

VIRDEE

Episode 5

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PREVIOUSLY

INT. CASH & CARRY – SHOP FLOOR BY STAIRS – NIGHT

A stressed-out Riaz with Saima.

SAIMA

Whatever mess you're in.

INT. TEA ROOM – DAY

The men open an industrial freezer and see the 2 holdalls amongst the frozen meat.

SAIMA

Whoever you're working for...

EXT. TEA ROOM – DAY

Shots are fired as they drive off.

INT. CASH & CARRY – SHOP FLOOR BY STAIRS – NIGHT

A stressed-out Riaz with Saima.

SAIMA

You keep Harry out of it.

INT. CASH & CARRY – RIAZ'S OFFICE – DAY

Ateeq with Riaz and Enzo.

ATEEQ

I want what you've got.

RIAZ

You start work for me here, tomorrow.

Riaz hands the paper across to Ateeq who takes it.

INT. POLICE STATION – CONWAY'S OFFICE – DAY

Pawa on video call with Armitage, Conway, Boardman, DS Amin, Harry and a TECH GUY (30's).

PAWA (ON PHONE/VIDEO)

DCI Virdee... Tell them what you did...

INT. POLICE STATION – BULLPEN – DAY

A video call with Punjab Central Prison.

The low res phone footage, shot portrait-style, shows an ominous-looking SOUTH ASIAN MAN (late 40's, unsightly hair hiding his face) sitting still, silent, almost deathly.

DS AMIN (V.O.)
Pawa... Bradford's most violent kingpin.

INT. PAWA'S LAIR - NIGHT

Harry finds a bound and gagged Alastair.

HARRY
Alastair... I am gonna get you out of here.

A SICKENING BLOW with a weapon from behind.

Harry falls to the ground, disorientated.

Now... a gun pushed into his mouth.

PAWA
Now our game begins.

FROM BLACK

FLASHBACK: EXT. PUNJAB CENTRAL PRISON - 2017 - DAY

We focus on a prison cell door. The place is bleak.

CAPTION:

PUNJAB, 2017

We hear Tap. Tap. Tap

We zoom in through the door .

Inside the cell is bleak, hot and sticky. The floor looks like shit.

OFFICER SHARMA (40's, male, treacherous) sits on a chair opposite Jai Pawa who sits alone, against a wall, with his long hair strewn across his beaten face.

Sharma taps his ROBUST truncheon on the floor: Tap. Tap. Tap.

Pawa's focus though, is on a spider hawk wasp which nestles on the prison bars/window.

OFFICER SHARMA

ਅਸੀਂ ਇਹ ਹੋਰ ਕਿੰਨੇ ਮਹੀਨੇ ਕਰਨ ਜਾ ਰਹੇ ਹਾਂ? ਕੀ ਤੁਸੀਂ ਅਜੇ ਵੀ
ਗੱਲ ਕਰਨ ਲਈ ਤਿਆਰ ਹੋ, ਬੇਸਟਾਰਡ? ਜਾਂ ਬਸੰਤੀ ਨੂੰ ਹੋਰ ਕੰਮ
ਕਰਨ ਦੀ ਲੋੜ ਹੈ?
Assi eh hor kinne maheene karan ja rahe
haan? Ki tusi aje vi gall karan lai tayar
ho, bastard? Ja Basanti nu hor kam karan
di lor hai?

اسیں ابھੇ ਕਮ ਬੁਰ ਕਨ੍ਹੇ ਮੱਹੀਨੇ ਕਰਾਂਗੇ? ਤੋਂ ਅੜ੍ਹੇ ਗੱਲ ਕਰਨ ਲੈ
تیار ایں کنجر؟ جان بستنی نوں ਬੁਰ ਕਮ ਕਰਨ ਦੀ ਲੋੜ ਬੈ?

Asi eh kam hor kinne maheene karange? Tun
aje gall karan lai tayar ain kanjar? Ja
Basanti nu hor kam karan di lor hai?

**Translation/Subtitles: How many more months are we going to do this?
Are you ready to talk yet, bastard? Or does basanti need to do more
work?**

Officer Sharma prods Pawa with his truncheon.

OFFICER SHARMA

ਤੁਸੀਂ ਹੋਰੋਇਨ ਪੰਜਾਬ ਤੋਂ ਇੰਗਲੈਂਡ ਪਹੁੰਚਾਉਂਦੇ ਹੋ। ਸਾਨੂੰ ਦੱਸੋ ਕਿ ਇਹ
ਸਪਲਾਈ ਚੇਨ ਕਿਵੇਂ ਕੰਮ ਕਰਦੀ ਹੈ ਅਤੇ ਇਹ ਸਭ ਰੁਕ ਜਾਂਦਾ ਹੈ
Tusi heroin Punjab ton England
pahunchaunde ho. Sanu dasso ki eh supply
chain kiven kam kardi hai ate eh sab ruk
jaanda hai

تسی بیروئن پنجاب توں انگلینڈ ٹرانسپورٹ کیتی۔ سانوں دسو کہ
اوہ سپلائی چین کیوں کم کردا اے تے ایہ سب رک جاندے نین
Tusi heroin Punjab ton England transport
kiti. Sanu daso ke oh supply chain kiven
kam kardi ae te eh sab ruk jaande ne.

**Translation/Subtitles: You transported heroin from Punjab to England.
Tell us how that supply chain works and all of this stops.**

PAWA

I have a different deal for you, Officer
Sharma.

Sharma looks at Pawa, INTRIGUED. Stops tapping the truncheon.

PAWA

Do you wanna be a boss of this prison or
the most powerful man in Punjab?

Now Officer Sharma is listening and Pawa knows it.

PAWA

Help me escape. And get back to England.

OFFICER SHARMA

ਬਦਲਾ ਲੈਣ ਲਈ, ਸੱਤਾ ਤੋਂ ਤੁਹਾਡੀ ਗਿਰਾਵਦ?
Badla lain lai, satta ton tuhadi giraawat
بدلہ لین ਲਈ, تھਾਡਾ اقتدار توں زوال?
Badla lain lai, tahada iqtedar ton
zawaal?

Translation/Subtitles: To avenge, your fall from power?

PAWA

This isn't about power.

Ahhhh, Officer Sharma gets it... a woman.

OFFICER SHARMA

ਊଜ କୌଣ ହେ?
Uoh kaun hai?

