

GANGS OF LONDON

Episode 2

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FADE IN:

*

1

INT. CATTLE TRUCK, IZMIR REGION, TURKEY - DAY

1

Tightly packed cargo of cattle jostle on a rocky road.

*

Suddenly - the deafening CRACK of an explosion.

*

The cattle hit the roof. The truck upside down. Doors open on a FIGURE. They march in -

*

*

A quick succession of bloody madness. Cows are sliced open.

*

Silence. The truck is flipped. The dead cows land with thud.

*

PKK SOLDIERS. Guns. Female. Badass. Stand in the doorway.

*

2

EXT. CATTLE TRUCK, IZMIR REGION, TURKEY - DAY

2

PKK Soldiers drag the DRIVER out by his legs. He cries out. A Soldier takes out a phone. Scrolls. Holds it to his face.

*

*

CLOSE ON:

A photo of his WIFE AND CHILD.

On the Driver. In shock. A FIELD MEDIC wipes his face clean of mud and blood. He pulls out a clean shirt for the Driver to change into - leaving no trace of the interruption.

*

PKK SOLDIER

(Kurdish)

Drive to the next checkpoint. Make the hand over as usual.

The Driver nods. The Soldier pockets his phone.

MOMENTS LATER

The cattle truck drives. A NEW set of live cows look out the back. The switch has been made. They head on to the next checkpoint leaving behind -

*

The heap of bovine corpses. Blood blackens as it hits the tarmac and dries in the sun...

3

INT. ABATTOIR, KENT - DAY

3

ON BLACK. Muffled voices. The buzz of an electric knife. Suddenly a blast of miserable fluorescent light cuts through our vision as the knife severs open the cow's stomach-

*

*

*

An ABATTOIR WORKER, patterned jumper, overalls looks in.

*

ABATTOIR WORKER

What the fuck is this?

Stomach flops to the ground. Blood and guts. The Worker turns the electric knife on another dead cow. Then another- *

Slop. Splat. Splonge. Intestines hit the floor. *

The Worker looks at his COLLEAGUE- sweaty, bloody, worried. *

ABATTOIR WORKER (CONT'D)

They're fucking empty!

OFF the Colleague look of fear. *

4 **EXT. NORTH SEA - MORNING** 4

FOUR MEN bump along the choppy waters in a motor powered dingy - armed and silent.

5 **EXT. BEACH CAFE, ENGLAND - MORNING** 5

A bright but tired looking joint. The yawning CAFE OWNER (50s) pulls open the shutters and looks out. He frowns.. *

Headlights approach the shore. A waiting silhouette. *

6 **EXT. SECLUDED BEACH - MORNING** 6

Hakan watches the dingy approach. Hands in his pockets.

7 **INT. BEACH CAFE - MORNING** 7

The Cafe Owner scans figures pulling the dingy to shore. Unloading bags, running in shifts toward waiting vehicles. *

8 **INT. LALE'S CAR - MORNING** 8

SOMEONE'S POV through the windscreen. Figures move past the car to a van parked nearby. Lale's men. Hakan approaches. Lale rolls down the window. He hands her a brown package. Lale takes it. Looks inside - *

A white bundle. Heroin. She nods. Hands it back. *

HAKAN

(Kurdish)

You're starting a war. *

LALE

(Kurdish)

Sean started the war. I just turned up to fight. *

Lale smiles, starts her engine. Drives off. *

TITLES

9 **EXT. FLAT 6A, TOWER BLOCK - DAY**

9

Remnants of police tape hangs loose outside the door. A blood stain, dark like mud, has soaked into the concrete landing.

Sean stands over Finn's blood. His feet on the edge of the stain. His eyes fixed on the remains of his kin.

He glances across at the door opposite. The splintered peephole where the bullet shot through.

Sean steps over the blood stain. He leans into the door, looking through the peephole. Looking into the killer's soul.

10 **EXT. EL DORADO BEACH RESORT, SPAIN 2006 - DAY**

10

*

CLOSE ON

A pair of pale blue eyes narrowed in the sunshine. They blink back moisture. Refocus. A furrowed brow concentrates. *

SEAN WALLACE (14), a wily, curious boy.

He stares in through the slats of a water pump shed.

Sean's POV -

Sun reflects off a cold metal object - A GUN.

It travels from the hand of one faceless man to -

FINN WALLACE (40s), leather tan, muscled body carrying a well fed paunch, ringed fingers and a gaze that draws you in. *

The Faceless man leaves. Meeting over. Finn feels the weight of the gun in his hand. He looks up into -

Sean's eyes. Tense. Excited.

They hold the stare a long moment. Reading one other.

Finn turns away first.

Sean pulls back to reveal -

A stunning up market resort. Wealthy HOLIDAY MAKERS lounge around a Hockney-blue pool. *

Sean walks to the edge. He sits, lets his legs hang over. *
Stares at the water, thinking. A rough hand tussles his hair. *
Sean ducks under the force. Looks up as Finn passes. *

Finn reaches MARIAN WALLACE (40s), a delicious stiletto of a woman. A weapon in disguise. She turns lazily to her husband as he sits. Strokes his arm with manicured finger tips. *

Finn says nothing. Stares at Sean now playing in the water with ALEXANDER (14), boisterous. *

MARIAN
What's the matter darlin'?

FINN
I want to take Sean along.

Finn sighs, and turns to Marian. Her expressions loses that lazy air. She sits up slowly. Lights a cigarette, calm.

MARIAN
We said next year.

FINN
Might not be a chance this...
uncomplicated again.

They meet each other's gaze again. Share that blank look lovers own which says a million things. Her eyes prick with tears. Finns leans in and kisses her on the lips. *

FINN (CONT'D)
It's going to be OK.

OTHER SIDE OF THE POOL

BILLY (15), thoughtfully plays with a gecko away from the crowd. Someone hovers over him blocking his light. *

BILLY
Move Sean.

He doesn't.

SEAN
What's Dad up to?

BILLY
Move!

Billy looks up -

SEAN
Is he working?

Sean's eyes dance with intrigue.

SEAN (CONT'D)
Got a gun.

Billy's face hardens. He sees Marian approaching.

BILLY
Stay out of it.

MARIAN *
Sean, your dad wants to see you.

BILLY
What for?

Marian doesn't meet Billy's eye.

MARIAN
(to Sean)
Come on.

Sean follows eagerly. Billy gets up. Marian glances at him. He won't be deterred.

They walk on past a bikini clad SHANNON (19) and JOSEPHINE (18) chatting to a SPANISH WAITER by the bar.

11 **EXT. BEACH 2006 - LATER** 11 *

Water splashes under the furious movement of feet. *

Marian, Sean and Billy are in a pedalo - *

Alex and Ed in the another.

Sean and Alexander shoot at each other with super soaker water pistols. Laughing and ducking.

