

VIRDEE

Episode 6

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Duration: 57:12

UK TX SCRIPT – 22 JANUARY 2025



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PREVIOUSLY

INT. RANJIT VIRDEE HOUSE – DINING ROOM – NIGHT

Harry on his knees, he does as asked and rubs his nose on the floor, right by Ranjit's feet. SHAMEFUL. DISHONORED.

RANJIT

ਆਪਣੇ ਮਾਤਾ ਪਿਤਾ ਦੀ ਹਜੂਰੀ ਵਿੱਚ, ਮਾਫ਼ੀ ਮੰਗੋ。
Apne mata pita di hazoori vich, maafi
mango

مان ਪਿਊ ਦੀ ਮੁਹੁੰਦਗੀ ਵਿੱਚ, ਮਾਫ਼ੀ ਮੰਗੋ。
Maan piyu di maujoordgi vich maafi mango.

Translation/Subtitles: In the presence of your mother and father, ask for forgiveness.

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

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

Ubaid sat and Ranjit opposite each other.

UBAID

How long have we got left, hmm? if we
don't embrace change then we will always
lose.

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

INT. RIAZ'S HOUSE – BALCONY – DAY

Riaz and Sophie.

RIAIZ

The past Soph, never goes away.

FLASHBACK: INT. PUNJAB CENTRAL PRISON – 2017 – DAY

Pawa sitting on the floor looks out of the window.

RIAIZ

Every decision we make has to be answered
for.

INT. PAWA'S WAREHOUSE – LOADING AREA – DAY

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

Alastair listens to Pawa talking on the phone.

PAWA

I intend to surrender. On one non-negotiable condition...
(beat)
DCI Harry Virdee.

INT. HOSPITAL - - NIGHT

Harry is wheeled down the corridor.

INT. HOSPITAL - RECOVERY ROOM - DAY

Saima is furious.

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)

Please, my son's life is at risk.

Saima leaves the room.

HARRY

Saima!

EXT. RIAZ'S WAREHOUSE - DAY

A motorbike comes round the corner. Riaz standing in the loading area. Ateeq shouts as the rider pulls out a gun and shoots.

HARRY

RIAZ!

INT. RIAZ'S WAREHOUSE - MACHINE ROOM - DAY

Harry looks at Riaz.

HARRY

You make that move, everything changes..

EXT. CASH & CARRY - NIGHT

Vasil and Ateeq are dragged from the van.

RIAZ (V.O.)

(bitter)

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

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

Vasil on his knees, smiling.

VASIL

This is only the beginning for you.

Saima watches as Riaz shoots Vasil.

INT/EXT 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.

EXT. CITY PARK - NIGHT

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 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.

PAWA

It's Saima's.

FLASHCUT TO THE PENDANT IN THE BOX

PAWA

I have Saima in my possession

INT. PAWA'S WAREHOUSE - LOADING AREA - DAY

Saima is tied by cable tie to a guard rail.

PAWA

And if you tell anyone, I have her,

EXT. CITY PARK - NIGHT

PAWA

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

FROM BLACK

FLASHBACK: EXT. PAWA'S WAREHOUSE - DAY

Caption:
2017

Establisher

FLASHBACK: INT. PAWA'S WAREHOUSE - 2017 - DAY

A huge haul of heroin is carried in by FOUR MEN (the sellers, who all wear gloves), overseen by CHRISTOPH (a gangster, white, 40's). Pawa watches HIS MEN (white, 40's) and a YOUNGER RIAZ count it all, packet by packet. A younger SOPHIE is by Pawa's side.

GANGSTER
Right boss. Let's count them.

PAWA
Christoph. It's good to business.

CHRISTOPH
I'll never let you down.

GANGSTER
Right lads let's go. Come on.

PAWA
We're going to control the entire north with this shipment.

SOPHIE
We'll be unstoppable

He kisses her, she's a passenger in the kiss nothing more. Instead, her eyes are on the drugs.

In the background is Pawa's van (the same as in City Park).

Riaz, steps back, checks his watch, pensive, on edge. He glances towards the front entrance and now, discreetly disappears into the rear of the warehouse... GONE.

RIAZ
(whispers)
Okay...

EXT. BRADFORD CITY - DAY

Drone shot establisher

FLASHBACK: INT. PAWA'S WAREHOUSE - 2017 - DAY

Moments later, the last few packets of heroin are still arriving, but now PAWA is looking at his men who look unhappy... the count... it's not right.

One of Pawa's men comes across to him, serious, troubled. He whispers in Pawa's ear.

SOPHIE
Is there a problem?

VILLIAN
The counts short

SOPHIE
Maybe one of our men made a mistake.

VILLAIN
It's not us.

Pawa steps to Christoph, suspicious.

PAWA
Christoph, you're short.

SOPHIE
Short would be a couple of bags. You're
four crates short. That's a thousand
keee's.

CHRISTOPH
We weren't short at the airport. You did
something.

Pawa and his men suddenly draw their weapons.

Christoph's men do the same.

Standoff.

Suddenly, a swarm of ARMED POLICE arrive, accompanied by Harry.

ARMED OFFICER
Armed police - stay where you are!

Chaos ensues. EVERYONE attempts to run, including Sophie, who finds a hiding spot behind some old crates, her breath heavy, afraid.

ARMED OFFICERS
Put your weapons down now! Do not move.
Put your weapons down now!

HARRY
You are all under arrest.

For the men, their escape proves futile, they relent, do as they're told, still.

HARRY
Keep your hands where I can see 'em, do not move.

ARMED OFFICER
On the van.

Pawa is rooted to the spot. Harry looks at him directly.

HARRY

Put your hands on your head! Put your hands on your head and interlock your fingers.

Pawa complies, never for a moment taking his gaze off of Harry. Harry moves in, cuffs Pawa.

HARRY

I'm arresting you, for possession with intent to supply class A drugs.

(to an officer)

Cuffs...

