

# VIRDEE

## Episode 3

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**PREVIOUSLY**

**INT. HOSPITAL - A&E - RESUS - DAY**

The gurney is swept into the room with Ranjit Virdee as the patient. The attendants are there. Waiting. One of them is SAIMA.

PARAMEDIC 1  
Ranjit Virdee, sixty-two, was found...

Saima charges the defibrillator.

SAIMA  
Shocking.

**INT. THE BRADFORD CLUB - MORNING - DAY**

Harry and Conway look at the strung up body of Priti.

**EXT. THE BRADFORD CLUB - MORNING - DAY**

Harry sees Tara loitering nearby.

Harry walks towards Tara, pulls her to one side.

HARRY  
Stop trading on my name for access.

TARA  
I'm an investigative reporter. I've got a right to ask questions about what's going on in there-

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

Jyoti walks into the room..

RANJIT  
(Punjabi)  
ਇਹ ਉਹ ਨਰਸ ਹੈ ਜਿਸ ਬਾਰੇ ਮੈਂ ਗੱਲ ਕਰ ਰਿਹਾ ਸੀ  
eh oh nurse hai jiss baare main gall kar  
riha si.  
ایہہ اوہ نرس اے جس بارے میں گلّ کر رہا سی۔  
eh oh nurse ae jis baare main gall kar riha  
si.

**Translation/Subtitles: This is the nurse I was speaking about.**

Jyoti and Saima eyes locked, a WTF moment of tension. Saima stops combing Ranjit's hair.

RANJIT  
(to Saima)  
I didn't get your name, Beti.

JYOTI  
(Punjabi)  
ਉਸਦਾ ਨਾਮ ਸਿਮਰਨ ਹੈ।  
Usda naam Simran hai.

اویدا ناں سمرن اے۔  
Ohda naa Simran ae.

**Translation/Subtitles: Her name is Simran.**

RANJIT  
(Punjabi)  
ਸਾਡੇ ਵਿੱਚੋਂ ਇੱਕ.  
Saade vichon ikk.  
ساڈے وچوں اک.  
Saade vicho ik.

**Translation/Subtitles: One of us.**

**INT. HOSPITAL – CORRIDOR – DAY**

Jyoti and Saima stand talking in the corridor.

JYOTI  
I want my son back.

JYOTI  
(Punjabi)  
ਅਜਿਹਾ ਹੋਣ ਲਈ, ਸਾਨੂੰ ਇਹ ਖੇਡ ਖੇਡਣੀ ਪਵੇਗੀ।  
Ajeha hon layi, saanu eh khed kheddni  
pavegi.  
ایس دے ہون لئی، سانوں اہہ کھیڈ کھیڈنی پوے گی۔  
Is de hon layi, saanu eh khed kheddni  
pavegi.

**Translation/Subtitles: For that to happen, we are going to have to play this game.**

SAIMA  
I'm not interested in playing games.

Saima walks away.

JYOTI  
Don't say anything.

**INT. POLICE STATION – MORTUARY – DAY**

CONWAY (V.O.)  
Priti Parmar had wasp's eggs inserted into  
the sockets.

Wendy carefully cuts away the stitches which seal Priti's eyes and one by one puts them in a plastic container.

With the last thread cut away, Wendy peels back Priti's eyelid.

BOOM!

AN INSECT FLIES OUT OF THE EYE SOCKET AND ROCKETS TOWARDS THE LIGHT ABOVE THE DISSECTION TABLE.

**INT. PAWA'S LAIR - DAY**

We're in Pawa's lair. Pawa is at his work desk.

**INT. POLICE STATION - BULLPEN - DAY**

Conway holds up the evidence bag with the wasp inside it.

CONWAY  
This has purpose.

**INT. PRITI'S HOUSE –LIVING ROOM - DAY**

Harry sits with Priti's mother.

HARRY  
We will find who did this to your daughter.

**EXT. INTREPID AUTOS - PORTAKABIN - REAR - DAY**

The door is kicked open.

Xavier escapes from the back door.

An explosion rips through the cars on the forecourt. The force of the explosions sends Harry crashing into the side of the Portakabin, then he hits the ground.

**INT. POLICE STATION - INTERVIEW ROOM - DAY**

Harry and DS Amin sit opposite Xavier and his LAWYER, JOE GRAYSON (drug-paid smarmy bastard on payroll for the Shala Crew).

XAVIER  
Priti switched sides.

**INT. TEA ROOM - DAY**

Harry and DS Amin enter a shitty café to see Vasil sitting at a table drinking tea, eating a sandwich.

VIKTOR (40) and PETA (40) – the "heavies" immediately step to them. There is a fight.

XAVIER (V.O)  
The Shala Crew to Bradford West.

Vasil then removes a gun – FIRES IT into the air.

VASIL

Enough!

Harry sits opposite Vasil.

VASIL

She stole from Vasil. Maybe, she's  
stealing from her new employers,

**EXT. RURAL FARMHOUSE - STABLES - DAY**

Harry approaches Riaz..

VASIL (V.O.)

Maybe they punish her.

RIAZ

Vasil plays you man.

HARRY

Hard to tell who's playing who these days.

RIAZ

And what's that supposed to mean?

**EXT. UBAID HYATT HOUSE - NIGHT**

Saima sees Harry a little away from the rear garden, watching a beautiful family together - happiness, laughter. Everything he does not have with his own family. He is pained, anxious, as if he's approaching a place of terrible consequence.

HARRY (V.O.)

Can't sit there messing up an important day  
for you and your family...

He turns and leaves. Saima catches up with him.

HARRY

I'm just a mess Saima.

**INT. POLICE STATION - MORTUARY - DAY**

A UV light has perfectly highlighted (and separated) clear traces of blood from the heavily stained henna on Priti's feet. Written in blood are separate letters, running clockwise - B, E, I, Z, Z, A, T.

HARRY

Beizzat means dishonoured.

**INT. PAWA'S LAIR - DAY**

We're in Pawa's lair. Pawa is on his phone watching Tara's video report on the Priti Parmar murder investigation. In his hands, Pawa has a section of the red rope used to hang Priti. He plays with it, ominously making a noose from it as he watches Tara.

TARA JOURNALIST  
I will report more information as I have it.

**INT. BLUE MURMUR NIGHTCLUB – DANCE FLOOR – NIGHT**

Harry finds Tara on the dance floor.

HARRY  
Leave! It's not safe!

Suddenly, from the balcony above, a BODY FALLS through the air, cutting through the crowd and hitting the floor.

**FROM BLACK**

**FLASHBACK: EXT. CORNER SHOP – 2001 – DAY**

The rear of the corner shop.

**CAPTION:  
2001**

16-year-old Riaz sits on a chair reading a maths textbook in his lap. To the side of him is a crappy old van, back doors open and FULL of stock – boxes and boxes of shop stock.

Riaz scribbles into the book.

16-year-old Harry emerges out of the rear door of the shop, sweaty, looks into the van, dismayed at much more he has yet to unpack.

YOUNG HARRY  
Not sure this is fair deal, Riaz.

YOUNG RIAZ  
Here, do this trigonometry yourself then.

YOUNG HARRY  
(playful)  
Can't even say that word.

Harry pulls a heavy box from the van, lifts it and disappears into the shop.

Riaz pencils answers into the maths book.

PAUL KING (16, cocky) arrives with his mate, JOHN KELLY (16). They ignore Riaz, go straight to the van and start opening cardboard boxes and helping themselves to the loot – sweets.

Riaz looks at them, afraid, then around for help which isn't coming anytime soon. To the back door – where's Harry?

PAUL KING

Right, take one of those chocolates. Take all of 'em, that's ours. Chocolate crush. Yeah, maybe go for one of those actually. I like that. What else have we got in here. A few of those.

Riaz, pained at the stuff John and Paul are doing. Gathers his courage, stands and approaches them, taking his maths book with him. He hesitates, loiters a beat then engages.

YOUNG RIAZ

Hey, you... you... you can't do that.

PAUL KING

You brown bastards have got enough.

Paul and John continue looting, making a mess.

Riaz tries to half-heartedly intervene and pull Paul away from the van. The retribution is swift and fierce.

RIAZ

Stop it!

Paul grabs Riaz, shoves him against the car:

PAUL KING

Keep going! Take what you can!

(to Riaz)

What's-a-matter? Can't breathe, love?

RIAZ

Get off me.

John keeps pilfering. Nobody notices that Harry has stepped out of the rear of the shop.

Harry charges across and CRACKS a blow into the side of Paul's ribs.

Paul crumbles to ground, winded.

John doesn't want any part of this and, with pockets filled, does a runner.

Harry grabs a metal pole which is lying on the ground and waves it menacingly at Paul, who backs away, clearly defeated.

YOUNG HARRY

Get off him!

