speaks Albanian throughout the conversation, subtitles appearing on screen only when Tariq is within earshot of a nearby Enrik. No matter how hard he tries to keep his head down and stay quiet, in the midst of the conversation, Tariq spots Enrik paying attention. A flicker of a look is all it took.

Phone call over, Tariq approaches Enrik – figures out who he is and where he is from. Sees his work is good, very good. Instinctively knows that he is a man who is in a vulnerable spot. Like a wolf, Tariq has him trapped. In a glance Enrik's fate is sealed.





## **EPISODE FIVE**

ETON MESS

**Sean spots a new recruit, Elliot is arrested and Eleanor is betrayed. The Wallaces split, leaving Declan and Ed out in the cold. Luan takes advantage of the divide to drive a deeper wedge between the clan and move closer to the crown. On the other side of London two Vietnamese migrants find themselves slaves in suburbia.**

## **MAIN PLOT**

A young, upcoming gang makes a scene as they rob a jewellery store in a busy shopping arcade, narrowly escaping as plumes of security alarm smoke spills out into the streets. No sooner have they counted the spoils of their work, they are brought in to meet with Sean, Declan and Elliot. There's a commission on every heist that takes place on Wallace territory – and it costs double when the heist wasn't ok'd.

As the gang defend their actions and do right by their superiors, Sean spots a new recruit in their midst. Sean and Declan grill this new recruit, Anthony, early 20s, while Elliot observes. Something just doesn't add up. Eagle eyed viewers would recognise his face from the file Harks pushed on Eleanor, the new undercover – “the Eton Amateur Dramatics student” she so vehemently argued against taking over from Elliot, is stood there and about to be rumbled.

Sean asks Anthony about a nightclub he has a deal with in Derby, where Anthony lays claim to hail from. Elliot however, reads faster than Sean and Declan and on reflex backs Anthony up. Sean's trap is set – there is no club of that name in Derby. Before Anthony has a chance to answer, Elliot covers for him. Buys his life. Anthony knows exactly what Elliot has done for him – and how much he has saved him.

Elliot angrily confronts Eleanor by phone. Why is there another UC in his world? Why didn't she let him know? Why didn't she stop it? For every question Elliot has, Eleanor is left without a single answer. Elliot is shocked and angry when he learns that Eleanor is as much in the dark as he. She promises to find out exactly what is going on, but the seeds of doubt have been sewn in Elliot – trust has been crucially eroded.

Meanwhile, Anthony reports back to his own POC – Harks – confirms he has made contact with Elliot, but casts immediate doubt over his mission. If Elliot has gone rogue why did he save his life and preserve his identity? Anthony is told Elliot had to save Anthony to save himself – don't confuse that with integrity or nobility.

Later, Elliot pulls up at his house, with Shannon and Danny in tow, her in her work clothes, Danny with school bag slung over his back. Two police cars scream up, the everyday family school run shattered. Elliot is unceremoniously accosted, told he's under arrest for involvement in a jewellery robbery, and thrown in the back of the car. A tense Shannon is left wide eyed as a shocked Danny watches them drive Elliot away.

At the station, Elliot is led into an interview room. Moments later, he sees Eleanor pass by the window and give a slight nod as she passes. So she is the one that brought him in. Elliot is made to describe the UC to a sketch artist. Seething he does so. Sketch finished, Elliot is left alone, and Eleanor enters. Elliot is angry that he was picked up, such a risky action given his circumstances, all so he could describe a cop to them. He is incredulous that they don't know who it is. Eleanor tells him she knows the face, leave things to her,

trust her. But Elliot is also angry for more personal reasons; “how dare you guys arrest me... in front of my boy” immediately he realises what he just said. “My boy”. Eleanor notices too, but doesn’t mention it.

Elliot is released, parts ways once more with Eleanor, the trust between them further strained. Eleanor confronts Harks about Anthony. Why was he put in without her knowledge? Harks can’t answer her questions, tells her it was inevitable they would lose patience with Eleanor’s stalling, he warned her.

Meanwhile, Ed and Declan have other issues. They come to Sean with news that the recent postcode shooting has resulted in both council blocks being fast tracked for demolition. Long on the cards, the public outcry over the shootings has sped up the process. The tower blocks will be torn down, new contracts issued, affordable housing built – Brutalist architecture gone, profits made – but the same old people will live there. The same old grudges.