One look between Marian and Ed is all it takes - *

Ed steers their pedalo to take Alex back to the shore. *

Billy's gaze is heavy.

MARIAN
That way, darling. Toward the cove.

Sean follows her instruction and steers off.

12 **EXT. COVE 2006 - DAY** 12 *

The pedalo reaches the shore. Sean and Billy hop out and steady it for Marian. She steps into the shallow water. Something tightens in her. A steely centre. *

Finn sits on a piece of driftwood tossing pebbles at an upturned red bucket. His hand is weighted down with the gun. *

Billy clocks it. His stomach knots. He looks again at his mother. That wavering fear confirms his own.

FINN
Hurry up boys.

Billy instinctively steps forward as they reach Finn.

Finn lifts up the bucket to reveal -

A MAN - battered and bruised - buried up to his head. He's unconscious.

Sean jolts back - shocked.

Billy stiffens.

Marian keeps her steely calm.

Sean is fronting. He's scared but he hides it.

FINN (CONT'D)
It's your time, Sean.

Finn raises his hand and presents him the gun.

FINN (CONT'D)
It's my duty to prepare you for the
life you were born into.

Sean steps forward. Takes the gun. Looks at Finn. A moment of pride that he is chosen. Finn stands back.

Sean raises the gun - arm quivering.

FINN (CONT'D)
Remember to breathe.

Sean breathes. Tries to remain calm. His eyes keep flitting to the man's face.

FINN (CONT'D)
Just breathe.

Sean is trembling. Marian watches him with growing concern.

The MAN wakes - spits out sand. Sees the gun - panics!

Sean loses his cool. Stares right into the man's eyes -

MARIAN
(to Finn)
Cover his face.

Finn places the bucket back down over the Man's head. We hear his panicked protests reverberating in the bucket.

Sean tries to concentrate. He's losing the will to stand up. *
His legs weaken. Hands loose around the gun. Tears streaming. *

Billy watches. Agony. *

Tension moves round the circle - from one player to the next.

Suddenly a hand reaches over and takes the gun off Sean -

Raises to aim - all in one movement - and BANG!

The bucket spins - a bullet through and out the other side.

Billy holds the smoking gun.

Sean stops breathing. Silent. He looks at Billy -

A coldness to his eyes. He brings the gun to his T-shirt and wipes it of prints. Experience has taught him this. Billy offers it out to his father -

Finn takes the gun. A sigh of dejection. He glances at Sean.

FINN

Sorry, son.

He walks off leaving them alone.

Marian watches Billy - his action unnerved her. A killer.

Sean is left to deal with his feelings of failure alone.

13 **EXT. FLAT 6A, TOWER BLOCK - DAY**

13

Sean pulls back. He blinks, the corners of his eyes wet.

SOMEONE IS WATCHING HIM -

14 **EXT. STAIRWELL, TOWER BLOCK - DAY**

14

Elliot hangs back in the stairwell. He clocks the hall, the doorways, possible exit routes. A policeman scanning a crime scene. Back to Sean - now walking toward him.

ELLIOT

Are you okay?

Sean looks at him slowly. Sets the challenge with his tone.

SEAN

Don't try too hard.

Elliot looks down.

Sean passes him and disappears down the stairwell.

15 **EXT. WALLACE HOUSE - LATER**

15

Elliot is parked up. He glances at the Wallace house. Frustrated. Wants to get in. He gets a text -

Number withheld: REMINDER 1PM APPOINTMENT.

TAP TAP on the driver's window -

Elliot quickly puts his phone out of sight. He looks -

SHANNON smiles back at him.

Elliot rolls down the window.

SHANNON

We haven't been introduced.

ELLIOT

Elliot.

He leans out of the window to shake her hand. It's awkward. They both laugh.

ELLIOT (CONT'D)

Let's do this properly, shall we?

Elliot gets out of the car, straightens up and offers a hand. *

ELLIOT (CONT'D)

You're Ed's daughter?

SHANNON

And Alex's sister and Danny's mum, but I prefer Shannon.

ELLIOT

Right. Sorry. Nice to meet you Shannon.

SHANNON

Good handshake.

ELLIOT

Always gets me the job. *

SHANNON

I'm sure you've got other skills.

Elliot smiles. Unsure if she's coming on to him. *

ELLIOT

What are you up to?

SHANNON

Checking in on Marian. Have a cup of tea. You know, it's difficult.

ELLIOT

I can't imagine.

They take in the right amount of solemn silence.

SHANNON

Well, don't get too bored sitting
in that car of yours.

Shannon walks off with a smile back in his direction. *

SHANNON (CONT'D)

You know what they say, all work
and no play...

She turns back and goes in the house. Elliot watches her.

16

EXT. RUNWAY, LONDON AIRPORT - DAY

16

The door to a private aircraft opens. Steps gracefully
stretch out and down to the tarmac. ASIF AFRIDI (60s) a
silver fox in a perfectly crisp suit, emerges and looks out.

MR BUTT (V.O.)

(in Urdu)

What makes you different from the
other candidates, Mr Afridi?

From the ground a RUNNER (20s) stares up at Asif. He hurries
up the stairs and greets him. Takes Asif's passport. Runs
back down and turns quickly through the door to the airport.

ASIF (V.O.)

(in Urdu)

They say never discuss politics or
religion in polite company. That is
why I chose to run in Pakistan.

We hear laughter from a scene somewhere else.

17

INT. LONDON AIRPORT - DAY

17

Asif strides powerfully through the airport lounge. He cuts a
cloth compared to the mayhem around him.

ASIF (V.O.)

(in Urdu)

Lets be serious. Pakistan will soon
be a major player in the global
economy. The people are ready. It's
the politicians who are not. *

*
*
*

FURTHER ON

The Runner rushes through crowds to Baggage Claims. *

*

BEHIND

Asif strides past a Duty Free shop. He ignores an attractive
FEMALE SHOP ASSISTANT who holds out aftershave.

ASIF (V.O.)

(In Urdu)

I am a businessman. A very successful one. I have my eyes on my country, and the world. But I am also one of the people.

18 **INT. BAGGAGE CLAIM - DAY** 18

The Runner piles up metal suitcases onto a trolley. He heaves and pushes the wheelie bulk through hauls of holiday makers.

19 **INT. PASSPORT CONTROL - DAY** 19

A long queue of people snake round barriers. *

CLOSE ON: A TV screen on the wall.

Promo for Pakistan Airlines. The camera pans across a shiny plane until it reaches Asif flanked by two AIR HOSTESSES. *

PASSPORT CONTROL

Asif walks past the screen without turning his head. He passes the line of plebs, bound for somewhere else- *

20 **INT. DIPLOMATES LINE, PASSPORT CONTROL - DAY** 20

A better class of people. A shorter line.

ASIF (V.O.)

