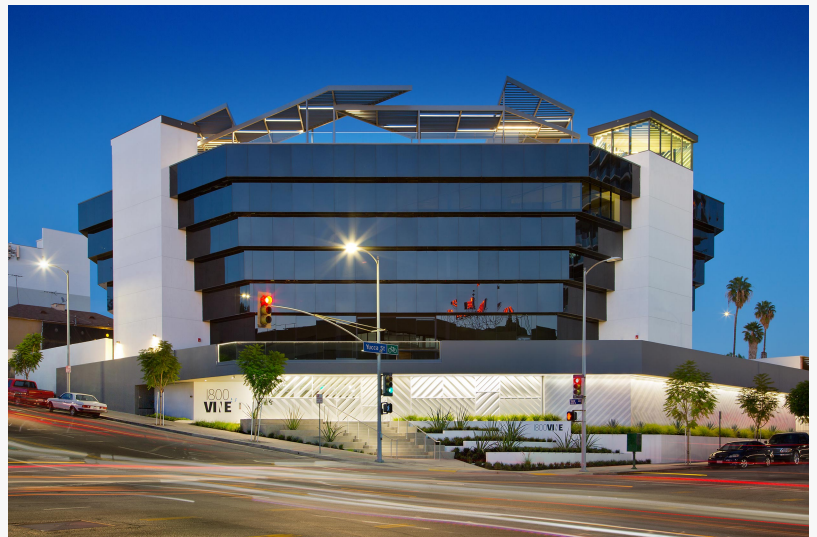


CALL SHEET MEDIA ACQUIRES CRIME THRILLER PILOT 'INTO THE GREY' FROM WRITER JACOB TILLMAN

Character-driven crime drama blends cartel warfare, addiction, political intrigue, and spiritual mythology in an ambitious serialized story

LOS ANGELES, CA, UNITED STATES, August 18, 2026 /EINPresswire.com/ -- [Call Sheet Media](#) has acquired Into the Grey, an original television pilot written and created by emerging writer Jacob Tillman. The acquired pilot episode, titled "Ley Lines," launches a contemporary crime thriller that moves between the criminal underworld, covert intelligence operations, addiction and recovery, and an expanding spiritual mythology centered on fate, transformation, and redemption.



Call Sheet Media at 1800 Vine in Hollywood

"The brightest lights cast the longest shadows."

Into the Grey centers on Jackson Allen, a once-celebrated author whose literary career and personal life have deteriorated under the weight of addiction. Now deeply embedded in Tampa's criminal underworld, Jackson has become an unlikely intermediary between powerful and volatile organizations, including the Outlaws Motorcycle Club, the Latin Kings, and the Sonora Cartel.

When a delicate heroin arrangement brings the three factions together, the alliance threatens to become the opening move in a much larger cartel proxy war.

Watching from outside the criminal battlefield is former U.S. President James Logan, a one-term president with deep intelligence ties and a mysterious personal interest in Jackson's survival. Logan quietly recruits former CIA operative Sam Clemons, code-named Hierophant, to conduct an off-book surveillance and protection operation centered on Jackson.

What begins as a covert assignment soon becomes something far more complicated. A missing brick of narcotics, compromised communications, shifting criminal alliances, dangerous relationships, and forces moving on both sides of the U.S.-Mexico border place Jackson at the center of an increasingly unstable network of competing agendas.

At the same time, *Into the Grey* introduces another dimension to its story through tarot, prophecy, mysticism, spiritual intuition, and recurring questions about fate and free will. Characters operating far outside Jackson's immediate world begin moving toward him, suggesting that the criminal conflict unfolding around him may be part of a much larger transformation.

The pilot, "Ley Lines," establishes that collision of worlds. As Logan recruits Clemons, Jackson attempts to hold together a landmark alliance among the Sonora Cartel, the Latin Kings, and the Outlaws MC. Meanwhile, spiritual figures in Alaska, the Yukon, and the Badlands begin journeys of their own, while Jackson's volatile relationship with Stephanie Lurking and his first encounter with Shelby Noelle create emotional fault lines that will reverberate throughout the series.

At its core, however, *Into the Grey* is not simply a story about organized crime. Tillman's series uses the criminal landscape as the setting for a more personal examination of addiction, compulsion, identity, trauma, recovery, and the possibility of transformation.

"*Into the Grey* lives in the uncomfortable space between ruin and redemption, where incomprehensible trauma is not the end of the story, but the catalyst," Tillman said. "It's about the possibility that recovery is always available to us, no matter how fractured we become, and the quiet spiritual forces that guide us, sometimes violently, toward our highest timelines."

That tension between destruction and transcendence is embodied most directly in Jackson, a gifted writer capable of commanding a room while remaining dangerously unable to command his own impulses. His intelligence, charisma, criminal relationships, addiction, and creative instincts make him both an invaluable intermediary and an increasingly vulnerable target.

Around him, Tillman has constructed a large ensemble of characters whose competing loyalties create multiple avenues for conflict. They include Sam Clemons/Hierophant, the veteran operative assigned to watch Jackson; James Logan/Magician, the former president directing the covert operation; Stephanie Lurking, Jackson's manipulative and dangerous former partner; Abraham Reyes, a strategic Latin Kings figure attempting to elevate his organization through the cartel alliance; Shelby Noelle, whose arrival creates an immediate emotional connection with Jackson; and Faith Fader, whose knowledge of tarot and the drug world places her at the intersection of the story's criminal and metaphysical dimensions.

The series is designed as a serialized modern crime drama in which the consequences of the pilot continue expanding across criminal organizations, law enforcement, intelligence circles,

personal relationships, and spiritual movements. As the season progresses, Jackson's position becomes increasingly precarious while a widening cartel conflict pushes the Outlaws, Latin Kings, and competing international organizations toward open warfare.

For Call Sheet Media, the acquisition reflects the project's combination of an immediately recognizable crime-thriller framework with a less conventional exploration of spirituality, recovery, and destiny.

Tillman brings a distinctive background to the material. He previously worked as a staff writer for The Oracle, the University of South Florida's campus newspaper, and was co-founder and sports editor of Lush For Life, a topical satirical newspaper published in Tampa, Florida. He is also developing Into the Grey as a novel.

As a storyteller, Tillman's work is characterized by character-specific dialogue, gritty environments, and an interest in people living at the intersection of survival, addiction, ambition, and meaning. Into the Grey expands those interests into an ensemble television narrative in which criminal choices carry emotional and spiritual consequences.

With its Tampa underworld setting, cartel power struggle, covert political operation, morally complicated ensemble, and metaphysical undercurrent, Into the Grey positions its characters in a world where nearly everyone is manipulating someone, nearly every alliance has a hidden price, and the difference between destruction and redemption may depend on recognizing the moment when everything is about to change.

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