Spotting an opportunity, Ed and Declan earmark the project for investigation; is there money to be made in this property deal? However, news reaches them through Greg Williams (the politician we met at Finn’s funeral, and chairman of several property development select committees) that a deal has already been done. Chinese investors have backed the project, led by Weng himself, and...

## **Luan**

Sean pieces it together. Luan involved in buying up land through Chinese investment. Land they somehow knew would be fast-tracked. Chinese guns being used on the very same his streets. But as Ed stresses, Luan’s deal is legitimate, untouchable. Nothing they can do. Shock compounded by anger. Greg reminds Ed how he told him that taking their eye off the ball would hurt them. Now it has.

Meanwhile, Luan continues to orchestrate the downfall of the Wallace Family from within. He uses Kadir, his Turkish heroin supplier, to drive a wedge between Sean and Declan. Kadir, instructed by Luan, manipulates his position with Sean into one of trust where he is then able to stoke his sense of growing isolation and disloyalty within the organisation. Crucial to this is Billy’s fatal overdose. Sean put his well-being in Declan’s hands. Grief stricken over his dead brother and father, concerned by Declan’s claim on the throne, and with the family business crumbling away – Sean knows something has to give. He decides to invoke his family name to expel both Declan and Ed from the organisation – they are now enemies...

## **SUB PLOT**

Duc (early 20s) and his sister, Yen (18) arrive at Heathrow airport from Vietnam and are greeted at Arrivals by Trinh (50s). A stranger to them, Trinh apologises for their Uncle being unable to meet them personally, but explains he is a friend of the family and ushers them to his minivan waiting in the car park.

Tranh is a talker. He chats about the pros and cons of life in the UK, lifting their spirits with every mention of opportunity and bringing them down to earth with every reality. Through their conversation we get to know a little more about Duc and Yen, understanding why they think they are in the UK (Duc is here to help at their Uncle's restaurant, Yen to use that as a means to eventually study). Tranh asks about their mother, says he remembers her beautiful singing voice. Yen looks to Duc. Their mother is deaf. Yen starts to do sign language with Duc. Suspicious of Tranh. Suddenly, Tranh parks the mini-van.

For the first time after being wrapped up in Tranh's enthusiastic conversation, Duc looks around at the landscape. They are in an isolated industrial estate, a waiting car parked ahead. Tranh gets out, leaving them alone while he talks to the people in the car. The hazard lights click as Duc and Yen wait with a growing sense of fear and paranoia. Tranh returns smiling. Pops open the back door – casually grabs their belongings and tosses them in a nearby skip as the people in the car, four men in total, approach their terrified prey armed with machetes and baseball bats.

It is dawn, we are at a model suburban house, quiet neighbourhood, kids' bikes lean against the railings, traffic noise is a far off drone. The kind of place you yearn to bring your kids up in.

Inside, Enrik is hard at work wiring a huge, very dangerous looking circuit box. He is sweating profusely, both because the work is dangerous and the heat in the room is unbearable. Around him, table after table of marijuana plants – heat lamps currently running off a generator that strains for life. Enrik's task, which he completes successfully, is to rewire the property to source the power off grid. No alarm bells.

Job complete, Enrik walks down the stairs and sees as Duc and Yen arrive, visibly scared and clutching one another as they are pushed into the house. They are barked at in Vietnamese as they are shown the house – boarded windows, barely liveable conditions.

He can't speak the language but he can see the message being given to these *kids*. Concern and sympathy is etched into his face, but he's alone, it's not his business, not his fight. He has his own fight, one of documents and folders, solicitors and prayers. But it strikes at something deep within him.

Duc and Yen tour their new "home". They will not be allowed to leave the house. They are told only to answer the door to their captors. To keep the weed growing. To water the plants. They are told to work in shifts, that they are responsible for any losses they make. They are shown an intercom system that connects them to their captors and are told to call the moment anything goes wrong with any of the lights or produce. Above all else the house must keep running. They are told that they will be given back their passports once they have paid off the debt owed by their Uncle. They are not told when that will be. They are told they are prisoners.