اوه کون اے?
Oh kaun ae?

Translation/Subtitles: Who is she?

TITLE SEQUENCE

INT. UNDERGROUND LAIR – NIGHT

All tanks are open. The SOUND of wasps buzzing. The scuttle of tarantulas across the ground. Eerie.

Harry slowly comes to consciousness, eyes open. He glances around the room, stunned, deeply afraid.

He has no shirt, he looks down at his chest which is covered in sticky honey water, which the wasps are attracted to.

A large Hawk wasp lands on Harry's chest, antenna twitching, looks straight at him.

Harry looks to the door, needs to get out.

Several beats as he gathers his courage. All around the room the wasps continue to swarm, dangerous, threatening.

Harry closes his eyes, focuses.

A wasp STINGS him. He winces.

Harry opens his eyes, resilient, swats the wasp away from his chest and bolts for the door.

The wasps swarm and attack! Harry is stung multiple times! He screams and charges through the door.

On the other side is thick plastic sheeting which Harry bursts through and which holds the wasps back.

INT. HOSPITAL – RECOVERY ROOM – NIGHT

Harry in the recovery room where DR. NIDA AZHAR (South Asian, female) waits beside TWO NURSES (one male, one female).

PARAMEDIC
(to Dr. Azhar)
Harry Virdee, thirty nine, GCS ten,
multiple wasp stings to torso and neck.
Anaphylactic response.

A deep redness spreads across Harry's body.

DR NIDA AZHAR
(to a nurse)
Start I.V. Adrenaline and prep the
Chlorphenamine. Someone page the
anaesthetist in case we need an airway.

The nurse springs into action, prepares the injection.

Another nurse leaves to page the anaesthetist.

Harry groans, in and out of consciousness.

In civvies, Saima bursts in.

SAIMA
Let me help.

DR NIDA AZHAR
(to Saima)
Saima, you need to leave please.

SAIMA
No, let me help.

DR NIDA AZHAR
You know you can't. Step out.

SAIMA
I'm not leaving him.

Saima steps to Harry, holds his hand, alarmed but resilient.

SAIMA
(into Harry's ear)
Harry, Harry, it's me, it's Saima. You're
gonna be okay. I'm not going anywhere,
alright.

EXT. ACCOUNTANT'S HOUSE - NIGHT

High police presence.

INT. UNDERGROUND LAIR - NIGHT

DS Amin and Armitage walk down a dimly lit corridor towards the entrance of Pawa's lair. They switch on their torches as there's only UV lighting from the lamps.

DS AMIN
SOCO will sweep this place when they've finished with Henford's house. Looks like he hasn't been in there for months.

DS AMIN
The extermination team's just left.
Apparently it's safe to go in.

ARMITAGE

Let's go...

They continue deeper into the lair, passing through plastic sheets, shining their light on the walls and on the spot where Harry woke up.

DS AMIN

Any news on DCI Virdee?

Armitage shakes her head.

DS Amin's torch catches a tarantula scattering away towards a chest freezer. The freezer has scratches on the outside...

They look at each other and agree to approach it.

DS Amin tries to open the stiff freezer door, exerting force until it suddenly flies open. They shine their torches inside and catch a quick glimpse of Henford's corpse, covered in leeches and partially submerged in dirty water.

Armitage recoils, uneasy, afraid.

DS AMIN

He's covered in leeches! It's Matthew Henford, the owner of this place. Pawa's former accountant. He testified at his trial.

INT. HOSPITAL - RECOVERY ROOM - NIGHT

Harry is asleep, sedated. Conway stands with Saima.

CONWAY

We found him collapsed on the street outside a suspect's house. We're lucky we got to him in time.

SAIMA

How did you not know where he was?

CONWAY

(hesitant)

He didn't have his radio.

SAIMA

Why not?

Conway looks away, awkward. Saima, astute, catches it.

SAIMA

(firmer)

Why didn't he have his radio?

CONWAY

The decision was made to suspend him from duty-

SAIMA

What? Why?

On Conway again – how to explain this?!

CONWAY

I... can't say. It's for Harry to tell you.

SAIMA

Oh.

CONWAY

I just can't say.

Conway exits. Saima looks to Harry, concerned, confused.

SAIMA

Right.

As Conway leaves, Ubaid enters, wearing a shalwar kameez and a blazer over it.

UBAID

(gently)

Saima-?

Saima looks up, surprised – a solace amidst the unease.

SAIMA

Dad...

UBAID

How are you? Are you okay? Dr. Azhar called me. She told me what happened. How's he doing?

SAIMA

(shields up, nurse mode)

He's stable.

UBAID

He looks... very serious. Does his family know?

SAIMA

I can't deal with them right now. Especially not his Dad. Not after the way he's treated us.

She trails off, wounded.

On Ubaid, a change (hurt but resilient).

UBAID

Come. You need a break. Let's step outside, and get some fresh air, huh?

SAIMA
Yeah, alright.

Saima considers, exhausted. She kisses Harry tenderly on the forehead and leaves with Ubaid.

EXT. BRADFORD – DAY

Establisher

EXT. RIAZ'S HOUSE – BALCONY – DAY

Riaz in his dressing gown, alone in deep contemplation. He is messaging on his phone

Sophie appears, also in her pyjamas and dressing gown.

SOPHIE
I'm worried Vasil's gonna retaliate.
Maybe you should lay low for a while.
Work from home.

RIAZ
(dismissive)
Work from home. Nothing's gonna happen to me.

SOPHIE
What's wrong.

RIAZ
Got a lot going on. Big shipment coming in, new kids starting that's all.

Riaz is subdued and for the first time, Sophie realises that he might just be... afraid. She squeezes his hand.

SOPHIE
It's been a while since I've seen you like this.
(beat)
Harry?

Riaz takes a moment, almost like he doesn't want to admit it.

RIAZ
The past Soph, never goes away. Every decision we make has to be answered for.

They exchange glances, share history we are not yet privy to.

EXT. PAWA'S WAREHOUSE – DAY

Establisher

INT. PAWA'S WAREHOUSE – LOADING AREA – DAY

Alastair, tied to a railing, is exhausted, eyes wide and sore.

Pawa removes his gun, opens a drawer in a shitty, old workbench and slips it inside. He slams the drawer closed.

ALASTAIR

(shakily)

Why are you doing this? Did you kill him, that detective?