(in Urdu)

That is how I know the people are thirsty for progress. My family, my employees, everything is invested in Pakistan.

Asif glides through border control. The GUARD hands him a British Passport with a smile-

ASIF (V.O.)

(Urdu)

It is an exciting time to be in politics.

21 **EXT. LONDON AIRPORT - DAY** 21

Asif walks towards a waiting limo. The Runner load bags in the boot. A CHAUFFEUR stands holds the back seat door open. *

CHAUFFEUR

Good afternoon, Mr Afridi.

Asif's phone rings. He looks at the number. Answers gruffly. *

ASIF
(in Urdu)
Speak.

As Asif listens his face drains. Palatable anger. Bad news.

22 **EXT. PAKISTANI COMMUNITY CENTRE - AFTERNOON** 22

The British and Pakistani flag fly over the door to this well kept front of house. The rest of the road is falling to shit. *

23 **INT. PAKISTANI COMMUNITY CENTRE - AFTERNOON** 23

We enter on a lively debate. People talking over each other. Yellow walls. Round tables and plastic chairs. The feel of a school lunch hall. The room is full. Local businessmen take up the tables. Women in hijabs sit on the side by the wall. *

At a head table looking down on the room is a local elder MR BASRA (50s) and Asif wearing a new, crisper suit.

BABAR AHMED (60s), a frail man is animated with anger.

MR AHMED
(In Urdu)
Three of our young people have died already this year from heroin. It is coming from Pakistan. What can you do to stop it?

ASIF
(In Urdu)
Thank you for asking this question. Heroin trade is the rot of Pakistan. It is our shame.

Murmurs of agreement.

ASIF (CONT'D)
The coming elections in Pakistan are critical on this issue. Should I win the vote of the people, I am committed to ending this cycle of addiction and violence. I will be working in partnership with the Afghan National Drug Control to do this. *

At the back of the room we come upon Asif's SECURITY GUARD. He scans the room. By his side is a young FEMALE ASSISTANT.

ASIF (CONT'D)

(in Urdu)

We must enable farmers by giving them an alternative to cultivating this deadly crop... This disease which kills so many.

Mr Ahmed nods furiously breaking into applause. Others join in. The room praises Asif.

The community hall door swings open and a hurried looking Nasir walks in. He listens to the tail end of the speech. *

24

INT. MERCEDES, BACK SEAT - DAY

24 *

Asif and Nasir enter the car from opposite sides. Asif slams the door shut behind him. Nasir picks up on his black mood.

NASIR

Alright, baba?

ASIF

No, not alright. Our shipment's been hijacked.

The levity hits Nasir.

NASIR

How much did-

ASIF

All of it.

Nasir's anger rises to meet his father's.

NASIR

Do we know who did it?

ASIF

We know whose fault it is.

NASIR

Fucking Sean Wallace. He's bringing attention on all of us.

Asif lashes out suddenly and slams the window with his ringed hand. The glass cracks all the way down.

ASIF

My cows!

The Security Guard looks back quickly from the front seat. Nasir raises a hand to say turn away. He does.

He brushes down his suit. Looks straight ahead.

- 25 **EXT. RYDEL ESTATE - DAY** 25
A well kept 1940s estate. Flowers and deck chairs. *
- 26 **EXT. JACK'S FLAT - DAY** 26
Sean marches along a first floor walkway. He stops outside Jack's flat and rings the bell. He waits. No answer. Rings again. No answer. He peers through the letterbox.
- 27 **INT. BEDROOM, JACK'S FLAT - DAY** 27
Jack lays dead, his foot hanging off the edge of the bed.
SEAN'S POV
Jack's foot. Something is off. The colour perhaps.
SEAN
Open up Jack!
- 28 **EXT. JACK'S FLAT - DAY** 28
Sean frowns. He takes out a set of keys. Unlocks the door.
- 29 **INT. HALLWAY, JACK'S FLAT- DAY** 29
The door swings open.
- 30 **INT. BEDROOM, JACK'S FLAT- DAY** 30
Sean stands over the bed looking down at Jack. He is fraught. Upset. Trembling with rage. It bubbles over -
Sean kicks the mug of tea still half full by the bed -
It smashes against the wall leaving a stain. Broken crockery spins into stillness.
Sean takes out his phone, dials and wait.
ALEX (V.O.)
What's up, bruv? *
- 31 **INT. THE WALLACE FOUNDATION - DAY** 31
Alex looks out the window of a thirty floor building in the financial district. He is suited - a world apart from Sean. *
SEAN (V.O.)
Jack's dead.

Alex takes a breath - shocked.

ALEX

How?

SEAN (V.O.)

He's holding a razor and lying in a pool of blood.

ALEX

Fuck...

SEAN (V.O.)

It's time to rattle some cages.

Alex is about to reply when the phone goes dead. Looks across the skyline. Something shifts. Alex dials a number. He waits. *

TRAVELLER WOMAN (V.O.)

Get it off me!

32

EXT. TRAVELLER SITE - DAY

32

A TRAVELLER WOMAN (30s) struggles red faced to kick a police dog off her leg. A pair of COPPERS watch amused. *

COPPER 1

You shouldn't fucking be here.

TRAVELLER WOMAN

Call off your dog!

COPPER

Tell us what we want to know.

Pull back to see a police invasion of a traveller site. Absolute chaos. Caravans are kicked open. Police dogs run wild. Washing lines torn down. Cars emptied. Fires dashed.

BABIES cry. KIDS run through the mayhem. MOTHERS argue. FATHERS shouts and tussle as Police drag them to the floor.

BANG BANG BANG BANG

POLICEMAN rap on caravans door.

POLICEWOMAN (O.S.)

Open the fucking door!

A COPPER savagely drags a TEENAGE BOY out of his home. His GIRLFRIEND protests. He throws her back. *

An OLD WOMAN opens the window to her caravan just wide enough to hear a YOUNG POLICEMAN speak.

YOUNG POLICEMAN.

Where's Darren Clark?

The Old Woman spits at the Policeman and pulls the window closed. The Young Policeman wipes his face.

From across the scene ANGIE (14), bold, scrappy, watches her PARENTS take a beating from the Police. She sucks up the hate. Jumps on a moped, pulls down a helmet and speeds off- *

33 **EXT. MIKEY'S TRAVELLER SITE - DAY** 33

Kinney turns from his car as he hears Angie drive up. She pulls off her helmet. *

ANGIE

Filth are tearing up sites looking for your lad.

He looks over at the boot of a car - Kinney's men are going through merchandise - guns and bullets. Kinney's gaze hovers over the violent metal. He's running out of options. *

34 **INT. WALLACE HOUSE, DINING ROOM - DAY** 34

Asif sits at the dining room table opposite Ed and Marian. His tone is calmer but no less menacing.

ASIF

My cows.