## **EPISODE SIX**

ESCAPE FROM THE YORKSHIRE MOORS

**In a subterranean shootout on the Yorkshire moors Darren is almost assassinated by mysterious trained forces. Who are they and what do they want?**

## **MAIN PLOT**

We open with Eoin and Darren walking through an area of forestry. Eoin armed with a compass, Darren following closely behind, shovel in hand. As Eoin counts his steps and changes direction accordingly – 15 North / 20 East... They eventually stumble upon an agreed drop point. They dig up a box left for them. Inside it, a gun wrapped up in a cloth and three bullets.

Back to present day and Darren, who is under the protection of Kinney's most reliable enforcer, Mal, reflects on the memory of his deceased friend, Eoin. It cuts into him deep. Joining them is Evie (70), a fierce and trusted arms dealer. As they hide out in her remote country house Darren observes her line of business – repurposing starter guns into weapons, manufacturing bullets. Through his interest in her work an unlikely bond emerges. Darren finds a strength and support in Evie that he never got from his Dad, she realises the potential in him. As a storm sweeps in and then rages for days. Darren and Mal must wait for the weather to clear before the boat that will take him to Cyprus can safely pick him up from a nearby jetty.

During this waiting period, however, tensions and suspicions arise as the storm brings with it a number of visitors to the house. Innocuous at first – a passer-by lost on their way, figures walking the perimeter of the property, they are faces that Mal neither knows nor trusts. His paranoia becomes entirely justified however, as an onslaught of attackers attempt to storm the house looking for Darren's blood. Evie's house doubles as her arsenal and she has weapons hidden in every corner. She swiftly arms Darren and Mal with her own modified brand of guns, whilst doing serious damage to those stupid enough to take her on.

What unfolds is a stand-alone episode, taking place entirely within the confines of the house and its surrounding landscape. The outcome of which sees Mal and Evie having to protect Darren through the deceptively labyrinthine corridors of the house and the secret tunnels that run below it. Evie knows these tunnels like the back of her hand – she smuggles arms through them on a regular basis. Thanks to both her weapons and her wisdom Darren manages to get safely onto the boat and away to sea.

Darren, bundled onto the boat, watches as Mal, incapacitated, is brought to his knees on the jetty. He's left behind, surrounded by the attackers. Realising their target is out to sea they execute Mal with a single bullet.

This final moment for Mal, as he dies a hero's death, becomes a revelation - it is not the Wallace family who has conducted the attack, nor is it the Albanian's or anyone from within the criminal world that we have met. The men who stand above a dead Mal and at some increasing distance from Darren, answer to a clandestine group that we will come to know as The Black Network.



# EPISODE SEVEN

ROGUE

**Events on the moors bring Eleanor to the realisation that the people who targeted Darren were not one of the criminal gangs, or a member of The Board, but something much more powerful and dangerous – unknown forces with massive, global, influence. But who are they?**

## **MAIN PLOT**

Eleanor's encyclopaedic knowledge and grasp of this world faces a fundamental challenge. Old certainties crumble away and she is driven mad by her search. This mystery coupled with the insertion of the new UC has Eleanor angry and making noise within the department. She tries asking questions, making enquiries, but keeps hitting brick walls. She wants answers but everything turns into a dead end. She knows only this – that beyond The Board lies something bigger and much more complex – The Black Network.

Meanwhile the Wallace family is still reeling from its fracture by a paranoid, angry Sean. Elliot has now found himself confidante to Sean – he is uncomfortable with the role, sensing that his proximity to Sean is incredibly dangerous. Elliot is forced to make a decision. Either to stay with Sean or leave the organisation with the others. But duty wins over self-preservation and Elliot is forced to cut ties with the Hales. The price: he must walk out on Shannon and Danny...

As Elliot takes the last of his bags from Shannon's house, she confronts him. She can handle him not being there, having to break contact with her, she's stronger than that, and understands she's a Hale after all, not a Wallace. But she makes Elliot see what it is doing to Danny. "He already went through a father that didn't care about him walking out on him, but what will it do to him to lose the one father figure that did give a shit about him, Elliot?" It hits Elliot hard; a fraud in more ways than one. He hits out in frustration; "I'm not his dad though, am I? I never will be". Upstairs, a confused face peers through the banisters, eyes shining with tears. Danny can hear every word they say.

