



LOST

RAISED BY
RAVE. HELD
BY LOVE.

WRITTEN BY:
BILL OLIVER WINDSOR



US
LOT

THE PULSE

BRIGHTON, ENGLAND, 1997.

A DJ holds everyone together
— until he lets the music, and
the people he loves, finally
hold him.



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THE VISION

US LOT IS AN 8-HOUR CINEMATIC DRAMA
INTIMATE, ELECTRIC, AND EMOTIONALLY UNFLINCHING.

Set in Brighton, 1997, the story follows 23-year-old Billy — DJ, brother, fixer, and emotional caretaker to a fragile chosen family. He moves through a world of warehouses and backstreets, where loyalty is currency, love is unspoken, and music holds everything together.

This is the first instalment of a larger generational story, drawn from the second book in a four-part literary series.

While the narrative stands alone, it sets the foundation for a broader saga — one that spans decades, dances through subcultures, and keeps circling back to love, addiction, identity, and grace.

Tonally, the show lives between the emotional grit of Billy Elliot, the romantic depth of About Time, and the subcultural edge of This Is England. It's a love letter to found family, rave culture, and the fierce tenderness that hides in unlikely places. But Us Lot isn't just the story of a scene — it's the story of a generation. At its heart, it asks: what does it really mean to be held?



US
LOT



EPISODE 8 US LOT ISN'T ABOUT
HOLDING EVERYTHING TOGETHER
IT'S ABOUT LEARNING TO BE HELD.

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THE JOURNEY

THE FINAL EPISODE DOES WHAT FEW DRAMAS DARE:

IT goes all in on joy. No twist. No tragedy. Just a building, powerful payoff.

The venue is saved. The crew arrives. The music plays.

And Billy, for once, lets himself feel the love that's been there all along.

But to reach that ending, Billy must survive everything before. His mum overdoses, slumped in the bath. He doesn't flinch—he just absorbs the blow and keeps moving. That's how he's always coped: by staying useful, never stopping long enough to fall apart.

From the start, we understand his role. He looks after everyone else.

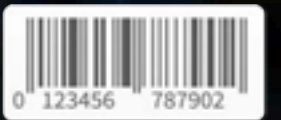
But who is looking after him?

As the season unfolds, the pressure builds. Debts resurface. Fights break out. Friends disappear. Love shows up, but just out of reach. Even his biggest wins teeter on collapse. Billy holds it all together, but barely—and never for himself.

Midway through, something shifts. An arrest and an unbelievable stroke of luck becomes a turning point. A failed event becomes a doorway. People begin to see him—not for what he does, but for who he is. Ella believes in him. Rain backs him. Jock respects him. Even the Twins start to trust him. And slowly, Billy begins to believe it too.



US
LOT

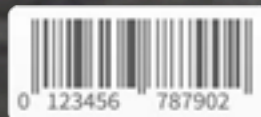


EPISODE 8:

HE DOESN'T FIX ANYTHING.
HE DOESN'T SACRIFICE HIMSELF.
HE JUST IS. PRESENT. WHOLE. HOME.

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EPISODE I



FLYERS

Brighton, 1997. Billy's mum overdoses in the bath. He doesn't flinch, he just deals with the chaos like he always has. Next morning he and his younger brother Toto head out to flyer the city. Through cafés, street corners and record shops, we meet their world: Rose, their sharp, elusive sister; Lilly, the girl Billy longs for; and the Twins, high-fashion drug dealers who never get their hands dirty.

While Billy tries to keep Toto safe and the flyers moving, tension brews. There's a debt hanging in the air. The enforcers loom. The city hums with unease, and every encounter feels like it could tip into something darker.

By nightfall, Billy finds himself in a club, meeting Jimmy and Pete—two local promoters he quietly looks up to. It's subtle, but something shifts. A flicker of belonging. A sense that he might be more than just the guy who holds everything together.

THE EPISODE ENDS ON A ROOFTOP. BILLY AND LILLY SHARE A CIGARETTE. SHE SEES HIM. SHE LIKES HIM. BUT DOES HE LET HIMSELF BELIEVE IT?