Pawa doesn't answer. Pawa dials a number with his phone on loudspeaker. Pawa uses an app so that when he speaks, his voice is distorted. We hear a dial tone until Conway picks up.

BOARDMAN

Hello. Who is this?

PAWA

Boardman, I have your son.

BOARDMAN

What do you want?

PAWA

I intend to surrender... At City Park tonight with Alastair, unharmed. On one non-negotiable condition...

(beat)

DCI Harry Virdee.

INT. HOSPITAL - RECOVERY ROOM - DAY

Harry awakes to the sight of DS Amin who holds one of Harry's jackets in his lap.

HARRY

Not exactly who I wanted to wake up to.

DS AMIN

Pretty sure you've woken up to worse faces than mine.

They smile at each other. Harry sits up.

DS AMIN

Drove your car here, parked it outside.

HARRY

How bad was I?

DS AMIN

Shit ton of stings. Anaphylactic shock.

(beat)

We found Henford. Been dead a while. Covered in parasitic leeches.

HARRY

What about Alastair?

DS AMIN

Gone. Any I.D. on the suspect?

HARRY

He hit me over the head with a gun then stuck it in my mouth, before I passed out.

(thinks on this)

I can't be certain, but it looked like Jai Pawa.

(frustrated)

I thought we had confirmation he was still in Punjab central prison.

DS AMIN

We did. Unless it was fake.

HARRY

Get on that, yeah. Something's not adding up.

DS Amin nods, stands to leave, just as Saima steps into the room. She looks annoyed to see DS Amin.

DS AMIN

(to Saima)

I was just leaving.

Amin leaves. Saima looks at Harry.

EXT. POLICE STATION - DAY

Establisher

INT. POLICE STATION - BULLPEN/SIDE OF BULLPEN - DAY

A hectic, pressurised room. DOZENS OF DETECTIVES work flat out – seemingly the whole of HMET (Homicide and Major Enquiry Team). Phones ring, people rush around, URGENT, FRANTIC.

Conway, Armitage, Boardman and DS Amin watch the video of Pawa in prison once again. Boardman, dog-tired, frustrated.

DS AMIN

Harry wasn't certain, but he said the guy who attacked him, looked like Pawa.

BOARDMAN

(to DS Amin)

Contact the British consulate in Punjab. I need them to interview whoever took this video.

REBECCA ARMITAGE

What are you thinking?

BOARDMAN
That there's a wider conspiracy at play
here.

Video Plays of Pawa in prison.

EXT. EMPTY MARKET – DAY

Vasil has two of his cars and SEVEN of his gang members around him, with Viktor working on his bike.

VASIL
Find out what happened at my tearoom
yesterday!

GANG MEMBER
Boss.

Ateeq, ear pods in, approaches Vasil. He takes his ear pods out.

VASIL
Someone is going to pay for this!

GANG MEMBER
Yes boss.

Viktor stops tinkering with his motorbike, nudges Vasil that Ateeq has arrived.

VASIL
Ateeq... Tell me.

ATEEQ
Look, I got into contact with Bradford West. And the whole abduction thing, made them trust me. The boss is called Riaz Hyatt. And he'll be at this location today.

Ateeq removes the piece of scrap paper Riaz gave him and hands it to Vasil who looks it and then passes it to Viktor.

VASIL
Hey... Our plan, it worked.

Vasil stares at Ateeq, analytical. When he speaks, his tone veers more towards accusatory than just a simple statement.

VASIL
My tea room was hit yesterday. I'm thinking it was Bradford West. You know anything about this?

ATEEQ
(confident)
If I knew anything, you'd know.
(beat)

Listen, I've done what you asked.

VASIL

Jepja

Translation: Give it...

Vasil hands a bumbag to Ateeq who looks inside it - full of cash.

VASIL

Ten grand. For you... Okay. You go now. You are a real soldier for Vasil. I will not forget this.

Ateeq walks away, carrying the bumbag.

VASIL

(to Viktor)

Take out this... Riaz Hyatt.

VIKTOR

And the kid?

VASIL

(ominous)

You know what to do with him.

EXT. BRADFORD - DAY

Establisher

CONWAY (V.O.)

City Park is being shut down, businesses closed and an evacuation order is in place.

INT. POLICE STATION - BULLPEN/SIDE OF BULLPEN - DAY

There is a large incident board with photos of the victims and suspects - Priti, Tyrone, Alastair, Tara, Henford, Xavier and now Pawa (prison mug shots). They all stare at the board, analytical.

CONWAY

British consulate have confirmed, Jai Pawa escaped from prison and those videos were faked.

BOARDMAN

I think Jai Pawa's here and he's got Alastair.

CONWAY

(to DS Amin)

Get a team... Find Sophie Brodenham, and any other members of Pawa's crew who co-operated with prosecution then disappeared into witness protection.

BOARDMAN
We're running out of time.
(to Conway)
We need to go and see Harry.
(uncomfortable)
Tell him about the... call.

REBECCA ARMITAGE
Sir, our job isn't to give criminals what they want. We can't just shut down the city for one man.

BOARDMAN
(desperate)
Our job is to save my son!

Boardman walks away, lost, broken. Conway hesitates, then goes after him.

They start walking to the table at the side of the bullpen.

INT. UBAID'S HOUSE - UBAID'S BEDROOM - DAY

Ubaid sits on his knees whilst praying. He wears a traditional Shalwar Kameez and a skullcap.

UBAID
(Arabic prayer)
الله أكابر
Allahu Akbar

سبحان ربى الأعلى
Subhan Rabbi al-A'la

شهد أَن لَا إِلَه إِلَّا الله
Ashhadu an la ilaha illa Allah

السلام عليكم ورحمة الله وبركاته
As-salamu 'alaykum wa rahmatullahi wa barakatuhu.

Translation:

God is the Greatest.

Glory be to my Lord, the Most High.

I bear witness that no one is worthy of worship except God.

God's peace and blessings upon you.

Ubaid finishes his prayers, stands, rolls up his prayer mat, puts it away and now, observes himself in the mirror.

A pause as he looks at his reflection in deep contemplation.

He's not happy... it's not... right.

Ubaid removes his skullcap, moves to his wardrobe, searches through it and removes a generic white shirt and black trousers. He puts them on the bed.