PAUL KING

Fuck...Don't wanna hang round here anyway.  
You lot stinking up the place!

Paul runs away. Young Harry rounds on Young Riaz.

YOUNG HARRY

What were yer doing scrapping with them  
for? Should have called me.

Riaz, humiliated.

YOUNG RIAZ

They're never gonna leave us alone. Wish  
I could fight like you.

Harry backs off, playfully raises his fists.

HARRY

That's not gonna be a problem, with that  
big brain of yours.

**EXT. BLUE MURMUR NIGHTCLUB/STREET - NIGHT**

RIAZ, twenty-years older, stares hard at the nightclub. And he's not  
fucking laughing.

Around him, MAJOR INCIDENT RESPONSE underway. The building is cordoned  
off. Ambulances and police everywhere. Distressed CLUBBERS cough and  
splutter.

Riaz approaches the cordoned-off entrance to try and get in. Police shoo  
him away. He argues back.

OFFICER 1

You can't be here pal

RIAZ

What's happened here mate?

POLICE OFFICER

This is a crime scene. Clear off! Clear  
off!

RIAZ

Alright son, I'm just asking what's going  
on.

Pissed, Riaz walks away.

Someone throws up on the pavement. It's grim.

Harry addresses a group of Officers. DS Amin listens keenly.

HARRY

Hey... Gather round. Alright. I need  
statements from everyone here. The ones  
who wanna talk to us and the one's who  
don't. This is a public attack on  
Bradford's biggest LGBTQ+ night so we  
need to...

(he pauses as he sees Riaz at the  
end of the street)



Get on top of this before it hits the press, alright go on.

The group of officers disperse, approaching clubbers and directing them towards an interview area.

Tara catches up to Harry, a little away from the club.

TARA  
You knew something was gonna happen, didn't yer?

Harry doesn't answer. Tara's not about to let this drop.

TARA  
Who did this?

HARRY  
I don't know yet.

And unfortunately, that's the truth. Tara takes in the coughing clubbers.

TARA  
What was that gas?

HARRY  
It's non-lethal, but some people are reacting badly.  
(with concern)  
Look... Are you okay? I can get you checked out in A&E-

Tara shakes her head.

TARA  
I'm fine.

HARRY  
You

LEILA  
Yeah I'm alright.

A POLICE OFFICER comes across, taps Harry on the shoulder.

HARRY  
I've got a car to take you home.

TARA  
I'm staying at Leila's. Can we get dropped there, yeah?

Harry nods again. Hugs her tight.

HARRY  
Of course you can.

TARA

Right okay, see you soon.

Harry strides over, to Riaz who is now sitting in his car.

Before Harry can speak –

RIAZ

Heard there was a body, but Gora cops  
won't let me in my own club. Who was it?

HARRY

Your Club manager. Tyrone Graves. Throat  
slit.

Riaz is pissed.

RIAZ

Beizzat Night is one of our biggest  
earners. First Priti, now this. You  
telling me Vasil has nothing to do with  
this?

HARRY

Vasil's not stupid. Losing customers is  
bad for both for you both. This is...  
something different.

But Riaz isn't listening – face twisted with fury.

RIAZ

Fuck this.

Riaz starts the car. Harry leans through the window, urgent.

HARRY

Riaz, think about it. Someone's pulling  
the strings here. Trying to start a war.

RIAZ

Yeah, and they're gonna get it.

HARRY

Don't do anything stupid, brother.

RIAZ

(angry)

You think you're in control but look  
around yer. This city's got rules of its  
own.

Harry steps back as Riaz hits the gas and drives off.

DS Amin approaches Harry as he walks back towards the club.

DS AMIN

You reckon it was a hate crime?

HARRY

Maybe. But it feels smarter than that.  
Like there's a pattern we're missing...

On Harry – a sudden thought.

HARRY

The clues on Priti's body. If we'd found  
them sooner, we might've stopped this...  
Come on!

Harry sees two Coroner's Officers wheeling Tyrone's body (in body bag)  
on a gurney towards the waiting FME van.

Harry's off. DS Amin follows, wondering what the hell Harry's up to.  
Harry calls out to the Officers.

HARRY

Just a second. We need to take a look at  
the victim alright?!

SOCO

Ayre, sure...

HARRY

It's urgent.

He points them towards a nearby SOCO tent.

HARRY

Got it yeah?

DS AMIN

Yeah.

They reluctantly wheel the body inside.

## **TITLE SEQUENCE**

### **INT. SOCO TENT – NIGHT**

Evidence from the crime scene has started being bagged and labelled,  
including the canisters we saw earlier.

The Coroner's Officers wheel in the gurney, followed by Harry and DS  
Amin. Harry shoots them a look that says: "Time to go". They exit,  
reluctant.

Harry picks up a pair of gloves. DS Amin is uncomfortable.

DS AMIN

Boss, we can't tamper with evidence.

Harry unzips the bodybag.

HARRY

If it's still on the crime scene, it's  
still my body.  
You gonna help me or not?

Amin nods. Pulls on gloves.

Harry tears open Tyrone's shirt and looks at his torso – nothing except  
dried blood.

HARRY  
He would have knocked him out and waited  
for the perfect time to slit his throat  
and throw him off the balcony. Same for  
his feet. Check his hands.

Harry examines Tyrone's face whilst DS Amin checks Tyrone's hands.

DS AMIN  
Hands are clean.

Harry opens Tyrone's mouth – Rigor mortis not yet set in. Harry shines  
the torch inside Tyrone's mouth, sees... something.

HARRY  
Not another one

Harry turns to the medical box that is on the trolley. Rummages and  
pulls out a pair of Magills forceps.

DS Amin realises what he's about to do too late. Discreetly diverts his  
eyes, as Harry uses the forceps to probe at the rear of Tyrone's throat  
– careful, very, very careful. Grimacing because Harry sees  
something...

He pulls free a LARGE, YELLOW LARVA – a spider wasp which is in the  
early stages of its development. But... attached to it (via a key ring  
pierced through the body of the larva) is also a small, black star-  
shaped key fob.

DS Amin feels his dinner repeating.

HARRY  
Evidence bag.

DS Amin pulls one free from his pocket, opens it.

Harry pulls the key fob with the larva attached.

DS AMIN  
Looks like... some sort of coat of arms?

HARRY  
It's the old trademark from when Appleton  
House was a mill. This fob is for an  
apartment in that complex.  
(looks at him, solemn)

We were supposed to find this clue in the autopsy.

Harry drops the key fob inside it, takes the bag from him. Harry studies the fob through the clear evidence bag. There's a unique emblem on it.

DS Amin has a nosey too.

DS AMIN  
Appleton House is just around the corner...

**EXT. APPLETON HOUSE - COURTYARD - NIGHT**

Police vans pull up. A serious operation. Harry, Amin and a UNIFORMED OFFICER follow FOUR ARMED OFFICERS through the courtyard...

From a fire exit, a few NIGHT SHIFT CLEANERS emerge, wearing face masks. One of them pushing a trolley. Harry turns to the UNIFORMED OFFICER beside him.

HARRY  
Keep 'em here for questioning.

The UNIFORMED OFFICER NODS, joining ARMED OFFICERS 1 and 2 as they approach the cleaners.

Harry follows ARMED OFFICERS 3 & 4 into the lobby...

**INT. APPLETON HOUSE - LOBBY - NIGHT**

A CONCIERGE starts to protest. Harry flashes his badge.

HARRY  
Scan this and tell me what apartment it is for.

The concierge looks at Harry's ID, takes the fob and scans it into a machine before handing it back to Harry.

HARRY  
Come on...

CONCIERGE  
Flat seven one six. Top floor.

HARRY  
With me.

ARMED OFFICER 3  
Secure the exits. No one leaves.

HARRY  
(to Concierge)  
And we'll need CCTV from the past twenty four hours.

ARMED OFFICERS 3 & 4 take the lift along with Harry and Amin.

**INT. APPLETON HOUSE - TOP FLOOR - NIGHT**

Harry and Amin exit the lift and follow ARMED OFFICERS 3 and 4 along a long corridor towards... Flat 716. Everyone falls in outside the door, silent.

A tiny optic fibre camera is slid under the gap at the base of the door. A quick glance at a small mobile monitor.

Nothing obviously untoward. No blatant bomb / wiring.

Harry hands the fob to an ARMED OFFICER, who touches the key fob to the door panel. It clicks OPEN. The room inside is dark.

Infra-red goggles on - and the Armed Officers go in...

Harry and Amin wait impatiently by the open door.

ARMED OFFICER 3 (O.S.)  
Room clear Detective Virdee!

They enter, flashlights switched on.

**INT. APPLETON HOUSE - APARTMENT - BEDROOM - NIGHT**

Inside, a chaotic, typically messy student room. Mess or... a struggle having taken place. Hard to tell.

They all stare at it.