US
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EPISODE 2



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TOTO?

Early morning, Brighton. A flyer boy is chased through the city centre by the Twins' enforcers. When they catch him and beat him in broad daylight, everyone thinks it's Toto. It isn't—but it easily could've been. Billy hears the story second-hand, and the pressure sharpens. As Billy keeps the flyers moving, he gets an offer that could change everything: one of the biggest venues in town, handed to him by the head of Brighton Fringe. Meanwhile, Ella's life in London comes into focus—her provocative new business idea pulling her into a different orbit entirely. Everyone's talking about Saturday night's free party on the beach. As the sound systems build and the city shifts into after-dark magic, Billy finally steps behind the decks. The music drops. And in the crowd—scattered across steps and stones—are all the faces we've met: Jimmy, Pete, Rose, Lilly, Toto... even Ella. For a moment, they're all held by the same beat.

EVERYONE'S TALKING ABOUT SATURDAY NIGHT'S
FREE PARTY ON THE BEACH.

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EPISODE 3

PRIMROSE

Dawn in Brighton. Billy walks home from the free party, still buzzing but empty. He scrapes together change for cigarettes, drinks a can for breakfast, and crashes in his silent flat. When he wakes—sweating, hungover—it hits him: he needs out.

At Brighton Station, the city feels feral. Homeless chaos, aggro energy, fragments of his life at every turn. Just as he reaches the platform, a text from the Twins lights up: “You’re coming to see us today, right?” That’s his cue to disappear. The train to London is calm, almost beautiful. In Primrose Hill, Billy meets Ella. She’s alive with a new business idea—online sex toys—and he leans in, offering thoughts that click into her plan. He loves her energy.

At Ella’s sleek flat, Billy meets her boyfriend Bobby—clean-cut, kind, older. They eat well, talk real. It feels adult. It feels safe.

Later that night, Billy finds a bag of pills Ella stashed away. He picks it up. Holds it. Then puts it back and pours his drink down the sink.

By morning, he wakes clear. On the train home, fields roll by, sunlit and steady. Billy leans against the window, hopeful.

BACK IN BRIGHTON, HE HAS TEA WITH MARY. SHE LISTENS IN SILENCE, HER QUIET PRESENCE HOLDING HIM IN WAYS HE DOESN'T YET GRASP.



US
LOT



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EPISODE 4

THE KNOCK

Billy wakes to a rare calm in Brighton. Then he steps out of the bathroom and finds Kruger and Timmy in his living room. "Where's our money?" Panic. He pays them off from his stash. "We don't want to come back." They leave. He exhales, rattled. Word spreads that Rose was seen slipping into The Eagle with two developers. Later she sits upstairs, pencil in mouth, staring out over Kemptown, contemplating the deal.

Jimmy and Pete launch a new Friday night. Over beers in the Lanes, they invite Billy and show him their new HQ, a derelict school being turned into a creative hub. Lilly will have space there. The energy is building.

But Toto is missing. Billy searches cafés, record shops, bars. Nothing. Calls go to voicemail. Elsewhere, Toto rides a train, flipping a cassette. Alive. Out of reach.

At the launch, Billy connects but stays sharp. A girl corners him. "Tried the new stuff from the Twins?" She presses a bag into his hand. He holds it, then gives it back and walks. Ten steps later, he turns, she is gone.

The next day, Billy meets the Fringe organisers. His slot is locked. Venue booked. It is happening.

AFTER THE MEETING, HE SPOTS LILLY ACROSS THE STREET. SHE GLANCES OVER. SMILES. HE SMILES BACK. DOESN'T MOVE. LETS IT LAND.



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US
LOT

EPISODE 5



GOLD TURNTABLE

As plans to redevelop The Eagle accelerate, Rose calls Billy. Over coffee in her swanky flat, she admits her involvement. Billy, blindsided, pleads—not in anger, but love. He’s finally making inroads on the scene, and this could undo everything. Rose is torn.

At Toto’s flat, the siblings gather for lunch. The mood is warm but charged. Toto hosts with charm, though his extra beer and cigarettes betray the pressure. Ella senses it but doesn’t push.

