

VIRDEE

Episode 4

Written by AA Dhand and Namsi Khan

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PREVIOUSLY

INT. BLUE MURMUR NIGHTCLUB - DANCE FLOOR - NIGHT

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

INT. SOCO TENT - NIGHT

HARRY removes a key fob from the mouth of the body with a pair of tweezers.

HARRY

It's the old trademark from when
Appleton House was a mill. This fob is
for an apartment in that complex.

INT. APPLETON HOUSE - APARTMENT - NIGHT

Armed officers lead the way into the apartment.

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

REBECCA ARMITAGE (V.O.)

We believe Alastair's abduction is a
personally motivated attack...

INT. POLICE STATION - CONWAY'S OFFICE - DAY

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

REBECCA ARMITAGE

On the Chief Constable.

EXT. APPLETON HOUSE - APARTMENT - NIGHT

DS AMIN shoots at the van as it speeds away.

EXT. POLICE STATION - BACK ENTRANCE - DAY

BOARDMAN speaks to the press outside the police station. Holding up a photo of Alastair.

JONATHAN BOARDMAN

Come forward and help us bring him
home.

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?

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

Harry showing Jonathan the image. The word Parasite on the wall.

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.

EXT. BRADFORD STREET - DAY

VASIL climbs out of his car.

AATEEQ (V.O.)

Vasil's crew are laughing at you.

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.

AATEEQ

You need to hit 'em back twice as hard so you can keep your respect. The money gets dropped off. Twenty minutes later it's picked up. That is your window.

INT. RIAZ'S HOUSE - DAWN

Riaz and Sophie talking.

RIAZ

Maybe this be the opportunity we've been waiting for, to take Vasil out.

SOPHIE

Let's do it.

INT. VIRDEE HOUSE -LIVING AREA - DAY

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.

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

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.

HARRY (V.O.)
Saw my Dad. At the hospital.

INT. VIRDEE HOUSE - LIVING ROOM - NIGHT

Harry is angry with Saima.

HARRY
You didn't tell me.

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.

EXT. LISTER PARK - DAY

Tara walks through the park, she opens her message history with Leila. Her location is on. Reassured, Tara walks on.

TARA (V.O.)
Look we're meeting in Lister Park.
There'll be plenty of people about. And
I'll share location the whole time.

She 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. VIRDEE HOUSE - LIVING ROOM - NIGHT

Harry and Samia looking at a video call on the burner phone he received.

PAWA (ON SPEAKER/VIDEO PHONE)
Harry Virdee, now the game begins.

INT. ABANDONED MILL - NIGHT

Harry 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.

HARRY
Let the boy go.

Pawa turns the winch. The body drops, head now submerged in water.

FROM BLACK

FLASHBACK: INT. HOUSE - 7TH JULY 2001 - DAY

**CAPTION:
2001**

An ELDERLY MAN (60's, South Asian, Muslim) wearing a skullcap sits next to his WIFE (60's, South Asian, Muslim), who's wearing a shalwar kameez, both of them watch BBC news which has a live feed of the 2001 Bradford riots in full swing.

REPORTER
It was the prelude to the nightmare of violence Bradford had dreaded. Running battles between police and Asian gangs through the city centre, sending shoppers running for safety and destroying all good intentions of civic harmony... In this continuing summer of racial violence in Northern towns, this is yet another victory for the extremists... There is no doubt that this is a battle for Bradford streets. There can only be one outcome. One way these streets can be reclaimed. And that is by the use of law and order. But one has to wonder, at the end of the evening, what a cost that is going to be.

A BANG outside and the sound of police sirens force the couple to get up in alarm.

FLASHBACK: EXT. STREET - 7TH JULY 2001 - DAY

The elderly man steps out to see... a view of Bradford burning. He looks behind him at the main road running at the top of street. Tens of rioters running haphazardly, hurling petrol bombs, screaming racist abuse, violently pushing past and clashing with each another. A car burns in flames.

Sixteen-year-olds Riaz and Harry run past the elderly man, terrified.

Harry has blood across his face - a single mark of a knife wound (light, glancing blow).

Overhead a helicopter roars, the sounds of police & ambulance sirens everywhere.

YOUNG RIAZ

Stop - I can't...I can't breathe!

Harry and Riaz stop.

YOUNG HARRY

Where's your inhaler?

Riaz takes urgent puffs on it. Harry, impatient.

YOUNG HARRY

We good?

Riaz nods but it's far from convincing. Basically, he's DONE.

The sound of an explosion in the distance - the riots.

YOUNG HARRY

Come on, we've got to keep going!

YOUNG RIAZ

I can't... I'm wheezing so bad. You go!

YOUNG HARRY

I'm not leaving you!

YOUNG RIAZ

Harry, they are going to kill us!

Harry looks around, desperate. There - a garden. He gestures for Riaz to follow him through the gate. Harry and Riaz slip through to a fenced garden and hide, ducking down just as - Paul King, John Kelly and TWO YOBS (white, 16) run from the top of the street.

PAUL KING

(shouts into the sky)

Riaz! Harry! You can't hide forever.

You're dead. You're dead.

(to his mates)

They're 'round 'ere somewhere. You seen

what your lot are doin' to our city?!

We'll show you who owns Bradford! Where

the fuck did they go?

The sound of footsteps as Paul and his mates arrive close by.

Riaz struggling to breathe, wheezing loudly. Harry clasps his hand over Riaz's mouth, silencing him.

The sound of the boys hunting around - but not Paul; he remains where he is. As if prowling, as if he knows Harry and Riaz are close.

Agonising beats as Riaz suffers.

Paul lingers a beat. Then finally, runs off.

TITLE SEQUENCE

INT. ABANDONED MILL - NIGHT

The water is still.

Suddenly, the surface rips open, as Harry breaks through, hurling himself upwards, gasping for breath.

Gripping an unresponsive Alastair, he grabs onto the edge of the tank and desperately pushes Alastair's body over the edge.

Fuelled by pure panic rage and resilience Harry pushes Alastair's weight down through his torso and his legs, like he's trying to deadlift a massive weight.

Harry SCREAMING - using everything he has got. Angry, raging, and pushing Alastair. Finally, Alastair's body rising out of the water, partly hanging over the side of the tank.

Harry pulls himself out the tank onto the ground, then drags Alastair onto the ground with him.

That took everything he had.

Exhausted, he pulls the hood away from Alastair's face but it's not Alastair!

HARRY

Oh my God!

It's Tara! Unconscious. Intricate henna design all over her neck.

WHAT THE FUCK!

Harry knows she's only got seconds.

Immediate CPR underway!

HARRY

No! No! Come on, Tara. Come on. Come on...

And then Tara coughs and throws up water.

HARRY

It's alright. It's alright. It's okay.

Harry puts her on her side, holds her close, protective.

EXT. ABANDONED MILL - NIGHT

Blue lights flashing - ambulances and POLICE everywhere.

Tara is stretchered into a waiting ambulance and taken away.

Harry sitting in the boot of a police car, wrapped in a foil blanket, relieved, fatigue finally setting in. An officer brings him a cuppa.

INT. POLICE STATION - BREAK AREA - NIGHT

Saima, shocked, confused, sits alone, a plastic cup of untouched tea in front of her. Aaron, asleep on her lap. Saima keeps him close.