Asif knocks back the remainder of his tumbler of whiskey. Ed glances at Marian. She holds firm.

ED

We'll put feelers out. I'll find out who did this.

ASIF

Sean did this with his ridiculous ban. If you're going to start a war you better be prepared to finish it.

MARIAN

A war was started when my husband was shot. We missed you at the funeral.

Asif grits his jaw. Takes the hit.

ASIF

Running for political office is all consuming. I was sorry not to be there.

Marian laughs in disgust. Ed tries to claw it back. *

ED

Asif, you know how much your business means to us. We're in an adjustment period, that's all.

ASIF

Who are you trying to convince, Ed? Me, or yourself?

Ed frowns - goes to answer.

ASIF (CONT'D)

Who runs the Wallace business now?

ED

It was Finn's wish -

MARIAN

Sean. My son.

Ed watches her, stumped. Marian pushes through.

MARIAN (CONT'D)

That's what Finn wanted.

Asif notices the drop in Ed's expression.

ASIF

Then I should be meeting with him.

35

INT. WALLACE HOUSE, THE HALLWAY - DAY

35

Sean closes the front door behind him. He looks down the hall at the meeting in progress. The sight of Asif flusters him. *

36

INT. WALLACE HOUSE, FINN'S OFFICE - DAY - LOOK FOR TRIMS

36

Sean leads Asif in. Asif sits at Finn's desk. Sean looks at his father's chair. Not ready to take it yet. He remains standing, crosses the room to the window. Collects himself. *

ASIF

My deepest condolences for your loss. Finn was a great man, an excellent business partner.

SEAN

We know who the shooter was. A traveller kid. My men are looking. *

ASIF

You have trouble with these people? *

SEAN

Nothing to warrant killing Finn. *

ASIF

Where do you point the finger?

SEAN

For now, everywhere.

Asif sits back. Sean is staring right at him.

SEAN (CONT'D)

All movement is halted until I have answers. When people are desperate, they talk. *

ASIF

Or they steal. My shipment was hit this morning.

Sean takes in this defiance.

ASIF (CONT'D) *

You have created a vacuum with your imposed drought. A vacuum invites acts of audacity. Soon you will have heroin on the street neither of us are making money from.

SEAN *

I said no one moves dope until- *

ASIF

Nasir made a deal with Ed.

Sean is hit by the treachery. He hardens, reeling.

ASIF (CONT'D)

Ed is not stupid. Thirty years of trade does not stop when someone dies. *

SEAN

What would you expect of Nasir?

ASIF

Blood. Of course. But not at the cost of everything else.

Asif regards Sean.

ASIF (CONT'D)

Is there another reason you want to step away from this part of the business? Personal reasons? How is your brother? *

SEAN *

Trade resumes when I have answers. *

ASIF

I will help you find Finn's killer.
Please, be vigilante for my
shipment.

Asif gets up. They shake. *

ASIF (CONT'D) *

Everyone is watching your next
move, Sean. Make it a wise one.

Asif walks out the door. Sean exhales. *

37

INT. WALLACE HOUSE, LIVING ROOM - DAY

37

A plush, smartly decorated lounge. Billy lays across Marian's
lap. He watches the TV with vacant eyes. Sean enters. *

SEAN

Where's Ed?

MARIAN

He just left.

Sean looks Billy over.

SEAN

Is he OK?

MARIAN

He's tired. Leave him.

Marian pats the seat on her other side. Sean shakes his head.

SEAN

Jack's dead.

Marian stays very still. Horror ebbs slowly over her face.

MARIAN

How?

SEAN

Slit his own wrists. Or it was
meant to look that way.

A beat as they all think the same thing.

MARIAN

What's happening to us?

SEAN

I'm going to find them. OK? Don't
worry mum. This is on me now.

MARIAN

It's on all of us. This...

She holds back tears. Sean sits down by her side. Clutches her hand. Tries to comfort her.

MARIAN (CONT'D)
... this Shame on our family.

SEAN
Someone got lucky.

MARIAN
No. Not with Finn Wallace. There was a time they wouldn't dare even think it. Now he gets shot in a tower block like a... street kid.

BILLY
Maybe he finally messed around with the wrong woman.

Marian doesn't flinch. Sean flares up. He stops himself.

SEAN
We're not picking the flesh off a dead man's bones. *

BILLY
We all know how he lived.

SEAN
And who he left behind. So have some respect.
(soft)
We're Finn's legacy. We're everything.

Marian smiles. She holds his hand tight.

MARIAN
How did it go with Asif?

SEAN
He's taken a hit. A missing shipment isn't good for any of us. Need to look out for someone trying to move shit fast on the street. *

BILLY
The streets are dry. *

SEAN
Maybe you'll stay sober for once. *

BILLY
I am sober. Two days.

SEAN
How long will that last?

Sean can't hide his contempt. This cuts Billy. He pulls himself up. Sean instantly regrets his words.

SEAN (CONT'D)

Billy - wait...

Billy leaves the room. Marian watches Sean.

MARIAN

Do you know what you're doing, Sean?

SEAN

I have a plan. I'm gonna get us back to where we were.

Sean kisses her cheek. He walks to the door.

MARIAN

If it was a woman... she didn't love my husband. *

He looks back.

MARIAN (CONT'D)

She loved him she wouldn't have shot him in the face.

END OF PART ONE

38 **EXT. BUSY HIGH STREET - DAY** 38

Buses drone past fruit stalls. Kebab shops in abundance. *

39 **INT. BACK ROOM, KEBAB SHOP - DAY** 39

Cardboard grocery boxes are stacked high. A gap between reveals a narrow pathway to a hidden office. AGRIN (20s), leather jacket, close shave, sits behind a steel desk. *

The sound of footsteps descend an iron staircase. Agrin stands to attention waiting on the arrival of Hakan. They speak in Kurdish. *

AGRIN *

Two kilos left. *

HAKAN

Good. Get rid of it. Trusted customers only. *

AGRIN

(Kurdish)

Of course boss. *

Hakan marches out again.

40 **INT. SUNSET MASSAGE PARLOUR, RECEPTION - DAY** 40

A blown up photo of a sunset beach scene adorns one wall. Behind a tiki style desk a VIETNAMESE WOMAN (40) watches a kitten video on her phone. Spa potions surround. *

41 **INT. SUNSET MASSAGE PARLOUR, ROOM 4 - DAY** 41

Elliot sits on the massage table opposite DR MAY (30s) a female clinical psychologist. She runs through a checklist. Elliot rattles off the answers, relaxed.

DR MAY *

In the time you have been *
investigating Jim Manahan have you *
felt empathy for him or his cause? *

ELLIOT *

No. *

DR MAY *

Do you identify with Mr Manahan's *
moral code? His use of violence? *

ELLIOT *

No. *

42 **INT. SUNSET MASSAGE PARLOUR, THE OTHER SIDE OF A TWO WAY MIRROR - DAY** 42 *

Nisha watches Elliot like a hawk. Senior Investigating Officer, JOHN HARKS (late 50s), a seasoned cop, watches Nisha with the same intensity.