INT. HOSPITAL - RECOVERY ROOM - DAY

Harry now stable, finishes putting on his clothes which Saima has bought him. He pulls a top from a bag and puts that on. Saima, in civvies, watches him, cautious.

SAIMA
How're you feeling?

HARRY
Like I've had the shit kicked out of me.

SAIMA
(beat, levelling)
Conway said you were suspended?

HARRY
Well it's just..

A sudden interruption. Conway and Boardman slip inside Harry's room. Saima reels.

SAIMA
He needs rest.

A strained silence.

BOARDMAN
(to Harry, appealing)
Who... whoever's done this to you has contacted me directly. He's ready to surrender and release Alastair.

CONWAY
But he's got conditions.

Harry knows there's more. Waits for it.

BOARDMAN
He claims he'll surrender tonight in City Park and release Alastair, but only to you, Harry. Now he says he won't be armed.

SAIMA
No, not a chance.

Saima looks at Harry now.

SAIMA
You can't seriously be considering this.
(to Conway)
I thought he was suspended.

CONWAY

Well that's being rescinded.

(at Harry)

The suspension was a misunderstanding.

SAIMA

(to Harry)

You're really gonna walk back into the hands of the man who put you in here, in the first place?

BOARDMAN

(to Harry)

You'd have full tactical support. Please, my son's life is at risk.

Saima looks to Harry, aghast that he's going to do this.

SAIMA

Excuse me...

HARRY

Saima!

She leaves the room.

INT. HOSPITAL - STAIRWELL/CORRIDOR - DAY

Saima stands at the top of the stairwell, tired, contemplative. Harry walks to her, stops beside her.

HARRY

Sai.. Saima, wait man.

SAIMA

Why did they suspend you?

On Harry: a little blindsided. They start walking down the stairs.

HARRY

Our suspect forced me to confess I'd murdered someone. Conway had no choice whilst they investigated.

SAIMA

Why would he get you to do that?

They arrive at the bottom of the stairs, by reception.

HARRY

What are you asking me?

(beat)

Whoever's doing this has got a grudge against me, my family. That's all I know.

Saima removes Harry's burner phone from her pocket and hands it to him.

SAIMA

Has it got anything to do with this? I've already given Riaz his back.

Ahhh, that's where Harry's phone went. He tries to hide his surprise but can't. Harry looks away, uncomfortable.

SAIMA

I have been going over and over this, trying to rationalise why you've been talking to Riaz using a burner phones. What the fuck is going on, Harry?

Harry thinks on this, searching for the best response.

HARRY

That's something you need to ask Riaz.

SAIMA

I have asked him. And now, I'm asking you.

HARRY

You deserve the truth, Saima, but right now, Alastair's life is in danger so I just.. I need you to trust me. Please.

Harry makes to leave, looks back at her.

Saima considers this. Much as she's furious inside, she still wants Harry to be safe.

SAIMA

We both know you're gonna do this regardless of what I say.

Saima leaves and as Harry walks out he uses his burner phone to call Riaz.

HARRY

Riaz, where you at? I need a one-to-one!

RIAZ (V.O.)

About Saima?

HARRY

She knows.

RIAZ (V.O.)

Meet me at the warehouse.

EXT. RIAZ'S WAREHOUSE – DAY

A large busy forecourt. Trucks are being unloaded. Forklift trucks whizz around.

INT. RIAZ'S WAREHOUSE – MACHINE ROOM/LOADING BAY – DAY

Riaz walks through the machine room of the warehouse, passing boxes filled with packets of white powder, ready for distribution.

Enzo overseeing a rough looking crew of WORKERS (both brown and white), moving and packing the drugs. It's frenetic, busy; constant movement and urgency.

WORKER

Alright boss.

Riaz turns a corner to the loading bay. A distinct area, where the legitimate business operates as a front. No contraband here.

WORKER

Hey boss

Regular Workers in hi-vis bustle among the fabric dyeing machinery.

Riaz joins Ateeq who is sweeping the floor.

ATEEQ

I told you, I don't do minimum wage shit.

Riaz beckons for Ateeq to come and sit next to him. Gratefully, Ateeq takes up the offer.

RIAZ

Nothing wrong with minimum wage shit.

ATEEQ

Is that how you started, yeah?

RIAZ

Nah, I grafted for free in me dad's corner shop.

ATEEQ

Everyone does that. Maxed out in some dead end job. That ain't living.

RIAZ

What do you know about living?

ATEEQ

Choices and that, innit.

RIAZ

Sorta choices?

ATEEQ

Ones that give you options.

RIAZ

Good education does that.

ATEEQ

(bitter)

I've got a juvie record. That doors closed. I were hitting good grades though...

(hesitant)

New crowd. New vibe. Shit happens.

Riaz thinks on this hard.

RIAZ

Yeah, shit happens. Why'd you say Vasil lifted you?

Ateeq looks away. Gets his story straight.

ATEEQ

I wanted to switch to you lot, Bradford West. I was sick of not climbing the ladder in Vasil's crew.

(beat)

But you know the game. No switching. I was making moves to bring some others with me. Vasil wanted to send a message.

Riaz walks with Ateeq and this bothers Ateeq because nobody has ever been nice to him, certainly not someone as powerful as Riaz.

RIAZ

I were like you once.

Thinks on his past.

RIAZ

I had prospects. Got taken.

(beat)

Wanna know why I got in this game?

ATEEQ

Money. Power.

RIAZ

Nah. People. Family. Ethics. Now kids should be kids, not runners. You've seen how Vasil does things, I do it different. I create real jobs from all of this. You'll see. I entered this world to change it.

(looks at Ateeq)

You understand?

Ateeq notes, Riaz's words having impact.

Riaz gets up to leave.

RIAZ

You're a good kid, Ateeq.

Riaz puts his fist out for a bump. Ateeq responds.

RIAZ

Now, crack on. It's not minimum wage.
It's me trusting you.

Riaz walks away. On Ateeq – WTF has he done?!

EXT. STREET – DAY

A motorcycle racing through Bradford

EXT. RIAZ'S WAREHOUSE – MACHINE ROOM/LOADING BAY – DAY

Riaz walks past Enzo and nods.

EXT. BRADFORD – DAY

Harry driving

EXT. RIAZ'S WAREHOUSE – MACHINE ROOM/LOADING BAY – DAY

On Ateeq – WTF has he done?!

