

VIRDEE

Episode 1

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EXT. BRADFORD - NIGHT

Bradford. Beneath us. We float over buildings.

In the distance the old derelict mills, surrounded by neon signs of the new world - brash, anarchic.

We drift down. A street below. BAM. A spotlight smashes on.

Its origin... a HELICOPTER in the sky. We hear the blades. A fire escape snakes up the side of a building.

DJ

This is radio Bradford. It has been twelve days, since the disappearance of fourteen-year-old Ateeq Farooqi, he was last seen in Eccleshill, in Bradford, on the twenty first of September. The teenager is described as be five foot ten inches tall...

NOVAK REXA (Eastern European, 40's) vaults down the stairs, desperate. We push towards the door at the TOP OF THE FIRE ESCAPE.

DJ

Short hair and is thought to be wearing a black jacket and a blue tracksuit.

BANG! The door slams open. Standing here is DCI HARRY VIRDEE.

He looks down, sees NOVAK going down the stairs. VIRDEE gives chase. Runs down them, lands on the ground.

DJ

West Yorkshire Police, have launched a fresh appeal for information, and have asked anyone who sees Ateeq to call nine, nine, nine.

Sprints after Novak who goes around a corner.

Virdee in pursuit - tired but gains on Novak.

Overhead a police helicopter circles. SIRENS in the distance.

A busy road. Novak races across a gap in traffic.

The helicopter SPOTLIGHT shadows them.

Virdee follows. Runs across the road without looking.

OFFICER (V.O.)

(on radio)

Harry, Novak has left the warehouse, and he is on Valley Road heading towards Kirkgate Market.

A car almost hits him. Stopping just in time. Virdee slaps the bonnet in anger. Skirts around it.

Novak runs up a tunnel that leads into a building. Virdee hot on him. At the top the doors are locked. Virdee keeps on running.

VIRDEE
Received. DCI Virdee in pursuit.
(to public)
Move. Move. Move.

OFFICER (V.O.)
(on radio)
We have lost visual. Lost visual. Last seen entering the market.

INT. INDOOR MARKET - NIGHT

Novak barges past shoppers. Virdee is behind him. Novak goes one way. Virdee the other.

OFFICER (V.O.)
(on radio)
Do you have sight on him?

VIRDEE
Top floor. Seal the perimeter.

OFFICER (V.O.)
(on radio)
Acknowledged Virdee. Alpha team lockdown the area.

OFFICER (V.O.)
(on radio)
Thirty seconds out...

Virdee slides under a ladder and continues the chase.

EXT. INDOOR MARKET/STREET TO STATION - NIGHT

Virdee comes out of the market. Fuck, he's lost him.

OFFICER (V.O.)
(on radio)
NPAS to control. Commencing sweep to reestablish visual...

VIRDEE
Where is he? Where's Novak?

Above a police chopper. The BEAM strikes Virdee as he runs after Novak.

OFFICER (V.O.)
(on radio)

Heading towards the square.

Novak has got to a high metal GATE and climbs over.

Virdee does too. Lands.

Novak heads towards the station.

VIRDEE

He's heading to the station. Get them to stop the trains.

Virdee vaults the ticket barrier. Sees Novak jump through the doors of an idling train.

CONWAY

Received Tariq. We are thirty seconds out.

EXT. TRAIN STATION - PLATFORM - NIGHT

Novak Jumps on the train.

VIRDEE runs along the outside. Peering into the windows. See Novak and jumps on.

Novak jumps off.

Virdee sees him just in time.

Jumping down onto the train tracks.

EXT/INT. TRAIN TRACKS/TRAIN TUNNEL - NIGHT

Virdee sprints along the tracks after Novak.

The spotlight in the air follows.

OFFICER (V.O.)

(on radio)

Suspect has entered the tunnel. We have lost sight of him.

Virdee is gaining.

VIRDEE

Hey. Hey. Hold it. Novak... Where's Ateeq?
Novak stop!

Novak slows after his fall. Virdee catches him, they trade punches before Novak traps his ankle in the tracks!

VIRDEE

Move. Get off the tracks.

NOVAK
My foot. It's stuck.

In the background the sound of an approaching train.

VIRDEE
Where's Ateeq?

NOVAK
Help me! The train's coming! Help me!

VIRDEE
Tell me where the boy is or you die
here!

The approaching train's lights hit them.

NOVAK
Help me!

CONWAY (V.O.)
(from car)
Harry, tell me what's going on.

VIRDEE
(into microphone. Static
interference)
Novak's ankle is trapped!

Virdee tries to pull Novak clear, but his ankle is wedged in.

NOVAK
Come on!

THE FUCKING TRAIN IS HERE - BIG. BOLD. ENDGAME.

Virdee with no choice, slams his foot into Novak's ankle which snaps - sickening, brutal.

Novak SCREAMS and the pain causes him to lose consciousness.

Virdee yanks Novak's ankle free, catches him as he falls and just as the train arrives, Virdee pulls Novak away from it - the train missing them by inches!

Both men collapse to ground as the train hurtles past.

EXT. BRADFORD. NIGHT

The helicopter flying above the city

INT. TRAIN TUNNEL - NIGHT

Novak unconscious, Virdee lying there, stunned, frustrated that he didn't get the intel he needed from Novak.

VIRDEE

You should have stopped, Novak

CONWAY

(talking into radio)

Alpha team get down here! First
responders, where the hell are you? Over.

CONWAY and TWO UNIFORM OFFICERS rush towards Virdee.

VIRDEE

Novak.

CONWAY

Virdee.

VIRDEE

He's out cold.

CONWAY

You okay?

VIRDEE

I'll live.

Virdee throws his earpiece to the ground and starts to walk away.

VIRDEE

(points at Novak)

Get him to a paramedic, yeah.

CONWAY

Where the hell are you going?

VIRDEE

Late for a wedding.

TITLE SEQUENCE

INT. BRADFORD HOTEL - WEDDING HALL - NIGHT

A magnificent Sikh wedding. Two DHOL DRUMMERS (Sikh, dressed traditionally) hit their drums hard - a frenetic, energised beat.

EXT. CITY PARK - BRADFORD CENTRE - NIGHT

A hundred fountains spray water into the MIRROR POOL.

SAIMA HYATT (British Pakistani, Muslim), dressed in an exquisite sari, sitting on a bench.

Across the road at a HOTEL, a MASSIVE INDIAN WEDDING underway - a horse and decorative carriage stand beside rows of high-end cars.

Saima receives a text message she checks her phone.

INT. UNDERGROUND CAR PARK - NIGHT

Virdee pulls to a stop and gets out of his car, in his smart suit, hurries through the car park heads towards the lift.

Virdee sees TWO GANGSTERS who he obviously recognises. Dismayed, he stops. Clearly they are not here to intimidate him but their presence, a car revs behind him and flashes it's lights, makes Virdee turn and look around.

Virdee walks to him quickly, stops by Riaz who has stepped out of the car.

VIRDEE

(tense)

One of these days, Saima's going to see us like this.

RIAZ

(relaxed)

And when that day comes, I'll tell my sister why.

VIRDEE

What do you want, Riaz?

RIAZ

(angrily)

Helicopters, police cars all over the city area Harry. I told you, I could lift Novak quietly, and this shit would have been over by now. But you opted to play good cop. Not going too well for you, is it?

Ouch, a very sore point for Virdee. A flash of anger across his face. Riaz sees it.

RIAZ

What's wrong... Hit a nerve?

VIRDEE

You're making me late to see my wife. We got Novak.

RIAZ

Novak ain't telling the police shit. He'll walk and then what?

Virdee shakes his head, no.

RIAZ

Time to play bad cop.

VIRDEE

(serious, blunt)

You'd love that, wouldn't you.

RIAΖ

It's inevitable Harry.

Riaz pulls Virdee aside, a touch aggressive.

RIAΖ

When are you gonna learn? Vasil's crew

are lawyered up. Let me lift Novak.

There's a missing kid, that put's heat on
my business too.

Virdee looks at Riaz's hand on his arm, ANNOYED.

VIRDEE

I keep the peace. You stay out of out
of sight. Unless you wanna ruin us
both.

Riaz removes his hand. Virdee walks away. Virdee RUSHES towards

EXT. CITY PARK - BRADFORD CENTRE - NIGHT

Virdee RUSHES towards SAIMA still sitting on a bench.

Saima smiles, puts her phone away as Virdee arrives and slides in next to her.

He's late. He knows it. Saima knows it.

SAIMA

You're late!

A beat of silence.

VIRDEE

You look beautiful!

SAIMA

I know.

VIRDEE

You know in a Bollywood movie, this would
be where the guy, as in me, enters to a
colourful, over-the-top dance sequence
surrounded by dozens of hot women; but
none of them as hot as the main love-
interest-

Virdee points at Saima.

VIRDEE

That would be you.

SAIMA

Of course.

VIRDEE

Change outfits a few times, writhe around on a beach, come close to kissing but never actually kiss and then it'd end, with us looking longingly into each other's eyes, just like this, by which point, we would be madly, deeply in love.

SAIMA

Aww. But, in true Bollywood fashion, inside there-

Saima points towards the hotel-

SAIMA

Are your parents, specifically your dad, who develops a massive problem with the hottie- me...

Virdee smiles. God, he loves this woman.

SAIMA

So, I'm finally about to meet my racist father-in-law. Any words of wisdom?

Virdee thinks on it.

VIRDEE

(smiling cheekily)

Maybe start with-

SAIMA

Tickling his beard?

VIRDEE

Was going say fist bump. But yeah...

SAIMA

Oh right...yeah.

VIRDEE

Good idea.

SAIMA

Solid advice, thanks for that.

She closes her eyes, composes herself.

VIRDEE

(soft, caring)

You know, we don't have to do this, Saima.

SAIMA

Yeah well we do. Because it isn't about us, is it.

Saima opens her purse and removes a folded piece of paper to unravel a child's attempt at a family tree. On "mummy's" side is written - Grandad, Auntie Nadia, Uncle Riaz. On Daddy's side it is... BLANK. She hands it to Virdee who looks at it, pained, uncomfortable.