Later, Billy meets Jimmy, Pete and the Fringe girls at the old school. He’s flying. Through the window he spots Lilly laughing with Ella. On his way out, he sees her say goodbye to a suave man and spirals—unaware it’s her brother.

Meanwhile, the Twins and Jock talk Eagle business in a quiet bar. For them, it’s not just property — it’s personal. Jock hints he may know who’s involved. Later, at their high-end warehouse, Billy visits to talk coke. He’s flattered to be there. A rare Tricky remix spins on a gold turntable. The female Twin notices him notice. Quiet approval. Then, casually: “Heard anything about The Eagle?” Billy swallows. Off-guard.

The next morning, Ella says she’s using the name he came up with for her business—and gifting him a share. It’s small, but it’s something. A moment of being seen.

BILLY WALKS OUT INTO BRIGHTON, LIGHT, HEART FULL. THE CITY HUMS.
SOMETHING IS SHIFTING.



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EPISODE 6

PRIDE

Brighton Pride, 1997. The city erupts in colour and chaos as Billy, Toto, Jimmy, Pete, and the crew gather at The Eagle. Costumes half-done, glitter flying, rucksacks of cheap beer to sell in the park. They wind through the city in a stream of friends, lovers, strangers, and music. Rose is there. So is Mum. The Twins drift through like royalty. Even Jock appears. It's ecstatic, electric — joy wrapped in danger.

By dusk, tension builds. Jock pulls Billy aside: he's discovered Rose's link to the Eagle redevelopment. Billy's gutted. They retreat to Jock's sleek car, packed with drugs. Billy suggests a plan to keep the peace. Jock nods. "I'll sort it. Wait here. You know what's in this car, right?"

Billy waits. Minutes crawl. Jock walks back, smiling—sorted. Then: a tap on the window. Police. Billy freezes. Jock spins on his heels and vanishes.

Billy is arrested. At the station he says nothing. No names, no details. When the police present the drugs—it's just weed. Barely anything. He's cautioned and released.

Across town, a lawyer from the Twins delivers the news: Billy didn't talk. The Twins exchange a look. One nods. "He's solid." The other mutters: "Let's hope he stays that way." Back on the street, Billy calls Jock, stunned. "They didn't find it," he says. "Told you," Jock replies. "The Twins are good at what they do."

BILLY EXHALES. STILL STANDING. JUST.



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EPISODE //

LILLY // LOVE

Morning in Brighton. Toto flyposts through the streets, beaming. For once, everything feels light. Then, out of nowhere, he is hit by a car.

At the hospital, the family rushes in. He will survive, but he is broken: leg, shoulder, ribs. Mum shows up. So does Rose. In a quiet garden beside the ward, Lilly sits with Billy. She tells him Toto always talks about him. Billy softens. But the day is not done. That night is Billy's biggest event yet, the one that could change everything.

He arrives at the venue. Something is off. It was never booked. The night is cancelled. Crushed, he tries to stay calm as he realises the mistake was not his. The Fringe girls call him into the office. Everyone is devastated.

Then a shift. People rally. Calls are made. A main DJ agent steps in. He has been watching Billy, his calm, his loyalty. He offers a new opportunity: RAM Records. The next event. Maybe more.

Later, the crew gather in the old school HQ. Drinks flow. Laughter builds. Billy steps outside and spots Lilly in her newly finished office. She smiles. He doesn't hesitate. He walks straight in.