EXT. STREET – DAY

A motorcycle racing through Bradford

EXT. RIAZ'S WAREHOUSE – LOADING BAY – DAY

Riaz walks to the end of the ramp, away from Enzo on his mobile phone, reading a message.

EXT. BRADFORD – DAY

Harry driving

EXT. BRADFORD – DAY

A motorcycle racing through Bradford

EXT. RIAZ'S WAREHOUSE – LOADING BAY – DAY

Riaz walks to the end of the ramp, away from Enzo looking at his mobile

Harry's car drives towards Riaz.

Confused, Riaz now hears and sees a motorbike ridden by Viktor (wearing a helmet) in his periphery, overtaking Harry's car.

As the motorbike passes, Harry sees Viktor raise his weapon. He shouts from his car at Riaz.

HARRY

Riaz!

Riaz sees the imminent danger and moves to get out of the way.

Viktor FIRES his gun four times, three bullets hitting the front of a truck parked in the loading bay, but one bullet hits Riaz in his right arm.

Ateeq peering past the door. WTF

ENZO
Riaz!

Harry immediately out of his car, rushes towards Riaz as Viktor disappears on his motorbike, seemingly content that he got his man – JOB DONE.

HARRY
Is he still breathing?

Ateeq watches in horror, as Harry and Enzo rush towards Riaz, who is lying on the ground, blood everywhere.

EXT. HOSPITAL – DAY

Saima, in civvies outside the hospital, sits alone, deep in thought.

In the background TWO PARAMEDICS help A PATIENT out of an ambulance.

Saima sees Tara step out from a taxi. Tara walks across and sits down next to Saima.

TARA
Thank for meeting me

SAIMA
It's alright. It sounded important on the phone.

TARA
(beat)
I wanted to ask you about something.

Tara chooses her words carefully.

TARA
Who were Paul King?

Ouch, body blow to Saima. Tara can see it's had some impact.

SAIMA
Where did you hear that name?

TARA
Well I wanted to see if the four twenty on my neck was something to do with your old shop. So I went there yesterday.

SAIMA
Tara, don't you think you should be taking it easy?

She takes out her phone.

TARA

Look... When I arrived, Uncle Harry and your Riaz were there. I heard them talking about something. They were angry. And something about this Paul King.

Saima looks like she wants to throw up.

SAIMA

He were a thug who robbed our shop in two thousand and one, when the riots were happening. Nearly killed me mum.. but Riaz...

TARA

Murdered him.

SAIMA

(stern)

Yeah. In was self defence.

TARA

But.... Do you not think all this is connected?

SAIMA

What do you mean?

TARA

I don't think Harry and Riaz are the men we think they are.

INT. HOSPITAL - CCU - RANJIT'S ROOM - DAY

Ubaid stands by the door wearing his smart black trousers and white shirt, no skullcap (which is in his pocket). Ranjit on his bed, smiles, assumes he's hospital staff.

Ubaid drags a chair closer to Ranjit's bed. Sits down and looks at Ranjit, soft eyes, wise.

UBAID

(Urdu)

میں عبید حیات ہوں
Main Obaid Hayat hoon

Translation/Subtitles: I'm Ubaid Hyatt.

Means nothing to Ranjit. He doesn't get it. Ubaid sees this.

UBAID

(English)

Saima's father.

Both Ranjit and Ubaid stare at each other. No drama. Just... lost. Ubaid strokes his clothes.

UBAID

This morning, when I was getting ready to come here, I was wearing my Shalwar Kameez.

(beat)

Then I changed into these.

Ubaid pats his clothes down.

UBAID

You know why?

Ranjit shakes his head.

UBAID

Thirty years ago, I bought a shop on Lammington Lane. Very difficult in those days, very difficult, fully white area. I thought, if I dress like the white man, then maybe they'll see me, just like them? Maybe they'll be nicer to me.

(beat)

This morning when I was coming here to see you, it felt like those times again. If I wore my Shalwar Kameez, you would see only a Muslim man and not Ubaid.

Ranjit thinks on something similar from his past. Softens.

UBAID

(Urdu now)

مجھے اداس کر دیا... یہ برا ہے۔ نہیں؟
Mujhe udaas kar diya... yeh bura hai.
Nahi

(beat)

Translation/Subtitles: Made me sad... It is sad. No?

A change in Ranjit, ice melting. Just a little.

INT. RIAZ'S WAREHOUSE - OFFICE - DAY

ENZO is helping RIAZ walk back into the warehouse. He groans with pain.

ENZO

I've cleared the whole floor, let's get you in the office. There you go, sit down there. That's it.

Riaz on the table, in pain, bleeding from the gunshot wound.

HARRY

We should blue light him!

ENZO

And say what? He was shot in a fuckin' drive-by? What d'ya reckon that does to us all? What do you reckon that does to this place, eh?

Enzo tears open Riaz's shirt, looks for the gunshot wound and finds it in Riaz's right arm.

ENZO

(urgent to Riaz)
It's stuck in yer arm.

Riaz looks concerned at Harry.

HARRY

Riaz, let me call this in.

Riaz shakes his head.

RIAZ

No.

Enzo removes a knife from his pocket.

ENZO

I'm gonna have to take it out, stop the bleeding. You good?

Riaz

Do it.

ENZO

(to Harry)
Pin him.

Harry pins Riaz, holds him tight. Nods for Enzo to do it.

Enzo channels the blade into Riaz's right arm, gets to work.

ENZO

This is gonna hurt

Riaz screams, struggles.

Harry pins him harder.

RIAZ

Shit..

ENZO

Come on. Almost there...

Enzo, doing his thing, finds the bullet. Removes it, drops the bullet into an empty cup.

ENZO

Got it! Get me a pen! I'll make a tourniquet..

There's some fabric on the desk. Enzo grabs it, tears it to create a tourniquet.

RIAZ

Easy. Easy.

Riaz groans at the pain.

INT. HOSPITAL – CCU – RANJIT'S ROOM – DAY

Ubaid sat and Ranjit stood opposite each other.

RANJIT

What you want from me?

UBAID

I want you to let go what Harry and Saima did.

Ubaid looks around the hospital.

UBAID

Look... look where we are. How long have we got left, hmm? We are the generation whose hearts were back in our homeland, but our minds were tryna figure a way out, on how to lead a new live. We may not have got everything we wanted but we moved here for more choices. Then to deny our children the most important choice?