SAIMA

It's about our Aaron. We agreed,
remember?

Virdee slips the paper with the family tree inside his jacket pocket.

VIRDEE

Yeah.

SAIMA

Come on

They stand to leave.

Virdee looks at Saima's "Allah" pendant hanging around her neck in beautiful Arabic calligraphy.

A pause. An awkward beat.

He steps towards her and gently moves her shawl across her neckline, hiding the pendant. Saima gives him a dead WTAF stare.

Saima points at the shawl now covering her pendant:

SAIMA

What did you do that for?

On Virdee as he realises that was a stupid, stupid mistake.

Virdee momentarily ashamed. Shouldn't have done that. He removes the shawl from across the pendant, leaving it hanging proud.

VIRDEE

I'm sorry.

(looks at her pained)

I'm sorry, Saima, I just....

She inhales and we wonder if Virdee has undone everything... She gathers herself, positive again - always positive. Because they need to be together on this. They are. They always will be.

SAIMA

If we're going in there, then it's like
this...

VIRDEE

Yeah.

Saima gently raises the pendant at Virdee.

SAIMA

My Allah protects me.

(points to the Kara on
Virdee's wrist)

And your Guru-ji protects you. Now come
on.

Virdee composes himself.

SAIMA

You're gonna have to help me down the
steps.

VIRDEE

I've got yer

SAIMA

Please. Thank you.

Saima and Virdee now side-by-side, standing ready to walk towards the wedding. He gently, discreetly intertwines his little finger with Saima's (like a pinky promise) and now, together, they walk towards the hotel.

VIRDEE

Together.

We track Virdee and Saima panning out high and wide to reveal the landscape immediately around them:

DOZENS of decaying mills - MONSTERS BROODING IN THE MALAISE which shatter the idyllic utopia of City Park.

INT. BRADFORD HOTEL - 1ST FLOOR - NIGHT

Virdee and Saima walk towards the WEDDING HALL.

Virdee's niece, TARA VIRDEE-DUGGAL (23, punk hair, tattoos, British Indian Punjabi, Sikh) approaches Virdee and Saima.

TARA

Hey...

SAIMA

Hi

Tara hugs both Virdee and Saima.

TARA

Oh it's so good to see you both!

SAIMA

You too. You look gorgeous.

TARA

Thanks. Yeah, look at us in the pink.
(to Virdee)

Look at you... you look tired.

SAIMA

Aww...

They laugh

TARA

Uncle Harry?

VIRDEE

What?

TARA

Any updates on the Ateeq Farooqi case?

Virdee shoots her a disapproving stare.

VIRDEE

Tara. We'll find him. There's your scoop.
Off you go.

TARA

Alright.

Tara leaves.

VIRDEE

Always a journalist.

SAIMA

Ready?

VIRDEE

No.

SAIMA

Come on

VIRDEE

Let's go...

They hold hands and walk towards the door. They have got this.

Dim lighting - hard to see where anyone (including Virdee's family) are seated.

Virdee and Saima arrive at their table which is a mixture of WHITE AND BROWN PEOPLE. It's towards the back of the room. Virdee pulls out a chair for Saima. She sits down but he remains standing, leans over to speak to her.

VIRDEE

I'm gonna go check and see where mum and dad are sitting. Alright.

SAIMA

No, Harry, let them find you.

Virdee leaves.

He walks across the room. In limited lighting, he looks at the tables, and finally finds the VIRDEE TABLE.

He sees his sister, MANDIP VIRDEE (40, British Indian Punjabi, Sikh), his mother, JYOTI VIRDEE (60's, kind, Indian Punjabi, Sikh), his niece, TARA, and his father, RANJIT VIRDEE (62, turban, Indian Punjabi, Sikh), seated, eating food - a family.

Then, Ranjit sees Virdee, stops eating, stares at him for a second, pernicious, before turning on Mandip, suspicious.

RANJIT

ਊਜ ਇੱਥੇ ਕੀ ਕਰ ਰਿਹਾ ਹੈ
Oh ithe ki kar riha hai?

اوہ ایتھے کی کر ریا اے
Awē ayt̫hai ky kr ryā qai

Translation/Subtitles: What's he doing here?

MANDIP

(appealing)

Baapu-ji - please. Don't make a scene.
It's their friend's wedding.

Virdee hovers, awkward, like a rabbit in headlights.

JYOTI

ਤੁਸੀਂ, ਬੱਸ ਇਸਨੂੰ ਛੱਡ ਦਿਓ।
Tussi, bas isnu chhad dio.

توں، بس اپنون چھੁੰ دیو۔
Tu bas ainuh chad deyo

Translation: You, just leave it.

Ranjit stands to storm away from the table.

MANDIP

Baapu-ji

Virdee and Ranjit lock eyes and in this look we see it all - love, loss but mostly BETRAYAL.

VIRDEE

Baap...

Ranjit storms away. Virdee stands still, takes the lashes.

MANDIP

Dad just didn't want to see you with
Saima.

VIRDEE

You wanna come over? Say hello to her...
Hmm..

MANDIP
This is a happy event. Let's keep it that way. Okay

Mandip follows after Ranjit.

Saima comes to Virdee and pulls him back to their table.

SAIMA
Hey, come on. Come on. Come on.

Virdee sits down.

VIRDEE
We should go.

SAIMA
No, no.

VIRDEE
We should go.

SAIMA
No, listen, we are not going anywhere. We have as much right as anyone to be here. Shall I get you a drink.

VIRDEE
Yeah

Saima leaves. Virdee takes out his phone. He texts Conway:

TEXT GRAPHIC:
Novak out of surgery yet?

INT. BRADFORD HOTEL - LOBBY - NIGHT

Saima taking a moment, in the more relaxed lobby area with Tara.

NIMRAT KAUR (30's, hot, British Indian, Sikh) gives Saima dirty looks - obvious hostility - and now walks towards her.

Saima sees Tara enter the lobby, smiles at her and is about to go to her when Nimrat steps in front of Saima, obviously drunk.

NIMRAT
You must be Saima Virdee?

SAIMA
Saima Hyatt actually but yeah, I'm Harry's wife.

Tara arrives behind Saima, loiters.

NIMRAT
Do you know who I am?

SAIMA
No, but I've got a feeling you're gonna
enlighten me.

Saima waits. Calm. Measured.

NIMRAT
I used to fuck your husband before he
ditched me for a Paki.

Tara steps forward to defend Saima.

TARA
Excuse me.

NIMRAT
Stani

SAIMA
(to Tara)
It's alright, I've got it.

Saima steps to Nimrat now, confident, a touch darker - the fuck is she taking this shit from Nimrat.

SAIMA
(poisonous)
You wanna watch how you go love. I think
you might have had a bit to much to
drink.

Saima GAME FACE on. Nimrat sees this and is revealed to be the bully she actually is.

INT. BRADFORD HOTEL - WEDDING HALL - NIGHT

The finale of the wedding - "The Dholi".

The music changes to a sombre, traditional track fitting for the finale of the wedding when the bride leaves her family to go to her husband's house.

The guests form a tunnel, leading to the exit. THE BRIDE (30, ASIAN) walks alongside the groom, JAGDEEP, down the tunnel. She carries a plate of rice and throws grains behind her, over her shoulder.

Virdee and Saima stand side-by-side. It's emotionally bruising - they never experienced this.

Virdee is frozen, jaw clenched, desperately concealing his emotions because opposite him, is his mother, Jyoti.

The crowd follows the bride out of the room, leaving Saima, Virdee and Jyoti alone.

Jyoti comes to them. She scoops some rice from the floor - a good handful.

JYOTI

پੁੱਤਰ. ਧੀ. ਲਾਡੀ ਇਹ ਦਰਸਾਉਣ ਲਈ ਚੌਲ ਸੁੱਟਦੀ ਹੈ ਕਿ ਉਸ ਦੇ ਖਾਣ-ਪੀਣ ਦੀ ਜ਼ਿੰਮੇਵਾਰੀ ਉਸ ਦੇ ਪਤੀ ਦੇ ਪਰਿਵਾਰ 'ਤੇ ਆ ਗਈ ਹੈ।

Puttar, dhi, laadi eh darsaunda hai ke chawal sutt di hai ke usde khan-peen di zimmedari usde pati de parivaar te aa gayi hai.

بیٹا بیٹی۔ ووبٹی چاول سਤਾਂ ਦੇ ਤਾਕੇ ਇਹ ਤਾਬਰ ਕਿਤਾ ਜਾ ਸਕੇ ਕਿ ਅਪਿਨੂਂ ਕਹਾਨਾ ਕਹਾਨ ਦੀ ਨਮੇ ਦਾਰੀ ਅਵਦੇ ਖਾਵਨ ਦੇ ਕਹੜਾਂ ਤੋਂ ਚਲੀ ਗੀ ਅੰਦਰ।

Beta, Beti. Woti chawal sutdi aye taakay aye zaahir kita jaasake ke unno khaana khawan di zimme waari ohday khawand day khaandaan tay chali gayi aye

Translation/Subtitles: Son. Daughter. The bride throws rice to show that the responsibility for feeding her has passed to her husband's family.

Jyoti throws rice over Virdee and Saima.

JYOTI

ਮੈਂ ਸੁੱਟ ਰਿਹਾ ਹਾਂ ਕਿਉਂਕਿ ਮੈਂ ਤੁਹਾਨੂੰ ਦੁਬਾਰਾ ਖਾਣ ਲਈ ਕੁਝ ਵੀ ਦੇਵਾਂਗਾ।

Main sutt riha haan kyonke main tuhanu dubara khaan layi kujh vi devanga.

میں سਥਾਨ ਰਿਹਾ ਹਾਂ ਕਿਉਂਕਿ ਮੈਂ ਤੁਹਾਨੂੰ ਦੁਬਾਰਾ ਖਾਣ ਲਈ ਕੁਝ ਵੀ ਦੇਵਾਂਗਾ।

Main sut rahi aan kyunke main twanu dobara khawan liye kujh wi desakti aan.

Translation/Subtitles: I throw because I would give anything to feed you again.