Harry draws nearer, taking in the detritus, not missing a detail.

HARRY  
Someone forced their way in -

ARMED OFFICER 3 (O.S.)  
In here.

Harry and Amin hurry towards the master bedroom...

On Harry as he takes the room in. An overturned table, a smashed lamp, and on the bed... TARANTULA CARCASSES. Emerging from them are larvae. Wiggling, hatching. A nauseating sight.

HARRY  
This must be our man.

Harry looks over at a TV in the corner of the room. It's on - but paused. On the bottom right-hand corner is the time it was stopped - 00:21.

Harry checks his watch - 00:33.

HARRY

Whoever lives here was taken twelve minutes ago.

Harry points at the TV.

HARRY

Paused at twenty-one minutes past twelve

The tense silence is punctuated by a series of loud bangs outside – shots fired!

Harry and DS Amin bolt for the door.

A beat before the Armed Officers follow.

**EXT. APPLETON HOUSE – NIGHT**

Harry and DS Amin emerge to the sound of GUNFIRE. ARMED OFFICER 1 is down. UNIFORMED OFFICER crouches behind a car for cover.

Nearby, the CLEANERS from earlier are flat on the ground, hands over their ears, terrified. No idea WTF is going on.

DS Amin crouches down beside Armed Officer 1. He's bleeding, wincing in pain – but the wound at least doesn't look fatal. Amin and Harry share a look – small mercies.

Shots fired. Harry looks over and sees:

THE CLEANING VAN. PAWA (unrecognisable in cleaning gear and a face mask) fires at ARMED OFFICER 2. Armed officer 2 fires back. PAWA slams the van door and heads for the driver's seat. THE CLEANING VAN pulls out of the parking bay.

Armed Officer 2 keeps firing as Pawa drives the van towards him. PAWA raises his gun and shoots back. Armed officer 2 is hit. Falls to the ground. Pawa keeps driving at his fallen body...

On Harry. Can see Armed Officer 2 is a goner if he doesn't act. He races forward to save him. As he does, he hears SHOTS RING OUT BEHIND HIM.

HARRY

I've got yer...

DS Amin has grabbed Armed Officer 1's gun, and is firing shots at the van!

As Harry drags Armed Officer 2 to safety, DS Amin races in front of the van, firing at the windshield. Pawa swerves to avoid the bullets, past Harry and Amin.

AMIN keeps firing, determined. But his shot is poor, hitting the bodywork only. Pawa keeps driving.

The van disappears into the night.

Harry and Amin left with the fallout.

DS AMIN

Hey! Hey hey hey. Come on. You are alright. You are okay. It's alright. Come on. Come on.

**EXT. BRADFORD - NIGHT**

URGENT MAJOR RESPONSE. Police helicopter LIMA77 navigates Bradford. Police cars, with blue lights flashing, tear across the city.

HARRY (V.O.)

We've got patrols out and if we are lucky enough to catch the plates on CCTV we'll be the first to know.

**EXT/INT. APARTMENT - BALCONY/BEDROOM - NIGHT**

Conway with Harry. And DS Amin.

CONWAY

There's nothing more either of you could have done.

DS AMIN

If I'd just acted faster...

CONWAY

You put yourself in the line of fire Khalil. No-one's forgetting that.

DS AMIN

Am I gonna get strung up in front of professional standards?

CONWAY

(firm)

Well you may use reasonable force in self defence under extreme circumstances. Your life was under threat. So use of a fire arm was entirely justified.

HARRY

How are the officers?

CONWAY

No life-threatening injuries. So they'll make it.

A SOCO Officer waves them over.

POLICE OFFICER

Sir, come and take a look at this.

They head back into the apartment.



Notices something on the wall behind the bed – it almost looks like a handprint, an indentation. Harry peers at it, then turns to the SOCO Officer.

HARRY  
UV torch. Cut the lights.

They nod, hand him one and cut one of the lights. In the semi-gloom, Harry shines the torch on the wall.

There's an audible intake of breath.

Written in huge letters, is the word: PARASITE.

DS AMIN  
Boss...

Harry moves out of the bedroom and uses the UV light and sees that covering the walls, is PARASITE, written over and over.

A beat as they stare.

The moment's interrupted by a nervous-looking Officer, who enters and approaches Conway with a paper file.

OFFICER  
Ma'am...

CONWAY  
Yes?

Conway turns to take the file. Opens it. Instantly wishes she hadn't. Harry sees her face.

CONWAY  
It's the tenancy agreement.

HARRY  
What is it?

CONWAY  
(then)  
The victim is Alastair Boardman.

Harry stares at Conway. Fuck.

**EXT/INT. RIAZ'S HOUSE - DAWN**

Riaz pulls to a stop at the top of the drive. Decamps from the car and heads inside.

SOPHIE BRODENHAM (late 30's, white) stands in her pyjamas at the window, a hot drink in front of her.

SOPHIE  
Are you okay?

RIAZ

No. It were Tyrone. Someone slit his throat. Then gassed everyone at the club.

Sophie

Gassed 'em?

RIAZ

Yeah.

(she hands him her drink)

Cheers, nothing deadly. Just designed to shit people up.

A beat as Sophie considers this next-level tactic.

SOPHIE

Do you think Vasil was behind it?

RIAZ

Yeah. Harry thinks not.

SOPHIE

Who does he think it is?

RIAZ

(a weary shrug)

Jury's out.

A beat between them – something unsaid. It makes Sophie very uncomfortable. She's up on her feet, pacing.

SOPHIE

What if it's a message – a warning?

RIAZ

Yeah, Vasil you know it's a big "fuck you".

SOPHIE

Yeah. But what if it isn't?

Riaz wraps his arms around Sophie.

RIAZ

Hey. Hey, come on.

Drawing strength from his closeness. Riaz buries his face in Sophie's hair, kisses her head.

RIAZ

Nobody knows you're here. Yeah. We're good. We're good.

Sophie steps away from Riaz – so they are eye to eye.

SOPHIE

What are we gonna do about Vasil?

Riaz, thinking. Sophie sees that Riaz is conflicted.

SOPHIE  
You're worried about Harry.

RIAZ  
Yeah. He's always done right by me.

Sophie considers that.

SOPHIE  
You're a man of your word.  
(she takes a moment)  
But you're not kids anymore, keeping hold  
of promises you made years ago... maybe  
it's holding you back.

On Riaz. Part of that landing true.

SOPHIE  
You should trust your instinct.

RIAZ  
Okay. So, we find a way to make back the  
hundred k we're losing from Beizzat. And  
maybe this be the opportunity we've been  
waiting for, to take Vasil out.

SOPHIE  
Let's do it.

Sophie puts her arms around him. Riaz returns the hug with passion. As  
we move away to...

**EXT. BRADFORD - DAY**

Establisher

**INT. POLICE STATION - BULLPEN - DAY**

GOLD COMMAND. EVERY DETECTIVE IN THE CITY IN ATTENDANCE.

A bleary-eyed Harry sits front row with DS Amin.

An equally exhausted-looking Conway centre stage.

Dim lighting - on a TV screen is an image of Jonathan and Alastair  
Boardman - the father's arm round his son. Both smiling.

Harry takes in the photo, distraught.

CONWAY  
Alastair Boardman is twenty years old, he  
is a politics student at Bradford Met  
university. And he is also Chief  
Constable, Jonathan Boardman's son.

Suddenly the briefing room door opens and a team of FIVE UK CRIME AGENCY (UKCA) OFFICERS led by their boss, REBECCA ARMITAGE (30's, smart, ultra conservative) enter.

Conway sees them across the room. Harry and her share a look. This isn't going to be good.

CONWAY  
(composes herself)  
His last known communication was eight hours ago, when he texted a friend to say he'd arrived home safely. We have reason to believe that the killer took Alastair from his home at roughly err twelve midnight. Excuse me -

Conway steps down, nodding to Harry to take the reins.

Harry steps up to address the room, but he's distracted by the whispered conversation between Armitage and Conway.

HARRY  
Yeah...

CONWAY  
DS Conway.

REBECCA ARMITAGE  
Hi DS Armitage.

HARRY  
Okay. We're all running on fumes. I get that. But I need you to pull through, and get on with this like your lives depends on it, because Alastair's certainly does. First priority, the van our suspect was seen leaving in.

While Harry is talking Conway leads Armitage and her officers out of the room to her office. Harry watches them go.

**INT. LEILA'S APARTMENT - BEDROOM - DAY**

Tara sits up in bed, Leila asleep beside her.

She's looking at footage from the night at the Blue Murmur. Selfie videos of Tara and Leila - laughing, dancing, drinking...

Tara scrolls through at speed. Sees so many different people in masks - all variations. She zooms in on several - could be anyone.

Tara has an idea. Taps edit on one of the videos, beginning to splice footage together...