Back to work, and the motive of the new UC (Anthony) becomes clearer: he has been sent in to investigate Elliot himself, under suspicion that Elliot has 'gone rogue'. Elliot confronts Anthony and gets to the heart of his investigation. Elliot argues that if he was indeed rogue then Anthony would be dead by now. He warns Anthony about just how dangerous the world they inhabit is. Anthony is defiant, tries to convince Elliot how valuable he can be to him. He urges Elliot to share information with him, urges them to combine intelligence. Elliot dismisses him. He got to where he is by trusting very few people and right now he is in no position to start trusting more.

Eleanor, already suspicious of the events on the moors, suspects more sinister reasons for Anthony's placement.

Meanwhile, Sean has been tipped off that there's a mole within his ranks. News has trickled its way down that Darren was targeted by some sort of official operation. Sean is convinced the death of his father is tied to this information, he's certain that his father was sold out by someone within his organisation. He wants to know exactly who...

Elliot meets with Eleanor. Their relationship is now almost at breaking point. He demands answers – crucially why is most of his information regarding the police operation now



coming from Sean, the very person he is investigating. Elliot is afraid for Anthony, but he is more afraid for himself.

Eleanor proposes that they remove Anthony from the picture, but in order to do so they have to find a way to pull him out safely. Elliot suggests they set up a sting – that he will give her information on the gang's next heist, in return Anthony gets arrested and disappears, safely unmasked to Sean as a UC. He makes Eleanor promise to make it look like a genuine arrest, not to blow his own cover. The stage is set.

Meanwhile Luan promises Kadir an opportunity to capitalise on the heroin market in London. Currently, The Wallaces and Asif Afridi's partnership accounts for 60% of the heroin sold throughout the city. Ed and Declan meet with Asif. He encourages them to go legitimate; there is nothing for them in this world now that Sean has assumed the throne. He can introduce them to contacts, they can forge a new, successful but legitimate business relationship using the inside knowledge they gained when working with the Wallaces.

But as news spreads of Kadir and Sean's newfound friendship, Asif grows increasingly concerned. So concerned he begins to question their 20-year partnership in the heroin trade. But despite their expulsion, Ed and Declan plead with Asif to continue to supply Sean with heroin, knowing that it is the lifeblood of the Wallace Family organisation. Their hearts and loyalty remain with Sean, unable to hold any malice towards him.

This gesture, however, is futile as Sean succumbs to Kadir's charms and, in an attempt to let Asif know his dismay at being disrespected, terminates his deal and chooses instead to strike up a partnership with Kadir as the new supplier of the Wallace Family product. Asif, on the brink of a significant financial loss has found himself a new enemy – the son of his once closest ally.

## **SUB PLOT**

We get a view into the daily life of Duc and Yen. Spending their days alternating between the three floors of their newfound accommodation, they mostly remain on the ground floor with only creeping shafts of daylight and the most thread-bare furnishings and groceries. They subsist on packs of dried noodles, processed meat, tinned fish, bottled water and a kettle – like the survivors of an apocalypse.

On the second floor, they tend to the plantation under the fierce red glow of the hot box. Beads of sweat decorate their skin in a space where the walls of former bedrooms have been smashed down to become a vast open plan floor where only the skeletal remains of the perimeter lines still stand. Finally, the 3<sup>rd</sup> floor – a cool, frostbite blue room surrounded by air con units pumping cool air in order to deflect the overhead infrared of the police helicopters.

Yen spends nights wrapped in a blanket watching her breath trail from her lips as she lays fixated on a sky light – painfully out of reach – her one and only unobstructed window to the outside world. She watches day after day for a glimpse of the blue sky, clouds, vapour trails, a bird.

Enrik is called back to the Weed House to fix wiring that has, to his eyes, very clearly been torn out by Yen. As Enrik arrives, Duc and Yen, have obviously been beaten as a punishment for what Yen has done. Enrik does his best to keep his head down and do his job. But as he stares at the frayed edges of the wiring he knows how desperate they must be to risk their lives in this way. He finds himself unable to ignore what is right in front of him.

As one of the captors berates Yen and angrily grabs at her, Enrik rushes to her defence. He does his best to explain that a rat may have bitten the cable and caused the damage. Anything to stop Duc and Yen from being harmed further. And in that moment, for the first time since they landed in the UK, Yen sees someone with genuine heart do something to help them.