MEANWHILE, JOCK RECEIVES AN ENVELOPE PUSHED UNDER HIS DOOR: START WITH THE PLANNING MINUTES, APRIL 1996 – ROSEHILL. EVERYTHING HAS CHANGED



US
LOT

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EPISODE 2

RAM

Billy wakes in golden light, curtains drifting, music low. Lilly smiles beside him. They kiss. The day begins with peace and possibility. Toto posters the town with RAM Tonight flyers. At The Eagle, "Closed Down" signs cover the doors, but a crowd gathers. Something is shifting. The Twins collect Rose for one final meeting with the developers. At the warehouse, she plays her ace: a planning loophole that makes The Eagle unfit for flats. In one move, she saves it, trading it for a warehouse next door. The Twins get their win, the crew get The Eagle. At the old school, Toto and Wallace load the sound system. Rain gives Billy a fresh fade and a moment of real talk. "Let yourself have it," she says. The night begins. At the club, Billy paces. The crowd swells. Andy C arrives, nods, and takes the decks. The bass drops. The place explodes. Rain presses an envelope of cash into Billy's hand. "You earned this." Outside Lilly kisses him: "See you there." The crowd streams to The Eagle. Lilly, Rain, Rose, and the crew are inside. Toto hugs Billy hard. "We fucking did it." Billy steps up to the decks. The crowd roars. The first track drops.

AND FOR THE FIRST TIME, BILLY ISN'T HOLDING THE NIGHT TOGETHER.
THE NIGHT IS HOLDING HIM.



US
LOT



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THE FLOW



US
LOT

An eight-hour film. A beginning, middle, and end. One complete journey — and the first of many.

Us Lot plays like a cinematic feature told in eight chapters — tight, character-led, and emotionally whole. We begin in crisis, move through connection and chaos, and land in a place of earned belonging. There are no loose ends — just a story that resolves with heart, rhythm, and the kind of lift you feel in your chest when the night turns golden.

Each episode builds on the last — thematically, emotionally, and musically. The rhythm of the season rises and falls like a perfect night out: anticipation, escalation, release, afterglow.

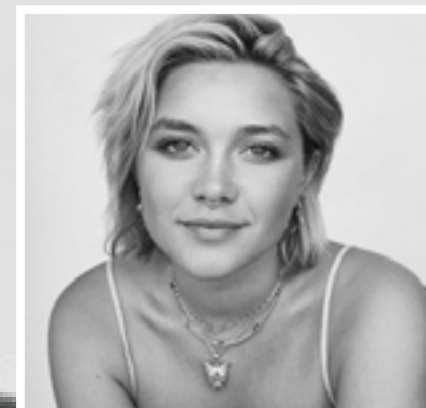
IT'S NOT JUST A SEASON
IT'S THE FIRST TRACK OF A LONGER MIX
AND BY THE END
YOU'LL WANT TO PRESS PLAY
AGAIN AND AGAIN

The shape is simple:

SURVIVE
CONNECT
LET IN

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THE HEART



US
LOT



BILLY

DEAN CHARLES CHAPMAN

24. Our narrator and emotional core. A magnetic, quietly troubled DJ who's always trying to hold everyone together—sometimes at the expense of his own needs. Loves deeply, but struggles to believe he's truly worthy of love. Drawn to people and places that challenge or evade him, especially in romance. Despite his vulnerability, he's quick-witted and generous, the friend everyone leans on when the chips are down.

TOTO

HARRY COLLETT

23. Billy's younger brother. Charming, unpredictable, and a hustler at heart—always chasing a scheme, a party, or a win. Though Toto runs with a smaller, tight-knit circle, he quietly supports Billy in his own way. Under the bravado, he's vulnerable and cares deeply. Their bond is defined by loyalty and unspoken understanding: Toto has Billy's back, and Billy never lets Toto fall.

ROSE

FLORENCE PUGH

26. Billy's older sister. Sharp, stylish, and androgynous, Rose is a leader in Brighton's gay scene and a force in local redevelopment. She straddles worlds: respected by both the city's underdogs and its power brokers. Practical but quietly wounded, she's the family's moral anchor—though her ambition sometimes puts her at odds with her brothers.

THOSE HE HOLDS TIGHT

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THE HEART



US
LOT



ELLA

HONOR KNEAFSEY (BO DRAGSON)

21. Billy's younger sister. Sharp, stylish, and self-assured beyond her years, Ella left Brighton early and now lives in London with her older, clean-cut boyfriend. She's on the verge of launching a bold, online sex toy business—confident in her vision and unafraid to provoke. Grounded but curious, she sees through bullshit and moves with quiet conviction. But she stays connected, especially to Billy, who she believes in more than he believes in himself.