It takes everything Virdee's got not to break down. He touches Jyoti's feet. She runs her hand over his head, a symbolic show of blessing him.

Saima does the same and Jyoti also touches her head.

Jyoti admires them both a beat longer - absorbing every detail. Then, she walks away, stepping on rice as she goes.

On Virdee's face as we see the emotion of what just happened.

EXT. BRADFORD - NIGHT

Establisher

EXT. VIRDEE HOUSE - NIGHT

Virdee and Saima pull up. She is driving. They exit the car, approach the front door. Saima's sister, NADIA ANSARI (30's, British Pakistani, Muslim) storms out, leaves the door open.

NADIA

You're late. Late, late, late! You better have brought me back some food.

VIRDEE

Thanks for tonight Nadia, yeah.

NADIA

You owe me.

Virdee rolls his eyes.

NADIA

Right. He's fed, showered, tattooed and asleep!

Virdee disappears into the house.

SAIMA

Thanks Nadsi

NADIA

How was it? Gimme the gossip in thirty seconds.

On Nadia as her mouth drops open as in WTF!

SAIMA

Saw his mum, that were intense. And his dad left as soon as we got there. Not even so much as a hello.

NADIA

You what?

SAIMA

Yeah, I know, that was fun.

Saima opens her purse, removes a plastic bag containing samosas.

SAIMA

Samosas.

Nadia takes them, hugs Saima.

NADIA

You are a legend.

SAIMA

I know

NADIA

I'll talk to you properly tomorrow.

SAIMA
Right, love you.

NADIA
Love you more!

INT. VIRDEE HOUSE - AARON'S ROOM - NIGHT

Virdee stands next to his son, AARON HYATT-VIRDEE (5), who has fallen asleep with a copy of a children's storybook on his chest. From his inside suit-jacket pocket, Virdee removes the family tree paper which Aaron did at school. He looks at it, disheartened and pins it on the wall. Virdee carefully lifts it, puts it away and remains here, close, comforted, protected by his little boy. He runs a hand down his face, as if every moment here were replenishing his soul. He lays beside Aaron and cuddles him.

Saima enters and watches... then she leaves.

INT. VIRDEE HOUSE - BEDROOM - NIGHT

Saima sees that Virdee is distracted on his phone, reading a text message from Conway which reads:

TEXT GRAPHIC:
Novak still in surgery, will update.

He stops looking at his phone

VIRDEE
It's work. I'm in early.

She leans in close to Virdee, sultry, a tease.

Saima grabs Virdee, pulls him close.

They kiss...

Saima who is seductively unfastening her top. It gets Virdee's attention. She turns to Virdee who now only has eyes on her.

Saima crawls onto the bed.

They kiss and we peel away.

EXT. BRADFORD - DAY

Establisher.

INT. VIRDEE HOUSE - SPARE BEDROOM - DAY

Saima undertaking her morning, Islamic prayers.

INT. VIRDEE HOUSE - BEDROOM - DAY

Virdee listens to the radio.

NEWS REPORTER (V.O.)
... Chief Constable Boardman is under pressure today as the hunt for missing teenager Ateeq Farooqi, reaches its second week. Residents told us that this is another example of the lack of priority, given to issues that concern the community...."

Saima walks in, dressed in her nurse's scrubs.

SAIMA
I'm late. Is Aaron ready?

VIRDEE
Yeah, he's in his room. Said he wanted to do up, down, up, down like Mummy. Praying for a water pistol apparently.

SAIMA
Oh God.

Virdee's phone rings. He turns off the radio, answers it.

VIRDEE
(into phone)
Yeah. Novak's awake? Alright, I'm on my way.

INT. HOSPITAL - DAY

Saima leads Virdee towards a cubicle, points to it.

SAIMA
Play nice. My house, my rules. Take the piss and I will throw you out.

VIRDEE
I'm not messing with Sister Hyatt.

Virdee holds his hands up passive.

SAIMA
No you're won't, if you know what's good for you

Saima walks away.

Virdee whips a cubicle curtain back to reveal Novak, his ankle wrapped in a solid plaster cast. Novak is startled.

NOVAK
I want my lawyer.

VIRDEE
Look me in the eyes and tell me you don't know where the boy is.

Virdee eyeballs Novak who looks uncomfortable, scared. He cannot hold Virdee's gaze, eventually looks away.

VIRDEE

It's so much better for you, if we do this together.

Novak sullen, withdrawn.

A tense beat and then, the hospital room curtain flies open and in strides Virdee's boss, DETECTIVE SUPERINTENDENT CLARE CONWAY (50), clearly unhappy that Virdee is talking to Novak.

CONWAY

DCI Virdee. Can I have a word. Now.

Conway and Virdee leave.

CONWAY

Christ. What are you doing talking to him without a solicitor.

Novak, alone now, Virdee and Conway having left but it's clear he's on edge - mind a mess.

He removes his phone, places an urgent call, speaks quiet, discrete.

NOVAK

(into phone)

It's me

(listens)

Where do you think I am?

INT. HOSPITAL - CORRIDOR - DAY

VIRDEE

He knows where Ateeq is.

CONWAY

Listen, the ACC is pressuring me to pull resources from this case. I mean we both know the stats, on missing kids. It's been thirteen days now, we've nothing.

VIRDEE

We do that, we make this city feel like we don't care. We need more officers not fewer.

CONWAY

And I have a department to run.

(beat)

Another twenty-four hours and then I will be forced, to move manpower to other cases.

VIRDEE

Right, you do what you have to. But so will I.

EXT. STREET - DAY

Fatima Farooqi and THREE OF HER FRIENDS (South Asian females) stick leaflets on lamp posts, and hand them out to passers-by, the message clear: MISSING! Ateeq Farooqi

INT. POLICE HQ - DAY

Virdee walks in and sees DS AMIN (20s, British, biracial white & Pakistani, Muslim) loitering, expectant. He steps to Virdee.

DS AMIN
DCI Virdee, I'm Khalil Amin. Your new DS, Sir.

VIRDEE

Ah right

DS AMIN
Err the boss said I should wait here for you.

VIRDEE

Did she?

DS AMIN
Yeah. She was gonna formally introduce us, but she's got tied up with some other things.

DS Amin looks around the unorthodox police station setting.

DS AMIN
Unusual police headquarters

VIRDEE

Unusual city.

(beat)

Old HQ's under refurb for the next few months. At least this place has got character, Amin is it?

DS AMIN
Amin. Yes Sir.

VIRDEE

Tell me about yourself in ten words.

DS AMIN
Trainee graduate. Err and BD seven. Moved South. Twenty six. And I'm single.

VIRDEE

That's seven. What brought you back?

DS AMIN
City of Culture.

Virdee smiles, cynical. Warms to the kid.

DS AMIN
Nah, my mum. She lives in Holme wood.

VIRDEE
(half-joking)
Is she white?

DS AMIN
Yeah, she is actually. My dad's
Pakistani.
(beat)
And what about yourself?

VIRDEE
Yeah, were not there yet.

A moment between Virdee and DS Amin as they both get that there is more to this story.

INT. POLICE HQ - CONWAY'S OFFICE - DAY

Virdee and DS Amin step into Conway's office.

DS AMIN
(impressed)
Is this your office?

VIRDEE
Nah. Gaffer's. I don't do desks.

Virdee points to a large busy board: a detailed, CHAOTIC, board which is split into two.

VIRDEE
You up to date on that?

Amin nods, confident.

DS AMIN
Yeah. I've got myself up to speed.

VIRDEE
Right. Enlighten me.

Virdee clearly testing DS Amin who glances at the board.

DS AMIN
There's two major drug gangs in this
city. Vasil Shala's crew. And Bradford
West, whose leader remains unknown.
Though Intel suggests he might be

South-Asian, maybe bringing a racial element, to how these gangs operate.

Amin looks to Virdee for approval. Virdee nods.

DS AMIN

Ateeq Farooqi, reported missing thirteen days ago. He's a got a juvy record, for possession but he's not a major player.

Virdee impressed but doesn't show DS Amin obviously.

DS AMIN

How do we know he didn't just run away?

Virdee, a touch awkward. The phone interrupts them, ringing, on Conway's desk. Virdee moves across, answers it, listens. A change in his expression - serious. He takes a beat, thinks on his best response.

VIRDEE

(into phone)

DCI Virdee. Understood. Put her in interview room one.

Virdee hangs up.

VIRDEE

The boy's mother's downstairs.

DS AMIN

(keen)

Shall I sit in with you?

Virdee shakes his head.

VIRDEE

Nah. First job, Chai dreams, Leeds Road. Two pink Kashmiri teas.

Virdee steps out of the room like a whirlwind - GONE. Leaves DS Amin a little flummoxed.

INT. POLICE HQ - INTERVIEW ROOM - DAY

Virdee sits opposite Fatima. It's awkward. Virdee sips his tea, smiles warmly at Fatima, needing to make her feel welcome and comforted.

VIRDEE

(Urdu)

Chai le lain

Translation/Subtitles: Have some tea.

Fatima doesn't but wraps her hands around it, welcoming the heat.

FATIMA

تقريباً دو بفتے بو گئے بیس۔ جانتے بو عنیق کو کس نے لیا؟
 taqriban do hafte ho gaye hen. jante ho
 atiq ko kas ne liya

Translation/Subtitles: It has been nearly two weeks. Do you know who took Ateeq?

VIRDEE

میں اس پر کام کر رہا ہوں۔
 Main is per kaam kar raha hun

Translation/Subtitles: I'm working on it.

Fatima's gaze pierces Virdee's.

FATIMA

تمہیں پتہ ہے اپنے خاندان کے کسی بندے کو کھونے کا دکھ کیسا ہوتا ہے؟
 Tumhain pata hai apnay khaandaan ke kisi banday to khonay ka dukh kaisa hota hai

Translation/Subtitles: Do you know what it is like to lose a member of your family.

But Virdee does. He looks at her and she sees it.

Virdee realises he needs to be truthful here.