Yen stands beneath the heavy fall of a shower. As the water runs loud, she quietly whispers, appearing to be reciting a mantra to herself in Vietnamese. It is something she has chosen to remember, something she doesn't want surveillance to hear. For now, we as an audience don't get to know what her mantra means. (No subtitles).

Duc and Yen argue. Yen is desperate to leave. She can't cope with being locked up any longer. She is the strength in their relationship, but Duc is more cautious. He believes they should stay where they are, see out their debt with the promise of their passports being returned. But Yen doesn't believe it, she sees the reality of the situation and their need to escape.

Duc reasons that they are strangers in a foreign land who barely speak English. If they did manage to escape – they don't know where they are or who can help. They are far from home – they can't do anything and if their captors are well connected there's a chance that to punish them they could easily send someone to hurt their vulnerable mother and father back in Vietnam.



# EPISODE EIGHT

HUNTED

**Eleanor's attempt to extract Anthony, the second UC, goes horribly wrong, ending with Sean executing Anthony in front of Elliot. Meanwhile, Tom (Eleanor's colleague and ex), is murdered in Eleanor's house by The Black Network – but why did they keep her alive?**

## **MAIN PLOT**

The day of the heist and Eleanor's sting operation to remove Anthony goes horribly wrong. With the gang violently escaping and innocent civilians caught in the crossfire it appears that the gang somehow know that someone tipped off the police, and all evidence points to Anthony. He is bundled aggressively into the getaway vehicle at gun point.

Eleanor bursts into Harks' office, demanding to know what is going on, who's pulling strings. Is Harks involved? Harks cautions Eleanor, reminds her of her rank, tells her to rein things in. He has no idea what Eleanor is talking about. He tries his best to calm her. Back in the office, her long-standing colleague Tom sees the look in her eyes and asks her what she needs: "A drink, Tom. Strong one."

Back at Tom's, he pours Eleanor a drink. His worry is genuine. For the first time in a long time, she takes off her armour and accepts the comfort of a friend. Tells him of her suspicions, her fears about a "network" existing above everything else... Tom is bewildered and out of his depth, but offers her the emotional support she has been without for so long.

Meanwhile Elliot is called to an apartment building in the middle of an inner city estate where Anthony is being held captive. A guard puts a key into the elevator and punches two buttons; it rises, stopping at a non-floor – somewhere between the numbers punched. Elliot is guided to a room at the end of a series of gutted out apartment rooms, to the place where Anthony is held captive.

Sean is waiting. In his mind there's no doubt that Anthony is an undercover cop – but it's clear Sean doesn't feel Anthony is the one he is looking for. With everything spoken through gestures and glances alone, Sean holds his cards to his chest as he watches Elliot closely looking for every tick and reaction as Elliot sees Anthony for the first time.

Elliot doesn't give anything away, even as he sees that Anthony is done. Not even as Sean slashes Anthony's throat and lets him bleed out in front of Elliot. He hides everything, hides the guilt of having inadvertently given him up – over time it seems he has become a ghost of himself. But it's enough of a front to convince Sean that he's not who he should be watching. Sean reveals that his information about who the UC was came from... Kadir of all people. A gift to him.

Little does Sean know that the information was given to Kadir by Luan – all part of his campaign to take down the Wallace family. Luan wants to help Kadir forge a friendship with Sean so as to encourage Sean to turn his back on Asif. Luan's source of information? A mystery for now...

Eleanor, meanwhile, is confronted with her own taste of death. She awakens from her sleep. Tries to piece together how she came to be asleep on Tom's couch, blanket on her.

In the darkness of the house, something is not right. She listens. The sounds from outside too loud. She gets up, heads quietly towards the front door. Finds it ajar.

Opening it slowly, she immediately sees it. Tom's body, propped up against the heavy wood. Eyes open, skin blue. A large kitchen knife handle protrudes from his chest, pierced through a single sheet of paper. A resignation letter for one Eleanor Sullivan with a space for a signature circled. A clear message sent from the unknown power behind everything: stop looking for us. She is confounded: if they want her gone why have they let her live?