He hands Pawa over to another OFFICER and approaches Sophie.

HARRY

(shouting)

Hands on your head!

On Sophie, terrified, shaking.

HARRY

Turn around! Walk backwards to me!

Sophie does so. Harry cuffs her.

HARRY

(whispers)

Keep it together... nearly done.

Pawa catches the look between Harry and Sophie.

ARMED OFFICER

Come on.

EXT. CITY PARK - NIGHT

Harry, mobile phone to his ear, calling Saima as a smiling Pawa is led to a police van, with TWO ARMED OFFICERS either side of him. In Harry's other hand, he holds Saima's Arabic name pendant.

HARRY

Come on! Come on! Come on! Come on!

The call goes to voicemail again.

SAIMA (V.O.)

Hi, this is Saima. Leave me a message...

HARRY

Fuck

Harry hangs up, looks at his phone - he's tried her unsuccessfully three times now.

Music '6m02' In: 10:04:12

Conway rushes towards Harry, who is a mess, trying to conceal his devastation. Harry discreetly slips the necklace into his pocket.

Hell with protocol, Conway hugs Harry.

Harry focuses on Pawa, who shoots Harry a shit-eating grin.

Conway breaks the embrace.

CONWAY

Amazing work, Harry. I can't believe he actually surrendered.

Conway steps in front of him, blocks his view to Pawa.

Harry looks at Conway, desperate, lost. Wants to tell her, needs to. She sees something is amiss.

CONWAY

What's wrong?

On Harry, about to tell her, but has a last look at a smiling, cocky Pawa as he's bundled inside the police van.

HARRY

Nothing.

Harry goes to walk away, reconsiders and turns back to Conway, seemingly to tell her Pawa's demands.

HARRY

Boss?

Conway turns back to him. A moment as Harry fights with what to do.

HARRY

I need to tell you something...

On Conway, alarmed.

CONWAY

Yeah

HARRY

Just err...

(looks at Pawa)

Great work too, yeah.

Conway squeezes Harry's arm.

CONWAY

It's over, Harry. We got him.

(walking away)

Right let's get this area opened up.

Great work lads.

Harry walks away urgently, making a call.

HARRY
(into phone)
DC Summerhayes, are you still parked
outside my house?
(beat)
Saima at home? Her car there?
(beat)
When'd you last see her?
(beat)
This morning?
(beat)
No, nothing, just checking in.
(beat)
Yeah, operation in City Park was a
success. Alastair Boardman's safe.

Harry hangs up, removes Saima's pendant from his pocket, looks at it, pained.

TITLE SEQUENCE

EXT. CASH & CARRY – NIGHT

ESTABLISHER

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

An open crate of drugs – kilos of heroin. Pure. Uncut.

Riaz with his phone to his ear, listens, alarmed. Hangs up. Looks at Sophie.

RIAZ
Okay. Thanks. Uniform officer on our
payroll confirmed it's Pawa. He
surrendered. No casualties.

SOPHIE
He's here for me.

Sophie looks at Riaz.

SOPHIE
For us.

Sophie lifts a bag of heroin, waves it at Riaz.

SOPHIE
You know what we did.
(beat)
So does he.

RIAZ
(not convincing)
He's... in cuffs.

Sophie smiles, rueful.

SOPHIE

He's engineered this. You know as well as I do, if Jai's in a cell, it's because that's exactly where he wants to be.

EXT. POLICE STATION – NIGHT

Establisher

INT. POLICE STATION – CELL – NIGHT

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

HARRY

Why?

PAWA

I suffered for years in an Indian prison, because of you and all the while, you were using your partnership with Riaz, to control Bradford.

Harry frowns, confused.

PAWA

(furious – sotto)

A hundred million pounds of my heroin arrived at the airport. Riaz oversaw the transfer.

(beat)

You only seized seventy million in your corrupt sting operation because Riaz stole the rest to float his own business. No wonder I could never buy your loyalty; it was already bought.

This is news to Harry: realisation on his face. He unlocks the cell and enters, locking it behind him.

HARRY

What do you want?

PAWA

Vengeance.

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

HARRY

Where is Saima?

PAWA

Do it! We know you've done it before.

On Harry, knowing Pawa is talking about Paul King. Reluctantly, Harry lets Pawa go, gathers himself.

PAWA

I didn't kill yer, because a bullet would have been too easy. I want the name Virdee, to be forever tainted with corruption and death, and all that I've done in Bradford this week.

HARRY

So what next?

PAWA

There will be a press conference soon, where you will confess everything publicly; that you've been working with Riaz. You will both be arrested, convicted, and then... sent prison where I'll be waiting, because, only then, will the real suffering begin. That's why I surrendered.

Pawa steps closer to Harry.

PAWA

Some deaths need to be slower. Some deaths are worth savouring.

HARRY

And Saima?

PAWA

I'll trade her for the other person who crossed me. Betrayal is part of this world but not from the woman I built it all for!

Pawa glares at Harry who is momentarily confused.

HARRY

Sophie?

PAWA

She disappeared into witness protection. The only place I can't find her. But you can.

(bitter)

She helped you bring me down. Bring Sophie to me. She will die at my hands! Or... Saima dies.

Harry unlocks the door, steps out.

EXT. HARRY'S CAR/INT. POLICE STATION - CONWAY'S OFFICE (INTERCUT) - NIGHT

Harry in his car. Driving. He needs space to think. His phone rings. It's Conway. He answers it.

CONWAY

Where are you?

HARRY

Need to go and show Saima I'm alright.
She's freaking out.

CONWAY

Boardman wants Pawa transferred to Leeds,
hold him in one of their counter
terrorism cells. I mean we're not
equipped to hold a prisoner of his status
here... And we're not yet sure if he was
acting alone or had help.

Harry obviously keen on this but tries to remain nonchalant.

HARRY

Category A transit? ARU's?

CONWAY

No, we've discussed that. We don't wanna
draw unnecessary attention. So it will be
a discreet, covert assignment.