**INT. POLICE STATION - CONWAY'S OFFICE - DA**

Harry and Conway and Amin, quietly seething. In front of them Rebecca Armitage and her team.

REBECCA ARMITAGE

The UKCA has been asked to take over the investigation now that it involves the Chief Constable's son.

CONWAY

It'll take your team forty-eight hours to get up to speed in an investigation that HMET are already on top of!

REBECCA ARMITAGE

You've got two dead, and a missing person. I wouldn't call that "on top of things".

Conway and Armitage share a cold stare. Armitage looks over at Harry.

REBECCA ARMITAGE

Vital evidence was also tampered with...

HARRY

And it gave us a head start which nearly got us our suspect. So, I'm happy to stand by my decision as SIO.

REBECCA ARMITAGE

(ignoring him)

Boardman has overseen the arrest and imprisonment of some of Bradford's biggest drug suppliers. We believe Alastair's abduction is a personally motivated attack on the Chief Constable.

Harry and Conway share a look. No shit, Sherlock.

REBECCA ARMITAGE

DCI Virdee, you and Mr Boardman worked closely on a number of drugs cases, is that correct?

HARRY

Correct.

REBECCA ARMITAGE

My team will conduct a full assessment of Boardman's case history. You'll be on-hand to answer queries, but as of this moment, you're not to actively pursue any leads in this investigation without my specific authorisation.

(to Conway)

We'll conduct the press briefing.

CONWAY

Is that strictly necessary?

REBECCA ARMITAGE

(to Harry)

I understand you've been on duty all night. I suggest you take this opportunity to go home and get some rest. You will be needed later to help co-ordinate your files with ours.

And with that, Armitage and her team leave the room.

A silence. Conway, Harry and Amin seriously pissed off.

DS AMIN

You really gonna stand down from this?

CONWAY

No, not now we're not. I mean it'll take 'em twenty-four hours to get up to speed. Let's use that time.

Harry shoots a glance at Conway.

HARRY

Yeah.

CONWAY

What else have we got?

Harry sighs.

HARRY

The wasps. There's gotta be something there.

DS Amin removes his phone, scrawls to a report on it.

DS AMIN

Yeah. Entomology report landed an hour ago.

(scans it & reads)

Insect is a Tarantula Hawk, otherwise known as a spider wasp. It's a parasitoid. It'll sting a tarantula, then lay a single egg inside, using the spider as a living host to incubate the larvi.

Amin shudders, then continues

DS AMIN

They're obviously not native to the U.K. Entomology believes this particular species was imported from Asia.

CONWAY

Right. Contact the animal and plant health agency, see if anybody's submitted a license to import hawk wasps. I mean it's a long shot but it's worth a try.

Amin nods.

**INT. HOSPITAL - A&E - RECEPTION/CORRIDOR - DAY**

CHAOS - people everywhere, some sitting on the ground because all the chairs have been taken. NURSES rush around, chaotic, stressed due to the major incident at the nightclub. Heavy pressure.

Saima is there, triaging patients, sweaty, harassed.

SAIMA

Take him to ward three, please. Alright.  
Can you see to this man, please.

**EXT. HOSPITAL - STAIRCASE - DAY**

Saima sits on the stairs outside, taking a breather. Bertie approaches, carrying TWO CHAI'S with him.

BERTIE

Fancy a cuppa?

Saima's snapped out of her reverie.

BERTIE

Yer look like yer could use one.

Saima takes the tea, grateful.

SAIMA

Thanks Bertie. What would I do without you?

Saima smiles, sips her tea, nudges Bertie jokingly.

BERTIE

I 'eard that divorce in Islam is like three words? So get rid of the fella and I'm all yours.

Saima laughs. Bertie grins, pleased with himself. Harry approaches in the distance, carrying two Chai's.

BERTIE

Yer too late mate. She's chosen me.

Harry sees that Bertie and Saima are already drinking tea.

HARRY

Fair enough. I haven't got the moves to compete with you, Bertie.

Bertie fist-bumps Saima and gets up to leave.

SAIMA  
(to Bertie)  
Thanks Bertie. I needed that.

Bertie departs.

BERTIE  
Toodle pip

Harry takes a seat next to Saima, puts the teas on the ground in front of them.

HARRY  
How was it in there?

SAIMA  
Oh shit. How's it out there?

HARRY  
Not good.

They sit in companionable silence. Then Harry takes Saima's hand.

HARRY  
Look, I'm sorry about last night. I  
couldn't let go of my own shit to be  
there for you.

SAIMA  
You're missing the point, Harry. It's not  
your shit. It's ours. We're supposed to  
deal with this together.

HARRY  
You're right.

Saima's pager buzzes – perfect timing. She checks it.

SAIMA  
Oh... oh fuck. I've gotta get back in.

HARRY  
Right. I'll walk in with you.

They head inside.

**INT. HOSPITAL – A&E – CORRIDOR – DAY**

Harry and Saima head down the corridor.

SAIMA  
What time do you finish?

HARRY



No idea. Until I can't see straight  
probably. Why?

On Saima. Making a decision.

SAIMA  
I need to talk to you about somert.

HARRY  
Sounds serious. Divorce?

SAIMA  
Never.

Harry laughs.

SAIMA  
Fish, chips and a chat?

HARRY  
You're on. Mushy peas, curry sauce?

SAIMA  
Oh I think you had enough curry sauce the  
other night?  
(a beat)  
Too soon?

A tiny beat – has she gone too far?

Then Harry laughs – fucking hell.

HARRY  
Yeah

Only Saima could get away with saying that.

He pulls her in for a kiss. She kisses him back.

We pull away to find...

Ranjit at the end of the corridor. Being escorted to the bathroom by a  
NURSE.

He stops. Stunned.

The nurse turns. Ranjit points a shaky finger at Harry and Saima.  
Whispers:

RANJIT  
Who's that nurse?

NURSE  
That's Sister Hyatt and her husband,  
Harry.

On Ranjit. Shock now giving way to anger.

**INT. HOSPITAL – A&E – RANJIT'S ROOM – DAY**

Ranjit and Jyoti in a heated exchange. They stop as Saima enters, but she quickly notices the vibe. Upbeat:

RANJIT

ਮੈਂ ਅੱਜਕੱਲ੍ਹ ਤੁਹਾਡੇ 'ਤੇ ਕਿਵੇਂ ਵਿਸ਼ਵਾਸ ਕਰ ਸਕਦਾ ਹਾਂ?  
Main ajjkal tuhade 'te kiven vishvas kar  
sakda han?

میں آج کل تہاڈے تے کیویں یقین کر سکتا وان؟  
Main ajj kal tuhade te kiven yakeen kar  
sakda waan?

**Translation: Believe you these days?**

JYOTI

ਕੀ ਤੁਹਾਨੂੰ ਯਾਦ ਨਹੀਂ ਕਿ ਤੁਸੀਂ ਕਿਵੇਂ ਸੀ?  
Ki tuhanu yaad nahi ke tusi kiven si?

تینوں یاد نہیں کہ توں کیویں سی؟  
Tainu yaad nahi ke tu kiven si?

**Translation: Don't you remember the state you were in?**

RANJIT

ਮੈਂ ਕਿਵੇਂ ਸੀ? ਮੈਂ ਬਿਲਕੁਲ ਠੀਕ ਹਾਂ। ਕੀ ਤੁਸੀਂ ਮੈਨੂੰ ਤੰਗ ਕਰਨਾ  
ਚਾਹੁੰਦੇ ਸੀ?  
Main kiven si? Main bilkul theek han. Ki  
tusi mainu tang karna chaahunde si?

میں کیویں سی؟ میں بالکل ٹھیک آن۔ کی توں مینوں تنگ کرنا  
چاہندا سی؟  
Main kiven si? Main bilkul theek aan. Ki  
tu mainu tang karna chaahnda si?

**Translation: What state? I'm perfectly fine. Did you want to annoy me?**

SAIMA

Sorry, err. We've found you a bed on CCU.  
You'll be able to recover from your stent  
procedure there. I've gotta head but I  
just wanted to say goodbye?

Saima smiles at Ranjit but he looks straight through her.

Jyoti and Saima share a look. Saima turns to leave.

RANJIT

Would you say you are honest, Simran?

Saima stops. Odd.

RANJIT

Maybe she has to rush off because it is time for her midday prayers?

Saima looks to Jyoti.

JYOTI

He knows who you are.

An awkward pause. Saima looks at Jyoti.

SAIMA

Right.

JYOTI

(in Punjabi)

ਮੈਂ ਉਸਨੂੰ ਹੁਣ ਦੱਸ ਦਿੱਤਾ ਹੈ, ਇਹ ਮੇਰਾ ਬੂਠ ਸੀ ਤੇਰਾ ਨਹੀਂ।  
Main usnu hun dass ditta hai, eh mera  
jhooth si tera nahi.