VIRDEE

میں آپ کا درد سمجھ سکتا ہوں۔
 Main aapka dard samajh sakta hoon

Translation/Subtitles: I can understand your pain.

FATIMA

جسے پتا ہے کہ میرا کہ کوئی اُسے کیوں لے جائے گا۔
 انہوں نے کہا تھا کہ وہ پولیس کے ساتھ کام کر رہا تھا۔ کیا تمہیں اس بارے میں کچھ Mujhe pata hai ke mera Ateeq kaamil nahi tha. Main ne us ke doston se poocha ke koi usay kyun le jaye ga. Unhon ne kaha tha ke woh police ke saath kaam kar raha tha. Kya tumhein is baare mein kuch pata hai? Kya yeh sach hai?

Translation/Subtitles: I know my Ateeq wasn't perfect. I asked his friends why somebody would take him. They said he was working with police. Do you know anything about this? Is that true?

Virdee quiet but rage building. Has he done this to Ateeq?

VIRDEE
میں اسے ڈھونڈ لون گا۔
Main ussay dhoondunga

Translation/Subtitles: I will find him.

INT. PRITI'S HOUSE - BEDROOM - DAY

PRITI PARMAR (South Asian, 22) changes into trendy, western clothing - fashion icon. She grabs a shoebox from her bed. Without us seeing the full contents of the box, she puts a wad of cash inside, secures the lid with a robust rubber band and shoves it under her bed - secretive.

EXT. PRITI'S HOUSE - DAY

Priti leaves her house. An unknown POV watches her leave.

EXT/INT. SUNBRIDGE WELLS UNDERGROUND BAZAAR - DAY

Priti arrives and unlocks the gate to a cool, eclectic space where Bradford's youth and the LGBTQIA+ community congregate.

She walks through the tunnels, exposed brickwork to her beauty studio,

As she opens the door suddenly her boyfriend, NAZIR SAED (28, South Asian) jumps out and scares her.

NAZIR

Ha!

Priti smacks him.

PRITI

Oh... You little shit!

He wraps his arms around her. She feigns a struggle and they end up having a close moment.

Nazir backs off, walks away, smiling at her.

NAZIR

Pick you up after work!

PRITI

Hmm

NAZIR

Yeah

He blows her a kiss. She playfully bats it away.

EXT. LEEDS ROAD - DAY

Outlandish neon signs light up Bradford's curry mile. This area accounts for two thirds of the criminal activity which strangles this city.

Virdee and DS Amin walk up Leeds Road. Virdee has changed clothes. Wears a hoodie. Amin wears a jacket over his work clothes so they don't look like cops.

We can see Virdee's discomfort. The conversation with Fatima has rocked him.

Across the street they see a commotion at the bus stop, A MAN arguing aggressively with someone over something as trivial as a bloody seat.

DS AMIN
So you think Ateeq's still alive?

VIRDEE
I want him to be.
(passionate)
I need him to be.

DS ADMIN
Sir...

They've stopped. Opposite them is a DESSERT PARLOUR. ASIAN TEENAGERS loiter around watching a GANGSTER (30, South Asian) in a prestige car showing off. In the passenger seat, we can see the gangster's GIRLFRIEND (30, sexy).

VIRDEE
That's Vinnie Kumar. He runs product from the dessert parlour.

Virdee and Amin observe as A WAITER exits the dessert parlour carrying a tray of milkshakes and hands them out to the youngsters.

VIRDEE
He's our guy. Come on.

Virdee clocks VINNIE KUMAR (South Asian, 15, pre-pubescent) head to an alleyway round the corner. Virdee pulls up his hoodie and he and Amin walk across the road towards the dessert parlour.

EXT. ALLEYWAY - DAY

Virdee and DS Amin hang back. Virdee points discreetly to VINNIE who covertly sells drugs to A PUNTER. A flash of hands, an exchange - sexy, quick, confident.

Virdee waits till the deal is over then he and DS Amin walk up to VINNIE.

VIRDEE
What ya sayin'? Heard owt on Ateeq?

VINNIE alarmed, looks around.

Virdee removes money from his pocket, holds it out.

VIRDEE
Eyes on me. Make it look right.

VINNIE takes the money, hands Virdee a small heroin wrap. Virdee conceals it on his palm.

VINNIE
I ain't heard shit. I'm not talking to you. I don't wanna end like him.

VIRDEE
What are you saying?

VINNIE
Snitches get ditches.

VINNIE walks away - the words having stung Virdee.

DS AMIN
Ateeq was your informant on Novak?

Virdee's uncomfortable - now implicated that he might have had a hand in Ateeq's disappearance.

DS AMIN
Did you list him as a CHIS?

VIRDEE
There are no lists in Bradford. You make one and the wrong person might see.

(points down the street)
Go back to the station.

DS Amin leaves.

Virdee waits till Amin is gone He opens the shitty heroin wrap, tips the drug onto the street, uses his foot to ruin and disperse it across the pavement, his phone rings, he answers, waits for it to connect..

CONWAY (ON PHONE)
Where are you. Novak's briefs arrived.

INT. SUNBRIDGE WELLS - STALLS - DAY

Priti at work. A SOUTH ASIAN GIRL (20) sits in front of her who applies make-up to her face - finishing touches.

A queue of South Asian girls line up to go next.

PRITI
(to girl)
Done. You're date-ready.

The GIRL checks her appearance in the mirror. Satisfied, she removes £20 and hands it to Priti.

SOUTH ASIAN GIRL 1
Oh I love it. You're amazing.

Priti pockets the cash and nods at SOUTH ASIAN GIRL 2, next in the queue to come and sit down. Priti leans forward, discreet, seemingly not interested in doing her make-up.

PRITI
Well?

SOUTH ASIAN GIRL 2 subtly slides across an envelope, hopeful that Pervez hasn't noticed. Priti has a quick look inside - it's full of cash. She puts it in a drawer from which she removes some heroin wraps, and hands them back to the girl with a fake OTT smile - this is her real business... THE GAME.

Priti now turns her attention to Pervez, expertly crafting her make-up brush across Pervez's face - contours, colours - a genius at work.

PERVEZ
Priti. I saw the gear before. What're you doing?

PRITI
Ssh, will you.

PERVEZ
That boy's gone missing.

PRITI
Yeah, I do know that.

PERVEZ
Do you wanna go missing?

PRITI
I might as well get rich trying.

PERVEZ
No. It's not funny.

PRITI
Look, Bradford West don't operate like that. Switch sides. Come work with me. I'll do the intro. You'll make better money.

PERVEZ
I heard that Ateeq tried switching. People who do that get taken.

PRITI
A lot of people hear a lot of things round here.

PERVEZ
Just watch yourself.

PRITI
Don't worry about me, I'm watching, I'm
watching everything.

The SOUND OF LOUD, SARCASTIC clapping ruins the moment.

Priti and Pervez turn to see XAVIER STEAD (35, Adonis-like), the
proverbial bad-boy, standing in the doorway.

The mood sours.

PRITI
You're breaching the restraining order!

Xavier, ominous, hostile.

XAVIER
You haven't been returned ma calls.

Pervez steps protectively in front of Priti but it's more comical than
brave.

PERVEZ
You need to leave now.

XAVIER
Well err... I don't hit girls. But you're
not really a girl? Or are ya?

Xavier grabs Pervez's cock - Pervez flinches then falls to the floor
aghast.

Outraged, Priti pushes Xavier firmly.

PRITI
Xavier! Get out! Now!

XAVIER
You fucking someone else?

PRITI
Yeah! Someone who doesn't sleep around!

XAVIER
Just you remember. You fucking owe me.

Priti raises her phone.

PRITI
I swear to God. Ten seconds and I'm
calling the police.

Xavier sees she's not bluffing. Reluctantly, he leaves.

Priti goes to help Pervez.

INT. POLICE STATION – VIEWING ROOM/INTERVIEW ROOM – DAY

DETECTIVE SUPERINTENDENT CLARE CONWAY watches through a glass screen as Virdee interviews Novak Rexa.

Novak, his ankle wrapped in a solid plaster cast sits by his SOLICITOR (50, slimy).

VIRDEE

Just tell me where he is... He's a kid?

Novak smiles, arrogant, cocky. He fucking knows and Virdee sees it. Their eyes lock on each other.

NOVAK

I don't know what you're talking about.

VIRDEE

Records from Ateeq's phone show that on the night he disappeared, he called your number eleven times.

SOLICITOR

DCI Virdee, we've already established the phone you're referring to, doesn't belong to Mister Rexa. These allegations you keep putting to us, are wholly unfounded. We've already lodged a complaint with the IOPC about the assault on my client, and we now expect them to investigate thoroughly.

Virdee looks at Novak who continues to smile. Virdee knows Novak is lying. Virdee pushes his chair back and storms out of the room.

EXT. POLICE HQ – DAY

Virdee watches, angered, dismayed as Novak (using crutches) is helped by his slime-ball solicitor into a waiting taxi.

Novak shoots Virdee an arrogant, "fuck you" smile.

In the background, FRIENDS of Fatima Farooqi gather by the entrance to the station, clutching posters. A POLICE OFFICER keeps them at bay.

CROWD

(chanting)

Brown lives matter!
Brown lives matter!
Brown lives matter!
Brown lives matter!

Conway approaches Virdee, calm, always calm.

VIRDEE

Twelve days, chasing that bastard and
we end up with this shit show.

CONWAY

(positive)

I know. It's hard to swallow. He's not
going far like that.

Conway squeezes his arm and leaves.

Tara trying to get an interview with Novak.

TARA

Excuse me. Do you have a moment. Excuse
me.

On Virdee: a fury raging within as Novak's taxi pulls away. Tara flings her arms up in the air.

Virdee walks to his car, looks around, checks he is alone and opens the boot, then the concealed compartment and removes a burner phone. He dials the only number in the memory, listed as "R".

VIRDEE

(into phone)

It's on. Prep the tunnel.

EXT. THE BRADFORD CLUB - DAY

Nazir and Priti walk towards the front entrance. Priti dressed for work.

NAZIR

You work too hard. Who needs two jobs?
Come on man, when's date night?

PRITI

Soon. Promise.