HARRY

I'll escort him then, make sure it's done
right.

CONWAY

No. Because we need you to head up the
press conference. You brought this home,
Harry. Boardman wants you by his side.

HARRY

(stumbling for time)

Just... delay it until we've made the
transfer, Boss. Securing Pawa is out
priority. Can you do that for me, please?

Conway senses that Harry is tired.

CONWAY

I'll see what I can do.

HARRY

Any news from the witness protection
unit? Sophie Pawa has to be notified her
husband's in custody. I need details of
whoever's in charge of her case.

CONWAY

Well Amin's already requested that, I'll
chase it up.

HARRY
Thanks boss.

Harry hangs up, a plan forming...

EXT/INT. CASH & CARRY – NIGHT

Harry pulls to a stop, decamps and runs towards the closed entrance. He hammers on the external doors, frantic, desperate.

HARRY
Come on...

The door is opened by Enzo. He is annoyed to see Harry who tries to step past him. Enzo stops him.

HARRY
Where's Riaz?

ENZO
You were told to stay away.
(beat)
Now just do one will yer.

Harry shoves Enzo hard, slips inside and rushes towards Riaz, who stands next to Ben, Jason and Chloe, who are still in their combat gear, post their takedown of Vasil and his crew.

HARRY
Get off me!
(to Riaz)
Riaz!

RIAZ
What are you doing here?

ENZO
Oi, come here... Get back here...

RIAZ
What is it?

ENZO
Hey who do you think you are pushing eh?

HARRY
Pawa's got Saima.

A furious Enzo, runs across to Harry, grabs him in a chokehold before Riaz can respond.

Harry struggles but he's no match for Enzo.

RIAZ
Enzo, leave him.

Riaz grabs Enzo's arm and prises Harry away from him. Harry drops to the ground, breathless, looks at Riaz, desperate.

HARRY
He's going to kill her.

Just Harry and Riaz. Stunned silence. Tension.

INT. POLICE STATION - NIGHT

Pawa is in the holding cell.

EXT. CASH & CARRY - NIGHT

Riaz and Harry stand away from Enzo and his crew.

HARRY
Pawa knows you fucked him over. Stole some of his shit, to float your own enterprise.
(disgusted)
Thinks I helped you with that shit.

On Riaz - stunned. Harry steps closer to him.

RIAZ
What's the plan?

Harry nods towards where Enzo and his crew are.

HARRY
I'm gonna need all your crew.

EXT. BRADFORD - NIGHT

Establisher

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

Riaz and Harry in the midst of a detailed conversation with Enzo playing chess.

HARRY
It's a twenty-minute transit from HQ to Leeds. That's your window. It's the only way we can pull this off. So...?

RIAZ
(to Enzo)
Can you do what Harry's asked?

Enzo, prickly.

ENZO
On one condition.

Enzo turns to Harry.

ENZO

We do this. Put everything on the line...
You, work for us. No more negotiations.
That means you and him-
(nods at Riaz)
You partner up. Just like he's always
wanted. He says. You do.

Harry looks to Riaz, as if wanting an intervention.

RIAZ

Mans got a point. No turning back after
this. We do this together

HARRY

(to Enzo and Riaz)

Fine. Together, yeah?

Enzo walks to the door, pauses, then looks back at Harry.

ENZO

(to Riaz)

Meet us at the Warehouse.

Enzo leaves.

EXT. BRADFORD – DAY

Rainy day, drone shot establisher

INT. RIAZ'S HOUSE – DAY

A tense standoff between Riaz and Sophie.

SOPHIE

What if I'm the only way to get Saima
back?

RAIZ

No

SOPHIE

What if it comes down to that choice?

RAIZ

It won't.

SOPHIE

(beat)

You should have told Harry about us. I
can help Riaz.

Riaz steps to her, puts his hands on her face.

RIAZ

No. Me and Harry'll sort this.

Sophie gives him a disbelieving stare.

RAIZ

Hey, me and Harry will sort this.

SOPHIE

You don't know Jai Pawa like I do.

(beat)

He's always one step ahead of everyone.

On Riaz as he thinks about that last comment.

SOPHIE

Especially you and Harry.

Are he and Harry destined to lose here?

INT. PAWA'S WAREHOUSE – LOADING AREA – DAY

Saima is tied by cable tie to a guard rail – her handbag on the table some distance away. She struggles to free herself, she's exhausted.

EXT. POLICE STATION – DAY

Pawa, in handcuffs, is escorted into a secure police van by TWO UNIFORM OFFICERS. Conway, Armitage and Harry oversee it; low-key, discreet.

REBECCA ARMITAGE

I'm sending DS Amin with you.

On Harry: doesn't like this. DS Amin appears by the entrance, walks towards Harry.

DS AMIN

I've been briefed, Boss.

Harry throws him the car keys.

HARRY

You're driving.

REBECCA ARMITAGE

Keep us informed on the radio. Stay sharp.

Harry and DS Amin get into Harry's car (Amin drives).

The police van leaves. Harry's car falls in behind.

RADIO CHATTER

High risk prisoner on the road, over.

RADIO CHATTER

Control, this is sierra one. Roger that.
Prison van is moving now. Escorted by
unmarked unit.

INT/EXT. HARRY'S CAR/STREET - DAY

DS Amin driving, Harry in the passenger seat beside him. Amin slows down as the police van takes a left turn.

RADIO CHATTER
Route is clear. Moving towards Canal Road.

EXT. STREET - DAY

Suddenly two vans arrive at pace. One pulls up in front of the police van, the other behind Harry's car. TRAPPED.

DS AMIN
Shit... we're under attack!

Enzo jumps out of the first van and points his weapon at the TWO POLICE OFFICERS sat in the front of the police van.

Both officers get out of the van.

ENZO
Out now!

GANG MEMBER
On the floor.

Enzo uses his gun, beckons for them to kneel. They do.