As she does, something peeps in his coat pocket. Saima looks. It's the burner phone from Riaz's office. 'Call me. H.'

SAIMA
(she wakes)
Aaron, where did you get this from?

Aaron says nothing. Saima looks at him, stern.

AARON
Uncle Riaz's shop.

Saima sighs but isn't about to lecture him. She tucks the phone in her pocket.

Conway enters with Nadia who is clearly distressed.

NADIA
Oh thank God you're okay. What the hell is going on? They won't tell me anything.

SAIMA
Thanks for coming.

Nadia comes across, hugs Saima who remains where she is.

NADIA
Are you alright?

SAIMA
Uhum.

CONWAY
The house is secure. There's a squad car outside, it's not going anywhere.
(sympathetic)
And Harry is at the hospital. I can take you there now.

On Saima, shocked, full of questions.

EXT. HOSPITAL - NIGHT

Establisher

INT. HOSPITAL - WAITING ROOM/CORRIDOR - NIGHT

Harry, utterly shattered, has fallen into an exhausted sleep.

Saima slips into the room. Stands a moment, watching him. She gently touches his leg, her heart breaking for all he's enduring. What happened tonight?

Harry instantly jerks awake, trauma-trained to fight or flight. Sees Saima is alone.

HARRY

Where's Aaron, is he okay?

SAIMA

He's fine. He's with Nadia. Come here...

(beat)

I heard about Tara. I've spoken to the duty doctor, she's stable.

Harry sits up, blood shot eyes. They hold hands. A snatched moment of respite.

HARRY

Okay. Good.

SAIMA

(beat)

What the fuck happened tonight? Who was that man on the phone?

HARRY

I don't know. But I'll find out. I promise.

SAIMA

We should go home. You're no good to anyone if you collapse.

HARRY

Yeah, I can't I've gotta wait for Mandip. She's on the way.

SAIMA

She's with Tara - I just saw her.

Suddenly... outside, down the corridor - a disturbance!

The sound of an interior room panic alarm - LOUD, DISTRESSING.

TARA

Get off me! Get of me.

Saima and Harry both sit up.

SHOUTING DOWN THE CORRIDOR - LOUD, CHAOTIC.

Harry and Saima both urgently up and out to investigate.

NURSE

She won't let me do anything.

INT. HOSPITAL - A&E - TARA'S ROOM - NIGHT 5

A DISTURBANCE underway.

A psychotic Tara, wide-eyed, panicked, afraid, wearing a loose hospital gown, waves an unsheathed syringe maniacally at a NURSE, a DOCTOR and Mandip.

NURSE

I'll get help!

Tara hallucinating; seeing a cloaked Pawa where Mandip stands, alarmed, concerned. Tara, eyes wide, raging.

MANDIP

What's happening? Just put it down! Tara...

Mandip steps closer to Tara, who instantly slashes the syringe at her, misses her by a fraction. Mandip steps back.

TARA

Don't come near me!

Tara is tripping. In her mind she's still locked up with Pawa, terrified. Harry and Saima enter the room, urgent.

Tara waving the syringe around, looking demonic.

TARA

(screams at Harry)

You did this to me!

SAIMA

She's likely hallucinating.

(to Tara)

Tara, it's me, Saima. It's okay.

MANDIP

The nurse tried to give her a sedative but she freaked out.

SAIMA

Tara. You're safe.

Tara shaking her head, disbelieving.

SAIMA

Tara, you're having a panic attack caused by whatever drugs you were given.

(firm now)

Let us help you!

Saima sees an opportunity and snatches the syringe from Tara.

She plunges the syringe into Tara's thigh. The response is immediate and dramatic, Tara starts to fade the room goes quiet.

MANDIP

I'm not letting you go. I'm not letting you go.

INT. HOSPITAL - A&E - TARA'S ROOM - NIGHT

Saima and Harry watch, concerned, as Mandip stands by Tara's bed, a bit lost. Tara is under sedation.

A POLICE PHOTOGRAPHER (50s) takes photos of the henna on the side of Tara's neck, as Harry stares at it looking for a message, some clue. He can't decipher anything.

MANDIP

Who would do this to her? Is this connected to your police work?

Harry quiet. Doesn't have the answer. Silence, as they all watch over Tara.

SAIMA

She'll be sedated until morning.

MANDIP

I not going anywhere.

SAIMA

(nods, understands)
You can use the family room, if you like?
It'll be more comfortable?

Mandip shakes her head, stands firm.

MANDIP

No.
(teary, to Harry)
Thank you, for what you did for her.

Harry walks to her and pulls her into an embrace.

MANDIP

(whispers in his ear)
Sorry...

On Harry's face, accepting, forgiving, holding back his hurt. They hold each other.

CONWAY (V.O.)

So SOCO have finished at the house...

INT. HOSPITAL - A&E - LINEN CUPBOARD/SIDE CORRIDOR - NIGHT

Harry, Conway, Saima stand subdued, everyone tired.

Conway puts her hand in her pocket, removes Saima's and Harry's phones and hands them over.

CONWAY

And we've collected the envelope that the phone came in. So you can go home anytime.

Conway leaves.

HARRY

Thanks Boss.

SAIMA

Thank you... What if this man turns up at the house? Tries to hurt us?

HARRY

Look, he won't. But I need to be there in case he makes contact again.

(to Saima)

Can you stay at your dad's for a few days? See how we go?

Saima nods. Uncomfortable. Harry lingers. Saima sees that he is reluctant, deep in thought.

SAIMA

Tara'll be fine, Harry. Trust me.

She reads his expression. He's lost, pained, broken - and she understands this isn't just about Tara.

EXT. BRADFORD - NIGHT

Establisher.

INT. VIRDEE HOUSE - AARON'S BEDROOM - DAWN

Harry is sat up, half asleep... Illuminated by the rising sun.

INT. UBAID'S HOUSE - BEDROOM - DADWN

Saima wide awake in bed, unable to sleep, Aaron asleep beside her. She opens up Riaz's burner phone (which Aaron found). Looks at the two numbers held in it - focusing on the second one - H2.

ON Saima, confused by it, not knowing what to make of it.

INT. VIRDEE HOUSE - AARON'S BEDROOM - DAY

Harry's asleep his phone rings. He stirs, answers the call.

HARRY
(into phone)
Yeah?
(listens)
Mr. Boardman?
(listens)
Yeah. I'm on my way, boss.

He swings his legs round and sits on the edge of the bed for a moment.

INT. POLICE STATION - CONWAY'S OFFICE - DAY

Harry, Boardman, Rebecca and Conway sit awkwardly. Jonathan looks like he hasn't slept all night.

JONATHAN BOARDMAN
I've not been around much, since he were
a kid. I can't let him down now.

Harry and Boardman lock eyes. An intensity.

JONATHAN BOARDMAN
Do you know who has my son, Harry?

Dispirited, Harry shakes his head. We're not sure Boardman believes him.

JONATHAN BOARDMAN
(desperate, broken)
You... you must have some kind of working hypothesis. Are these attacks linked in some way?

Harry nods, subdued.

HARRY
We believe there's a drug connection to the case. Priti Parmar and her ex-boyfriend Xavier were in the business. Also both Priti and Tara had henna on their body, which is being analysed as we speak. We're pursuing all South Asian connections, but it could also be a smoke screen.