Later, oblivious to Eleanor's state, Elliot emotionally confides in her. How he had to sit back and watch as Anthony was killed. How he was unable to say anything before he died. *"I couldn't say sorry for what was about to happen to him, or thank him for saving me from the same fate."*

And all Eleanor can do is listen, hiding her own personal loss from him, the rising feeling of impending doom pushing down on her from every angle.

## **SUB PLOT**

Yen wakes to see Duc seriously sick with fever, his body rooted to the mattress that rests on the floor. His temperature is through the roof. Yen tries to keep him hydrated but nothing seems to work. Yen rushes to the intercom, pleading with their captors to call a doctor for help. They tell her to work twice as hard.

Yen wraps a bed sheet around Duc and using all her strength drags him step by step up the three flights of stairs to the cooling floor. Anything to bring his temperature down. Duc, ever cautious, is unable to stop Yen as she gathers the tables from below, tossing the weed to one side and builds a makeshift platform to bring her within distance of the sky light.

She smashes it open, fresh clean air and daylight pouring in for the first time. She emerges through jagged smashed glass onto a slate roof – the lead role in her own personal survival horror story as she looks out to see... suburbia.

This is your average, *normal* quiet cul-de-sac community. The cruelty and pain of their life all contained within this red-brick house, front lawn decorated with fake building developer signs. Once inconspicuous, the sight of this barefoot young Vietnamese girl, carefully working her way down from the rooftop to the soft touch of the grass is witnessed by an old retired lady who watches from the safety of her lounge across the street. Oblivious, Yen runs away from the house, out of the estate.

Yen, feet covered in cuts and dirt, stands beneath the fluorescent lighting of the pharmacy looking impossibly out of place as she scans through the medicine available. But none of the labels make sense. Staff, seeing her jittery state, glance in her direction. Her paranoia builds. She focuses on their eyes looking at her, their moving lips talking about her, that hand of the owner reaching for the phone. Her anxiety building like a wave she panics – grabbing a handful of medication, she makes a run for the door leaving the staff with little time to react beyond shouting as she disappears past bewildered customers.

Yen returns to the estate as night falls. The puddles in the asphalt reflecting the spinning blue lights of the police presence in the cul-de-sac. She sees them positioned directly outside the house – door smashed open. From a distance she watches as a weak looking Duc, handcuffed but wrapped in a blanket is escorted from the premises and placed into the back of a police car while a clean up team brings out bags of cannabis. A stockpile of evidence.

Yen is left alone. Afraid. Nowhere to go.



# EPISODE NINE

AGITATOR

**Following the two deaths, Harks orders Eleanor to go on compassionate leave with immediate effect; she takes with her all records of Elliot's existence. Luan plays his master card by splitting Asif from the Wallaces and cutting off their heroin supply. Sean, furious and paranoid, starts a riot.**

## **MAIN PLOT**

Back in the Wallace house. Sean has entered full on paranoia. He sees enemies and betrayal everywhere. The only person that he seems to be able to trust is Kadir; the one who made sense of the UC situation. The two of them speak openly; the agreement about the Wallace family shifting from Asif-sourced drugs to Kadir is all but made.

On the police side, in the wake of both killings (Tom and Anthony), the decision is made to shut down the entire undercover operation with immediate effect. An exhausted Eleanor barely engages as Harks talks to her about the future. She is to take compassionate leave, while Harks himself will supervise the withdrawal of Elliot. She just needs to do a handover – explain how they can contact Elliot... Harks seems to have genuine compassion for Eleanor, offering her full support. Eleanor nods and leaves the office, no sign of emotion.

Back in her office, eyes snap back into focus. Overwhelmed with paranoia and the recent memory of Tom's murder, Eleanor quickly gathers up all files, pulls out hard drives, moves data files: all relating to Elliot's whereabouts. Following Tom's death, Eleanor knows The Black Network clearly reaches everywhere, and she can't let them access this information. She leaves the station swiftly and unnoticed, bag full of the information on OPERATIVE PS1165. This is the end of her career.

Outside the station, a protest is taking place over the police killing of a young teen; a story we have seen played out on news reports in the background for some time. Rising tension permeates the protest, just one flash point away from something dangerous.

Eleanor gets in her car and leaves. No going back now.

And so we come to the turning of Luan, who has not only fractured the Wallace organisation but has now also unseated Sean's most powerful asset – Asif. Luan wastes no time and moves to secure a deal with Asif himself – to be his new distributor. With his network fully operational and growing by the day, he presents Asif with a simple decision to make.