DR MAY (O.C.) *

Your latest report details an *
incident which brought you in close *
contact with Sean Wallace. *

ELLIOT (O.S.) *

Correct. *

DR MAY (O.S.) *

What sort of feelings did this *
evoke? Fear? Anxiety? *

Elliot pauses. *

ELLIOT (O.S.) *

None. I was just doing my job. *

HARKS *

Bollocks. Two years chasing street *
players and he thinks he's Donnie *
Brasco. *

DR MAY (O.S.)

Do you feel you're handling your case?

ELLIOT (O.C.)

I do.

HARKS

He's shitting it.

Nisha turns to Harks.

NISHA

No one has ever got this close to the Wallace's before.

HARKS

He'll get himself killed. Leave it to Specialist Crime. He's not here to bring down the Wallace's.

NISHA

With this opportunity-

HARKS

You need an objective. A case. And a planned point of exit.

Harks points to the Elliot.

HARKS (CONT'D)

Otherwise he's shark bait.

DR MAY (O.C.)

Do you have trouble separating your work from home life?

Harks and Nisha snap back to the watch Elliot.

43

INT. SUNSET MASSAGE PARLOUR, ROOM 4 - DAY

43

Elliot stares back hard - unflinching.

DR MAY

Do you find it affects your personal relationships?

ELLIOT

My wife and child are dead.

Dr May watches Elliot. He shows no emotion. She's unsettled by his gaze. Finally looks away.

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.

LUAN (CONT'D)

We didn't talk since the funeral.

ED

There's been a lot going on.

LUAN

Of course. Sean is... it's a difficult thing to lose ones father.

*

ED

He's doing fine.

The coffee arrives.

*

LUAN

You want cake? They do excellent pastry.

*

ED

I'm good.

Luan smiles. The Assistant leaves. Down to business.

LUAN

Ed. I have assets that need cleaning.

ED

Sean has made himself clear.

*

LUAN

Finn was a good man. We had a special arrangement. A deal we came to not long before his passing. He talked to you about this?

ED

I'm aware of it.

LUAN

Finn offered me a good price. A Luan price.

*

ED

In light of recent events we may need to look at that deal again.

*

LUAN

It was between me and Finn-

ED

And it was very generous.

LUAN

It came at a cost.

There's a coldness to Luan suddenly that makes us think he might be capable of anything.

LUAN (CONT'D)

And if Sean asks me who lived in
this flat where his father was
shot? What do I tell him?

*

*

Ed swallows his nerves. Luan has the upper hand.

ED

(quiet)

We can't possibly allow a 100% rate
of return.

LUAN

The truth will cost you a lot more.

The men stare each down. OFF this look-

47

INT. FIVE STAR HOTEL, CORRIDOR - DAY

47

A WAITRESS (20s) knocks loudly on a hotel room door. Music can be heard inside.

WAITRESS

Room service!

The sound of moans and cries pierce the music from time to time. WELL-TO-DO-GUESTS walk past rubber necking at the noise, dissatisfied. The Waitress nods, an awkward smile.

WAITRESS (CONT'D)

Ice!

*

The door opens just enough for a hand to reach out with a twenty pound note. They do a swap. The bucket goes in. The door closes. The Waitress pockets the money and walks off.

48

INT. FIVE STAR HOTEL, HOTEL ROOM - DAY

48

We follow the ice bucket to a table. The curtains are drawn. Lamps are broken, knocked to the floor. Vodka bottles. Condoms. Strips of clothes. Hardcore porn plays on the TV.

*

*

A chemsex party in full throttle. The air is stagnant.

Bodies heave and slap in a room full of NAKED MEN. Public school boys. Pretty boys. Old bankers.

IN THE BATHROOM

Billy stares in the mirror, watching the party unfold behind. He's a sweaty mess. Fully clothed. Incapable of getting involved. The nervous energy of a junkie.

DYLAN (22), Billy's some-time boyfriend, arrives at his side. He kisses Billy on lips. Stoned, he continues on to -

A MAN crouched by the door putting a needle in his veins. Dylan slides down the wall to side beside him.

Billy turns. Checks the baggie. He goes to it. EMPTY.

BILLY
Where did you get this?

The Man is quickly becoming high. He smiles, melting.

49 **INT. FLAT 6A, TOWER BLOCK - DAY**

49 *

Nisha stands in the empty flat searching the corners for clues. Dust. Nothing but dust. She opens the door with a gloved hand -

50 **EXT. FLAT 6A TOWER BLOCK - DAY**

50 *

Steps out into the corridor. Nisha locks the door with a key. She turns to find -

A YOUNG WOMAN watching her from 8A. Looks Albanian. Stares at Nisha - seems to have something to say.

Nisha holds her gaze. Gives her an inviting nod -

Footsteps echo up the external stairwell.

Nisha looks - then back to -

The Woman darts back inside.

The footsteps pass. Stares down the empty corridor. Peepholes on every door. She takes out a stack of business cards. She drops one in each door, lingering on 8A.

51 **EXT. BELLANGER RESTAURANT - DAY**

51

An up market Parisian brasserie. Gleaming glass and ornate wooden front. A DOORMAN stands outside.

52

INT. BELLANGER RESTAURANT - DAY

52

White cotton tablecloths and SOMMELIERS in waistcoats. The DINERS are as stiff as the linen.

*
*

We wind past the MAITRE'D to a secluded table near the back. Sean, Alex and Ed are midway through steaks. Two Wallace Soldiers on guard. Elliot stands near the table, listening.

*
*

ED

We've had every traveller site in the southwest turned over. Those kids are long gone.

SEAN

So go North. Get on a plane.

ED

Our time might be better spent-

SEAN

I don't fucking care. Jack saw something and they got to him.

ED

Some men are weak. Maybe Jack couldn't handle it.

SEAN

You told Nasir to keep dealing. You disobeyed me!

Sean looks at Ed now. A steely anger in his eyes.

*

ALEXANDER

No, I did.

Sean turns - furious.

ALEXANDER (CONT'D)

We need money and we trust the Afridi's.

SEAN

What makes you so sure? I trusted you and Ed to follow my orders. What loyalty does Asif have?

ALEXANDER

The loyalty of profit.

Sean takes in Alex's words. Seems to listen.

A disturbance at the door interrupts the tension. The Henchmen are on their feet. Elliot looks back as-

Kinney enters the restaurant. He is a shabby reflection of his former self.

Through the glass front we see four of KINNEY'S MEN on guard. They have come prepared. One of them clocks Elliot. A strange look - recognition? Elliot shifts to conceal himself.