ENZO
On your knees or I'll blow your fucking head off!

GANG MEMBER
Put your nose to the floor.

GANG MEMBER
Out of the car now.

Chloe points her weapon at Harry and DS Amin.

CHLOE
Get out of the car. Do it now!

GANG MEMBER
Hands on your heads!

Both Amin and Harry jump out of Harry's car to be met by Chloe, Ben and Jason, all armed, all wearing balaclavas.

CHLOE
On your knees! Now!

Reluctantly, they comply.

CHLOE

Stay down!

ENZO

Afternoon ladies...

Enzo opens the rear of the police van.

DS Amin and Harry look at one another. Amin wants to "have a go".

Harry shakes his head, discreet.

Enzo drags Pawa out of the van, hands him over to Ben who drags him away.

ENZO

You, out! Put him in my van

Enzo hands over to Chloe, who keeps an eye on the officers, Harry and DS Amin.

Pawa panicked – this is not part of his plan!

But Amin sees a chance and goes for Enzo, who sees it coming. Enzo hammers the butt of his gun into Amin's head, drops him, then points his gun at Amin, prepping the "kill shot".

ENZO

You're dead now

Harry charges towards Enzo to "save" Amin.

Enzo fires his gun, hits Harry in the chest!

Harry collapses, writhes around in agony.

DS Amin crawls over to him.

GANG MEMBER

Get in the van!

ENZO

Stay down handsome.

Enzo and his team get into their vans and race away.

DS Amin removes his police radio.

DS AMIN

You alright?

(into radio)

Code zero, officer down. By Pecker Street
on Burnette Street.

DS Amin rips open Harry's shirt and finds Harry is still wearing his bulletproof vest (which he wore for the recent operation at City Park for Pawa's surrender).

DS AMIN
Virdee! Virdee! Easy...

HARRY
Did it go through?

DS AMIN
No, lucky you wore your vest

Harry, in pain, because irrespective of the vest... that fucking hurt.

EXT. BRADFORD - DAY

Establisher.

EXT. STREET - DAY

Conway and Armitage both present, both stunned.

CONWAY
(to DS Amin)
Anything else on those vans? Because the
regs they gave you are likely to be fake.

DS Amin shakes his head.

DS AMIN
Nah

REBECCA ARMITAGE
We've got police checkpoints at all
motorway exits in a ten mile radius and
orders to stop and search any black vans.

A PARAMEDIC sees to Harry, examines his chest and ribcage. Presses on it.

Harry suppresses a scream.

PARAMEDIC
We need to get him-

Paramedic nods at Harry.

PARAMEDIC
Down to A&E.

CONWAY
(to DS Amin)
Could you go with him.

HARRY
(in pain)

No!

(to DS Amin)

Khalil, you go help with the search. We
need every officer we have out there.

DS AMIN

On it...

HARRY

Boss.

Harry beckons for Conway to come closer. She does. They walk away from
the others. The paramedics head back to the ambulance, giving them
space.

HARRY

(discreet)

Who knew we were transporting Pawa?
Careful who you trust.

Conway, aghast, but knows this is true. She leaves Harry.

Once she's gone, Harry uses his burner phone to call Riaz.

HARRY

It's done. Pick me up at the hospital.

EXT. BRADFORD – DAY

Establisher

EXT. RIAZ'S WAREHOUSE – LOADING BAY – DAY

Riaz and Harry get out of Riaz's car, hurry across to a small
outbuilding – the torture room.

INT. TORTURE ROOM – DAY

Harry and Riaz step through the doors which are then sealed shut.

They make their way towards Enzo, who has Pawa captive, secure with
plastic cable ties around his wrists.

Pawa appears calm, resolute, always covertly plotting.

PAWA

Ah... here he is. The second parasite who
stole from me! Working with Harry..

HARRY

He said anything?

Enzo grimaces at Harry.

ENZO

He's been in one of the toughest prisons
in India, for years. It's gonna take some
time.

PAWA

(bitter)

Harry! You just killed Saima. The deal's
off!

Enzo pulls Riaz aside.

ENZO

I don't know if this is gonna work.
There's only so much I can do before I
kill him.

(drops his voice)

We might need to use Sophie

Enzo gives Riaz a look... SOPHIE. Riaz nods.

EXT. RIAZ'S WAREHOUSE - LOADING BAY - DAY

Opposite the torture room, Harry and Riaz wait, tense, impatient,
listening to the animalistic screams from Pawa who continues to be
tortured by Enzo.

Riaz checks his watch, impatient, on edge.

RIAZ

Not many last this long.

HARRY

He's got to crack.
(desperate)
He's got to.

A car pulls up and Sophie gets out. She looks at Harry and Riaz. A
beat.

HARRY

What the hell

On Harry: perplexed by her arrival. He looks at Riaz, who keeps his
focus on Sophie; ice-cool.

HARRY

How is she here?

With Pawa's screams still reverberating from the torture room, Harry
sees the truth - Riaz and Sophie.

INT. PAWA'S WAREHOUSE - LOADING AREA - DAY

Saima is tied by cable tie to a guard rail - her handbag on the table
some distance away. She sees a piece of wood on the floor which a large
vertical steel sheet is resting against. She has an idea and kicks the
piece of wood. It shunts into the metal sheet which begins to wobble.

SAIMA
(frustrated, desperate)
Come on Saima, come on!

The sheet falls onto Saima, hits her head, knocks her out.

INT. RIAZ'S WAREHOUSE – LOADING BAY ENTRANCE – DAY

Riaz tense, reluctant to let Sophie go speak to Pawa.

RIAZ
Absolutely not

Harry pacing, on edge, impatient.

RIAZ
You talking to Pawa might only antagonise
him?

SOPHIE
Why? Because he thinks I betrayed him.

On Riaz: fucking impossible situation. A subtle change in him. He looks to Sophie, reluctant but can see that Sophie has made her mind up.