She kisses Nazir, waltzes into the club.

NAZIR

See you tonight, yeah.

Down the street we see Xavier, standing there, watching, ominous.

EXT. BRADFORD - DAY

Establishing shot.

EXT. STREET - DAY

Virdee returns to his car when TWO LARGE CARS arrive, aggressive, alarming. One blocks the front of his car in, the other the rear.

Virdee sighs, waits, calm, familiar.

From one of the vehicles, gangster, VASIL SHALA (40, Eastern European) storms towards Virdee, with THREE MEN (40's, gangsters).

VASIL

One of my guys, Novak. He's missing.
(smiles knowingly)
But, you already know this.

VIRDEE

We let him go.
(beat)
But, you already know this.

VASIL

If you want him? Just ask Harry. Anything to help the police.
(beat)
Anything to help you. Maybe one day, you help Vasil?

Virdee lets the loaded offer linger.

VIRDEE

No I'm good, thanks.

Vasil clicks his fingers. A man brings over a bag of cash and drops it by Virdee's feet.

VASIL

I'll give you Novak. Take this money. For a friendship? Together. Harry and Vasil, we take down those Bradford West parasites, eh?

Virdee pushes the bag away with his foot, picks it up and shoves it back at Vasil, uninterested.

VASIL

Maybe err...

He throws the bag of money onto the floor and indicates for one of his men to pick it up

VASIL

Maybe you are working with them? Maybe their cash is better than mine, no?

VIRDEE

Their money is as dirty as yours.

Vasil steps closer to Virdee, the two almost eye-to-eye.

VASIL

Where is Novak?

VIRDEE

Where is the kid?

Vasil thinks on this a moment. There's a tension, as if Vasil might suddenly explode and kill Virdee.

Vasil smiles and walks away.

VASIL

Spasiba

Translation: thank you.

The men get into their vehicles and leave aggressively.

EXT. BRADFORD CENTRE - NIGHT

Evening establisher

EXT. QUEENSBURY TUNNEL - BRADFORD - NIGHT

We see Virdee's car drive to the tunnels

INT. QUEENSBURY TUNNEL - BRADFORD - NIGHT

Enzo uses his fist and starts to hit the meat, creating a large THUMPING NOISE.

He starts the playback machine - the sound of SCREAMING.

Enzo now opens the bottle - it's full of fake blood. He covers his hands in it.

The sound of a man SCREAMING and being beaten echoes around the space. Loud, echoey - UTTERLY TERRIFYING - a sound that would drive anybody CRAZY.

Novak sits bound on a chair, ankle still in plaster, looking afraid. TERRIBLY AFRAID.

ENZO

I'm only getting started...

EXT. QUEENSBURY TUNNEL - NIGHT

Virdee now in the boots, mac and using the torch arrives in front of the FOREBODING ENTRANCE to Queensbury Tunnel - an abandoned transport link between Bradford and Halifax.

It's dark. Wet. Eerily unwelcoming.

Virdee removes A LARGE KEY from his pocket, opens a robust lock, pulls the door open and slips inside to...

INT. QUEENSBURY TUNNEL - NIGHT

Virdee arrives in a small, well-lit area to meet RIAZ.

RIAZ

What made you cross the line?

VIRDEE

His mother.

RIAZ

(laughs)

That'll do it. Harry Virdee's kryptonite
- a heart-broken mother.

VIRDEE

Vasil got me on the way over here.
Looking for Novak.

Riaz thinks on what Virdee has told him.

RIAZ

You know he's got to go... Right.

VIRDEE

Nothing changes.

RIAZ

The man uses underage kids to sell maal.
A message needs to be sent to Shala Crew.
You use or traffic kids, you get buried.
You used to know right from wrong. What
the fuck happened to you?

VIRDEE

You happened to me, Riaz.

(beat)

What you do.

RIAZ

There'll always be a boss in this city.
Might as well be one you can with work
with.

VIRDEE

No. No. You're my brother-in-law. I don't
work for you. I do this so you don't
bring us all down.

RIAZ

Shala Crew needs to go. There are rules
in this game, there are ethics!

VIRDEE

Did you just say ethics?

Riaz shoves Virdee hard in the chest.

RIAZ

Yeah. Yeah, I did just say ethics. Who
put me here? Who made me bro? It were me

that kept your ass out of prison, so
don't question me about my ethics!

Silence falls between them. Hostile.

VIRDEE

I won't let you do Vasil. A turf-war
brings us back to two thousand and one.
Neither of us need that.

Enzo enters carrying a large bag of... something.

RIAZ

(calmer now)

I know. You know, you're more like me
than you can admit. We could change this
city, you and me. Really change it. Make
it better.

VIRDEE

I am changing it, Riaz. The right way.

RIAZ

Right

VIRDEE

(beat)

Listen no killing. End of. No bodies. Say
it. Say it!

RIAZ

(pissed off)

No bodies.

VIRDEE

(reluctant)

Enzo.

Riaz nods towards Enzo then walks into the dark tunnel. Virdee follows.

Novak sits bound on a chair, ankle still in plaster, looking afraid.
TERRIBLY AFRAID.

Virdee shines a torch into his eyes.

Novak shrieks in fear.

Behind Novak stands Riaz, quiet, observant.

Novak's eyes adjust to the light and he recognises Virdee, stunned!

NOVAK

You can't do this. This is England!

VIRDEE

This is Bradford.

(to Novak, slow, ominous)

Tell me. Where. Is. Ateeq?

NOVAK

I can't tell you! He will find out and kill me.

VIRDEE

What makes you think he won't do the same.

Enzo now grabs Novak's chair and starts to drag him away.

NOVAK

No! Please! I'll tell you. I'll tell you. I'll tell you.

Enzo stops.

VIRDEE

Come on...

NOVAK

He's in Carter Mills!

Virdee moves away now, heading away, towards the exit, grabbing Riaz and once they are out of earshot, pulling him to one side.

VIRDEE

Keep Novak talking. Get what else you can.

Virdee pushes his finger into Riaz's chest.

VIRDEE

And Riaz: no bodies.

Virdee rushes away. Enzo comes across to Riaz, seething.

ENZO

Eh. No bodies? Why?

(beat)

So Novak gets to live because Harry-fucking-Virdee says so? He makes us weak.

RIAZ

(annoyed)

Make your peace with it.

Riaz removes a recording device from his pocket and hands it to Enzo.

RIAZ

Full taped confession. Find out why they took Ateeq and then take Novak home. Ensure he knows the rules. He bleats to Vasil and his co-operation finds its way to his boss. Hey, Novak messes this up, you can bury him.

EXT. ROAD - BRADFORD - NIGHT

Virdee paces URGENTLY to his car, as he speaks authoritatively to Conway on his phone.

VIRDEE
I've sent you Ateeq's address.

CONWAY (V.O.)
Harry... Do not go in there alone!

Virdee hangs up, dismissive. He's not listening to that order.

EXT. BRADFORD - DAY

Establishing shot.

OFFICER (ON RADIO)
All units, proceed immediately to Carter
Mills Target Road. This is an urgent
call. Over.

EXT. CARTER MILLS - NIGHT

Virdee driving.

EXT. BRADFORD - DAY

Establishing shot.

OFICER (ON RADIO)
Unit responded, eight minutes.

EXT/INT. CARTER MILLS - NIGHT

Virdee pulls to a stop and jumps out of the car, approaches the building and slowly heads inside.

He discreetly moves up the stairs, checks for anyone, moves into the room.

A gangster approaches Virdee from behind and BANG Virdee is knocked back - Virdee regains his strength and punches back furiously, he gets the better of him and knocks him to the floor, he's unconscious.

And now to the second gangster - rushes at Virdee, swings his fists, Virdee ducks and bang - left hook to the gangster's face and then throws a furious right upper cut which lands with such force that the gangster is OUT before his body crashes to ground. DONE. DUSTED.

Ateeq lays on a shitty mattress with USED SYRINGES on the ground beside him and surrounded by squalor and take-away boxes.

ATEEQ
Help! Help me!

VIRDEE

Ateeq? Ateeq?

ATEEQ (O.S.)

Here. Here. Here. Help. Down here.

Virdee runs following the cries.

VIRDEE

I'm coming.

ATEEQ

Help!

Virdee, a little out of breath after his altercation with the thugs, jumps off the staircase, pauses. Which way?

ATEEQ (O.S.)

Down here please, help!

Virdee runs towards a room, lifts up some plastic sheeting, Virdee bursts inside.

Ateeq lays on a shitty mattress with USED SYRINGES on the ground beside him and surrounded by squalor and take-away boxes.

Virdee straight across to him, kneels next to him, careful to avoid the syringes.

VIRDEE

Ateeq! Hi. Are you okay?

ATEEQ

(slurring his words)

They've... they've put something in me,
get me out of here.

Virdee wraps his arms around Ateeq, and helps him up/lifts him, grimacing, finding it tough but resilient.

He walks towards the door, carrying Ateeq with him.

EXT. HOSPITAL - NIGHT

Establishing shot.

INT. HOSPITAL - A&E - NIGHT

Virdee, Conway and DS Amin observe Ateeq being cared for by HEALTHCARE STAFF. His mother, Fatima, is also by his side, grateful, tearful.

CONWAY

Where did you get the intel about the house?

VIRDEE
Dessert parlour, on Leeds Road. A CHIS.
Off the books.

DS Amin, stunned, knows this to be untrue. Sees the lie...

CONWAY
(to DS Amin)
Amin?

DS AMIN
Yeah. Just like DCI Virdee said.

On DS Amin who looks uncomfortable.

Conway squeezes Virdee's arm, so proud of him.

CONWAY
Well it's bloody good work. Let me go and
tell the ACC. We'll get a press release
out. You wanna do it?

VIRDEE
Media and reporters... All you, Guv.

CONWAY
Right. Fair enough.
(to DS AMIN)
Come on Amin, you're up.

Conway heads out. DS AMIN follows her. Virdee watches Fatima attending to Ateeq in the hospital bed.