The Maitre'D questions Kinney. He looks up at Sean. Raises his hands to show he comes in peace. Alexander gets up, reaches for a weapon. Sean pulls him back.

SEAN

Bring him here.

Alex gives the Wallace Guards a nod. They pat Kinney down,, *
walk him back up to the table. Ed pulls out a seat giving *
Kinney little choice. He eyes the weapons trained on him.

Sean's gaze is thick with anger. Kinney glares back with *
unwavering gypsy pride.

KINNEY

My son was hired by someone to kill
your father.

Sean glances at Ed. Doesn't know who to believe.

SEAN

You're saving his skin.

KINNEY

Yes. But I'm telling the truth.

Kinney reaches in his pocket-

Everyone flinches. He pulls out a mobile phone and places it
on the table. Sean looks at it, then back at Kinney.

KINNEY (CONT'D)

That's the phone he took the job *
on. Whoever ordered that hit is *
more dangerous than the twat who *
pulled the trigger.

SEAN

I'll be the judge of that.

There's a tone of pleading now.

KINNEY

I'm not giving you my son.

ALEXANDER

We don't need you to find him. *

KINNEY

You're bringing too much attention
on us all with this blood shed. You
took out two of my men the other
night.

Sean looks at Ed. He shakes his head. Sean shrugs.

SEAN
Not one of mine.

Elliot keeps his cool.

ALEXANDER
I can access every CCTV camera in
the UK. Unless he's got an
invisible cloak I'll find him.

*
*
*

KINNEY
You kill Darren you haven't stopped
anything. Whoever did this-

SEAN
Leave the phone and fuck off.

Kinney is unsure what's happening.

KINNEY
Do I have your word that you'll
leave my son alone?

SEAN
You have my word that I won't shoot
you in the back when you walk away.

Kinney looks over Sean's men. He glances at Elliot. The
Wallace Guards escort him back through the restaurant.

Sean is seething. He stares into space.

SEAN (CONT'D)
So it *was* a hit. You still think
I'm wasting my time?

*

Ed picks up Kinney's phone.

ED
I'll look into it.

Sean's phone rings. He picks up.

SEAN
Hello?

RECEPTIONIST (V.O.)
It's Paul at Claridges.

Sean's heart sinks. He runs a hand over his scalp.

SEAN
Is he there?

DYLAN (O.S.)
Billy went to score.

Sean looks over at Dylan. Releases Party Guy.

SEAN
Where?

56 **INT. TOWER BLOCK - EVENING** 56 *

Two heavy set ALBANIANS march down the corridor, the younger of the two carrying a black bin bag. *

The senior man bangs on the nearest door and waits for the nervous resident, apparently expecting them, to put Nisha's business card into the waiting bag.

They move down the doors repeating the same process, casually tearing down the police tape of 6A as they pass.

57 **INT. TOWER BLOCK, FLAT 8A - EVENING** 57 *

The Young Woman frantically rushes from room to room. She finds a pen. She scribbles on the palm of her hand. *

BANG BANG

The Girl rushes to the door, opens it the length of the door chain and tosses Nisha's card into the bag. *

The Younger Albanian glares. She keeps her gaze passive. They move on. She closes the door and leans against it. *

58 **INT. ELLIOT'S FLAT - EVENING** 58

Elliot walks in the door of his sparse, monastic apartment. No pictures, no personality. A bin bag without a bin.

He throws his keys across the kitchen top. Drops his head - frustrated. He opens the fridge, leans in for a beer. *

His phone BEEPS. Elliot has a look.

I GOT LONELY. SHANNON x

Elliot frowns.

HEY THERE... HOW DID YOU GET MY NUMBER?

He waits. A reply comes.

I STALKED YOU. COME OUT TO PLAY?

Elliot muses on this. A risk. The phone beeps again.

A photo of Shannon holding a cocktail on a rooftop bar. The name of the bar behind her.

Elliot taps the table. Fuck it. He closes the fridge door.

59 **EXT. VALANCE STREET - LATER** 59

A side street in a bougie neighbourhood. Elliot outside his car. Beep. Beep. The doors lock.

60 **EXT. PENNY STREET - EVENING** 60

The sounds of Friday night in East London coming to life. Elliot swaggers down the street stopping at the door to THE DEUCE HOTEL. A BOUNCER moves forward to search him. *
* *

61 **EXT. DEUCE HOTEL, ROOF TOP BAR - EVENING** 61

A perfect evening sky. All the sexy people are out. Elliot's broad shoulders dip and swagger to the beat as he walks the length of London's yuppie, weekend crowd.

He reaches a group of girls on high stools. Shannon turns. She lets her eyes undress him not giving a fuck. Elliot smiles, acknowledging her brash objectification and loving it. She taps her glass - get me another. *
* *

Elliot goes to the bar. *

Shannon gets up as a new tune comes on. She dances alone. A free spirit. The sun dips behind them - that golden light making everything beautiful. Elliot watches. *

62 **EXT. DEUCE HOTEL, ROOF TOP BAR - LATER** 62

They are sitting in a booth alone. The sound of cars screeching blends into the sounds of the evening revelry.

ELLIOT
Where'd you grow up?

SHANNON
Round here. Not that I recognise it now. Full of white people.

ELLIOT
We're not so bad.

She laughs.

ELLIOT (CONT'D)
You got a big family?

SHANNON

Just me, Alex and Dad. Mum died
when we were little.

ELLIOT

I'm sorry.

Shannon shrugs. Elliot seems drawn to her pain. Or possibly
open to exploiting it.

ELLIOT (CONT'D)

This must be hard for you too.
Losing Finn.

SHANNON

He was like an uncle to us.

ELLIOT

I'm sorry.

SHANNON

You said that already.

ELLIOT

Yeah. I'm -

He smiles.

ELLIOT (CONT'D)

There's a lot of death around.

SHANNON

You get used to it.

(beat)

We always thought of Finn as
immortal. He was like a superhero
to me and Alex.

ELLIOT

Who do you think got to him?

Shannon looks off wistfully. Elliot hangs on her response.
She looks back with a grin.

SHANNON

This is terrible date chat.

ELLIOT

Date?

She gives him a coy look. Elliot smiles.

SHANNON

What did your old man do?

ELLIOT

Journeyman boxer. Threw fights for
a living.

SHANNON

That must have been hard to watch?

ELLIOT

Taught me a lesson or two.

SHANNON

What's that?

ELLIOT

Losers can be winners.