JONATHAN BOARDMAN
Right.

Jonathan sighs, looks at Armitage and Conway. Looks between them that Harry does not like - they're keeping something from him.

HARRY
We don't know who this guy is but he's playing with us, wanting to see if we can unravel who he is. Feels like he's building to something.

Glances between Armitage, Conway and Boardman. He nods his approval and Armitage removes her phone, primed to play Harry a recording.

REBECCA ARMITAGE

This came into HQ an hour ago.

Armitage hits play. A software-distorted, unaccented voice, plays from the phone-

PAWA (ON PHONE)

I have in my possession, Alastair Boardman. A few hours ago, I challenged DCI Virdee to arrest me. He chose instead to rescue his niece.

Boardman winces, tries to keep his composure... failing.

Harry stoic. No response.

PAWA (ON PHONE)

At four p.m. today, I will phone this number. I want to speak to DCI Virdee. Nobody else.

The call ends.

REBECCA ARMITAGE

He sent it from a burner device on a VPN. We assume the caller..

Armitage checks her watch.

REBECCA ARMITAGE

At four o'clock will follow a similar pattern.

CONWAY

Harry, have you any idea why this man would want to talk to you and only you?

Harry shakes his head.

EXT. TEA ROOM - DAY

Enzo and TWO OF HIS MEN seated in a car, watching the tea room, readying for an armed robbery.

They watch as a "taxi" pulls up and a driver, one of Vasil's henchmen, exits. He goes to the boot, opens it and removes two large black holdalls and carries them into the shop.

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

Riaz sits alone, toying with a small packet of pure white heroin branded with a red stripe, conflicted about what is in play at the tea room.

EXT. TEA ROOM - DAY

A few beats later, driver emerges, gets back into his taxi and drives away.

ENZO

Let's go. Looks like the kid was right.

Enzo and his men check their weapons (guns) and exit the car.

INT. TEA ROOM - DAY

A GUARD (heavy, brutish, male, 30's) is making a cuppa.

Enzo and his two men walk past the windows to the back door. Pulling on their balaclavas.

Inside, another man drinking tea, unaware. Suddenly-- from behind, Enzo kicks the back door in. All three men charge inside. Before the Guard can react Enzo smashes his head, face down into the table, knocking him unconscious.

Enzo goes to the TEA DRINKER (30s) at the bar.

ENZO

Make a move and I'll blow your fucking head off.

Enzo sees the man is on his phone. Slams the butt of his gun in to his head, knocking him out.

Then turns to his men.

ENZO

Grab the bags.

Enzo follows his men into the kitchen. The men open an industrial freezer and see the 2 holdalls amongst the frozen meat.

ENZO

Come on. Hurry up.

Enzo follows the men back to the bar. One man puts the bag on the countertop.

ENZO

Let's have a look.

Enzo opens the holdalls and sees 1kg bars of gold, cash and several 1kg bags of heroin. He grins at the size of the loot. Jackpot.

ENZO

That'll do. Move.

Enzo's men take the holdalls and head to the front exit.

Enzo follows them. Then stops and removes a small packet of pure white heroin with a red stripe (similar to the red striped packet Riaz was playing with) from his pocket. He puts it on top of the freezer. Leaving it as a calling card.

Then follows his men out the front door.

EXT. TEA ROOM - DAY

Enzo and his men jump back into their car with Enzo in the passenger seat.

ENZO
Come on let's bounce.

As Enzo's driver fumbles for the car keys--

ENZO
Come on then, slow coach

Enzo's driver quickly fires up the engine, reverses the car.

MAN
Who's that.

But then through the window Enzo and his men see the taxi coming fast, blocking the van's way out.

ENZO
Who the bloody hells this now.
(thinking)
It's Vasil's crew.

The taxi driver jumps out, gun in hand and fires at the van. The left window shatters and glass showers the interior.

Enzo's driver changes tack and accelerates forward, but there's another car heading their way to cut them off.

ENZO
Oh shit. Go! Go!

Enzo takes his gun out and fires out the side window at the approaching car.

ENZO
What's this pratt doing?

The car veers away and crashes into the side.

ENZO
Keep going. Keep going. Keep going. Keep going!
(laughing)
Ah yeah.

As the car drives away, Enzo takes off his balaclava and looks back at the carnage - smiling, loving this - game fucking on.

EXT. HOSPITAL - DAY

Saima parks up her car and gets out. Walks swiftly towards the hospital, arriving to work her shift. A text pings through on a phone. Confused momentarily by the unfamiliar sound, she pulls out the burner phone from her pocket.

A text from H2: "Tara was kidnapped. This situation is out of control. It's going to erupt into all-out war. Don't take retaliation. Leave Vasil to me."

Saima, aghast, confused. Why the fuck are Harry and Riaz communicating and what's it all about?

She looks across and spots Harry getting out of his parked car.

He goes to the boot, opens it, lifts the covering and wheel and appears to hide something away. He shuts the boot, locks the car and heads towards the hospital.

Saima approaches Harry by his car.

SAIMA

(feigns surprise)

There where good timing. How you feeling?
Shouldn't you be at home?

HARRY

(smiles)

I needed to see my wife.

HARRY

The house were quiet without you both
last night.

(beat)

I came to see on Tara too.

SAIMA

Of course.

Harry reads the anxiety on Saima's face.

HARRY

Come here.

He pulls her into his arms, holds her close. He kisses her head. Saima, head in his chest, feeling a distance creeping. Harry lets her go, smiles.

HARRY

I've gotta go.

Saima nods, as Harry heads indoors.

SAIMA

Hmm. See you in there.

Saima watches him disappear then looks down at her hand. She's swiped Harry's car keys from his pocket.

Saima opens the boot of Harry's car, quick, determined. Lifts the bottom tray where the spare wheel / pump might be and BINGO. A burner phone. On Saima as she stares at it and now lifts it.

INT. HOSPITAL - A&E - CORRIDOR - OUTSIDE TARA'S ROOM - DAY

Harry observes as a FEMALE DETECTIVE (30's, plain clothes) finishes up talking with Tara.

Harry sits down, waits, closes his eyes, takes a moment.

FLASHBACK: INT. ABANDONED MILL - NIGHT

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

I want to speak to DI VIRDEE. Nobody else.

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

Priti's BODY HANGING from the stairwell!

BACK TO PRESENT

Harry sat down, waits.

The door opens.

HARRY

Can I go in?

OFFICER

Yeah.

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

Tara, lucid now, using a mirror to inspect the henna on her neck. We see there's a bag of clothes for Tara in the room and also Tara's mobile which the police have retrieved from the park.

Harry enters. A moment between them then he comes over and hugs her.

TARA

Thank you

Tara cries comforted but also traumatised.

Harry takes a seat beside her.

TARA

I can't remember much...

HARRY

I'm not here for that. I'm here for you.

Tara manages a small smile, grateful. A moment as they let that sit.

TARA

I never saw his face.

Tara shakes her head, tears slowly rising.

TARA

Don't remember a thing. Great reporter I am.

HARRY

Tara, you don't have to do this now..

TARA

No it's okay.

Another moment, as Tara thinks.

TARA

It were hot, like humid, no air in the room... tropical hot.

Saima knocks and enters the room. She surreptitiously slips Harry's car keys in his coat pocket.