LILLY LEVINE

MIA THARIA

25. Suave, creative, slightly older, and emotionally elusive. Billy's main love interest. Confident but hard to read, Lilly is grounded, independent, and has an effortless, magnetic presence. She's drawn to Billy's warmth but keeps him at arm's length, challenging him to step up and truly see himself.

MARY

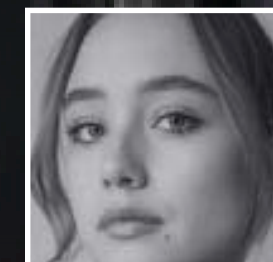
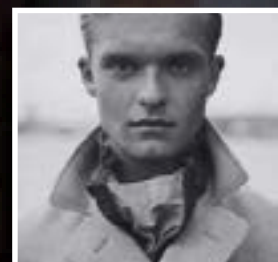
OLIVIA COLEMAN

50. A therapist who lives in the flat below Billy and owns his. She's wise, calm, and unshakable — the kind of person who listens so well it's disarming. Billy scoffs at therapy, but their tea chats say otherwise. She's the quiet anchor he never saw coming.

THOSE HE HOLDS TIGHT

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THE SCENE



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THE TWINS

Late 20s. Tall, blonde, and always dressed in matching fabrics — cut from the same cloth. She wears a head-to-toe navy overcoat and blouse; he wears a mid-length jacket and polo neck in the same navy fabric. He never speaks. She is sharp, larger than life, with a serious edge and no patience for bullshit. Neither of them ever gets their hands dirty. They have a cartoon-like, stylised presence.

JOCK

Early 30s. Scottish. Handsome, cool, and clearly been through it. The Twins' drug runner — and far more than that. Jock is hard, clear, emotionally intelligent, and trusted. A confidant to Billy. He knows exactly what he's doing.

THE HOUSE PHUNK CREW

The crew that runs the club night everyone wants in on.

- **Jimmy:** 24. Suave, business-minded, and cool — a mirror of what Billy could be.
- **Pete:** 25. Handsome, stylish, and magnetic. Women fall for him.
- **Maurice:** 21. Afro-Brazilian, cheeky, and brilliant. A high-end DJ with effortless cool. Everyone loves him.

RAIN (AMY RAINBOW)

28. Billy's hairdresser and Brighton oracle. Witty, grounded, effortlessly cool. Rain holds court in the salon but sees deeper than most. She's seen it all, and she's still standing.

WALLACE

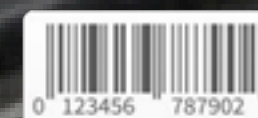
25. Although Billy is becoming closer with the House Phunk Crew, Wallace is slowly becoming Billy's best friend. There's a deeper connection there — subtle at first, but it grows through the season.

THE BRIGHTON FRINGE GIRLS

The women behind the wildest events in town.

- **Charlotte:** 41. A little posh, sophisticated, and stylish. She runs the Brighton Fringe Festival with cool authority and sharp precision.
- **Sarah:** 26. Her charismatic protégé — creative and business-like with a soft spot for Billy. In fact, they both do.

THOSE WHO SHAPE HIS WORLD



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THE SPIRIT

BILLY ELLIOT

A working-class boy finds freedom through dance. Gritty yet uplifting — a story of survival, community, and hope. Us Lot shares its emotional punch, raw heart, and redemptive ending.

ABOUT TIME

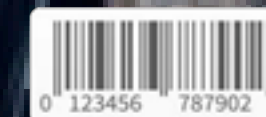
A slow-burning love story wrapped in quiet magic and family tenderness. Us Lot echoes its emotional intimacy, soulfulness, and the idea that love — when it lands — can change everything.

THIS IS ENGLAND

Tribal identity, chaos at home, and the search for belonging. Us Lot taps the same raw power and subcultural edge, set to a different soundtrack.



US
LOT



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THE FRAME

US LOT IS INTIMATE, ELECTRIC, AND EMOTIONALLY RAW. THINK THIS IS ENGLAND REIMAGINED WITH THE VISUAL BOLDNESS AND EMOTIONAL IMMEDIACY OF EUPHORIA.