میں اوبنوں ہن دس دتا اے، ایہ میرا جھوٹ سی تھاڈا نئیں۔  
Main ohnu hun dass ditta ae, eh mera  
jhooth si tuhadda nahi.

**Translation/Subtitles: I've told him, it was my lie not yours.**

Adrenaline rises for Saima. She has to confront the man now.

SAIMA

No. I should've told you who I was. But after the way you've treated me and Harry, are you really that surprised?

A beat. For a moment it seems Ranjit might cave...

And then the wall comes up again. To Saima and Jyoti:

RANJIT

(Punjabi)

ਬੂਠ ਬੋਲਣਾ। ਕੀ ਤੁਸੀਂ ਦੋਵੇਂ ਸ਼ਰਮ ਨਹੀਂ ਕਰਦੇ?  
Jhooth bolna. Ki tussi dono sharam nahi  
karde?

توں جھوٹ بولیا۔ کی تسی دوویں شرمندہ نئیں او؟  
Tuu jhooth bolia. Ki tussi dovey  
sharminda nahi o?

**Translation/Subtitles: Lying. Aren't you both ashamed?**

JYOTI

(Punjabi, countering him)

ਕਿਸਨੂੰ ਸ਼ਰਮ ਆਉਣੀ ਚਾਹੀਦੀ ਹੈ?  
Kisnu sharam auni chahidi hai?

شرم کس نوں ہونی چاہیدی اے؟  
Sharam kis nu honi chahidi ae?

**Translation/Subtitles: Who should be ashamed?**

SAIMA  
I am the same person I was yesterday.  
Maybe you should ask yourself how you  
could call me Beti then, but not today.

And then Saima goes, leaving Jyoti and Ranjit with the fallout.

JYOTI  
(Punjabi, countering him)  
ਉਹ ਠੀਕ ਕਹਿ ਰਹੀ ਹੈ।  
Uh theek keh rahi hai.  
اوہ ٹھیک کہہ رہی اے۔  
Oh theek keh rahi ae.

**Translation: She's saying right.**

RANJIT  
(Punjabi)  
ਉਹ ਕੀ ਕਹਿ ਰਹੀ ਹੈ? ਤੁਸੀਂ ਕਿਵੇਂ ਜਾਣਦے ਹੋ ਕਿ ਉਹ ਕੀ ਕਹਿ ਰਹੀ  
ہے  
Uh ki keh rahi hai? Tusi kiven jaande ho  
ke uh ki keh rahi hai?  
اوہ کیہ کہہ رہی اے؟ تہانوں کی پتہ اے کہ اوہ کی کہہ رہی اے  
Oh ki keh rahi ae? Tuhanu ki pata ae ke  
oh ki keh rahi ae?

**Translation: What is she saying? How do you know what she's saying**

**EXT. BOXING GYM – DAY**

Riaz and Enzo emerge from the gym, both still wearing hand wraps,  
unravelling them as they walk – sweaty, post workout.

RIAZ  
You feeling alright?

ENZO  
Why?

RIAZ  
Almost took me head off in there...

ENZO  
Well, if you spent less time on horses  
and more time training...

RIAZ  
Fuck off.

ENZO  
(pointed)  
Listen. You drop your guard, you get hit.

RIAZ  
I know, I'm not gonna let the club attack  
go unanswered. Vasil will get his. I just  
need to work out details.

Enzo opens his mouth to counter...

RIAZ  
And no, I don't need Harry's permission.

Enzo breaks into a grin – Music to his ears.

RIAZ  
Talk to you later.

Riaz walks away.

ENZO  
See you later.

Enzo heads towards his car. Stops when he sees: ATEEQ. He's been  
loitering, waiting for Enzo.

On Enzo – who the fuck is this?

ATEEQ  
Yo, can I have a word?

ENZO  
That depends. What do you want?

ATEEQ  
My names Ateeq Farooqi.

Realisation dawns on Enzo's face.

ENZO  
You're that missing kid.

ATEEQ  
I wanna join Bradford West.

Enzo surprised.

ENZO  
No idea what you're talking about mate.

ATEEQ  
Come on, we all know you're the guy.  
Enzo. I followed you here.

Enzo thinks on this.

ENZO

Oh aye.

AATEEQ

Heard about the club attack. Vasil's crew are laughing at you. You need to hit 'em back twice as hard so you can keep your respect. I got intel. I know where they keep the money. I can help you.

(firm)

I got skills and I need to earn.

Ateeq faces Enzo, hides the tremble in his voice.

ENZO

Yeah

AATEEQ

I can tell you how to take down Vasil's crew.

Enzo considers Ateeq. A beat, then:

ENZO

RH Cash & Carry. Four o'clock.

**INT. LEILA'S APARTMENT - DAY**

Tara holds her phone up, filming to camera, earnest reporter style.

Leila is out of shot, making food in the kitchen.

TARA

Last night there were an attack on Blue Murmur's LGBTQ+ Beizzat Night. If you saw anything suspicious, no matter how small, DM me. Look we're all a community Bradford, we gotta look out for each other.

**INT. LEILA'S APARTMENT - DAY**

Tara looking at the comments of the video she's posted on her socials. Leila legs across Tara on the sofa, on her phone too.

She sees she has a message from Peyvan94: **I SAW A WEIRDO IN A GAS MASK.**

On Tara. This could be something. She clicks on Peyvan's profile picture. A pretty, smiling young woman. Tara scrolls through her other photos. It's all fairly normal: Holidays, hen do's, weddings.

Tara replies: **DID YOU SEE ANYTHING ELSE?**

Tara waits impatiently. Then: **THE WHOLE NIGHT'S A BIT OF A BLUR. CAN WE MEET?**

Tara hesitates, unsure. Another message: **I'M IN LISTER PARK WITH SOME FRIENDS.**

Tara considers. Then replies: **OKAY. WHEN?**

**INT. POLICE STATION - BULLPEN - DAY**

Harry approaches the CHIEF CONSTABLE, JONATHAN BOARDMAN (50's, conservative) who stands with Conway and Rebecca Armitage.

CONWAY  
Blue Murmur Nightclub is close to this location, it's about 2 point 5 kilometres away from the apartment block

HARRY  
(to Jonathan)  
I'm sorry to see you under these circumstances Sir.

Boardman sighs. Harry notices his grey face, the dark circles under his eyes. Boardman opens his mouth to speak. Can't. Tries again.

JONATHAN BOARDMAN  
Please erm. Tell me everything that happened last night? I need to hear it from you, Harry.

Harry nods - of course. whispered

HARRY  
Yeah

**EXT. POLICE STATION - BACK ENTRANCE - DAY**

The press release in full swing. REPORTERS shout. CAMERAS click.

Harry stands next to DS Amin. At the front Jonathan Boardman stands flanked by Conway and Armitage. He holds a photograph of him and Alastair, arms round each other and smiling. Harry stares at it, uncomfortable.

Jonathan is working hard to stay professional. But his voice trembles slightly:

JONATHAN BOARDMAN  
Alastair is a kind, thoughtful young man, adored by his friends and family. I implore anyone who has seen or heard anything to come forward and help us bring him home.

Boardman looks at the photograph of his son. And now something switches in him. He leans into the mic, intense.

REPORTER  
When did you discover he was kidnapped?

JONATHAN BOARDMAN

Whoever is holding my little boy. The control is all yours here. You have absolute power to do good and I know that you can. Whatever it is that you...

Rebecca Armitage clears her throat nervously: This isn't part of the script. She leans into the mic.

REBECCA ARMITAGE

Thank you sir.

As Armitage delivers the above, DS Amin's phone buzzes. He checks it. Nudges Harry urgently and hands him the phone. Harry stares at the screen, horrified! All around them, reporters are urgently checking their phones. Armitage doesn't notice, oblivious.

REBECCA ARMITAGE

The UKCA are collaborating closely with Greater Yorkshire Police, to apprehend the suspect. We have teams out across the city, and we're engaging with local communities to gather vital eyewitness reports. The suspect in question is also wanted in connection to the murders of Priti Parmar and Tyrone Graves. If you have any information regarding these incidents, please contact the authorities. Whilst we urge the public to remain vigilant we would also like to reassure them that UKCA are making this case our top priority.

DS AMIN

Boss...

HARRY

(to Amin, under breath)  
She's about to be slaughtered.

REBECCA ARMITAGE

(into microphone)  
Thank you, open to questions now.

Cameras CLICK, flash photography everywhere. A reporter raises their arm, their phone in hand.

REPORTER

Any comment on this video of Alastair being held in captivity?

REPORTER

Chief Inspector, can we get a statement on this?

Armitage unprepared. Sitting duck. Boardman turns and storms off. Chaos as everyone clamours to have their question answered.



Onstage, Armitage is flustered, hesitation when she should be taking control. Conway steps in to handle the situation.