TARA

I think we were below ground. He had these glass tanks everywhere. Filled with these wasps. Never seen anything like it.

Harry removes his phone, scrawls to a picture and shows Tara a picture of a Tarantula Hawk Wasp.

Tara looks away, startled.

TARA

Yeah, that's it. Those... things.

(pauses, thinks)

There was like U.V. lamps or something.

HARRY

This is all great, Tara. You're being a huge help, alright... Say anything else you can remember about him or Alastair?

SAIMA

Maybe that's enough now, Harry.

TARA

Al... Alastair was tied up. Out of it. I don't know if he were hurt. Or drugged maybe.

Harry nods, agrees. Saima stares intently at Tara's neck.

TARA

What? What is it.

Saima comes closer, uses her hands to gently move Tara's face to the side. She turns on the side-lamp, shines it on Tara's neck and examines it carefully.

Harry steps to her, puzzled.

Saima traces a precise area.

SAIMA

See there... That's Urdu text.

TARA

What does it say?!

Saima looks at Harry, doesn't want to say. She traces her finger across the individual digits.

SAIMA

It's three numbers.
(looks at Harry)
Four- Two -Oh.

Harry horrified! But conceals it. 420 means something to him.

Tara, panicking, rubs her neck angrily, trying to get the henna off.

TARA

Four twenty? Why's he written that on my neck?

SAIMA

(reassuring)
It's Urdu it's Chaar-saw-bees. Slang for dishonest. Used to call us it growing up, because our shop were number Four Twenty Lammington Lane. Kept accusing us of overcharging people.
(smiles at Tara)

Which we were of course. Right, get some rest now please. Come on. Let's leave her alone.

She needs to rest. Kisses Tara, readying to leave.

HARRY

Alright bye.

On Tara, thinking about what Saima just said. She puts the details in to her phone and looks at the answer

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

Spoils of war spread across a large table; so much cash it falls to the floor. Several 1kg gold bars, some diamonds and a few kilos of black tar heroin.

RIAZ

Well done. Nice one. Quite the loot. Vasil's going to feel the pain of this.

ENZO

Too right. I mean this will covers what we lost at the club. And some.

Sophie walks around the table, eyeing up the goods.

SOPHIE

It gets distributed.

ENZO

You what?!

(to Riaz)

Is she having a laugh... Get your missus to wind her neck in.

Riaz doesn't like Enzo's tone.

RIAZ

Hey. Watch your mouth.

Enzo reluctantly bites his tongue. Sophie, unintimidated, keeps talking.

SOPHIE

We spread it through the community projects. Make a show. We didn't earn it. So, let Vasil see that we gave it all away.

ENZO

Are you both off your heads. There's well over a mill here!

RIAZ

(considers)

Nah, she's talking sense. We only took from him to draw him to us.

(beat)

We cover our costs, give the rest away. Really rile him up.

Enzo, open-mouthed, can't believe what he's hearing.

SOPHIE

To show him we can hit him harder than he hit us.

(to Enzo)

You've been moaning about Harry; well here's your answer. Now when Vasil comes for us, our actions are purely self defence.

Sophie smiles, kisses Riaz and leave.

RIAZ

What times the kid get here?

ENZO

He's on his way.

Enzo, walks out aggrieved.

ENZO

I'll go see if I can find him.

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

Ranjit lies in bed, Jyoti by his side.

JYOTI

(in Punjabi)

ਮੈਂ ਤੇਰੇ ਤੋਂ ਕਦੇ ਕੁਝ ਨਹੀਂ ਮੰਗਿਆ, ਹਰਦੀਪ ਦੇ ਚਲੇ ਜਾਣ ਵੇਲੇ ਵੀ।

ਅੱਜ, ਮੈਂ ਤੁਹਾਡੇ ਤੋਂ ਕੁਝ ਮੰਗ ਰਿਹਾ ਹਾਂ।

Main tere ton kade kuch nahi mangiya,
Hardeep de chale jaan wale vi. Aaj, main
tuhade ton kuch mang rahi aan.

میں تینوں کدے کچھ نہیں منگیا، اودوں وی جدوں ہر دیپ گئی سی۔

اج، میں تہانوں کچھ منگ رہی اں

Main tenu kade kujh nahi mangia, uddon vi
jadon Hardeep gayi si. Aj, main tuhanu
kujh mang rahi aan.

Translation/Subtitles: I've never asked you for anything, even when Hardeep left. Today, I am asking you for something.

RANJIT

(in Punjabi)

ਮੈਂ ਉਸਨੂੰ ਮਾਫ਼ ਨਹੀਂ ਕਰ ਰਿਹਾ।

Main usnu maaf nahi kar raha

میں اوہنوں معاف نہیں کر رہیا۔
Main ohnu maaf nahi kar rahi

Translation/Subtitles: I am not forgiving him.

Jyoti nods, resigned, expecting as much. She reaches into her handbag and pulls out the photo of Aaron.

JYOTI

(in Punjabi)

ਤੁਸੀਂ ਉਸਨੂੰ ਸਜ਼ਾ ਕਿਉਂ ਦੇ ਰਹੇ ਹੋ? ਉਸਨੇ ਤੁਹਾਡੀ ਜਾਨ ਬਚਾਈ।
Tussi usnu saza kyun de rahe o? Usne
tuhadi jaan bachayi.

تو اوہنوں سزا کیوں دے رہیا ہیں؟ اوہنے تیری جان بچائی۔
Tu ohnu saza kyu de rahi ain? Ohne teri
jaan bachai.

Translation/Subtitles: Why are you punishing her? She saved your life.

She puts the photo in front of Ranjit, who averts his eyes.

JYOTI

(in Punjabi)

ਦੇਖੋ। ਇਹ ਹਰਦੀਪ ਦਾ ਪੁੱਤਰ ਹੈ। ਹਾਰੂਨ। ਉਸ ਵੱਲ ਦੇਖੋ। ਅੱਖਾਂ
ਖੋਲ੍ਹ ਕੇ ਦੇਖੋ। ਉਸ ਵੱਲ ਦੇਖੋ। ਇਹ ਮੁੰਡਾ ਸਾਡਾ ਖੂਨ ਹੈ! ਸਾਡਾ
ਪੋਤਾ!
Dekho. Eh Hardeep da putt ar ae. Haroon.
Os wal dekho. Akhan khol ke dekho. Os wal
dekho. Eh munda saada khoon ae! Saada
pota!

ایہہ دیکھو۔ ایہہ ہر دیب دا منڈا اے۔ ہارون۔ اوہدے ول دیکھو۔
اکھاں کھول کے دیکھو۔ اوہدے ول دیکھو۔ ایہہ منڈا ساڈی نس نس
"دا خون اے! ساڈا پوتا"

Eh vekho. Eh Hardeep da munda ae. Haroon.
Ohde wal vekho. Akhan khol ke vekho. Ohde
wal vekho. Eh munda sadi nas nas da khoon
ae! Sada pota!

Translation/Subtitles: Look. This is Hardeep's son. Aaron. Look at him. Look with your eyes open. Look at him. This boy is our blood! Our grandson!

Ranjit is jarred by her tone, but remains unresponsive.