INT. VIRDEE HOUSE - BEDROOM - NIGHT

Virdee sitting on his bed, playing with the key to the tunnel, clearly conflicted about what he's done. Did the ends justify the means?

Aaron charges into his room - throws himself at Virdee. Virdee catches him.

VIRDEE
Oh my boy.

He pulls Aaron close.

AARON
Daddy, you know it's Diwali tomorrow?

VIRDEE
I do.

AARON
So that means I get a present right?

VIRDEE
Yeah. What do you want?

AARON
A water pistol! A massive one!

Virdee laughs.

VIRDEE
Oh a massive one.

Saima enters, gets into bed with them, shattered.

VIRDEE
You hear that... Your son would like a gift
for Diwali tomorrow, a water pistol. A
massive one.

Virdee tickles Aaron, quickly it turns into a play fight.

VIRDEE
Come on mummy! Let's get him now!

SAIMA
Oh, I'm coming!

VIRDEE
What... what you doing? What you doing?

Game on! Saima immediately joins in.

Saima and Virdee jokingly attack Aaron, he squeals with delight.
Laughter fills the room, not a care in the world for this family.

EXT. BRADFORD - DAY

New day.

EXT. BLACK CARR WOODS - BRADFORD - DAY

THE DEAD BODY OF NOVAK REXA, WHICH HANGS FROM A TREE AS IF HE'S DIED BY
SUICIDE.

INT. VIRDEE HOUSE - KITCHEN - DAY

Saima enters, wearing her dressing gown, clearly having just got out of bed. She's surprised to see Virdee sitting at the table, drinking tea, a solitary lit candle on the table.

SAIMA
What are you doing down here... Five am.

Virdee points to the candle.

VIRDEE
Happy Diwali.

Saima sits opposite him. Beat.

VIRDEE

Aaron, he gets things, he's asking more and more questions -

SAIMA

Yeah. You need to be the one to answer them.

Virdee looks down, something rising in his chest.

VIRDEE

My mum will be making halwa right now. Loads of sultanas and nuts-

Saima decides action is the best route.

SAIMA

Right... A new tradition.

She goes to a kitchen cupboard and pulls out some ingredients - semolina, sugar, cashews, sultanas etc, a defiant smile on her face.

SAIMA

So will you, and your boy.

Virdee smiles. He holds her face

VIRDEE

I love you.

SAIMA

I know.

INT. VIRDEE HOUSE - LIVING ROOM - DAY

Virdee, ready to set off to work. His phone rings. He answers, listens to the message and is HORRIFIED. Face falls, outrage.

EXT. BLACK CARR WOODS - BRADFORD - DAY

A MASSIVE POLICE PRESENCE.

Conway speaks to SOCO.

Virdee and DS Amin observe the dead body of Novak Rexa, which hangs from a tree as if he's died by suicide.

A note on Novak's body, seemingly written by him, simply says, "I'm sorry."

Whilst he's stunned and fucking outraged, Virdee remains calm.

Conway approaches Virdee and DS Amin.

CONWAY

This is linked to Ateeq, right?

VIRDEE

Drug politics. We had him in custody. One of his bosses probably thinks he said something he shouldn't have done. That's what put him here.

CONWAY

Professional standards'll be all over this.

(beat)

They'll be all over you. Better brace yourself for an investigation.

She looks hard at him, seems to hesitate in asking her next question then proceeds with it.

CONWAY

Where were you last night?

Virdee looks 'are you serious?'

CONWAY

Well they'll ask. I'm just asking first.

She looks at him hard. Seems to realise she can't push him anymore and she doesn't need to. She doesn't really believe he had anything to do with this.

VIRDEE

Are you serious?

CONWAY

Right. DC Amin, coordinate with the SOCO teams please.

DS Amin, curious as to what's going on, discreetly closes the gap... seeing if he can listen in a beat...

DC AMIN

Yes Ma'am.

An officer signals for Conway to come over. Conway leaves Virdee, but this isn't over.

Amin steps in front of Virdee.

DS AMIN

You told the Super, that the intel about Ateeq being in Carter Mills came from a CHIS, at the dessert place?

Virdee knows Amin has got him. He waits for more.

DS AMIN

He never said anything.

Ouch. DS Amin maybe a little more street smart than Virdee gave him credit for.

VIRDEE
(beat)
Oversee removal of the body.

Virdee walks away.

EXT. CASH AND CARRY - DAY

Establishing shot.

INT. CASH AND CARRY - RIAZ'S OFFICE - DAY

Riaz watches on a CCTV monitor as Virdee parks his car in the carpark, exits and storms towards the building.

Enzo closes the blinds across the windows. A strained look shared between him and Riaz.

Virdee storms in, incandescent.

ENZO
Easy! Easy! It wasn't us!

Virdee grabs Enzo and pulls him in, only letting go when Riaz intervenes.

RIAIZ
If I wanted Novak dead, I'd have left him in the tunnel. I think Vasil did him so he can start his turf war.

Virdee steps closer to Riaz - both men now eye-to-eye. Virdee analysing Riaz searching for truth.

RIAIZ
I didn't do him.

Virdee turns to Enzo.

VIRDEE
I find out it were you... I bury you.

Virdee by the door, about to leave, reconsiders. Turns back to Riaz.

VIRDEE
(to Riaz)
Toy section. Which aisle?

Riaz confused.

RIAIZ
What?

VIRDEE
Toys! Which fucking aisle?

RIAZ
Sixteen.

Virdee storms out.

EXT. BRADFORD. NIGHT

Firework celebrations

EXT. VIRDEE HOUSE - GARDEN - NIGHT

Virdee and Saima sit on the swings in their garden watching Aaron as he plays with the pump action water pistol gun, delighted, lost in a world of his own. We hear the SOUND OF FIREWORKS going off in the distance.

SAIMA
Did you have to buy him a gun?

VIRDEE
Course I did. He loves it.

Evidence of a large picnic on the ground/grass. Decorative, clearly some effort gone into this.

VIRDEE
Got you something too.

Virdee removes a gift from his pocket and hands it to Saima.

SAIMA
What's this?

He nods for her to open it.

Saima does and finds a gold pendant, her name in Arabic calligraphy, hanging on a necklace. She's stunned.

VIRDEE
It says Saima.
(beat)
I hope...
(beat)
I never want to make you feel invisible.

Saima touched by the gesture but playfully bats it away.

SAIMA
Thank you.

SAIMA
I didn't buy you anything though.

VIRDEE
Oh what a surprise.

Virdee looks at the vast quantities of food they have left then at Saima and Aaron. Rueful. Reflective on something. Saima sees this. A moment between them leading Virdee to say...

VIRDEE

Since we're celebrating, what do you think about bringing some of this food to me mum?

SAIMA

What?

VIRDEE

Just been thinking on things. The wedding, touching mum's feet, Then Ateeq, and Fatima, and now Diwali. Feels like the universe is telling us something, you know?

Virdee shrugs, but defo more certain than uncertain.

SAIMA

Your dad couldn't even stand to be in the same room as us, at the wedding. What makes you think he's gonna wanna see us now?

(beat)

I'm just not sure they're interested, Harry.

VIRDEE

I gotta try, Saima.

On Saima as she contemplates that statement from Virdee.

EXT/INT. RANJIT VIRDEE HOUSE - NIGHT

Virdee walks towards the front door, carrying a large hamper of food. Hears laughter from inside. Through the window he sees the Virdee family. Ranjit spoons some curry into Tara's mouth. She gives Ranjit the validation he needs. He is delighted.

Virdee looks into the hallway at the family pictures - he is absent in them all.

Virdee looks back at Saima as he knocks on the door.

MANDIP

What are you doing here... Are you crazy?

Virdee takes Mandip's hand.

MANDIP

Go home!

VIRDEE

It's time.

Virdee steps past Mandip into the house.

Family pictures everywhere (Virdee absent in them all). Again - candles, flickering.

Virdee walks through into...

INT. RANJIT VIRDEE HOUSE - DINING ROOM - NIGHT

VIRDEE

Hey

TARA

Uncle Harry!

Tara embraces Virdee.

VIRDEE

Happy Diwali

JYOTI

TARA

Happy Diwali.

JYOTI

ਤੁਸੀਂ ਕੀ ਕਰ ਰਹੇ ਹੋ? ਕੀ ਤੁਸੀਂ ਪਾਗਲ ਹੋ?
Tussi ki kar rahe ho? Ki tussi pagal ho?

تھی کی کر رہے اے؟ کی توں پاگل بو گیا ایں؟
Tussi ki kar rahe o? Ki tu(n) pagal ho
gaya aye?

Translation/Subtitles: What are you doing? Are you crazy?

Virdee puts his hands on her face.

VIRDEE

Happy Diwali mum.

Jyoti smiles but is tense.

JYOTI

You need to go. Just go.

From behind her now, Ranjit appears. For a moment, he's confused at seeing Virdee. It quickly changes to anger.

Ranjit storms towards them, irate.

Behind him, Mandip and Tara stand anxious, afraid of what is about to happen but unable to look away.

Virdee sighs. Here we go. He lets go of Jyoti's face. She struggles to let him go - her hands on his, tearful.

RANJIT

ਤੁਹਾਨੂੰ ਕੀ ਚਾਹੁੰਦੇ ਹੈ? ਤੁਸੀਂ ਇੱਥੇ ਕੀ ਕਰਨ ਆਏ ਹੋ?
 Tuhuṇu ki chahida hai? Tussi ithi kī
 karan aaye ho?

ਤਸੀਂ ਕੀ ਚਾਂਦੇ ਹੋ? ਤੁਨ ਇਨ੍ਹੇ ਕੀਏ ਕਰਨ ਆਇਏ?
 Tussi ki chaanday ho? tu ithay ki karaan
 aaya hai

Translation/Subtitles: What do you want? What have you come to do here?

Virdee holds the basket of food. Defiant but when he speaks he cannot hide the faint shake in his voice.

VIRDEE

Saima made you food.

Ranjit stares harshly at the hamper in his arms. Jyoti takes the hamper from him with a nod.

RANJIT

He wants a chance?

Virdee nods.