DS AMIN  
Come on Sir, let's get you away from all this.

CONWAY  
Thank you everyone. In light of these current developments, that we will be all.

They step away, ignoring excitable reporters who SHOUT OUT FURTHER QUESTIONS.

Conway addresses Harry.

CONWAY  
What the hell is going on?

Harry hands her the phone. Conway watches the clip.

**ON SCREEN:** a video of a terrified Alastair, tied up in a dirty basement. He is pleading to the camera.

ALASTAIR  
Please. Please, let me go. Please

**INT. POLICE STATION – CONWAY'S OFFICE – DAY**

Tension in the air. Boardman pacing.

JONATHAN BOARDMAN  
So what now?

REBECCA ARMITAGE  
We have I.T. tracing the post-

JONATHAN BOARDMAN  
I'm... I'm asking Harry.

REBECCA ARMITAGE  
DCI Virdee's no longer on this case.

JONATHAN BOARDMAN  
I'm aware of that. But he and I have a robust working relationship so, with all due respect Ms. Armitage, when I ask for his counsel, that's what I want.

They lock eyes. Harry knows better than to bullshit Jonathan.

HARRY  
The killer's using parasites. Spider wasps, to be precise.

JONATHAN BOARDMAN

Spider-what?

HARRY

They lay eggs. The preferred host is usually a tarantula. But our guy seems to be...

(nervous to say this)

Incubating them inside human bodies.

Jonathan swallows, processing this potential fate for his own son.

HARRY

We found this at your son's residence.

Harry retrieves his phone, showing Jonathan the image. The word Parasite on the wall.

HARRY

A message from him. Question is what exactly does it mean? Is the parasite the victim? The killer? Or... you?

Jonathan stares at the image, thoughtful.

HARRY

We'll need a list of past cases - potential enemies, with the means to pull off something like this. Alastair's kidnapping might be linked to the two murders - or they could have been staged to distract us.

JONATHAN BOARDMAN

Any leads?

Harry looks at Conway who shakes her head discreetly.

HARRY

Nothing to report on yet, sir.

**INT. CASH & CARRY - SHOP FLOOR - DAY**

In a private corner, Ateeq is spilling all he knows to Enzo. Behind the plastic curtain in the loading bay, Riaz listens intently.

ENZO

Just because you are here, doesn't mean we trust you.

ATEEQ

Vasil collects big once a month. And that's tomorrow.

ENZO

How much we talking?

ATEEQ

I... I ain't got numbers but big. City wide collection. The money gets dropped off at the freezers at Margalla Cafe off Auburn Street. Twenty minutes later it's picked up. Vasil won't be there.

ENZO

Sure?

ATEEQ

Hundred percent, so that's your window. You go in, storm the place, take the loot, gimme me a cut. Fifty K.

ENZO

What the hell are you gonna do with all that cash? There's no way you can wash it all.

ATEEQ

That's my business, innit.

Enzo considers Ateeq, unsure whether to trust him.

Suddenly from the front of the shop front we hear:

SAIMA(O.S.)

Uncle Riaz! Where are you?

Shit. Saima and Aaron en route.

Enzo glances towards Riaz who immediately steps out to intercept Saima.

**INT. CASH & CARRY – SHOP FLOOR – DAY**

Riaz meets Saima and an overly enthusiastic Aaron. Aaron leaps into Riaz's arms, hugging him.

SAIMA (O.S.)

Sssh Aaron, he might be working!

RIAZ

Hey, come here!

SAIMA

Sorry.

RIAZ

It's fine!

SAIMA

You said we could visit. And he's got a habit of holding us to our promises...

RIAZ

Is that right big man. Holding people to promises, eh. Good lad.

(to Aaron, playful)  
I tell you what, you see all these toys  
here? You can have what you like.

Aaron's eyes widen with delight.

RIAZ  
How's that sound, yeah?

SAIMA  
Wow...

RIAZ  
Take your pick.

He begins grabbing toys. Saima's about to protest when she spots: Enzo  
and Ateeq.

ENZO  
This way.

Saima turns to Riaz, surprised.

SAIMA  
Isn't that... Ateeq Farooqi, lad who were  
taken?

RIAZ  
(blasé)  
Dunno. Kid wants a job.

On Saima, not entirely convinced.

RIAZ  
Want this one?

SIAMA  
Want that one?

RIAZ  
Yeah. Take it then. Take it. Take it.  
Take it.

SAIMA  
What do you say to Uncle Riaz  
(laughs)  
You love cars don't yer.

AARON  
You gave me.

SAIMA  
He's got sas on him.

RIAZ  
(laughing)  
Like his mother

**INT. CASH & CARRY – RIAZ’S OFFICE – DAY**

Saima watches as Riaz plays with Aaron.

After a while he joins her.

SAIMA  
You’re gonna spoil him.

RIAZ  
I’m allowed to, I’m his favourite uncle.

SAIMA  
(jokingly)  
Well you would be if you spent more time  
with him.

RIAZ  
(mimicking Saima)  
‘You would be if you spent more time with  
him’.

She raises an eyebrow. Riaz squirms a little.

RIAZ  
And there it is, the Saima death stare.

SAIMA  
Well there’s plenty more where that came  
from.

Saima looks around the scruffy room.

SAIMA  
So this is where you spend all your time  
then...

RIAZ  
Not all my time...

SAIMA  
Ever heard of a paintbrush?

Riaz smiles. Warm, but evasive:

RIAZ  
What have you come all this way just to  
have a go?

SAIMA  
Well that’s what sisters are for, in’t  
it.

Beat.

RIAZ  
How’s he getting on at school?

SAIMA

Oh... He loves it, already got all the girls chasing after him.

RIAZ

I bet. Little heartbreaker.

SAIMA

Hmm. You know you can come and see him, anytime.

RIAZ

Told you, just busy.

Checking the drawers in the office Aaron spots Riaz's burner phone. Aaron's eyes widen.

He peers over at Saima and Riaz. Then quickly grabs the phone and pockets it.

SAIMA (O.S.)

Right, I should probably be getting him home.

Saim and Riaz hug.

SAIMA

We'll always be your family, Riaz.

Saima lets go of the hug.

SAIMA

Right, come on, Aaron. Say bye to Uncle Riaz.

AARON

Bye.

SAIMA

Come on.

RIAZ

See you later big man.

AARON

Bye.

SAIMA

Good boy. That's it.

RIAZ

Do you wanna take these.

SAIMA

No, he's had enough sweets thank you very much. Alright... go on then watch your step. That's it... See yer.

RIAZ

See yer

**INT. POLICE STATION – SIDE OF BULLPEN – DAY**

Harry, looking like a man who hasn't slept in days, which he hasn't.  
Conway comes over.

CONWAY

UKCA have identified thirty eight  
criminals that Boardman was involved in  
sending down. And they would like us to  
assist by going through those files.

(beat)

They've also had a few witnesses come  
forward. Who's reports erm, tally with  
yours. A man in a gas mask, on the floor  
above. So they're going to the hospital  
to interview them.

HARRY

No, that should be us!

Conway subdued. Nothing she can do about it.

Harry gets up to leave.

CONWAY

Don't even think about it, Harry.

Harry walks out. Conway turns to DS Amin, urgent.

CONWAY

Go on, his wife works in A&E. If anyone  
asks, that is why you are both there. And  
then send him home.

DS Amin nods, follows Harry out.

**INT. VIRDEE HOUSE – HALLWAY/LIVING AREA – DAY**

The key turns in the lock. A tired Saima appears with a cheerful Aaron.

SAIMA

Go on...

Music is coming from another room. Saima and Aaron look at each other.  
Saima heads for the door.

Nadia listens to an absolute banger of a tune, shaking her ass as if  
her life depended on it, as she helps herself to the contents of the  
fridge, making the ultimate snack.

As the beat kicks in, Nadia channels her inner Beyoncé and spins round.  
In doing so she locks eyes with Saima in the doorway. Stops.

A silence.

NADIA  
God, you scared me.

SAIMA  
Dare I ask?

NADIA  
Guess who's got a musmatch date tonight.  
I need your advice.

SAIMA  
What on your dance moves?

NADIA  
Oye cheeky. On what to wear. What do you  
think, this one...

Saima clocks the huge bag of clothes Nadia has brought. The mess of  
dishes and food she has left out...

SAIMA  
Come on Aaron, let's show Aunty Nadsy how  
it's done.

Nadia unsure what Saima is going to do.

Then Saima dumps her jacket on the floor and turns the music UP.

Music on full blast. Saima, Aaron and Nadia all shaking their asses.  
It's bedlam.

The doorbell rings out.

NADIA  
I'll get it!

Nadia puts her headscarf on and leaves to get the door. Saima spins  
Aaron around.

SAIMA  
Who taught you how to do that. Who taught  
you how to do that?