(beat)

My late wife used to say, if we don't embrace change then we will always lose.

Ubaid stands to leave. Sees the photo of Aaron on the cabinet and lifts it. He smiles. Waves the photo at Ranjit.

UBAID

The greatest gift Aaron has?

(beat)

He will never know any of this pain. He won't drown in history; he'll have his own identity.

(beat)

English? Indian? Pakistani? Who knows. Who cares?

Ubaid goes to the door, pauses. Looks back to Ranjit.

UBAID

(Urdu)

بیری اور صائمہ مضبوط بیں۔ ان کے درمیان کبھی کچھ نہیں آئے گا۔ آپ یا میں یا کوئی اور نہیں۔ آئے، ہم نے جو تھوڑا سا وقت چھوڑا ہے، اس خوشی میں تھوڑا سا حصہ ڈالیں۔

Harry aur Saima mazboot hain. Unke darmiyan kabhi kuch nahi aayega. Aap ya main ya koi aur nahi. Aaiye, hum ne jo thoda sa waqt chhoda hai, is khushi mein thoda sa hissa daalein

Translation/Subtitles: Harry and Saima are solid as a couple. Nothing will ever come between them; not you or I or anyone else. Let us, for the small amount of time we have left, share in a little of that happiness.

Ubaid puts his skullcap on, smiles at Ranjit. Ubaid leaves.

On Ranjit: reflective, looks at the photograph of Aaron.

INT. RIAZ'S WAREHOUSE - MACHINE ROOM - DAY

Enzo tips two painkillers into Riaz's left hand, gives him some water. Riaz swallows them.

HARRY

What did you say to Saima?

RIAZ

Do you know what it is, yeah. I told her exactly the same as I'm telling you now.
(beat)

Stay away from me. Stay out of my business. I'm dropping every fucking body Vasil's got.

Riaz doesn't need to say it. Inference clear. Glances between Harry and Enzo - silent threats.

HARRY

You make that move, everything changes..

RIAZ

(bitter)

I told you before, Harry, there can only be one king in this city.

HARRY

Riaz, look at me... you do this, you'll never be the same again. Trust me.

Looks between Harry and Riaz - about their past.

FLASHBACK: INT. CORNER SHOP - 7TH JULY 2001 - DAY

ON Harry, instantly overcome with remorse. WTF has he done?!

INT. RIAZ'S WAREHOUSE - MACHINE ROOM - DAY

Harry - a last glance at Riaz who looks away.

ENZO

It's time for you to leave.

Harry, hurt, lost, walks out, disappears.

ENZO

I've done what you asked. Put the word out Vasil got his man. As of now, you're dead. I'm going to look into who gave away our location.

RIAZ

Vasil will drop his guard. That's when we take him out. Get the team ready.

ENZO

Time frame?

RIAZ

With-in forty-eight hours.

Enzo points at Riaz's wound.

ENZO

What about medic?

RIAZ

En route.

(beat)

Send everyone home. We need to lay low.
Meet me back at the house.

ENZO

Done!

Enzo leaves to put that in play.

EXT. RIAZ'S WAREHOUSE - LOADING BAY - DAY

Ateeq stood by the blood on the floor where Riaz got shot, Harry walks past, gets into his car, and starts slamming his hand on the steering wheel. Frustration coursing through him. He drives away.

8 workers also leave the factory - sent home.

Ateeq watches Harry go and reads from his distress that Riaz must be dead. He's almost in tears at what he's done.

A call comes in from "V". He answers it, subdued.

VASIL (ON PHONE)

Is it done?

ATEEQ

(into phone)

Yeah. You got him. He's dead.

EXT. STREET - DAY

Vasil puts his phone down, looks delighted on receiving the news from Ateeq saying Riaz is dead.

INT. PAWA'S WAREHOUSE - LOADING AREA - DAY

In front of Alastair, Pawa sits at a table, back towards him, again fiddling with some devices.

Alastair cannot see what he is doing - Pawa's body blocks the view.

ALASTAIR

What are you doing?

Pawa listens, continues attaching wires, says nothing.

ALASTAIR

Please let me go.

Pawa checks the necklace he has made is working. Presses a switch connected to it and the necklace SNAPS shut - deadly.

Alastair secure, uncomfortable, looking around the lair.

He presses a button, bang, something he is making (a crown of nails).

ALASTAIR

What are you gonna do with that?

PAWA

Some deaths need to be slow. Some deaths want savouring.

A moment of ominous silence from Pawa.

OFF Alastair, terrified of what this man knows.

ALASTAIR

Please let me go.

EXT. BRADFORD - DAY

Establisher

INT. POLICE STATION - BULLPEN - DAY

A select GROUP OF DETECTIVES, ARMED OFFICERS and SNIPERS (without weapons) sit listening.

Harry, front row, next to DS Amin and Boardman.

Behind Armitage, a large screen with a map of City Park.

A FIREARMS OFFICER (40's) briefs the room.

Conway stands beside them.

FIREARMS OFFICER

Surrounding the perimeter... A final recap before you're all dismissed. Snipers will be positioned here and here. ARU's will be surrounding the perimeter-

The officer points at the map.

FIREARMS OFFICER

We have locked down the perimeter around City Park and have roadblocks set up on all routes which our suspect could use. Our suspect claims he will not be armed but we will abort if we are not satisfied.

CONWAY

Let's get to it. Dismissed.

The group move away.

HARRY

(to Firearms officer)

Is me firearm ready, yet?

Firearms officer nods.

BOARDMAN

We're arming Virdee?

CONWAY

(to Boardman)

Yes. As a precaution. We can't take any risks dealing with this murderer.

HARRY

Let's bring Alastair home.

Harry leaves the office, confident, resilient.

EXT. CASH & CARRY – DAY

Saima drives up and parks. She steps out of the car and heads towards the entrance.

INT. CASH & CARRY – RIAZ'S OFFICE – DAY

Saima storms into Riaz's office.

SAIMA

Riaz?

She looks around the room, has a moment of clarity and starts to softly search around the office, more snooping than thorough.

She opens a drawer behind the desk – a pile of paperwork. She lifts the papers and, to her horror, finds a gun. She picks it up, almost not believing it's real. Startled by the sound of footsteps and seeing the

silhouette of someone (Chloe) approaching, Saima hurriedly hides the gun in her coat pocket, as Chloe enters the office.