SHANNON

Subservience runs in the family? *

Elliot shakes his head. *

ELLIOT

Never underestimate the bottom dog. *

Everyone has their time. *

Shannon reaches across and feels his arm - taught. *

SHANNON

I hope all that pent up anger
translates to passion. *

Elliot breaks into a bashful smile. *

63

INT. ABATTOIR, KENT - NIGHT

63

Hanging meat. Wet, bloody floors. Metal and concrete. A MAN
dressed in Butcher's white stands alone. He holds a bolt gun. *

A door opens. Ten blindfolded MEN in only their underpants
are lead in by a MAN carrying a big gun. Marched through
between a herd of cows, forced down a line, they are grabbed
and pulled through a gate area. *

We recognise the Driver from the cattle truck in the opening
scene. They arrive in formation. The Butcher pulls down their
blindfolds. They cower, scared. *

FROM A PLATFORM ABOVE

Asif and Nasir look down on the scene. They wear plastic
covers over their shoes.

ASIF

Good evening gentlemen. Welcome to
the U.K. *

The Men look up confused. Who is this?

ASIF (CONT'D)

You are all links in the chain of my operation. One of you is responsible for my cargo being hit.

He nods at the 'Butcher' with the bolt gun. The 'Butcher' turns to the Driver from the opening scene.

BUTCHER

(Turkish)

Who stole Mr Asif's heroin?

DRIVER 1

(Turkish)

I don't know. I swear. I just picked up the cows.

The Butcher looks up at Asif. Asif nods. *

BANG.

Driver 1 falls down dead.

Nasir turns away and wretches. Asif looks unimpressed. *

We close on the face of the Driver 2. His fate is clear. His expression numb with terror. 10 more people to kill and a question none of them have the answer to.

END OF PART TWO

64

EXT. BUSY HIGH STREET - NIGHT

64

Sean's car crawls past. His phone rings. He hits loud speaker.

SEAN

What you got for me?

ALEX (V.O.)

I traced the phone. *

Sean looks in through the window of a kebab shop. Torn.

65

INT. KEBAB SHOP - NIGHT

65

Sweat, steam and the smell of well seasoned meat. Unflattering light bears down on an overworked CHEF. *

AT THE BACK OF THE RESTAURANT

Billy sits with his back to the door, waiting. He's shivering. Fidgeting. A door at the back opens and Agrin comes out. He looks angry to see Billy.

AGRIN

What are you still doing here? I told you I don't know no Nick.

BILLY

You sold to him this morning!

AGRIN

Get the fuck out of here.

Billy gets to his feet. Desperate. *

BILLY

One fucking bag. Just sell me-

AGRIN

Get out!

Billy leaps up onto a table in a mad jester movement. Agrin scrabbles to catch him. Billy jumps from table to table. *

BILLY

One bag! One bag!

AGRIN

You little bastard!

Billy is leaping. Agrin is chasing. The Chef looks over at the spectacle and starts to laugh.

66

INT. BANQUET HALL - NIGHT

66

An elite dining hall full of upper class GUESTS. A string quartet play. SOMMELIERS pour wine.

Sean bowls through - smart enough to look nouveau riche. He heads down a spiral staircase.

67

INT. NIGHT CLUB - NIGHT

67

Through a set of bank vault door we find a heaving club. Sean looks over the room. Through a milieu of rich, good looking millennials he sees Alex. He's a few sheets to the wind - laughing with a Tall white TOFF (30s).

ALEX

You think you're shit doesn't stink? Your wallet is bursting with war crimes. Give it over.

Alex grabs it and starts pulling out cards. *

ALEX (CONT'D)

Damn. Someone should take this to the Hague.

He holds up a black credit card.

ALEX (CONT'D)
Made an estimated USD \$7,911
million available to the nuclear
weapon producing companies.

Then another -

ALEX (CONT'D)
Complicit in Israeli Crimes against
the Palestinian People.

And another -

ALEX (CONT'D)
Invests in one of the largest
coltan mines in Africa - ensuring
tiny hands are never out of work.

TOFF
Alright, alright.

Grabs his wallet. Alex is laughing.

Sean taps him on the back. Alex turns. His smile drops. They
move off together. He hands him a piece of paper.

ALEXANDER
That's where the number was most
used. Likely to be his site.

SEAN
Let's go.

Sean pockets it. Alex hangs back.

ALEXANDER
It's a job for foot soldiers.

SEAN
This is different. It's my dad.

ALEXANDER
You know I'd do anything for Finn.

SEAN
Then come with me.

Alex necks his whiskey. It takes courage to say no to Sean.
People are starting to look. Alex look back at Sean. He
slowly shakes his head.

ALEX
This isn't your time.

OFF Sean's look -

*

68

EXT. DEUCE HOTEL, ROOF TOP BAR - NIGHT

68

The date has progressed. Both a little tipsy.

SHANNON

OK. My turn. Have you ever been married?

Elliot tenses.

ELLIOT

No.

SHANNON

Any kids out there you don't know about-

ELLIOT

(too quick)

No.

Shannon feels the sharpness in his voice.

SHANNON

It was a joke.

Elliot tries to smooth it over.

ELLIOT

I'm more of a knock knock man. *

Shannon gets a text. She looks down at phone.

SHANNON

Check your phone. *

Elliot takes out his phone. Five missed calls from Sean. He dials quickly.

ELLIOT

Hello?

SEAN (V.O.)

Get down to Green Lanes and find Billy.

ELLIOT

Yes boss, sorry for missing-

SEAN (V.O.)

I'm trusting you with this. Do you understand me? Get down there.

Sean hangs up. Shannon smirks having heard it all.

ELLIOT

How did he know I was with you?

SHANNON

The Wallace's know everything
darlin'. You can't hide a thing.

Elliot gets up quickly. Grabs his coat. Shannon watches him.

ELLIOT

You want to do this again?

She hops off her stool - reaches up and kisses him. Pulls
away. Sits down. Elliot smiles. And he's gone. *

69 **INT. ELLIOT'S CAR - NIGHT**

69 *

Driving full speed through London's streets-

70 **INT. KEBAB SHOP - NIGHT**

70

Agrin is out of breath. Billy is still shouting manically on
the table. The Chef is still laughing.

AGRIN

(to the chef, in Kurdish)
This fucking guy.

CHEF

(in Kurdish)
Just give it to him.

Agrin takes a bag of heroin out of his pocket - one dose.
Billy pulls out the money. They exchange. *

71 **EXT. KEBAB SHOP - NIGHT**

71

Elliot is driving by - he sees Billy. Pulls in quickly-

72 **INT. KEBAB SHOP - NIGHT**

72

Hakan appears. He sees Billy leaving. *

HAKAN

(in Kurdish)
What is he doing here? You sold to
him? *

Agrin looks at Hakan. So what? Hakan charges after Billy. He
grabs him by the arm. *

HAKAN (CONT'D)

Hey, my friend made a mistake. Give
that back. *

BILLY

Fuck off.