AARON  
My teacher.

SAIMA  
Your teacher. Which teacher.

AARON  
My dance one.

He squeals with glee. She laughs too - needing this outlet as much as  
him.

As Saima turns, she sees Jyoti is standing there in the doorway.



Nadia scrambles to pause the music, tidy herself up.

SAIMA

Come on Aaron. Erm, Aaron this is Auntie Joyti. Go on, say hello, nicely.

She puts out a hand to shake.

JYOTI

Hello, Aaron.

ARON

Hello.

JYOTI

It's lovely to meet you.

Aaron shyly shakes Jyoti's hand.

NADIA

Come on mate, let's go play ninjas.

Nadia carries Aaron out. Jyoti watches him go, heart wrenched.

JYOTI

He's... he's got the same smile as my Hardeep. Lights up a room.

Saima stays quiet. Still not sure why Jyoti is here. Jyoti eyes a school photo of Aaron on display, grinning at the camera.

JYOTI

ਮੈਂ ਮਾਫ਼ੀ ਮੰਗਣ ਆਈ ਹਾਂ।  
Main maafi mangan aayi haan.

میں معافی مانگن آئی اں۔  
Main maafi mangan aayi aan.

**Translation/Subtitles: I have come to apologise.**

JYOTI

For putting you in this situation.

Saima sighs. Bit late now. She's polite but firm.

SAIMA

Thank you. But you're not the one who needs to apologise.

JYOTI

All these wasted years... broke my heart, ruined his health.

SAIMA

It's not too late to fix it.

JYOTI

They were inseparable, when Hardeep was small. I never thought his anger would last so long...

SAIMA

(with warmth)

Well, I guess I know where Harry gets his stubbornness from then.

Jyoti laughs, despite herself. The air thaws. On Saima, choosing her words carefully. This is new territory.

SAIMA

Do you wanna... stay for a cup of tea?  
You could spend some time with Aaron, if you want?

On Jyoti. The invitation means the world to her. But can she accept it?

JYOTI

I must get back to the hospital.

Saima is unsure if she is relieved or hurt. Jyoti takes Saima's hands, meaning this.

JYOTI

But I'd love too, soon.  
(beat)

ਉਸ ਨੂੰ ਰੋਟੀ ਬਣਾਉ।  
Usnu roti banao.

اوپنوں کچھ روٹی بنا دیو۔  
Ohnu kujh roti bana dio.

**Translation/Subtitles: Make him some roti.**

They smile at each other, a tentative bond forming.

SAIMA

Yeah, he'd love that

Saima picks up a photograph of Aaron, hands it to Jyoti.

SAIMA

Here. Keep it.

Jyoti is moved. She kisses Saima on the forehead.

JYOTI

Bless you, Beti. Thank you.

On Saima. The word hits her heart.

**INT. LEILA'S APARTMENT - BEDROOM - DAY**

Tara puts lipstick on and tidy's her hair. Leila enters with a tea, watches her, hugs her.

LEILA  
I don't like this.

TARA  
Why?

LEILA  
She's suspiciously pretty.

TARA  
Shut up.

Tara shoots her a look – as if. Leila draws close, concerned. She pulls on her jacket

LEILA  
Look. It's dangerous out there. People I know are stepping out of the game...

TARA  
There's a killer targeting us. If Peyvan knows something-

LEILA  
Then let me come with you. You shouldn't go on your own.

TARA  
Oh come here.

On Tara. If it is dangerous, she doesn't want to drag Leila into it.

TARA  
Look, I won't be on my own anyway. My uncle Harry's coming with me.

LEILA  
Serious?

TARA  
Yeah.

TARA  
Look we're meeting in Lister Park. There'll be plenty of people about. And I'll share location the whole time. Like I said, I won't be on my own so... come here.

Tara kisses Leila, reassuring her, she heads for the door.

TARA  
Okay.

LEILA

Bye

TARA

Bye

**INT. HOSPITAL - A&E - RECEPTION/CORRIDOR - DAY**

Harry and DS Amin emerge from an A&E ward, exhausted and frustrated.

DS AMIN

Three interviews, and all they can give us is: "He wore a gas mask."

HARRY

Yeah, I could've told them that.

DS AMIN

Good luck to the UKCA.

(then, unobtrusive)

So, time to head home?

Harry nods.

HARRY

Yeah, I'm gonna pick up the Missus first  
so...

Amin hovers, not sure how to enforce Conway's orders. Harry shoots him a look.

HARRY

Bye, then.

DS AMIN

Right. Bye.

Amin awkwardly heads for the door. Harry approaches the reception desk and speaks to the RECEPTIONIST, MICHELLE JONES (40's).

HARRY

Is Saima still here?

MICHELLE JONES

She's finished her shift, Harry.

Harry turns to go and is stopped in his tracks as he sees: Jyoti exiting one of the rooms, carrying an overnight bag. Harry ducks out of sight as she heads for the door.

Then follows her...

**INT. HOSPITAL - CCU - CORRIDOR/RANJIT'S ROOM - DAY**

Harry follows Jyoti towards a room at the end of the corridor. She heads inside.

Harry peers through the window.

Sees Ranjit. NURSES preparing him for his stent procedure, getting ready to wheel him out of the room. Jyoti hovers, anxious.

Ranjit looks frail – a very sick old man. Harry's never seen him like that before. It winds him.

**EXT. LISTER PARK – DAY**

Tara walks through the park, messaging on her phone:

**TEXT GRAPHIC:**

**I'M RIGHT BY THE ENTRANCE. WHERE ARE YOU?**

Her phone buzzes. A pin from Peyvan94 – right by the lake.

Tara opens her message history with Leila. Her location is on. Reassured, Tara walks on.

Tara walks up and down. There's no-one here.

On Tara, increasingly wary. This is not sitting right.

She turns to go. Passes a bench. A man sits there. Tara barely sees him.

But as she passes, he stands. Follows.

Then breaks into a run.

On Tara as a hand grabs her from behind, covering her mouth. Tara struggles, kicks, but the attacker is too strong. They cover her mouth with a cloth soaked in chloroform

Tara collapses into a dead faint.

**INT. UNDERGROUND LAIR – NIGHT**

POV: A dark basement with U.V. STRIP LIGHTING prominent. A whimpering is audible, quiet sobs.

Close on Tara as she opens her eyes. She sees ALASTAIR BOARDMAN (20, white) opposite her, tied and gagged. He locks eyes with Tara, silently imploring.

Tara tries to get up – can't. She looks down. She's cable-tied to her chair.

Tara looks around – the walls covered with newspaper articles of police corruption/drugs etc. Across all of the articles, written in bold red ink is the word PARASITE.

Tanks of spider wasps add to the nightmarish atmosphere.

And suddenly she feels breath on her neck.

PAWA behind her, face obscured by shadow. He has a CONE OF HENNA in his hand, gently applying it to her back.

**INT. VIRDEE HOUSE - HALLWAY - NIGHT**

Harry closes the door behind him and takes a moment. He's beyond exhausted.

Harry waits there a moment, finding comfort in the solidness of the door behind him. He closes his eyes...

**INT. VIRDEE HOUSE - LIVING ROOM - NIGHT**

Harry pacing. Saima enters.

SAIMA  
Foods on its way.

HARRY  
Saw my Dad. At the hospital.

On Saima. Shit. Harry looks at her. Sees the guilt.

HARRY  
How long have you known?

SAIMA  
Two days.

That's a bitter pill for Harry to swallow.

HARRY  
What's wrong with him?

SAIMA  
He... had a heart attack.

On Harry. Devastated. Frightened. A level of emotions that surprise him.

HARRY  
You didn't tell me.

SAIMA  
I were going to, last night...

HARRY  
But you didn't.

SAIMA  
I'd have called you the second he were admitted, but we were worried about what...

HARRY  
Who's we?

SAIMA  
(gently)  
Me and your Mum.

Harry is stunned.

HARRY  
You spoke to my Mum?

SAIMA  
She really misses you, Harry. She turned  
up here, actually. She met Aaron...

Harry can't compute this.

HARRY  
What the hell is going on?

Saima comes over to him. He moves away.

SAIMA  
I know... I know this is a lot to  
process...

HARRY  
No. No, you told me, you stood there,  
telling me I have to "share my shit" and  
the whole time you're keeping something  
like this from me?!

SAIMA  
I'm sorry. I really didn't feel like I  
had a choice-

HARRY  
You've always got a choice, Saima. And  
you chose to lie to me.

SAIMA  
No

Saima's about respond, when...

HARRY  
Yes

SAIMA  
No. I didn't lie to you.

The moment is punctuated by the loud sound of RINGING from a package  
resting on the table.

SAIMA  
What's that?

It's an unfamiliar ringtone; loud and irritating.