Luan feeds Asif the line that he now feels betrayed by his heroin supplier, Kadir, who has chosen to do business with Luan's biggest threat and rival, Sean. How could Luan trust Kadir to still commit to him as a partner – what happens when a shipment goes missing – *“does that become my loss or a Wallace loss. I'm not willing to take that risk.”* It's a masterstroke by Luan – playing Sean and Kadir like puppets – manipulating everyone so as to get himself closer to the throne at the top. Only the worldly Asif sees through Luan, but he also understands the game and that business is business - it's a smart play and he has played it well.

When they find out what Luan has done, Sean and Kadir are furious. Both are likeminded men of blood and violence. And so, utilising the backdrop of police brutality, Sean chooses



to ignite the situation by sending a foot soldier armed with a Molotov cocktail to a local police station. The Molotov finds its mark. The explosion lights up the city.

## **SUB PLOT**

Yen wanders through the city, finding loose change wherever she can. She stumbles on a phone booth. Looking at a restaurant right across the street, she sees the door number and a street sign. Picking up the phone she repeats the mantra over and over (the same mantra she recited in the shower). Only this time we are given subtitles – it's a series of numbers – Enrik's phone number – that she saw as he drove away. She punches each in, one number at a time.

Using her limited broken English she says immediately: "Emergency, you come now, 8 Duke St, you come now, emergency – 8 Duke Street". Enrik arrives at the address and sees Yen stood there. Barefoot. Desperate. In need of being saved. They talk in his car, communicating through their language barrier using a phone app. He offers her a safe place for the night as she is too afraid to go to the police if they hurt her brother. Back at the house, Enrik gives Yen his room to sleep in. Enrik confides in a friend who he shares the house with. He's warned not to let her stay too long.

Meanwhile, the Vietnamese hunt for her. They monitor the CCTV footage from the house. Discover the mantra of her in the shower. They dial – it goes straight to answer phone. An answer phone that gives all the details they need.

Enrik waits in the lobby of the solicitors, nervous and anxious. Paperwork clutched in his hands. Shabby suit doing its best to look formal enough for the occasion.

Yen wakes up, frightened, alone. Room is empty. House is occupied only by the landlord. She asks for Enrik, landlord tells her – then shows her the letter he had received – address of the solicitors, a request for the meeting.

Enrik meets with his solicitor, he is granted a permit and visa to live and work in the UK. As he leaves he starts to dial his wife's phone number, happy to tell her the good news. And then across the street he sees Yen. Then he notices behind her a Vietnamese gang approaching. Behind him, a gun.

Bang.

He drops to the floor dead as they bundle Yen into a van and speed away from the crime scene, his phone ringing on the ground – until a female voice calls out "hello".



# EPISODE TEN

RIOT

**Riots take over London. Behind the smoke Sean attempts to have his rivals assassinated. In a dark alleyway, Elliot reveals to Sean that it was he who leaked the plans to Asif. Elliot kills Sean before disappearing into the night.**

Sean's Molotov has ignited a once simmering London. Riots break out on streets across the entire city – acting as a catalyst for the furies of the forgotten, inspiring widespread anger. As the fires rage, the police forces are stretched to their limit. Sean uses this chaos as a smokescreen for exacting his retribution. His targets: Asif Afridi, Luan, Declan and Ed. He confides in Elliot, setting out his big plan...

With Eleanor on compassionate leave and ordered to hand over Elliot as soon as possible she is effectively silenced. Leaving Elliot stranded and cut off from his only form of safety and security when he needs it most. Eleanor herself is now incredibly paranoid – why has The Black Network killed Tom, not her? Is Harks on the inside of The Black Network?

She knows she does not have much time to protect Elliot. In the back garden at her house, an emotional Eleanor is able to get one last message to Elliot before she throws her phone onto the burning pile of files and documents that represent *John 'Elliot' Taylor PS1192*; **“Don't become them. You always have the choice”**. The sounds of sirens fill the air as the officers arrive to arrest her. As she is pulled away, she gives one last look into the smouldering pile of ashes.

The stage is set. But Sean's plans come crashing down around him. Every assassin ambushed, every hired gun himself gunned down. Even Kadir is taken down.