CHLOE (O.S.)
Yeah, let me grab it from the office.

SAIMA
Shit!

CHLOE
Who are you?

SAIMA
I'm Saima, Riaz's sister. I'm just
waiting for him.

CHLOE
Riaz is busy, can't see you right now.
I'll tell him you came round alright.

SAIMA
Right.

Chloe waits for Saima to go. Left with no choice, Saima walks past Chloe and out.

EXT. CASH & CARRY/INT. SAIMA'S CAR - DAY

Saima heads to her car, some distance from the cash and carry but it's still in her eyeline. She fingers the gun, what the fuck does she do with this now? She buries it in her small, dainty cross body bag.

EXT. RIAZ HOUSE. BALCONY - DAY

Enzo is stood watching for anything unusual

INT. RIAZ'S HOUSE - DINING ROOM - DAY

Riaz enters the room with a bag, and changes his top. Sophie helps him. Riaz's gunshot wound on his right arm is freshly bandaged but he's in pain and discomfort and needs the assistance.

Outside, through the balcony, we see Enzo on guard / patrolling the balcony.

SOPHIE
Doctor's done a good job, considering.

RIA
I pay him enough.

SOPHIE
Enzo just told me there's a big police operation in City Park tonight. Whole area's on lockdown.

Riaz thinks on this a moment. Clarity of thought. Sees the opportunity he needs.

RIAZ

I need to go.

SOPHIE

Where?

RIAZ

We take Vasil tonight while the police are distracted. I'm going with them.

SOPHIE

Look at the state of you? Are you crazy?

Riaz grabs his coat, signals for Enzo to come in from the balcony which he does.

RIAZ

(to Sophie)

It's time me and Vasil came face-to-face.

It's time I got my hands dirty.

Together, Enzo and Riaz exit to the front door.

Sophie watches Riaz go, she is alarmed, concerned.

EXT. CASH & CARRY - NIGHT

Riaz and Enzo get out of a van. Riaz is struggling a bit, clutching his injured right arm. They head towards the entrance.

Enzo's phone rings and he answers.

ENZO

(into phone)

How did it go?

(listening)

Okay.

Enzo hangs up the phone and turns to Riaz.

ENZO

They've got Vasil, they'll be here in ten minutes. We also know who the snitch is: want them here?

Riaz nods.

Riaz and Enzo disappear inside the cash and carry.

Saima parked opposite on the street, watches.

Saima texts Nadia:

Text Graphic:

Mate, been forced into a night shift. See you in the morning, okay? X

She waits for a reply:

Text Graphic:

Lovely. I'm defo tattooing Aaron now. X"

Saima throws her phone onto the passenger seat.

EXT. BRAFORD – NIGHT

High point in Bradford – panoramic views of the city.

A MASSIVE OPERATION to cordon and isolate the centre. Feels like preparing for a nuclear holocaust. Urgent. Dramatic.

A police helicopter roars overhead as Harry observes the operation.

From this high up, he can see hints of the snipers getting into position – prep work.

Conway arrives beside him.

CONWAY

I'm running the operation tonight, Harry.
I won't have UKCA all over this, not when one of mine is on the line.

Harry nods, appreciative.

CONWAY

If you feel any threat then you do not hesitate. You use your weapon.

Conway nods. She slips her arm through his, protective.

HARRY

He won't get the better of me again.

Harry's ready to go.

EXT. CASH & CARRY – NIGHT

Saima watches from her car. Riaz and Enzo stand outside the cash and carry as the van comes to a halt. Rear doors fly open.

SOLDIER

Come on, get out!

Vasil and Ateeq, are bundled out by Chloe, Ben and Jason, who force them past Riaz and Enzo and inside the cash and carry.

ENZO

Put them in the loading bay.

Saima waits until everyone disappears inside the cash and carry. She gets out of the car, heads to the entrance.

INT. CASH & CARRY - SHOP FLOOR/LOADING BAY - NIGHT

Saima having walked down a cash and carry aisle, arrives at some plastic curtains. She hears angry voices inside. Saima steals a look inside the loading bay and sees Riaz with his back towards her, holding a gun by his side.

In front of Riaz, on their knees, on plastic sheeting are Vasil and Ateeq. Watching are Chloe, Ben and Jason.

VASIL

Fuck you! Vasil is not afraid to die!

Riaz roughly pulls Ateeq to his feet, makes him face Vasil (Ateeq's back is towards Saima, same as Riaz so she cannot see either of their faces).

Enzo now points his gun at Ateeq.

RIAZ

(to Ateeq)

You wanted to play gangster, yeah?

Riaz pushes the gun into Ateeq's hand, forces him to point it at Vasil.

RIAZ

(beat)

Then play. Well go on. What are you waiting for., Shoot him. Take his life. What's wrong, hmm?

Riaz takes the gun back.

RIAZ

I told you before, kids don't belong in this world.

Ateeq looks to Riaz, broken, deeply afraid.

ATEEQ

The fuck do you know about being a kid in this city. I never had a choice in all this!

Riaz looks at Ateeq, triggered by what he said and sees the boy behind the façade. History repeating itself.

RIAZ

(to Vasil)

Well you wanted the leader of Bradford West. You've got him.

Vasil spits blood on the floor, bullish as ever.

VASIL

This is only the beginning for you.
When my death, comes--

Enough of this shit, Riaz raises the gun, shoots Vasil between the eyes.

Vasil collapses to ground.

On the shop floor, still behind the plastic sheeting, Saima, HORRIFIED, runs away down the aisle.

EXT. CASH & CARRY - NIGHT

Shocked, Saima runs to her car and gets in.

She pulls her car away at breakneck speed.

EXT/INT. SAIMA'S CAR - NIGHT

Saima drives, a complete and utter mess, skittish, traumatised. She takes a breath, gradually hears her phone vibrating, she glimpses at it, sees it's: "Harry Calling."

Saima slows down, to take a right turn.

BANG! Saima's car is hit by another vehicle.

A hand reaches through the smashed window.

We see Pawa – he reaches for Saima's phone, Harry calling on the screen... he hangs up the call.

EXT. CITY PARK - ROOF - NIGHT

Harry fully armoured up now, bulletproof vest under his clothes, looks at his phone, dismayed, he's tried to call Saima a number of times. Harry buries his phone in his pocket, looks towards the city, thinks on the magnitude of what he's about to undertake.