SOPHIE
He needs to believe I had no choice.
Listen, I'm going in there and I'm
floating the idea of me and him leaving
together – it's what he's been coveting
for years.

Sophie leaves to go see Pawa. Harry and Riaz both watch as she heads towards the torture room building.

SOPHIE
It's the only way to get Saima back.

HARRY
Why Sophie?

Riaz looks at Harry, cold.

RIAZ
Why Saima? We don't get to pick and
choose, do we?

Harry sheepish, cos Riaz is right.

HARRY
If Pawa doesn't speak, if this comes down
to a choice between her and Saima-

RIAZ
What?

They look back to the torture house, contemplative. It's lose-lose no matter what they do...

INT. TORTURE ROOM – DAY

Sophie enters the building to see a tiring Enzo PUNCH Pawa who falls over, onto a glass bottle, smashing it.

Enzo looks to Sophie.

SOPHIE
(firm)
Leave us.

With him distracted, Pawa covertly slips a shard of glass into his hands, conceals it.

Pawa looks to Sophie, stunned that it's actually her!

Enzo doesn't like this but returns to Pawa, yanks him to his feet, throws his body into a dilapidated chair then leaves.

The door closes – just Sophie and Pawa now.

Sophie walks across to Pawa.

Pawa stares at her, analytical.

PAWA
How could you betray me?

Sophie feigns being distressed.

SOPHIE
They offered me a deal and I took it.
Would you have preferred I went to jail?

Pawa now seems to realise something. A change in his face.

PAWA
And Harry got you here so fast? They
would have moved you far from Bradford.

Sophie notices a table on which are tools, including a knife, a claw hammer, and pliers etc.

Silence. Awkward. Sophie looks away from Pawa and he seems to now make the connection. He closes his eyes, gutted.

PAWA
(pained)
Riaz.

Sophie thinks hard on how to proceed. Pawa opens his eyes, stares at her, suspicious, and sees that he is right.

PAWA
(disbelieving)
How could I have not seen it?
(beat)
I gave you everything.

SOPHIE
Except your loyalty. Do you think I
didn't know about the other women?

PAWA
I only loved you.

Sophie goes to the table, grabs a knife and comes back to Pawa.

She fixes him with a stare. Looks inside his soul.

SOPHIE
Listen, I'm not here for you to tell me
where Saima is.
(cold)
What the fuck do I care about her?

Sophie reaches out with the knife, trails the blade across Pawa's
stubble. Makes a scraping noise.

SOPHIE
In a choice between me and Saima, there
is no choice.

They stare at each other, murderous intent from both.

Pawa adjusts his hands slightly... preparing for his own deadly attack.
He manoeuvres the shard of glass in his hand.

On Sophie – and she... just can't do this... it's not as easy as she
thought it would be.

Suddenly Pawa plunges the glass into Sophie's torso, wounding her (bad
but not terminal). His hands are bloodied in the attack.

Stunned, Sophie drops the knife, stumbles backwards and trips,
thundering to ground, DAZED.

In a flash, Pawa, cuts the plastic cable ties with the glass, from
around his wrists. He rushes to the table and grabs the hammer. Holds
it high as if to strike with it.

PAWA
This all ends where it started.

EXT. RIAZ'S WAREHOUSE – LOADING BAY – DAY

Enzo, Riaz and Harry hear a blood-curdling scream from Sophie from
inside the torture room. Followed by a smash.

They all run towards it!

INT. TORTURE ROOM – DAY

Harry, Enzo and Riaz all burst inside to see Sophie lying on the ground with a severe, (but non-lethal) torso injury. A bloodied shard of glass lies on the ground next to her.

ENZO

Oh my God Sophie

RIAZ

Sophie!

ENZO

He stabbed her.

Pawa is GONE; the far external door is open. The padlock, smashed open, lies on the ground next to the hammer.

Harry goes for the far external door. There's a large pool of water in front of the door and then some steps on which he sees wet footprints leading up the stairs.

HARRY

He's fucking gone, Riaz!

Harry bolts out the door.

Back to Sophie, Riaz and Enzo.

Sophie is hyperventilating at her wound. Enzo removes his jacket, rolls it up, uses it to stem the bleeding.

RIAZ

(to Sophie)

What happened?

SOPHIE

He attacked me with some glass. I'm so sorry, Riaz, I'm sorry.

RIAZ

It's okay

(to Enzo)

Get the car. We need to get her to the doctor now!

Harry across to Sophie.

HARRY

Did he say anything? I need to find Saima!

SOPHIE

(in pain)

He said this all ends where it started.

On Harry – a realisation of something. He backs away, takes a beat, mind racing.

Harry turns to Riaz.

HARRY

I know where she is! Pawa's old warehouse
where we took him down. You stay with
Sophie, I'm going for Saima.

Harry rushes out of the room.

EXT. CITY - NIGHT

Establisher

INT. PAWA'S WAREHOUSE - LOADING AREA - NIGHT

Slowly Saima opens her eyes, regains consciousness.

She takes a moment, sees that the sharp metal sheet is next to her and starts to slice the cable ties around her wrists on the side of the sheet, working as hard as she can.

Blood around her wrists from the friction burns.

She glances at her bag on the table, desperate to get to it.

Shit! The noise of an external shutter starting to open!

Pawa? Saima quickens her efforts.

The sound of the shutter BEING RAISED.

On Saima, aghast.. shit, she's going to run out of time!

Pawa, bruised and bleeding opens the shutters and walks through. He comes around the corner to where he left Saima.

She's gone!

He rushes over, looks around. Nothing.

We see that Saima's bag lies open on the table. Pawa picks it up and throws it away. He goes to his table, opens a drawer, sees his gun.

Saima, on the edge of the graffiti room, hides behind a stack of empty pallets / boxes, eyes on Pawa, watches him remove something from his table. Shit... She sees now that it's a gun. She turns to run through the warehouse and comes face-to-face with the frightening face of a mannequin!

Saima CLATTERS into the mannequin sending it collapsing to the ground.

