

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 ਨਾਰੀ ਹੈ ਜਿਸ ਬਾਰੇ ਮੈਂ ਗੱਲ ਕਰ ਰਿਹਾ ਸੀ
eh oh nurse hai jiss baare main gall kar
riha si.

اپہ اوه نرس اے جس بارے میں گل 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)
ਊਸਦਾ ਨਾਮ ਸਿਮਰਨ ਹੈ।
Usda naam Simran hai.

اوہدا ناں سمرن اے۔
Ohda naa Simran ae.

Translation/Subtitles: Her name is Simran.

RANJIT
(Punjabi)
ਸਾਡੇ ਵਿਚੋਂ ਇੱਕ。
Saade vichon ikk.
سادے 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 ایہ کھੇਡ کھੇਡਣੀ 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 minuets 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 coordinate 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 ਅੱਜਕੱਲੂ ਤੁਹਾਡੇ 'ਤੇ ਕਿਵੇਂ ਵਿਸ਼ਵਾਸ ਕਰ ਸਕਦਾ ਹਾਂ?
Main ajjkal tuhade 'te kiven vishvas kar sakda han?

میں اج کل تہائے تے کیوں یقین کر سکدا 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 کیوں 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 کیوں سی؟ میں بالکل ٹੀਕ آ۔ کی توں میਨੂੰ ਤੰਗ ਕਰਨਾ ਚਾਹੇਂਦਾ ਸੀ؟
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 ਝੂਠ ਸੀ ਤੇਰਾ ਨਹੀਂ।
Main usnu hun dass ditta hai, eh mera
jhooth si tera nahi.

میں اپنوں بن دس دتا اے، ایہہ میرا جھوٹ سی تھاڈا نہیں۔
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)
ਝੂਠ ਬੋਲਣਾ। ਕੀ ਤੁਸੀਂ ਦੋਵੇਂ ਸਰਮ ਨਹੀਂ ਕਰਦੇ?
Jhooth bolna. Ki tussi dono sharam nahi
karde?

تُوں جھوٹ بولیا۔ کی تُسی دوویں شرمندہ نہیں او؟
Tuu jhooth bolia. Ki tussi doveey
sharminda nahi o?

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

JYOTI
(Punjabi, countering him)
ਕਿਸਨੂੰ ਸਰਮ 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 ٹੀਕ کہہ رئੀ اے۔
Oh theek keh rahi ae.

Translation: She's saying right.

RANJIT
(Punjabi)
ਉਹ ਕੀ ਕਹਿ ਰਹੀ ਹੈ? ਤੁਸੀਂ ਕਿਵੇਂ ਜਾਣਦੇ ਹੋ ਕਿ ਉਹ ਕੀ ਕਹਿ ਰਹੀ
ਹੈ
Uh ki keh rahi hai? Tusi kiven jaande ho
ke uh ki keh rahi hai?
اوہ کہہ کہہ رئੀ اے؟ تھانوں کی پਤੇ ਏਕ ਕਿਵੇਂ ਕਹੇ ਰੱਖੀ ਏਕ
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.

ATEEQ

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

ATEEQ

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?

SAIMA
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, isn'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.

Saima 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 mismatch 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 Aunty 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

مے مآفی مंگان آئی ہاں।
Main maafi mangan aayi haan.

میں معافی منگن آئی آن۔
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)

ਊਸ ہن ہے روٹی بناوی।
Usnu roti banao.

اوپنون کجھ 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, unsubtle)

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.

ATEEQ
I want what you've got.

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

ATEEQ
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। ਅਨੁ ਸਾਲ ਮੈਂ ਚੁੱਪ ਰਹੀ। ਮੈਂ ਹੁਣ ਚੁੱਪ ਨਹੀਂ
ਰਹੀਂਹੀ।

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

ابھے بردیپ دا پੁੱਤਰ اے۔ اਥੇ ਸਾਲਾਂ ਤੋਂ ਮੈਂ ਚੁਪ ਰਿਹਾ ਆਂ। ਮੈਂ ਬਿਨੈ ਚੁਪ
ਨਹੀਂ ਰਿਹਾ।

Eh Hardeep da puttar 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