We cut to an aerial establisher of the city.

EXT. CITY PARK - NIGHT

CONWAY

Everyone in position, over?

POLICE OFFICER

Alpha team, standing by...

Harry stands alone, mic'd up, ready to meet Pawa.

Conway and DS Amin by a police van. DS Amin holds a tablet with street visuals on it, tracking Pawa's van.

CONWAY

How you feeling, Harry? Over.

HARRY (V.O.)

Solid.

CONWAY

Aerial unit have a visual Harry... He's in a Ford Transit van. On Manchester road. Over.

Harry closes his eyes. Unbuckles the holster by his side, caresses the gun. Focused, stoic, game-time.

CONWAY

Van approaching. He's pulling into the square.

HARRY

Received. Over.

CONWAY

Remember what I said, Harry. Any threat, use your weapon.

HARRY

Copy that.

Pawa's van arrives at City Park and stops. Windows are blacked out – no visual inside.

CONWAY

Confirm visual on the suspect.

HARRY

Negative. Windows blacked out.

The van, engine running, right in front of Harry.

CONWAY

Standby everyone.

POLICE OFFICER

All units standing by.

CONWAY

Door's opening.

HARRY

I see it.

The rear van doors open and Alastair steps out first.

A pause and now Pawa also emerges. He holds the dead man's switch in his hand, the necklace of nails around Alastair's neck.

HARRY

I've got eyes on Alastair.

PAWA

Move

Harry sees unequivocally that it is Jai Pawa.

HARRY

Confirming, suspect appears to be Jai Pawa. Over.

Pawa walks Alastair towards Harry like a dog.

HARRY

There's some sort of device on Alastair's neck. Over.

PAWA

Any sudden moves, and his head comes off, Harry.

SNIPER

Alpha team, there's no clear visual on the device. We do have a clear shot. Please advise, over.

CONWAY

Negative. We need more detail on the device. Over.

SNIPER

We still have the shot. Clear line of sight of the suspect, over.

CONWAY

Does anyone, have a visual on the device, over.

LIMA77 overhead, hovering.

On Harry as he focuses on Pawa, who starts walking towards him.

HARRY

(to Conway via the earpiece)
I have. The device is around Alastair's neck with a wire connected to Pawa's hand. Might be a dead man's switch. Do not take a shot on Pawa. I repeat do not take the shot. All teams acknowledge. Over.

SNIPER

Acknowledged. Over.

HARRY

(shouts to Pawa)
Jai Pawa, stop there. STOP THERE! Lift up your shirt. Show me you're not wired.

Pawa does so, raising his top, revealing his bare torso, showing that he is not wired.

HARRY

No wires. No explosive vest on. Over.

PAWA

(to Alastair)

Move

Pawa arrives, beaming broadly at Harry. Stops a few feet in front of him. Harry has his hand on his weapon, on edge. Tense. He looks at Alastair who is petrified, trying not to cry but he appears unharmed.

Pawa looks around, bemused, excited, in his element.

PAWA

DCI Virdee, we meet again.

HARRY

Let Alastair go. You got what you asked for.

PAWA

Exactly as I imagined.

(beat)

Take your earpiece out and throw it away.

Harry reluctant.

HARRY

Why?

PAWA

I want to talk to you. Just us.

(bitter now)

Do it.

Harry and Pawa locked in a glare.

PAWA

Or I let go of this button here, and Alastair dies.

CONWAY

If you remove it, we will have no comms, Harry.

Harry, removes his earpiece, throws it away. No police audio now. Just Harry, Alastair and Pawa.

Dead stares between both men. Pawa quietly seething.

HARRY

There. Now let him go.

PAWA

Don't let go. Good luck.

Pawa passes the pressure switch to Alastair then pushes Alastair towards Harry! Towards safety!

HARRY

Alastair, walk slowly, don't look back, you're doing really well.

Harry removes his gun, now points it at Pawa and, with his other hand, pushes Alastair behind him, to safety!

HARRY

(to Alastair)

Go!

Alastair runs away towards... ARMED OFFICERS who charge towards Harry and Pawa!

HARRY

(to Pawa)

On your knees! Now! Hands behind your head!

CONWAY

Get Alastair out of there!

Pawa smiling, watching armed police charge towards them.

PAWA

Here they come.

HARRY

On your fucking knees!

Pawa surrenders to his knees.

POLICE OFFICER

Hostage appears unharmed.

Harry seizes him, cuffs him. But then, Harry spots something, a necklace hanging round Pawa's neck... Saima's pendant which says her name in Arabic. Pawa smirks with delight. Harry removes it.

HARRY

Where did you get this?!

PAWA

It's Saima's. You didn't really think this was over, did you? I have Saima in my possession and if you tell anyone, I have her, she dies.

Having cuffed Pawa, Harry now drags him to his feet, faces him.

HARRY

You're lying!

PAWA

You have the necklace, Harry.

On Harry; knows this to be true. Pawa has Saima.

Pawa sees that the armed officers are almost upon him.

PAWA

Now Harry, we'll see just how far you'll go to save her life.

INT. PAWA'S WAREHOUSE – LOADING AREA – DAY

Saima is tied by cable tie to a guard rail.

NEXT TIME

INT. POLICE STATION – CELL – NIGHT

Harry inside Pawa's cell. Both men stare at one another. Pawa sits, calm, measured.

HARRY

What do you want?

PAWA

Vengeance.

Harry grabs Pawa by the throat, bashes him against the bars!

INT. PAWA'S WAREHOUSE – LOADING AREA – DAY

Saima is tied by cable tie to a guard rail.

INT. CASH & CARRY – NIGHT

Harry, frantic, desperate.

HARRY

Pawa's got Saima. He is gonna kill her.

INT. CASH & CARRY – RIAZ'S OFFICE – NIGHT

Enzo looks at Harry.

ENZO

We do this? Put everything on the line?
You, work for us.

INT. TORTURE ROOM – DAY

Sophie holds out a knife.

PAWA

Bring Sophie to me.

INT. TORTURE ROOM – DAY

Pawa cocks the pistol.

PAWA
She will die at my hands!

Sophie holds out a knife.

INT. TORTURE ROOM – DAY

On Saima.

PAWA
Or...Saima dies.

INT. HARRY'S CAR – NIGHT

Harry driving.

END CREDITS