Billy struggles under Hakan's grip. Pinned against the wall. *

Elliot arrives. Reads the situation. *

BILLY (CONT'D) *

Do you know who you're fucking
with? *

HAKAN *

Yes - a fucking junkie. No family
around to protect him. *

The Chef clocks Elliot. He grabs an electric kebab slicer. *

CHEF *

Hakan! *

Hakan looks at Elliot. *

HAKAN *

My business is not with you. *

ELLIOT *

Let him go. *

HAKAN *

Get fucked. *

Elliot sees red. In a sudden movement he grabs the kebab
slicer out the Chef's hand. Hits the on button - Bzzzzzzz - *

Takes a slice out of the chef's face - blood pisses
everywhere. He screams - *

Hakan steps back.

HAKAN (CONT'D) *

What the fuck is wrong with you!?

Billy wriggles free. Elliot holds the bloody kebab slicer. He
breathes heavy. The chef whines behind the counter. *

We hear a car start. Something catches Elliot's eye -

Through the window he sees Billy in his car.

ELLIOT

What the-?

Elliot's car screeches off down the street with Billy behind
the wheel. Elliot chases. He stops after a block when the
chase is futile. He drops his head.

ELLIOT

Fuck.

He checks his pockets. Looks up suddenly.

ELLIOT (CONT'D)

Fuck!

74 **INT. ELLIOT'S CAR - NIGHT** 74

Billy smiles as he drives.

75 **INT. NIGHT BUS - LATER** 75

Elliot stands on a busy bus. His body still rigid with anger. *
People move away, scared. Elliot looks down at his hands - *

He's still holding the kebab slicer. A wash of realisation *
hits him. What has he done? *

76 **INT. WALLACE HOUSE, HALLWAY - LATER** 76

Sean arrives home. The house is dark.

SEAN

Billy? Mum?

Nothing. He starts toward the kitchen when he sees a figure
at the top of the stairs-

Marian is dressed in a two-piece channel skirt suit. Her face *
is made up. Sean takes her in. *

MARIAN

I wore this to Ascot in 1972.

Sean starts to smile. *

SEAN

You look good mum.

MARIAN

I had to take it out an inch.

SEAN

You going somewhere?

MARIAN

Felt like a night that called for
something special.

Marian smiles fades at the reality. She strokes Sean's face.

MARIAN (CONT'D)

I believe in you. *

SEAN

Thanks mum. *

They walk toward the front door -

*

77

EXT. WALLACE HOUSE - NIGHT

77

*

Wallace henchmen are dotted about. Several cars are parked haphazardly, ready to leave at any point.

Sean looks into a boot containing half a dozen machine guns in a deep compartment. He closes the lid. The compartment disappears. Marian hangs back. Ed approaches.

*

*

ED

Are you sure this is the kind of leadership we want?

MARIAN

It's how we began.

ED

Because we had to.

MARIAN

My family is under threat. Sean is the only one prepared to do something about it.

He gestures to the small army of men preparing for war.

*

ED

We need a level head at the top. Sean's... passion and willing, alongside Alex's brain. That's what Finn wanted.

Marian is watching Sean.

MARIAN

What do you think it would do to Sean if he found out that his father didn't trust him to lead alone?

Ed looks back at Sean.

MARIAN (CONT'D)

No one saw this coming. We've been asleep. Sean's awake.

*

Ed seems to take this in. After a moment.

ED

I ride with you. We do this properly.

Marian nods.

ACROSS THE STREET

Elliot's car arrives with Billy behind the wheel - music blaring. He stops short, blocking the road. Sean turns.

SEAN

Move the car.

Billy gets out leaving it running. His manic, sweaty, volatile behaviour continues. He starts laughing.

BILLY

Fucking- should have seen him!

He stumbles and falls around the garden.

BILLY (CONT'D)

Fucking kebab slicer!

Sean tries to pick him up, growing angry, and embarrassed.

SEAN

Get in the house.

BILLY

Fuck off!

SEAN

Get in the fucking house!

Sean pulls him on now roughly-

78

INT. WALLACE HOUSE, HALLWAY - NIGHT

78

Down the corridor-

79

INT. WALLACE HOUSE, FINN'S OFFICE - NIGHT

79

Billy falls back and lands on the floor. Sean looks at him. *

SEAN

I bet this drought is killing you.
Sniffing around the whole of London
desperate for a hit. I hope that
pain makes you think of him.
Reminds you why I'm doing it.

Billy goes silent and takes it.

SEAN (CONT'D)

I can't just numb life like you. I
have to feel it.

BILLY

I don't feel a thing.

SEAN

Cos you're a fucking junkie.

Billy gets to his feet and goes to Finn's desk. He opens a drawer. He pulls out a bag of heroin.

BILLY

Dad used to leave me a stash. You weren't the only one with a special relationship.

He throws the bag at Sean - emotions rising.

BILLY (CONT'D)

I'm sick right?

SEAN

Billy-

BILLY

Dad had the remedy.

Sean's judgment falls away. Billy looks down. *

BILLY (CONT'D)

You didn't cut off my supplier. Not for a while anyway.

Billy pulls out the other bag from his pocket.

BILLY (CONT'D)

Or Lale. She's selling.

Sean takes the bag.

BILLY (CONT'D)

Got that for you.

SEAN

(quietly)

Thank you.

BILLY

It's what big brother's are for.

Billy smiles again, a sort of sad laugh.

BILLY (CONT'D)

No matter how many people you kill, you'll never be able to silence dad's voice in your head.

Billy's eyes prick with tears.

BILLY (CONT'D)

You know that, right?

Sean holds his gaze. He nods. He approaches Billy. Pulls his head to his shoulder. Brother to brother.

FADE TO BLACK.

Kinney takes a bullet to gut. He yelps and writhes. Pulls himself together. Punches through the final floorboard-

Kinney drops through the bottom and-

86 **EXT. UNDER KINNEY'S CARAVAN - NIGHT**

86

Hits the dirt. He breathes for a second. Then realises his head is right next to the gas canister!

Kinney rolls out just in time as-

BOOM. The gas bottle explodes!

87 **EXT. KINNEY'S CAMPSITE - NIGHT**

87

Sean and his men are bathed in light. His face fills with excitement. He grabs a Traveller and pulls him onto the fire. *

SEAN

Where's Darren?

The man screams in agony while Sean watches him burn. He turns and looks over at Kinney's caravan.

88 **EXT. UNDER KINNEY'S CARAVAN - NIGHT**

88

Kinney drags himself away from the fire and gets to his feet using the flames for cover.

BY THE BONFIRE

Sean breathes heavy. Buzzing from the release. The death. *

The burning man screams in agony. *

BANG. Ed puts him out of his misery. Looks at Sean. *

ED *

Did you get what you wanted?

SEAN *

He took my father. I took his entire world. Now he knows what a Wallace is worth.

Marian watches the flames in a waiting car, regal in her outfit. Sean gets in and closes the door behind him. *

FROM THE HILL *

Kinney looks down on his burning home as the gang drive away. *

END OF EPISODE *