VIRDEE

Yeah

Everyone looks at Ranjit, stunned. Maybe a flicker of hope.

RANJIT

(English)

Then show this family, how sorry you are.
 (Punjabi now)

ਪੁਰਾਣੇ ਜ਼ਮਾਨੇ ਦਾ ਤਰੀਕਾ. ਜਿਸ ਤਰ੍ਹਾਂ ਸਾਨੂੰ ਇਹ ਕਰਨਾ ਪਿਆ।
 Purane zamane da tareeka, jis tarah saanu
 eh karna piya.

ਪੁਰਾਣੇ ਜ਼ਮਾਨੇ ਦਾ ਤਰੀਕਾ. ਜਿਸ ਤਰੀਕਾ. ਜਿਸ ਤਰੀਕਾ.
 Puraanay zamany sa tariqa. Jis tarahn
 saanu karna piya

Translation/Subtitles: The old-fashioned way. The way we had to do it.

Virdee waits for more. Ranjit steps to him, confrontational.

RANJIT

(Punjabi)

ਅਪਣੇ ਗੋਡਿਆਂ 'ਤੇ ਚੜ੍ਹੋ. ਅਪਣੇ ਮਾਤਾ ਪਿਤਾ ਦੀ ਹਜ਼ੂਰੀ ਵਿੱਚ,
 ਮਾਫ਼ੀ ਮੰਗੋ. ਜ਼ਮੀਨ 'ਤੇ ਆਪਣਾ ਨੱਕ ਰਗਡੋ। ਤੁਹਾਡੇ ਦੁਆਰਾ ਕੀਤੀ
 ਗਈ ਗਲਤੀ ਲਈ。
 Apne godiyan te charho, apne mata-pita di
 hazoori vich, maafi mango, zameen te apna
 nakk ragdo. Tuhade duara kiti gayi galti
 layi.

گوئیاں بھار ہو جاؤ۔ مال پیو دی موجودگی وچ معافی منگو اپنی
 نک نوں زمین تے رکھو۔ تھائے ولوں کتی گئی غلطی لئی
 Godiyān bhaar hojai. Maa piyo di majudgi
 wīch maafi mango apni naak nu zameen te
 ragru. Thaday walu kitī gayi ghalti liye.

Translation/Subtitles: Get on your knees. In the presence of your mother and father, ask for forgiveness. Rub your nose on the ground. For the mistake you've made.

Virdee glances back towards Saima and Aaron in the car. He so badly does not want to return to them having failed.

VIRDEE
 (English)
 If I do this, we move forward?

Ranjit nods.

Slowly, Virdee gets on his knees, he does as asked and rubs his nose on the floor, right by Ranjit's feet. SHAMEFUL. DISHONoured.

Jyoti blinks away tears - this is brutal to watch!

Ranjit now opens the basket of food and removes a large container of curry from it.

Jyoti and Mandip are stunned - has this worked?

Ranjit opens the container and pours the curry, brazenly and unashamedly all over Virdee's head.

RANJIT
 جے کر تੁਸੀਂ کੁਝ ਵਾਂਗ ਕੰਮ ਕਰਦੇ ਹੋ ਤਾਂ ਤੁਹਾਨੂੰ ਵੀ ਇੱਕ ਦੀ ਤਰ੍ਹਾਂ
 ਖਾਲਾ ਚਾਹੀਦਾ ਹੈ।
 Jekar tussi kutte wang kam karde ho, taan
 tuhanu vi ik di tarah khana chaahida hai
 جੇ ਤ੍ਸੀ ਕੇਂਦੀ ਦੀ ਤਰ੍ਹਾਂ ਕਮ ਕਰਦੇ ਹੋ ਤੇ ਫਿਰ ਤੇਹਾਨੂਂ ਵੀ ਕੱਤੇ
 ਦੀ ਤਰ੍ਹਾਂ ਕਹਾਨਾ ਪ੍ਰਾਂਗੇ
 Je tussi kutte di tarah kam karde o, te
 fir tuhanu vi kutte di tarah khana pavaigal

Translation/Subtitles: If you act like a dog then you must eat like one also.

IT'S WAR.

Virdee has Ranjit lifted by his scarf, both men grappling with one another. Mandip desperately pulls Virdee away.

Jyoti also tries to get between the men.

VIRDEE
 ਤੁਸੀਂ ਕੀ ਕਰਨ ਜਾ ਰਹੇ ਹੋ?

Tussi ki karan ja rahe ho?

تون کیہ کرن جا ریبا این؟

Tuu ki karan ja riha ain?

(to Ranjit in English)

Have a go then! This time do it right.

Translation/Subtitles: What are you going to do?

JYOTI

ਇਸ ਨੂੰ ਹੁਣ ਰੋਕੋ, ਦੂਰ ਕਦਮ.

Is nu hun roko, door kadam.

بن اپنون روکو، دور بو جاو۔

Hun ehnu roko, door ho jao.

Translation/Subtitles: Stop it now, step away.

RANJIT

ਮੈਂ ਅਜੇ ਵੀ ਇਸ ਘਰ ਦਾ ਆਦਮੀ ਹਾਂ ਅਤੇ ਜਦੋਂ ਤੱਕ ਮੈਂ ਤੁਹਾਨੂੰ
ਸਾਹ ਲੈ ਰਿਹਾ ਹਾਂ ਅਤੇ ਉਸ ਕੁੱਤੇ ਨੂੰ ਕਦੇ ਵੀ ਇੱਥੇ ਨਹੀਂ ਆਉਣ
ਦਿੱਤਾ ਜਾਵੇਗਾ ਜਿਸ ਨਾਲ ਤੁਸੀਂ ਇੱਕ ਮੁਸਲਮਾਨ ਨੂੰ ਇੱਥੇ ਲਿਆਉਣ
ਦੀ ਹਿੰਮਤ ਕੀਤੀ!

Main aje vi is ghar da aadmi haan, ate
jadon tak main tuhanu saah lai riha haan
ate us kutte nu kaday vi ithe nahi aun
ditta jaayega jis naal tussi ik Musalman
nu ithe layaun di himmat kiti!

ਮੈਂ ਬੁਨ ਵੀ ਇਸ ਗੜ੍ਹ ਦਾ ਬਨਦੇ ਆ ਤੇ ਜਦੋਂ ਨਿਕਰ ਮੈਂ ਤੀਨੀਂ ਤੇ
ਓਸ ਕਤਿਆ ਨਾਲ ਸਾਹ ਲੇ ਰੇਬਿਆ ਵਾਂ ਜੇਡੇ ਨਾਲ ਤੁਨ ਵਿਲੰਬਿਤ ਸੀ, ਕਦੀ
ਵੀ ਇਤੇਹੇ ਅਨ ਦੀ
ਅਜਾਤ ਨਿੰਹਿਂ ਬੁਵੇ ਗੀ, ਨੁਸ਼ੀ ਇਤੇਹੇ ਮੁਸਲਮਾਨ ਨੂਂ ਲਿਆਂ ਦੀ ਹੇਮਤ
ਕੀਵੀਂ ਕੀਤੀ!

Main hun vi is ghar da banda aan, te
jadon tak main tennu te os kutti naal
saah lai riha aan jidde naal tu viayah
si, kadi vi ithe aan di ijaazat nai hove
gi, tussi ithe Musalman nu lian di himmat
kiwen kiti!

Translation/Subtitles: I'm still the man of this house and as long as
I'm breathing you and that bitch you married will never be allowed here
How dare you bring a Muslim here!

VIRDEE

You're dead to me.

RANJIT

ਇੱਥੋਂ ਚਲੋ ਜਾਓ

Ithon nikal jao

ایਤੇਹੋਂ ਨਕਲ ਜਾਓ

Ithe nikal jao.

Translation/Subtitles: Get lost

JYOTI

ਦੂਰ ਕਦਮ.
Door kadam.

دُور ہو جاؤ۔
Door ho jao.

Translation: Step away.

RANJIT

ਜਾਓ ਇੱਥੋਂ ਚਲੋ ਜਾਓ
Jao ithe nikal jao

جاو، جاؤ، ایتھوں نکل جاؤ
Jao, jao, ithe nikal jao.

Translation/Subtitles: Go, go, get lost.

He shoves Joyti out of the way

RANJIT

ਤੁਸੀਂ ਰਸਤੇ ਤੋਂ ਬਾਹਰ ਚਲੋ ਜਾਓ
Tussi raste ton baahar cho le jao.

توں راہ توں بੇਟ جاؤ
Tuu raah ton hat jao.

Translation/Subtitles: You move out the way

JOYTI

ਇਸਨੂੰ ਰੋਕੋ。
Is nu roko.

رک جاؤ
Ruk jao.

Translation: Stop It.

INT/EXT. VIRDEE'S CAR/RANJIT VIRDEE HOUSE - NIGHT

Virdee walks out of the house and heads back to the car. Saima sees him covered in curry, gets out of the car.

SAIMA

What happened? Harry, what happened?

She sees Virdee's face.

SAIMA

Get in the car.

Virdee sits in the passenger seat and Saima gets into the driver's seat. Virdee cannot look at anyone. Broken and humiliated.

It's so terribly awkward.

AARON

Daddy?

SAIMA

Daddy's alright, don't worry.

Saima starts the car.

INT. THE BRADFORD CLUB - GROUND FLOOR - NIGHT

Closing time. Priti stands in the doorway, holding it open, letting GUESTS (smartly dressed after some sort of dinner event) out of the club.

The last one exits and she goes to close the door when Nazir suddenly appears outside and puts his foot in the door, cheeky, ready for some fun.

He smiles at her and she opens the door, smiling at him, as in "really?"

PRITI

Thank you for coming. Have a good night.

MALE

Alright, see you ...

PRITI

Thank you.

MALE

See you...

PRITI

Bye

Nazir winks at her.

NAZIR

About time. Date night.

Priti lets him in, LOCKS the door and throws the keys at Nazir who pockets them.

PRITI

I'm all yours babe.