It makes a loud racket! Shit!

Saima runs deeper into the graffiti room, startled at sporadically placed mannequins, each one seemingly a terrifying obstacle she has to evade.

Pawa follows behind her like the grim reaper.

Saima sees there are THREE possible exits - right, dead ahead or left.

PAWA

This isn't about you, it's about Harry.
Don't make me kill you Saima

Saima pauses a beat, then charges for the one on the right evading mannequins. Plastic sheeting / curtain breaks this room from the next one. Saima charges through the sheeting.

Saima runs into the middle of the room which is DARK, UNSETTLING.

Which way to go?

PAWA

He's on his way Saima!

Pawa prowls through the room, weapon raised, focused, murderous intent

Near darkness. Eerie. Atmospheric. She runs to the far shutter dead ahead. She presses the button to raise it but it doesn't work.

SAIMA

Come on! Come on!

Pawa prowls through the room, weapon raised, focused, murderous intent.

PAWA

What happens when we can't trust the ones we love, Saima? What happens when Harry has to make a choice?

From behind, she hears Pawa's voice.

PAWA (O.S.)

Saima... I'm here to show you who he really is!

Saima runs to the fire door and tries to open it. But... it doesn't budge.

EXT. PAWA'S WAREHOUSE -- NIGHT

Harry pulls up in the car and gets out

Harry walks towards a rusty, shitty-looking door; Riaz's car in the background.

Harry sees a bloody handprint on the shutter.

INT. PAWA'S WAREHOUSE - NIGHT

Pawa walks towards where Saima went.

EXT. PAWA'S WAREHOUSE – NIGHT

Harry takes a step back, hammers his foot into it and the shutter flies open.

INT. PAWA'S WAREHOUSE – NIGHT

Pawa prowls through the room, weapon raised, focused, murderous intent. He walks towards where Saima went

INT. PAWA'S WAREHOUSE – NIGHT

Harry goes in

INT. PAWA'S WAREHOUSE – NIGHT

Pawa prowls through the room, weapon raised, focused, murderous intent, but instead of going through the plastic sheeting / curtain he goes through the door to the immediate left of the sheeting.

INT. PAWA'S WAREHOUSE – NIGHT

Harry enters with his weapon raised.

Harry sees Saima's open handbag – KNOWS she is here now.

HARRY
(cautious)

Saima?

INT. PAWA'S WAREHOUSE – NIGHT

Saima stood by the fire door now, panicking as she can hear the laughs of Pawa getting closer.

INT. PAWA'S WAREHOUSE – NIGHT

Harry moves through the warehouse, hard to decipher the space in the darkness. Past mannequins, into the middle of the room, weapon raised.

Three routes – left (where Saima & Pawa went), straight or right.

Harry goes straight, through plastic sheeting into the "paper room".

INT. PAWA'S WAREHOUSE – NIGHT

Saima move forward from the fire door now into the middle of the white room and hears Harry call out her name!

HARRY (O.S.)
Saima!

At least... it sounded like Harry?

PAWA (O.S.)

You are not gonna use it are yer? Not like Harry. He knows how to kill.

She looks towards where the sound came from (the paper sore) and moves carefully that way...

Saima turns, weapon raised, crouches down, makes herself as small as possible, tries to keep it together.

HARRY (O.S.)

Saima! Saima?

SAIMA

Harry...

INT. PAWA'S WAREHOUSE – NIGHT

Harry moves on through the warehouse..

INT. PAWA'S WAREHOUSE – NIGHT

Saima cautiously moves towards where she heard Harry's voice.

Behind her, via the "kitchen area", Pawa steps out, towards Saima.

A slight noise behind Saima.

She turns and WHAM!

She comes face to face with Pawa!

They both raise their guns at the same time! Both fire!

INT. PAWA'S WAREHOUSE – NIGHT

Harry hears TWO LOUD simultaneous gunshots!

He moves towards where he heard them but the warehouse is so large, it's not immediately clear!

Frustrated and scared.

Harry runs in the direction of the gunshots, through the paper room, into the STORE ROOM which leads into the KITCHEN ROOM.

Harry enters to find Pawa grabbing Saima. We see she has shot Pawa in his left deltoid.

Saima's gun is on the ground, by her side.

HARRY

Let her go!

Saima stops struggling, looks at Harry, as does Pawa.

PAWA

(screams at Harry)
You don't get to win!

SAIMA
I've shot him Harry! He's injured.

PAWA
Shut up!
(beat)
And drop your weapon or Saima dies!

On Harry, weapon raised at Pawa, but with Saima in the way, there's no shot available.

HARRY
I put it down, you'll kill us both.

PAWA
(to Saima)
He could have saved you from all of this.
All he had to do, was tell the world what
kind of man he really is.
(furious)
Drop your weapon, Harry.

Pawa pushes the gun harder into Saima's temple. She grimaces, lets out a small cry of pain.

HARRY
Okay, just don't hurt her! Please.

Reluctantly, Harry crouches and places his weapon on the ground then stands, afraid but resilient.

PAWA
(laughs. to Saima)
You don't know who he is, do you Saima?
(furious)
He runs drugs in Bradford with Riaz. They
locked me up, so they could steal
everything I had!

On the left-hand side of the room, Riaz discreetly open a door, slips inside, gun raised.

PAWA
Even my Sophie! And now it's time to pay.
(to Harry, losing it)
You engineered it so you could control
Bradford!
(beat)
Parasite!

On Saima, disbelieving: everything turning to shit in front of her.

He creeps behind Pawa. Harry sees this in his periphery but keeps his eyes on Pawa.

HARRY
I don't control Bradford.
(beat)
Riaz does.

Harry fixes Pawa with a dark, ominous stare.

HARRY
(louder now)
Isn't that right, Riaz?

And now, Harry glances to Riaz.

Pawa sees this shift in Harry's focus, realises too late the truth that Riaz is behind him.