JYOTI

(in Punjabi)

ਅੱਠ ਸਾਲ ਮੈਂ ਚੁੱਪ ਰਹੀ। ਮੈਂ ਹੁਣ ਚੁੱਪ ਨਹੀਂ ਰਹਿਣੀ।
Ath saal main chupp rahi. Main hun chupp
nahi reh rahi.

آٹھ سالوں توں میں خاموش رہی آن۔ بن میں خاموش نہیں رہ پا
 رہی
 Ath saalan ton main khamosh rahi aan. Hun
 main khamosh nahi reh pa rahi

Translation/Subtitles: For eight years I've stayed quiet. I am not staying quiet anymore.

A stoic calm takes over her – a new strength, which we haven't seen in her until now.

JYOTI

(in Punjabi)

ਮੈਂ ਹਾਰੂਨ ਦੀ ਜ਼ਿੰਦਗੀ ਦਾ ਹਿੱਸਾ ਬਣਨ ਜਾ ਰਹੀ ਆਂ। ਮੈਂ ਉਸਨੂੰ ਵੱਡਾ
 ਹੁੰਦਾ ਦੇਖਣ ਜਾ ਰਹੀ ਆਂ। ਚਾਹੇ ਤੁਹਾਨੂੰ ਇਹ ਪਸੰਦ ਹੋਵੇ ਜਾਂ ਨਾ,
 ਤੁਸੀਂ ਮੈਨੂੰ ਰੋਕਣ ਨਹੀਂ ਜਾ ਰਹੇ ਹੋ।
 Main Haroon di zindagi da hissa banan ja
 rahi aan. Main usnu vadda honda dekhna ja
 rahi aan. Chahe tuhanu eh pasand hove ya
 na hove, tussi mainu rokan nahi ja rahe
 o.

"میں ہارون دی زندگی دا حصہ بنن جا رہی آن۔ میں اوہنوں وڈا
 ہونڈیاں ویکھن جا رہی آن۔ چاہے نہ چاہو، تُوں مینوں نہیں روک
 سکدی۔"

Main Haroon di zindagi da hissa banan ja
 rahi aan. Main ohnu wadda hondiyān vekhan
 ja rahi aan. Chahe na chahe, tu mainu
 nahi rokna."

Translation/Subtitles: I am going to be a part of Aaron's life. I'm going to watch him grow up. Whether you like it or not, you're not going to stop me.

She rises from her seat, empowered, and walks out.

JOYTI

(in Punjabi)

ਇਸ ਬਾਰੇ ਸੋਚੋ
 Is baare socho.

ایس بارے چ سوچو
 Is baare socho.

Translation/Subtitles: Think about it

On Ranjit, shocked by his wife's boldness, stubbornly seething. Then his eyes flicker to the photo. He picks it up.

INT. POLICE STATION – CONWAY'S OFFICE/UNDERGROUND LAIR – DAY

Everything set for the incoming call from Pawa. Armitage, Conway, Boardman, DS Amin, Harry and a TECH GUY (30's) all sitting in silence, poised, nervous...

TECH GUY
Okay, it's four o'clock

Harry's PHONE RINGS – incoming VIDEO call. There is no number, just encrypted nonsensical symbols.

The Tech Guy looks at Harry's phone, dismayed.

TECH GUY
As before, encrypted. Untraceable. Keep him talking, I'm going to see if I can hack him.

Conway points to a plasma TV.

CONWAY
Share the screen.

Harry does so and the incoming call is displayed on the TV. He answers it. A moment's disruption / distortion and now, Alastair Boardman is visible on screen, secure, bound, TERRIFIED. His eyes glare at the screen.

Boardman, distraught at the sight of his son.

From behind Alastair, a voice.

PAWA (ON PHONE/VIDEO)
Are you there Virdee?

Boardman, furious, helpless, listening with bated breath.

HARRY
We all want Alastair home safely. You have the power to make that happen.

Deep breathing. Anger building.

PAWA (ON PHONE/VIDEO)
You're right. I have all the power. So, DCI Virdee, tell them what you did.

A pause. Harry thinks on a response.

PAWA (ON PHONE/VIDEO)
The life you took.

Of all of the things Pawa could have said, this is a GAME CHANGER.

On Harry; desperate to show he's not riled but can't find a response.

PAWA (ON PHONE/VIDEO)
I have your attention it seems.
(screaming now)
Tell them!

All eyes on Harry, inquisitive, accusatory.

HARRY

I don't know what you're talking--

He holds a small container, inside which is a Black Widow spider. He removes the lid and allows the spider to crawl onto Alastair's arm.

PAWA (ON PHONE/VIDEO)

Do you know what I have here? Black Widow. How long do you think he has, DCI Virdee?

JONATHAN BOARDMAN

(terrified for Alastair)

Oh shit.

Everyone in the room on their feet, except Harry.

JONATHAN BOARDMAN

No! Take that thing off him! Please! Please, you don't have to do this!

Pawa steps back and we see a distressed Alastair trying to break free from the chair, as the spider crawls on his skin.

PAWA (ON PHONE/VIDEO)

Tell them what you did...
(hissing whisper)

Murderer.

All eyes on Harry. Alastair crying now. Boardman all over the place. Conway, Armitage, Amin don't know what to do. Harry with nowhere to hide. Everyone glaring at him.

JONATHAN BOARDMAN

(shouting at Harry)

What's he saying?! What do you know?!

PAWA (ON PHONE/VIDEO)

Alastair might not have long.

JONATHAN BOARDMAN

(shouting at Harry)

Virdee!

PAWA (ON PHONE/VIDEO)

All Virdee cares about is himself. He'll let the boy die rather than tell anyone what he did.

JONATHAN BOARDMAN

(shouting at Harry)

What's he saying?! What do you know?!

HARRY

He's telling the truth.

PAWA (ON PHONE/VIDEO)

Are you admitting to being a killer?

Silence.

HARRY

I said it! Now take it off!

In one fluid movement, Pawa scoops the spider from Alastair's skin.

PAWA (ON PHONE/VIDEO)

Your face, DCI Virdee. Let me see it.

Harry brings his phone close to his face; both men now eye-to-eye (via their screens).

A beat of excruciating tension.

Harry out of his chair, ready to defend himself.

PAWA (ON SCREEN)

(hissing)

Chaar-Saw-Bees. Chaar-Saw-Bees.

Translation/Subtitles: 4... 2... 0 Dishonest.

EXT. BRADFORD - EVENING

Establisher

INT. HOSPITAL - CCU - CORRIDOR - DAY

Ranjit, in his wheelchair, the photo of Aaron on his lap, wheels himself towards Saima, who is working her shift.

RANJIT

I believe this belongs to you.

Saima sees Ranjit extending the photo of Aaron to her. She leaves him hanging, not accepting it.

SAIMA

No. I gave that to Harry's mum.

Ranjit pulls the photo back, lingers, struggling to meet her gaze.

On Saima, sensing Ranjit is wanting to connect.

SAIMA

Is that all you've gotta say to me?

Ranjit doesn't answer, obviously uncomfortable. It's so terribly awkward.

SAIMA

You nearly died. Does that not make you wanna fix things with your son?

RANJIT

He's not my son. Not as long as he's married to you.

Saima bristles, stung.

SAIMA

You know. All Harry has ever wanted to do is make you proud. He thought you were the bravest man he knew...

(a long beat)

But all I've ever seen is a coward.