INT. VIRDEE HOUSE - LIVING ROOM - NIGHT

Saima's breathing is heavy, like she wants to explode. The gold pendant of "Allah" around her neck shimmers in the moonlight. It's tense and so

horribly awkward. In this moment, they are together but separate. Bound yet... isolated.

VIRDEE

For the rest of my life, I'll be that man
who lost it all. Family. Friends.

Respect. For marrying the woman I love.

(beat)

I can't accept that. I can't... being
defined by only that.

SAIMA

Since when do we ever let other people
define us?

VIRDEE

He made me act like a dog, took every
piece of self respect I had and it
still wasn't enough.

(beat)

I hate, how he's made me feel.

SAIMA

Look at me.

Virdee does not.

SAIMA

(soft, loving)

Look at me, Harry.

Slowly, he does.

Silent, raging tears fall down Saima's face. This isn't fear or pity... it's a detonation of anger of what Virdee has been forced to endure at the hands of his father.

SAIMA

Nothing you do, will ever be enough for
that man. You kneeling, that isn't
weakness.

(beat)

He were weak for asking, for allowing his
son to kneel.

(beat)

(emphatic)

He is afraid of us, Virdee, because we've
always been solid. And if were not, then
he wins and we lose.

(beat)

Don't you dare forget that.

EXT/INT. RANJIT VIRDEE HOUSE - DINING ROOM - NIGHT

The quiet after the storm.

Ranjit stands by the window. Rain falls heavily against it. A tear slides down his face. He is a broken man yet still... PROUD.

JYOTI

ਤੁਸੀਂ ਮੈਂਨੂੰ ਹਿੰਦੂ ਘਰ ਤੋਂ ਚੁੱਕ ਲਿਆ ਸੀ। ਸ਼ੁਰੂਆਤ ਵਿੱਚ ਇਹ ਸਾਡੇ
ਲਈ ਆਸਾਨ ਨਹੀਂ ਸੀ।

Tussi mainu Hindu ghar ton chukk liya si.
Shuruat vich eh sade layi aasaan nahi si.

توں مینوں ہندو گھر چون چکیا۔ شروع ج ساٹے لیی ایہ سوکھا
نہیں سی۔

Tuu mainu Hindu ghar cho chukya. Shuru
cho sade layi eh sukha nai si.

Translation/Subtitles: You lifted me from a Hindu house. It wasn't easy for us in the beginning.

RANJIT

ਇਹ ਸਾਡੇ ਲਈ ਵੱਖਰਾ ਸੀ। ਸਾਡੇ ਪਰਿਵਾਰ ਇੱਕ ਢੂਜੇ ਨੂੰ ਜਾਣਦੇ
ਸਨ।

Eh sade layi wakhra si. Sade parivaar ik
dooje nu jande san.

ساٹے لਈ ਇਹੋ ਵਕਹਾ ਸੀ। ਸਾਡੇ ਥੀਰ ਏਕ ਦੁਜੇ ਨੂੰ ਜਾਣਦੇ ਸਨ।
Sade layi eh wakhra si. Sade tabar ik
dooje nu jaande san.

Translation/Subtitles: It was different for us. Our families knew each other.

JYOTI

(in English)

The apple doesn't fall far from the tree.

RANJIT

(looks at her cold)

ਅਤੇ ਤੁਸੀਂ ਦੁਸ਼ਮਣ ਨਹੀਂ ਸੀ।
Ate tussi dushman nahi si.

تے توں دشمن نہیں سی۔
Te tu dushman nai si.

Translation/Subtitles: And you were not the enemy.

JYOTI

ਅੱਜ ਰਾਤ ਨੂੰ ਅਜਿਹਾ ਕਰਨ ਨਾਲ ਤੁਹਾਨੂੰ ਕੀ ਲਾਭ ਹੋਇਆ? ਰੋਸ਼ਨੀ
ਨਾਲ ਭਰੇ ਦਿਨ 'ਤੇ, ਉਹ ਪਿਆਰ ਅਤੇ ਅਜਿਹੀ ਉਮੀਦ ਨਾਲ
ਆਇਆ ਸੀ।

Aaj raat nu ajiha karan naal tuhanu ki
laabh hoyaa? Roshni naal bhare din te, oh
pyaar ate ajihe umeed naal aaya si.

اج رات انج کر کے تینوں کیہ فائدہ ہویا؟ چانن نال بھرے دن، اوہ

پیار تے اجیہی اس لے کے آیا
 Aj raat anj kar ke tennu ki fayda hoya?
 Chaanan nal bhare din, oh pyaar te ajehi
 aas le ke aaya.

Translation/Subtitles: What did you gain by doing that tonight? On a day full of light, he came with love and such hope.

RANJIT

ਇੱਥੇ ਇਸ ਘਰ ਵਿੱਚ ਉਸ ਲਈ ਕੋਈ ਪਿਆਰ ਨਹੀਂ ਹੈ। ਇੱਥੇ ਕੁਝ
 ਵੀ ਨਹੀਂ ਹੈ।
 Ithe is ghar vich us layi koi pyaar nahi
 hai. Ithe kuch vi nahi hai.

ایਥੇ ਇਸ گਹਰ ਵਿੱਚ ਲੋਕੀ ਕੋਈ ਪਿਆਰ ਨਹੀਂ ਹੈ। ਇਥੇ ਕੋਈ ਵੀ ਨਹੀਂ
 ਹੈ।
 Ithe is ghar vich ohde layi koi pyaar
 nai. Ithe kuch vi nai hai.

Translation/Subtitles: There is no love here for him in this house. There is nothing here.

INT. VIRDEE HOUSE - BATHROOM - NIGHT

Virdee in the shower, hands up against the glass, head down as the water washes away the curry.

Humiliated. Lost. UTTERLY BROKEN.

EXT. THE BRADFORD CLUB - 2ND LANDING NIGHT

WE pan up the stairs slowly and focus on the closed doors.

PRITI
 We can't keep doing this. We'll get
 busted.

NAZIR
 That's what makes it hot, right?

PRITI
 Yeah well,

INT. THE BRADFORD CLUB - SNOOKER ROOM - NIGHT

Priti and Nazir dressing themselves. They look happy, care-free - just two love-birds.

PRITI
 This sure beats a shitty hotel room.

NAZIR
 Hmm it's defo cheaper.

Priti smacks him playfully.

PRITI
Come on, we better go now.

Nazir stands with his clothes back on.

NAZIR
Just need a piss then I'll help you tidy up, yeah.

He disappears and Priti shakes out the blankets.

Priti is about to tidy up the blanket and cushions etc when the lights go out. WTAF? Priti immediately afraid.

PRITI
Nazir? Will you turn the lights back on?

She steps hesitantly towards the landing... inching her way there...

PRITI
Nazir?

INT. RANJIT VIRDEE HOUSE - LIVING ROOM - NIGHT

Ranjit looks like a man with the world on his shoulders, in immense pain. He's not well...

INT. THE BRADFORD CLUB - SNOOKER ROOM / 2ND FLOOR LANDING - NIGHT

She steps hesitantly towards the landing... inching her way there...

PAWA standing there - all in black wearing a TERRIFYING face mask - DEATHLY.

Priti screams!

She runs away, terrified.

Pawa walks towards her...

INT. THE BRADFORD CLUB - STAIRWELL / GROUND FLOOR - NIGHT

Priti charges down the stairs, petrified and knocks a large VASE to the ground floor where it SMASHES loudly into dozens of pieces.

Priti arrives at the exterior door and tries to open it but... it's locked!

And Nazir has the keys!

Priti screams and rattles the doors.

PRITI
Help! Help me! Help!

INT. RANJIT VIRDEE HOUSE - LIVING ROOM - NIGHT 3

Ranjit in immense pain. He's not well...

INT. THE BRADFORD CLUB - STAIRWELL / GROUND FLOOR - NIGHT

PRITI

No. No, help please!

From behind her now - Pawa stands there, still, silent, deadly.

Priti turns back to the doors, bangs her fists on them, screaming!

And now... from an EXTERIOR ANGLE through the glass doors we see Pawa CLAMP his hand around Priti's mouth and drag her away... DARKNESS.

INT. VIRDEE HOUSE - BATHROOM - NIGHT

Virdee in the shower, head down as the water washes away the curry.

Humiliated. Lost. UTTERLY BROKEN.

EXT. RANJIT VIRDEE HOUSE - LIVING ROOM - NIGHT

Ranjit's body, slides down the glass, to the floor

INT. THE BRADFORD CLUB - STAIRWELL / GROUND FLOOR - NIGHT

Priti back in focus, on her hands and knees, crawling desperately back towards the door - last moments of survival - desperate but... DOOMED! She is dragged back towards oblivion...

INT. THE BRADFORD CLUB - STAIRWELL - NIGHT

We drift down from the ceiling to see the dead, hanging body of Priti Parmar, suspended in mid-air by a rope around her neck. She dangles, arms by her side, from the banister.

We focus on her eyes... STITCHED SHUT... dramatic... unsightly... terrifying BUT... that's not the worst part. Almost as if she were a cursed, fallen angel, Priti's eyes are blinking... but how?!

It's a sight which makes us want to scream...

NEXT TIME

INT. POLICE STATION - BULLPEN - DAY

Establisher.

VIRDEE

It's not an honour killing, boss.

INT. PAWA'S LAIR - DAY

We're in Pawa's lair.

VIRDEE

We could have a serial killer on the
streets of Bradford

INT. HOSPITAL - A&E - RANJIT'S ROOM - DAY

Saima stands over the bedside.

JYOTI

Please, don't tell Hardeep about his
papaji.

SAIMA

We don't lie to each other.

EXT. RURAL FARMHOUSE - DAY

Riaz and Virdee talking.

RIAZ

Oh maybe. You owe me.

VIRDEE

I know. Its the only reason you're not in
prison.

EXT. UBAID HYATT HOUSE - STREET - NIGHT

Virdee and Saima hugging

VASIL

It is the people we love, who suffer.

INT. TEA ROOM - DAY

On Vasil.

VASIL

When we don't do what we promise.

EXT. INTREPID AUTOS - PORTAKABIN - REAR - DAY

Virdee is thrown backwards as a car explodes.

END CREDITS