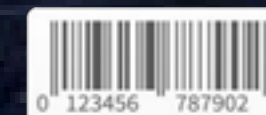
Visually, it's handheld and up close, like the camera's eavesdropping. Soft natural light in the mornings, sharp neons at night. Warm skin tones. Grit meets tenderness. Every frame should feel like a love letter to the beauty in broken places.

The tone walks a tightrope: grounded yet surreal, hilarious then gutting, mundane then transcendent. Real-time pacing. Honest dialogue. No exposition. Music pulses through it — not just as soundtrack, but as language, emotion, glue.

This isn't just a drug story or a coming-of-age drama. It's about connection, survival, and the invisible threads that hold people together when words fall short. And at its core, it's about belonging — how a fragile, chaotic family can become the thing that finally holds you.



US
LOT



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THE REMIX

SOUNDTRACK & MUSICAL VISION

Music pulses through Us Lot — not just as soundtrack, but as memory, identity, and reinvention. Like *Peaky Blinders* reimagined with Nick Cave and Anna Calvi, Us Lot blends the raw energy of 1997's underground dance scene with modern reinterpretation.

The score will draw from the golden age of UK club music — breakbeat, jungle, early house, French electronica — then reimagine it through remixes by both legendary and current artists. Ram Records, Evil Nine, Serge Santiago, Bonobo, Sophie Lloyd and others will help reframe the era through a contemporary lens, with a defining presence from AIR's *Moon Safari*, anchoring the show with warmth, nostalgia, and cinematic depth.

At the heart of dance music is reinvention. Remixing. Holding the past in one hand, and the future in the other. That's the sound of Us Lot.



US
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THE WORLD

BRIGHTON, 1997.

A city on the edge: wild, restless, glittering with possibility. The world of Us Lot isn't just a backdrop — it's a living, breathing character. From the faded grandeur of the seafront to the seedy backstreets of Kemptown, Brighton is a place where the old rules don't apply, and every corner hums with music, danger, and belonging.

Us Lot dives deep into Brighton's tangled nightlife: illegal clubs in derelict warehouses, earlymorning café culture, bedrooms thick with smoke and sunlight, and the ever-changing face of The Eagle — the pub at the heart of a city's fight for its soul. Here, working-class locals, club kids, musicians, queers, artists, dogs on rope, and hustlers rub shoulders and trade secrets.

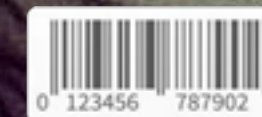
Gentrification creeps at the edges, threatening everything that makes the scene what it is.

Brighton is as unpredictable as its weather: mist rolling off the sea, neon-lit nights, wild parties that dissolve into tender dawns. Community isn't just a word here — it's survival. This is a world held together by music, found family, and the urgent need to carve out space for joy, love, and defiance. In Us Lot, every street, club, and student flat tells a story. Every space holds a secret. Any night. Every night. Things can change.



US
LOT

FAMILY:
BONDED NOT BY BLOOD
BUT BEATS



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THE INVITATION

PROJECT STATUS:

TV script complete — first & final episodes written. Book series in progress — Book One complete. Pitch deck finalised and ready to pitch.

LOOKING FOR:

Representation, production partners, or commissioners who believe in emotionally resonant, character-led storytelling with edge, heart, and cultural impact. Open to TV, film, and multi-platform development.



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THE NEXT LEVEL

SEASON 2

The Mellenium Clock - 1999. None of them think the world is going to end. But everyone wants something to happen.

SEASON 3

Babies - 2002. The ground is shifting and the universe is conspiring to bring in new characters. Will Billy step up?

SEASON 4

Jack - 2025. Boo is the hottest new thing on the scene. Back from a world tour to bring his home town Brighton back to life.

SEASON 5

The Next Level - 2030. The world is a different place but love, honour and connection live on through the music.

SEASON 6

The Summer Of Love - 1989. Sixteen year old Billy discovers a whole new world. This is where it all began. On the dancefloor.



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