Ranjit's eyes flash with rage - the word triggering him to his core.

RANJIT

A coward is a man who abandons his family!

SAIMA

You disowned him. You have punished and humiliated him all because he broke your rules. You're a bully. You can't stand that Harry isn't afraid of you...

Ranjit glares at her - a ferocious inner turmoil - something finally cracking inside him.

SAIMA

I used to feel sorry for you.

Saima's eyes fill with hopeless tears.

SAIMA

But you will never be worthy of my family.

She turns away. A moment on Ranjit, exposed, defenceless. He slowly wheels himself around.

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

Enzo hands Ateeq a 1kg bar of gold.

ENZO

There you go, rich man. You're holding around sixty-k there. What you gonna do with all that dosh?

Ateeq thinks on it, slides the bar back onto the table, the inference clear that he wants Enzo to maybe buy it.

ENZO

(scoffs)

I ain't giving you sixty-k.

AATEEQ

I don't want the cash. I want a one-to-one with the boss.

Enzo looks at Ateeq, bemused. Ateeq looks at Enzo's hands.

AATEEQ
You've got rough hands. Skins like sandpaper. Bosses don't work the shop floor. You ain't in charge.

Ateeq points to the gold bar-

AATEEQ
You can keep that... and get me an audience with the real leader of Bradford West.

On Enzo, looking hard at Ateeq, almost impressed.

ENZO
You'd pay sixty-grand for a chat?

Ateeq holds Enzo's gaze, silent. He means what he's said.

RIAZ (O.S.)
Maybe he's not as smart as we thought.

ENZO
No

Riaz walks in.

RIAZ
Why did the Shala crew take you?

Ateeq plays it cool.

AATEEQ
(shrugs)
Because I did somert they didn't like.

Riaz not accepting that, waits for more, stares at Ateeq.

RIAZ
So why not just kill you?

AATEEQ
Can't. Kids run the game round here. Kill me and the rest'll walk. They injected me with what I used to supply.

Riaz looks to Enzo - a silent order. Enzo takes the cue and pulls up Ateeq's sleeve. Sure enough, there are needle marks.

AATEEQ
Make me an addict and I'm no threat to no-one.

RIAZ

So you're a junkie now?

AATEEQ

I'm on a detox programme. I'll bounce back from it. Takes more than drugs to put me down.

RIAZ

So what do you want from me?

AATEEQ

A cut.

RIAZ

What do you mean a cut? You've done nothing. Go get a job. Do something good.

AATEEQ

What? Frying chicken for minimum wage? I want what you've got.

RIAZ

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

AATEEQ

I ain't looking for trouble. I'm just saying I can increase what you're bringing in. Just give me five percent of the BD four take. I run that area.

RIAZ

(nods at Enzo)

He ain't even on that.

AATEEQ

Yeah well it's not my problem he not smart enough to negotiate.

Riaz, amused, looks at Enzo, who's glaring at Ateeq. Riaz picks up the gold bar, hands it to Ateeq.

ENZO

HEY!

Riaz steps into his off scribbles on a piece of paper.

RIAZ

Alright, I'll give you a shot. But no more selling on the streets for you. Keep the gold, the value's climbing.

(beat)

You start work for me here, tomorrow.

Riaz hands the paper across to Ateeq who takes it.

RIAZ

I'll be there in the afternoon, show you the ropes. Now piss off.

Ateeq takes the gold, puts it in his bag, satisfied, and leaves.

ENZO

The fuck did you just do?

On Riaz, focused, hardened now.

RIAZ

Saw something in him, might cause me a problem one day...

INT. POLICE STATION - CONWAY'S OFFICE - DAY

Calmer now. Harry, Conway, Armitage in the room.

CONWAY

I have to take this man's accusation very seriously.

HARRY

(exasperated)

Look I said what was needed! I'd have confessed to killing JFK if it got him to stop!

Harry, baffled by their silent scrutiny of him.

HARRY

Boss, you... you don't actually believe I killed someone?!

CONWAY

That will be all DCI VIRDEE

Harry storms out.

INT. POLICE STATION - BALCONY - DAY

Harry subdued with DS Amin, watching as Conway and Armitage engage in their meeting in Conway's glass-fronted office.

HARRY

They're gonna suspend me.

DS Amin silent because he knows this is probably true.

HARRY

The guy thinks he knows me, he called me 'dishonest'

Harry's mind reeling, trying to connect the pieces.

HARRY

The henna, the wasps, it's all connected somehow.

Harry looks at him, hopeful.

DS AMIN

Well if it's personal and it has an Asian connection. I'll start with cases you've worked on with South Asian offenders.

This lands on Harry. Something dark and ominous suddenly, clicking into place.

HARRY

Pawa...

DS AMIN

Pawa?

HARRY

(beat)

You've heard of him, right?

DS AMIN

(fear in his eyes)

Bradford's most violent kingpin. Career case for you bringing him down.

HARRY

Of course. Me and Boardman worked that case together.

DS AMIN

But Pawa got banged up for life, he's in India. Punjab Central prison. There was an extradition order in twenty seventeen.

HARRY

(confused)

I need you to contact them. Get a prison status check, alright. We also need a list of every cellmates Pawa's had. He were in for two stretches. Two thousand and two - two thousand and eight and then when got him in two thousand and seventeen.

(firm, onto something)

Okay, start with Pawa.

DS Amin nods. A moment.

DS AMIN

If they suspend you, do you still expect me to tell you what I've found out?

Harry looks at DS Amin.

HARRY

(piercing)

Do you honestly think, I had anything to do with Alastair's abduction?

DS AMIN

Nah.

HARRY

There's your answer then.

Harry thinks a little more. Sees that the meeting in Conway's office looks ready to wrap - sees his impending doom.

HARRY

Another thing. Tara said the room she was in, were red hot, tropicals the word she used. He's using U.V. lights to breed these wasps. Takes up a lot of electricity. Who else do we know does that?

DS AMIN

Cannabis plant owners.

HARRY

And how do we get them?

Ahhh. DS Amin gets it.

DS AMIN

Electricity reports on unusual consumption. I'll get in contact with the electricity providers, get a list of addresses with excessive usage in the past...

HARRY

Eighteen months. Anything with a twenty percent spike within five miles of Lister Park, where Tara was taken from yeah. And prioritise remote locations.

DS AMIN

Alright.

The meeting in Conway's office ends. Doors open. Conway makes her way across... impending doom.

HARRY

Khalil, look you hit something, you tell me, yeah.

DS Amin nods, walks away.

INT. POLICE STATION - BALCONY/BULLPEN - DAY

Harry, quietly seething, surrenders his police radio, badge and handcuffs.

Conway takes them.

CONWAY

Stay at home, Harry. You need to be contactable.

Harry, quietly seething escorted by Conway down the stairs. Past his team, other officers, all eyes on him. Scrutiny, suspicion.

EXT. POLICE STATION/HARRY'S CAR - DAY

Harry approaches and unlocks his car.

He opens the car boot, lifts the lining and reaches for his burner phone. It's not there. He tears the lining out of the car, pulls out the spare wheel, searches. No phone. WTF...?

Confused, he pulls out his normal mobile phone and places a call to Riaz.

HARRY

Four-Two-Oh. One hour.

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

Harry's voice plays ominously over the voicemail.