Eleanor, meanwhile sits in a holding cell as the sounds of the ongoing riots drift in from outside. Isolated, powerless to help the one man that was supposed to bring peace to the city.

Meanwhile Sean, oblivious to the citywide dismantling of his attempted coup, finds himself in an alleyway accompanied by the very man who gave him up, Elliot. As Sean waits for Luan to arrive so that he can personally put the bullet in his head himself, Sean is surprised to feel the cold steel of Elliot's gun pressing into the back of his head. Now he knows. Elliot tells him it's all over. He's done.

Sean suddenly realises that it must have been Elliot who gave away his plans. Elliot concedes this – he wanted to protect Shannon and Declan. Sean talks to Elliot, tells him a story about his childhood. A story that is apt for their current situation. Elliot knows the story. Knows how it is going to end. Pleads with him not to finish. But Sean was always street smart, too proud to admit defeat, no matter the foe.

Sean reaches for his gun, forcing Elliot to fire a single round into Sean's chest. Sean staggers back, the sound of the gunfire unnoticed amongst the chaos of breaking windows, burning buildings and angry screams from a nearby riot.

Elliot steps out from the alleyway, shell-shocked. The line is nothing but a blur. A car approaches, window rolls down. It's Asif. He smiles, thanks Elliot for assisting them. For restoring the balance of the city. But at what cost? A cop just became a killer.

The car drives on, leaving Elliot there in the middle of the street. Elliot looks back to the dead body of Sean, the riot serving its purpose – the perfect smokescreen. Elliot, beneath his hood and behind a bandana, joins a sea of rioters before disappearing into the night.

## FUTURE SERIES ARCS

### **SERIES 2: KING RAT**

Following the events of the first series, we explore the fallout of the widespread murder that enveloped the city and changed it irrevocably.

Declan Hale finds himself the reluctant boss of the Wallace organisation forced to rebuild an empire, re-establishing the name that has no bloodline to speak of. Standing alongside him, Elliot. A man who slowly transitions further and further away from his role as an undercover operative. Cast adrift, Elliot finds himself in danger of losing everything as Shannon discovers his true identity and the web of lies that now poisons her heart.

Meanwhile, Luan continues his ascendancy and becomes a growing concern for the bosses back home in Albania. How much more powerful will Luan get before he stops sending cheques home. Before he stakes a claim for independence... They grow to fear him, what he may become. And so in the fine tradition of risk prevention management, they call his right hand man Tariq back to Tirana and make him a very simple offer: Kill Luan. Inherit London.

Duc finds himself in a prison at her Majesty's pleasure sharing a cell with a Vietnamese crime boss, who is serving time after being ratted out and left to dry by his own gang. Inside they form a reluctant alliance, paving the way for Duc to find himself a key component of his new "brothers" resurgence and a means through which to track down his sister Yen, who has all but disappeared.

Duc can't find Yen soon enough. She's escaped one trap and fallen into another. Yen thought she was safe when she took a job as a cleaner in a South London brothel. What she didn't realise was that the gentle, maternal, woman that interviewed her is slowly turning the screws. No mere madam, she is an astute and ambitious businesswoman with a serious eye for making the weak and the vulnerable drift further down the rabbit hole of her oppressive enterprise.

Eleanor, career finished, is unable to just keel over and die of suburban normality. Free of the shackles of regulations and police procedure she endeavors to honour Tom's memory, bringing those who killed him to justice and seeking a way back into Elliot's world before it's all too late.

### **SERIES 3: UPRISING**

After disappearing into exile, spending his formative years on the run in Cyprus, Darren returns to British soil. The New King of the Gypsies. No longer a naïve young child, no longer afraid of the abject cruelty the city forced upon him. There's a hunger in his eyes and a thirst for vengeance in his blood. Behind this transformation is Evie, the arms dealer who protected Darren on the Yorkshire moors.

Uniting the postcode gangs, gathering the forgotten into a tribe of unprecedented power, with Evie as his adviser Darren leads the crusade of the downtrodden in a social class gang war as they become an unexpected and formidable threat.

Meanwhile, Elliot descends further into a world of corruption as all memory of his life as a man of the law fades away. Elliot is left with an uncertain future, one that guarantees escalating violence, suffering and a sudden, soul-shattering, loss.