Harry and Saima stand, go to the package, confused. It continues to ring and vibrate.

HARRY  
When did it arrive?

SAIMA  
It was here when I got home. It's for you.

Harry quickly opens the packet. Inside is a SMARTPHONE. A video call is waiting to be answered from an UNKNOWN NUMBER.

SAIMA  
What is it?

Harry accepts the call, shields the phone away from Saima.

The call connects – a CLEAR VISUAL of the hostage. They have a black bag over their head. Body slumped. They groan...

And then Harry hears Pawa's voice. Pawa remains ALWAYS OUT OF SHOT.

PAWA (ON SPEAKER/VIDEO PHONE)  
Detective Virdee. This is how this is gonna go. You will do as I say or bad things happen to Alastair. Got that?

Harry nods. Saima wide eyed, alarmed.

PAWA (ON SPEAKER/VIDEO PHONE)  
First, I need you to show me you and your wife's mobile phones.

Saima and Harry share a look – how does Pawa know she's there? Harry gives Saima an encouraging nod. They retrieve their phones.

PAWA (ON SPEAKER/VIDEO PHONE)  
Switch 'em off. And drop 'em to the floor.

Harry flips the camera, switches both his and Saima's phones off and throws them to the ground.

PAWA (ON SPEAKER/VIDEO PHONE)  
Go outside and get into your car.

SAIMA  
Harry...

HARRY  
It's alright. I'm not leaving my family.

PAWA (ON SPEAKER/VIDEO PHONE)  
Take 'em with you. Drop 'em at the police station. Then you keep going with me.

Harry perplexed. Glances at Saima who shakes her head.



SAIMA

Harry...

PAWA (ON SPEAKER/VIDEO PHONE)

Think faster Virdee! Or Alastair pays the price!

HARRY

Alright! Alright!

(to Saima)

Get Aaron. We are leaving.

Saima grabs Aaron's jacket and runs out of the room.

**EXT. POLICE STATION – NIGHT**

Harry pulls up at the station. Saima stays put.

SAIMA

Come on, careful, careful. That's it.  
Harry, please, please come inside with us.

(whispers)

Harry please, he might kill you! Please!

PAWA (ON SPEAKER/VIDEO PHONE)

I need to hear what you're saying at all times, detective!

HARRY

(to Saima)

Go!

SAIMA

Okay, come on.

Saima with Aaron and runs towards the police station.

HARRY

What now?

PAWA (ON SPEAKER/VIDEO PHONE)

Drive.

Harry starts the engine and drives.

**EXT. ABANDONED MILL – NIGHT**

Harry's car pulls up at an ABANDONED MILL. Once thriving with industry. Now a shell. It's totally dark. The phone rings again, he answers.

HARRY

I'm here.

PAWA (ON PHONE)

Enter the building. There's an open door to the left.

Harry steps out, still on the phone.

Spots the shutter slightly raised. He moves towards it...

**INT. ABANDONED MILL - NIGHT**

A cavernous space. It takes Harry a moment to adjust to the gloom.

He walks though the empty building.

On Harry as he sees: an industrial water tank in the centre of the room.

Suspended from the rafters above it - A FIGURE hangs, chained by their feet. Whimpering in pain. THEY ARE WRAPPED IN HEAVY CHAINS.

On a platform above the tank stands Pawa. Harry can only make out his outline in the dark.

As Pawa speaks, Harry hears his voice on the phone and in real time.

PAWA

Up here. Harry Virdee. Now the game begins.

HARRY

What do you want?

Pawa pauses, as if genuinely searching for an answer.

PAWA

I wanna find out what kind of man you are, Harry. I wanna know how far you'll go to save that reputation of yours.

(beat)

Parasite. There's only one way out of this building, and that's past you. So you've a choice to make. You can arrest me, lock me up. But then:

(gesturing to the body)

He falls to his death. Or, you let me go. And Alastair is safe. So what'll it be?

The body struggles, twisting in the air. Pawa puts his hand on a winch mechanism beside him, ready to lower them into the water -

HARRY

Let the boy go.

PAWA

That wasn't one of the options.

Pawa turns the winch. The body drops, head now submerged in water. They struggle. Pawa winds them back out, spluttering.

On Harry - desperate.

Harry acts fast, dives into the tank. He struggles to hold the prisoner's head out of water. Pawa now eerily calm.

PAWA  
So, how long do you think he'll last,  
Detective?

And with that, Pawa lets go of the winch. The chain drops, landing on Harry and the body, forcing them underwater.

We watch them from above.

**NEXT TIME**

**INT. ABANDONED MILL - NIGHT**

On Virdee.

PAWA (V.O.)  
Your face, DCI Virdee. Let me see it.

**INT. POLICE STATION - CONWAY'S OFFICE - DAY**

Jonathan looks like he hasn't slept all night.

**INT. POLICE STATION - CONWAY'S OFFICE - DAY**

Harry looks at the big screen.

PAWA (V.O.)  
Chaar-Saw-Bees.

**INT. POLICE STATION - BULLPEN- DAY**

Harry with DS AMIN

HARRY  
He called me 'dishonest'. Then henna, the wasps, it's all connected somehow.

**INT. CASH & CARRY - RIAZ'S OFFICE - DAY**

Ateeq with Riaz and Enzo.

AATEEQ  
I want what you've got.

RIAZ  
If you take what I've got, what happens to us?

AATEEQ  
I'm just saying I can increase what you're bringing in.

**EXT/INT. TEA ROOM - DAY**

Masked men climb out of the car.

They kick open the door, smash one guys head against the table. Smashes another across the head with a gun.

ENZO

Grab the bags.

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

**EXT. TEA ROOM - DAY**

Shots are fired as they drive off.

ENZO

Drive! Drive!

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

Ranjit lies in bed, Jyoti by his side.

JYOTI

ਇਹ ਹਰਦੀਪ ਦਾ ਪੁੱਤਰ ਹੈ। ਅੱਠ ਸਾਲ ਮੈਂ ਚੁੱਪ ਰਹੀ। ਮੈਂ ਹੁਣ ਚੁੱਪ ਨਹੀਂ  
ਰਹਿੰਦੀ।

Eh Hardeep da puttari hai. Ath saal main  
chupp rahi. Main hun chupp nahi rehndi.

ایہ ہر دیپ دا پتر اے۔ اٹھ سالان توں میں چپ رہی آن۔ میں ہن چپ  
نہیں رہ رہی۔

Eh Hardeep da puttari ae. Atth saalan ton  
main chupp rahi aan. Main hun chupp nahi reh  
rahi.

**Translation/Subtitles: This is Hardeep's son. For eight years I have stayed quiet. I am not staying quiet anymore.**

**EXT. STREET - DAY**

Riots on the streets, cars burning. A man running to escape.

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

Young Harry tries to stop Paul King from robbing the shop.

YOUNG RIAZ

Oyi. Manni.

Riaz on his feet; unsure how to help - more afraid than anything.

PAUL KING

Come on! Do something!

Riaz stands holding a pair of scissors.

Riaz's mother, WAHEEDA HYATT (45, South Asian) comes into the store (having arrived from upstairs where they live). She's horrified to see what is going on.

YOUNG RIAZ

MUM!

**EXT. BENCH - DAY**

Saima and Nadia sit on a bench. Aaron playing nearby. Nadia has both burner phones on her lap.

NADIA

I didn't even know they still spoke to each other.

SAIMA

We know Riaz is full of secrets, but Harry...

**INT. CORNER SHOP - DAY**

Harry and Riaz in the store.

RIAZ

(annoyed)

I never thought it'd come back on us...

The world spinning for Harry.

HARRY

You fucked me.

Riaz really fucking annoyed now.

RIAZ

No, no, no. You fucked yourself.

Tara peering through a crack in the door

Palpable heat in the room as Harry now grabs Riaz - he's lost it - pushes him.

RIAZ

Go on then.

**INT. POLICE STATION - CONWAY'S OFFICE - NIGHT**

DS Amin hands Conway some reports.

DS AMIN

The owners was arrested in twenty fifteen for illegally owning and breeding the Indian Red Scorpion.

**INT. PAWA'S LAIR - NIGHT**

Close on insects in a tank.

**INT. POLICE STATION – CONWAY’S OFFICE – DAY**

On Harry.

HARRY  
He’s playing with us.

**EXT. ACCOUNTANT’S HOUSE – NIGHT**

Lights illuminate the house as Harry approaches. On the ground he sees some dead insects.

HARRY (V.O.)  
Wanting to see if we can unravel who he is.  
Feels like he’s building to something.

**EXT. STREET – NIGHT**

Armed officers gathering.

REBECCA ARMITAGE  
(into radio)  
Blockade both sides of the street. Stand  
back until everyone’s ready.

**INT. PAWA’S LAIR – NIGHT**

On Harry as he senses someone behind him.

**END CREDITS**