HARRY (ON VOICEMAIL)

Four-Two-Oh. One hour.

SAIMA (V.O.)

They're both hiding something.

EXT. PARK - 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. You don't think this is connected to last night?

SAIMA

I don't know what to think. It doesn't make sense. We know Riaz is full of secrets, but Harry...

She's hurt. Betrayed.

NADIA

I've seen kids I teach with burner phones like this. They're usually selling drugs, or working for dealers.

Saima looks at her.

SAIMA

Why would Harry be doing that?

NADIA

But Riaz? Face it. Come on we don't know the half of what he went through in prison, or who he was involved with. Seven years inside - it changed him, Saima.

SAIMA

(small)

I know.

The sisters sit with this - a shared pain and distance from Riaz neither of them have managed to bridge.

Saima looks across at Aaron happily playing, feels anguished.

NADIA

(a moment)

What're you gonna do?

Saima reaches across and takes the burners back.

SAIMA

(determined)

I'm gonna figure out what's going on.

She gets up, puts the burners in her bag.

INT. POLICE STATION - SIDE OF BULLPEN - DAY

Boardman, Conway, Armitage and Amin are sitting, surrounded by old case files related to the Pawa case.

DS Amin presents a file.

DS AMIN

So with the Urdu henna and the Asiatic wasps, DCI Virdee and I believe we should be looking in to all his past cases involving an Asian perpetrator. And Pawa's obviously the most infamous one.

Conway, Armitage and Boardman exchange looks.

JONATHAN BOARDMAN

Fine. We need to rule this guy out.
Contact Punjab Central Prison.

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

Tara watches the POLICE GUARD sitting on a plastic chair outside her door. The guard yawns, checks his watch and peers into the room.

Tara immediately pretends to be asleep. The guard turns away, gets up and walks away, leaving the room unguarded.

Tara takes the IV out of her arm, removes her bedcovers, slips on her trainers and grabs her clothes.

EXT. HOSPITAL - DAY

Tara slips out of the hospital, undetected. Walks across the street, hails an approaching taxi and jumps in.

TARA
Lammington Lane.

DRIVER
Yeah.

TARA
Cheers

The driver nods, starts the meter, drives off.

INT. POLICE STATION - BULLPEN - DAY

DS Amin nods and turns the screen to the others.

DS AMIN
This is a video file from Punjab Central
prison.

An unseen prison officer has filmed the video on his phone.

A smart Indian uniformed POLICE OFFICER SHARMA (40s) is on the screen. Officer Sharma opens the jail door, walks into a prison cell.

Conway, Armitage and Boardman all lean in, eager to see.

OFFICER GUPTA
(Punjabi)
ਜ਼ੂਮ ਇਨ ਕਰੋ, ਤਾਂ ਜੋ ਉਹ ਦੇਖ ਸਕਣ
Zoom in karo, taan jo oh dekh saken.
زوم کرو، تاں جے اوہ ویکھ سکن
Zoom karo, taan jo oh vekh sakkan.

Translation/Subtitles: Zoom in, so they can see.

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

OFFICER SHARMA
(Punjabi)
ਆਪਣੇ ਵਾਲਾਂ ਨੂੰ ਪਿੱਛੇ ਧੱਕੋ. ਕੈਮਰੇ ਵੱਲ ਦੇਖੋ।
Apne walan nu pichhe dhako. Camera wal
dekho.

اپنے والوں کو پیچھے دھک دیو۔ کیمرے کو دیکھو۔
Apne walaan nu pichhe dhako. Camera wal
vekho.

Translation/Subtitles: Push your hair back. Look at the camera.

The man moves his hair back, glares at the camera.

Conway, Boardman, Armitage all look at each other. To their eyes the man looks like Pawa, no doubt about it.

OFF Boardman, convinced. The footage ends.

JONATHAN BOARDMAN

That was Pawa.

Boardman disconnects the call.

EXT. ALLEYWAY - DAY

Harry walks. A text arrives on Harry's phone.

Harry reacts inwardly - sceptical the information is true.

EXT. LAMMINGTON LANE - DAY

The taxi pulls onto Lammington Lane. Tara notices the road sign. The taxi comes to a halt.

Tara gets out, looking for the corner shop. As she does, she spots Harry heading towards the rear of the shop.

TARA

Cheers..

ON Tara, WTF is Harry doing here...?!

She hurriedly follows him inside.

INT. CORNER SHOP - DAY

Harry looks around the store, dismayed, uncomfortable.

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

The Bradford Riots - sound of sirens everywhere.

Young Harry and young Riaz running, arrive at the corner shop.

Riaz unlocks the door and he and Harry enter.

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

Young Riaz and Young Harry charge into the shop to see... Paul King robbing it; cash till is open, Paul stealing the money!

YOUNG RIAZ

Mum locked up the shop, we should be alright here.

YOUNG HARRY

What the hell?

Paul, more afraid than angry, suddenly charges at the boys, hammering into them, sending all three to ground – into an adjacent storeroom (away from the main shop floor).

Harry grapples with Paul who gets the upper hand and sits on Harry's chest, punching him in the face.

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

YOUNG RIAZ

Oyi. Oyi. Oyi get off him.

Looks for a weapon and finds a pair of industrial scissors. Riaz waves it clumsily at Paul, who leaves Harry injured and walks towards Riaz, both of them retreating back into the main shop floorspace (away from Harry).

PAUL KING

Come on! Do something!

It's clear that Riaz is unable, hands shaking, terrified.

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.

WAHEEDA

Riaz?

YOUNG RIAZ

Mum, call the police!

WAHEEDA

kiya ho raha hay

کیا ہو رہا ہے۔

Translation: What's happening?

Waheeda charges at Paul. They struggle. She SLAPS him in the face and in retaliation, Paul thunders a punch into her face, sending Waheeda unconscious to the floor.

And yet still, Riaz is frozen, trying not to cry and now... he wets himself.

RIAZ

Mum.

Paul sees this and starts to cackle.

Riaz finally (and utterly pathetically) slashes the scissors at Paul who easily disarms him and shoves him to ground, where he lands next to the unconscious Waheeda.

HARRY

Oyi. Get off him

Harry into the main shop area now and grabs Paul in a choke hold. Paul turns the scissors in his hand and tries to stab Harry who evades and is forced to let go.

A struggle underway, both Paul and Harry tussling for the scissors. Harry head butts Paul, sending him crashing backwards. Paul raises the scissors and here it is...The moment of deadly impact.

Harry grapples with Paul for the scissors. He disarms Paul of the scissors and overpowers him. Harry on top of Paul now, scissors in his right hand. With his left hand he pummels Paul in the face.

Blood bursts from Paul's face. Harry has him. He has him. Paul's not fighting back. He's surrendered. It's over.

But then in one sudden, unexpected beat... Harry shoves the scissors in Paul's neck.

END GAME.

RIAZ

FUCK!.

Everything stops.

Harry backing off... stunned... horrified by what he's done.

Paul on his back.. blood spraying from his neck... slowly pulls the scissors out of his neck... dying.

ON Harry, instantly overcome with remorse. WTF has he done?! He kneels over Paul and desperately tries to stem the bleeding from his neck.

HARRY

No. No. No.

But it's useless..

INT. CORNER SHOP - DAY

Riaz looks around the store, dismayed, uncomfortable.