A GUNSHOT!

Riaz shoots Pawa in the back, the impact forces Pawa to relax his grip on Saima.

Saima elbows Pawa in the face.

Pawa stumbles backwards as Harry snatches his gun from the floor, points it at Pawa.

Pawa collapses to ground... dying. Saima stands up, backs away a little.

Riaz takes the gun away from PAWA.

PAWA
(at Riaz)
Your time will come. Nobody gets to win
in this game.
(to Harry now)
This will never be over for you, Harry.

RIAZ
(to Pawa)
Just like you said, Jai. This ends where
it started.

Riaz shoots Pawa dead with a headshot.

With Pawa's body in the centre of the all, Riaz looks to Harry and Saima, the three of them bound by the nightmare they've just been through, knowing NOTHING will ever be the same again.

EXT. PAWA'S WAREHOUSE – DAWN

We see the dawn sky.

INT. PAWA'S WAREHOUSE – DAWN

Enzo finishes unwrapping a large plastic sheet.

ENZO
I need to dispose of your guns

Riaz nods to a bag of clothes:

RIAZ
Change into those. When you're done, go home.

SAIMA
Riaz.
(beat)
You can't even look at me, can you?

Riaz can't. Just stands there, stoic.

SAIMA
Drug dealers.
(to Harry and Riaz now)
That's what you both are?

RIAZ
(firm)
I am.
(nods at Harry)
He's not.

Saima pauses a beat, her focus remains on Riaz. And now Riaz forces himself to look at Saima: icy, cold, almost like he's dead inside. Because he needs her to believe that he is. Riaz exits. Enzo hands Harry an empty bag.

ENZO
Take your clothes off, put 'em in here.

Enzo leaves.

Saima steps onto the plastic sheet, looks at Harry differently now, having thought on what happened.

Harry removes generic laundrette clothes from Enzo's bag, hands some to Saima and steps onto the matting.

They both start to undress. Saima struggles due to her injured wrists.

HARRY
Let me..

Harry reaches out to help her but Saima flinches away. On Harry, pained. Things have changed. There's no closeness between them anymore.

They both hold back tears.

SAIMA
(heartbroken)
I don't know who you are anymore.
(beat)

I don't think I ever did.

OKAY

Let me please.

SAIMA

No. No. No.

HARRY

Okay

EXT. CITY – EVENING

Evening drone shot establisher

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

Harry subdued, Riaz stands deep in thought, both unsure what comes next.

HARRY

What do I tell Saima?

RIAZ

You put all this shit on me. Whatever you need to make shit right, between the both of you. Okay...

Riaz closes the gap between them, put his hand out, Harry shakes it.

RIAZ

Nothing about Paul King. That stays between us. Understood?

HARRY

Understood.

Harry nods, skulks away

INT. TEA ROOM – DAY

Harry, Conway and DS Amin stand looking at Pawa's dead body which lies on the ground next to Vasil Shala's body.

A note stuck on Pawa's chest – clear, bold, seemingly written in blood:
The debt is now paid

CONWAY

(to Harry)

What you thinking?

Harry knelt down beside the men... his eyes red, he's shattered.

HARRY

(nods at the bodies)

I'd say Pawa had help to kill Vasil, and that same help turned on him, to close the loop.

Harry looks at Conway and Amin.

HARRY
Bradford's got a new player in the game.
(to Conway)
Right. Press conference, keep details light. We point everything that's happened this week towards -
(nods to the bodies)
These two. Drug war. Revenge.

CONWAY
Boardman still wants you at the press conference.

HARRY
(more relaxed now)
No, that's all you, Boss.

Conway walks towards Armitage, leaving DS Amin with Harry. They step away from the dead bodies.

DS AMIN
I swung by the hospital yesterday, wanted to check you were okay.

Harry looks at Amin, momentarily confused. Ahhh... the wound from being shot in the chest.

HARRY
(unsure)
Yeah... Err.... all clear.

DS AMIN
They said you hadn't been checked in.

DS Amin looks at Harry - a beat, a stare. He knows, he just fucking knows Harry was not there.

HARRY
Perks of having Saima in charge. Don't have to do the paperwork.

Harry jovially taps DS Amin on the arm and leaves.

EXT. TEA ROOM - DAY

Harry walks to his car. Calls Saima - the call is instantly declined.

SAIMA (VOICEMAIL)
Hi this is Saima, leave me a message.

Harry leaves her a voicemail.

HARRY
(into phone)
Saima, I need to see you. Please, call
me.
(beat)
I love you.

He puts his phone away and gets into his car.

INT. TEA ROOM - DAY

Four hazmat, including one photographer are still working around the bodies, alongside Conway and a couple of detectives.

Amin joins Armitage who is standing by the counter.

DS AMIN
Ma'am. I got your message. What would you like to talk about?

REBECCA ARMITAGE
The U.K.C.A. believe that what happened it was more than just organised crime groups. Greater Yorkshire police have been compromised by these groups. I need the right people to get to the truth.

(beat)
I want you to work for me, DS Amin.

On DS Amin... contemplative.

EXT. CITY - DAY

Establisher

NEWS READER
It is three days, since the police discovered the bodies of former King Pin, Jai Pawa and the man who seemingly seized control of his empire, Vasil Shalla. Social media continues to be ripe, with conspiracy theories of Pawa was able to escape from a maximum security prison in India, and again from police custody in Yorkshire. One thing though seems certain, the fight to remove organised crime groups from Bradford, is far from over.

EXT. RIAZ'S HOUSE - BBQ AREA - DAY

There's a fire in the fireplace outside. Sophie comes across to Riaz who is subdued.

RIAZ
How's the pain? Getting any better?

Sophie nods, touches her wound.

SOPHIE
It's alright, as long as I take my pills.

Sophie sits next to him.

SOPHIE
So what happens now?

RIAZ
Well Vasil's gone. Pawa's dealt with. So we focus on us.

Riaz looks at her and she smiles... together, free at last. They hug.

SOPHIE
We'll be unstoppable.

INT. RANJIT'S HOUSE - DINING ROOM - DAY

Tara and Jyoti stand in the doorway. Ranjit stands by the window.

TARA
He's been standing there for ages.
(to Jyoti)
Never seen him like this before.

JYOTI
(Punjabi)
ਤੁਹਾਡਾ ਦਾਦਾ ਇੱਕ ਮਾਣਮੱਤਾ ਆਦਮੀ ਹੈ।
Tuhada dada ikk maanmatta aadmi hai
تیرا دادا اک مان والا بندہ اے。
Tera dada ikk maan wala banda ae

Translation/Subtitles: Your Grandad is a proud man.

On Tara: realises she might be the only one to change Ranjit.

They both come across, sit beside Ranjit who continues to stare out of the window at the calm, peaceful view.

JYOTI
ਦੇਖੋ, ਤਾਰਾ ਆ ਗਿਆ ਹੈ।
Dekho, Taara aa giya hai.
ویکھو، تارا آ گئی اے
Vekho, Taara aa gai ae.

Translation: Look, Tara here.

TARA
Beegee always said she didn't recognise who you were when I were growing up. That being a grandad proper softened you.

(beat)

It must have, cos I've never seen you how
you were... with Uncle Harry.

On Ranjit. He takes a breath.

RANJIT

My father died when I were young. I
didn't know how to be a father. I... did
many things right.

Ranjit looks at Jyoti:

RANJIT

And some wrong.

Ranjit looks back at Tara now.

RANJIT

When you came along. And I had a chance
to do better.

JYOTI

(Punjabi)

ਗਲਤੀਆਂ ਨੂੰ ਸੁਧਾਰਨ ਵਿੱਚ ਕਦੇ ਵੀ ਦੇਰ ਨਹੀਂ ਹੁੰਦੀ।
Galtiyan nu sudhaaran vich kade vi der
nahi hundi

غلطیاں نو ٹھیک کرن چ کدی وی دیر نئیں ہوندی
Galtiyan nu theek karan ch kadi vi der
nahi hondi.

Translation/Subtitles: It's never too late to correct mistakes.

TARA

Exactly. Well Uncle Harry still loves
you. Look I'm worried about you both. You
need to talk to each other.

Ranjit looks at the floor, where Harry's nose was.

FLASHBACK: RANJIT ABOUT TO POUR CURRY OVER HARRY'S HEAD AS HE KNEELS TO THE FLOOR.

RANJIT

I don't know how.

TARA

We can help.

Tara holds Ranjit's hand.

EXT. PARK – DAY

Harry approaches the bench, sits next to Ranjit, a little distance
between them. Harry rests one hand on the bench.

They observe the park, the peace and tranquillity of it.

We stay here, observing both Virdee men struggling to find the right words to begin – any words.

Harry, first to break the silence. Does not look at Ranjit as he talks – focus dead ahead on the park.

HARRY

You made me this way. Then, in one second, made me a stranger.

On Ranjit – that barb really hurt. Eyes narrow, jaws clench. A tear slides down his face.

On Harry now, both men broken, unsure how to fix this.

Ranjit gently slides his hand onto Harry's hand. Squeezes it.

A pause – a few beats and then Harry's hand twitches and now his fingers slowly interlock with Ranjit's fingers, powerfully.

A firm, SOLID binding of their hands.

We see from BEHIND THEM now, the two of them on the bench, still silent, the distance on the bench the same but they are now in the infancy of a new beginning.

EXT. CITY PARK – DAY

Saima playing catch with Harry.

Water fountains spray high, peaceful, beautiful.

SAIMA

Good catch

Harry approaches. Aaron sees him, runs towards Harry.

AARON

Daddy!

Harry picks him up, hugs and kisses him.

HARRY

Hey, my boy!

AARON

I miss you.

HARRY

Yeah...

AARON

When can we go home? I'm bored at grandad's now.

Harry puts Aaron down, crouches to talk with him.

HARRY

Soon. Daddy's work's nearly done, yeah.
You go play, little man. I need to speak
to Mummy. Give me one...

Harry puts his hand out for a fist bump. Aaron obliges.

Aaron runs off, excited.

Harry goes to Saima.

HARRY

Aaron

SAIMA

Here y'are Aaron.

HARRY

Take the ball.

Saima sits on the same bench we met her on in. Harry sits beside her.

Aaron plays near them – dodges the water, playful, happy.

HARRY

I miss you. I miss Aaron.

SAIMA

(smiles)

He misses you too

HARRY

(beat)

I'm sorry.

SAIMA

I know. I need you to tell me the truth
Harry. How long have you been working
with Riaz?

HARRY

Years.

(sighs)

I were trying to get him to stop.

SAIMA

And what about Paul King?

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

Paul King's face – eyes wide and disbelieving as he's stabbed. A young Harry still with his hand on the scissors.

EXT. CITY PARK – DAY

HARRY

What?

SAIMA

Tara said she saw you and Riaz arguing at the shop. About him.

On Harry, thinking on how to deflect this.

HARRY

Yeah. We were. I saw Riaz that day. He told me what had happened. He said he wanted to run and I wouldn't let him. I dunno... Maybe I should have.

SAIMA

I can't believe you've lied to me, all this time.

Harry reaches for Saima's hand, she pulls away quickly

HARRY

I'm... I'm going to fix this, Saima, make it right.

SAIMA

I really wanna believe you Harry.

EXT. BRADFORD – DAY

A high point in Bradford – beautiful panoramic views. Bradford in all its magnificent glory.

Harry stands on the ground alone, looking out across his city.

Riaz approaches, carrying with him two chai's hands one to Harry.

They watch the city, Gotham or Bradford, who can say?

They sip their teas and we pan away... to a beautiful aerial shot of Bradford.

A city which now has two kings controlling its destiny... but... in this world: there can never be two kings...

END CREDITS