RIAZ

What are we doing here, Harry?

Harry looks across to him, annoyed.

HARRY

Two thousand and one. Who'd you tell? You told someone.

Riaz coy, doesn't want to answer.

RIAZ

No... Why?

HARRY

Guy who took Alastair Boardman calls me at the police station, torturing the kid live on the phone, tells me to confess. Calls me Chaar-saw-bees! Four twenty, this place.

Harry steps to Riaz, cold, almost threatening.

HARRY

Did you tell Pawa?

Riaz, momentarily stunned. Masks any sense of knowing.

RIAZ

Pawa...?

Riaz shakes his head.

HARRY

Don't fuck with me, Riaz. When you were inside with him, did you slip up... tell him something you shouldn't have?

RIAZ

(too quick)

No.

ON Harry, intense, staring Riaz down.

HARRY

Are you sure about that?

Riaz turns, walks away into the shadows to where he wet himself in 2001. He looks down at the floor, pained. A pause.

He looks to Harry - a silent confession in his eyes.

Harry reads the truth in him, enraged by what he's learning.

HARRY

I can't fucking believe this!

RIAZ

In prison he was my first cell mate. You know this. Eighteen and they stuck me in there with him.

Harry can't believe what he's hearing. Suddenly, lost, confused, trying to put the pieces together.

HARRY

How could you be so fucking stupid?!

RIAZ

(annoyed)

You don't know what it were like for me. Full of psychos and violent offenders. And the... I were a kid. I was scared. I was scared of what he'd do to me, so I told him. 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.

Riaz pushes Harry firmly.

RIAZ

Right, let's be honest shall we - Paul King? Eh?

Riaz glares at Harry, looks through him.

RIAZ

Eh Paul King, you didn't need to kill him. You lost it... Or maybe you just wanted to. Hmm.

Ahhhh - a truth revealed which Riaz and Harry have never spoken of before.

On Harry - seeing that Riaz has him because it is true.

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

RIAZ

Go on. Go on.

A messy tussle. Harry grabs Riaz by the shirt, looks into his eyes. Harry, on the edge. Riaz braces himself for the blow. But it doesn't come.

Harry throws Riaz to the floor.

Steps back - what the fuck has he done? Takes a beat. And now... goes and sits next to Riaz, both of them just sitting... letting the temperature calm.

Harry with his head in his hands.

A few beats of silence.

Tara peering through a crack in the door

RIAZ
I should have burned this shit hole down,
years ago.

Riaz looks at him.

RIAZ
You checked the bastard's still in
prison?

HARRY
Got visual confirmation. But something
still feels off.

RIAZ
And I took out his entire network - no
point hunting there.

HARRY
So who's left?

RIAZ
Only those that helped put him away.

They both look at one another. Landing on the same thought.

RIAZ
What were the name of that guy... The
accountant?

HARRY
What... Henford?

RIAZ
(stands)
Yeah. You focus on him and I'll see what
I can find out. Come on...

Harry gets up, walks away and exits through the rear door.

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

Paul bleeds out. DEAD.

A look of disbelief between a blood-stained Harry and Riaz, who checks that his mother is alive, then comes to Harry, both of them looking at Paul's body.

RIAZ

She's breathing

Riaz with a moment of focused clarity.

YOUNG RIAZ

Swap clothes with me. Harry, give me your clothes and leave.

YOUNG HARRY

What are you talking about?

YOUNG RIAZ

I am not letting you take the blame!

YOUNG HARRY

We'll explain it. It's self defence-

He points at Paul -

YOUNG HARRY

He's off his face on something.

YOUNG RIAZ

The police will lock you up and throw away the key! Listen to what's going on out there! Bradford's burning!

Riaz faces Harry, urgent, desperate.

YOUNG RIAZ

I don't want people knowing I was too chicken shit, to protect my own mum!

YOUNG HARRY

Riaz-

Riaz pushes Harry.

YOUNG RIAZ

I'll be an embarrassment! You've saved me enough times. It's my turn now!

YOUNG HARRY

No, no! I can't! I did this Riaz, this was me! I did this!

YOUNG RIAZ

Nobody knows you're here! Me Mum didn't see you. Just give me your clothes and leave!

Harry lost, in no man's land. Riaz slaps his face, again and again, ashamed, starts to cry.

YOUNG RIAZ

Don't let me be that guy, who couldn't even save his own Mum. Please Harry, it's my izzat.

Translation / Subtitles: It's my honour

Harry conflicted. But knows Riaz is right. Reluctantly, almost painfully, Harry takes his blood-stained top off and switches it with Riaz. Riaz picks up the scissors and makes sure his prints are all over them

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

Harry exits now, wearing Riaz's top, and runs out, tear-stained, the soundtrack of the riots around him.

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

Riaz holding the scissors, blood all over his hands, he wipes his hands on his face

INT. CORNER SHOP - DAY

Riaz standing on the floor, a little broken. WTF just happened? He looks again at the floor where he pissed himself then around the ruin. He turns and leaves.

INT. POLICE STATION - CONWAY'S OFFICE - NIGHT

DS Amin hands Conway some reports from various electricity boards.

She looks at them, confused.

Amin holds papers and reads from them.

DS AMIN

Maam. So I've been doing a check on properties, within five miles of list, that are using more than twenty percent of their usual electricity, just like we do with cannabis farms. In Tara's statement she spoke about seeing spider wasps tanks and U.V. lights.

Amin points to the papers.

DS AMIN

And these seven addresses match the profile. That one highlighted is most significant. It's a forty percent spike in usage--

Amin hands her another paper.

DS AMIN

And the owner, Visam Bhuchar was arrested in twenty fifteen for illegally owning and breeding Mesobuthus tamulus.

Conway stares at him, perplexed.

DS AMIN

It's the Indian red scorpion. Not spider wasps but a red flag?

Conway nods but not entirely convinced.

CONWAY

Absolutely.

DS ADMIN

Visam Bhuchar has a long list of pre-cons, he was even arrested twice by Boardman when he was a detective.

As Conway takes this in, Armitage enters.

REBECCA ARMITAGE

Did you have something for us, DS Amin?

Amin hands her the paperwork. Armitage reads it. Looks keen - sees an opportunity to impress Boardman.

REBECCA ARMITAGE

(to Conway)

I want a full team ready to go in thirty minutes. This could be our guy. Well done...

She leaves.

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

A stressed-out Riaz walks by to see Saima waiting for him by the stairs.

RIAZ

(startled)

What are you doing here, Saima?

Saima takes him in.

SAIMA

What have you got yourself into, Riaz?
Are you in trouble?

Riaz pauses, processing where her questions are coming from.

RIAZ

No.

SAIMA
Is Harry involved?

RIAZ
(plays dumb)
Involved in what?

Saima meets his eye.

SAIMA
Found this phone hidden in his car.

RIAZ
So what?

SAIMA
It's got one number saved in it.
(She pulls out the other
phone - Riaz's burner)
Belongs to this. Aaron took it from your
desk yesterday.

Beat.

SAIMA
I need you to tell me the truth Riaz.

RIAZ
Stop.

Saima stares at him... checkmate.

RIAZ
Right, come on

SAIMA
Just because you don't tell us what you
do, doesn't mean I don't see it. Whatever
mess you're in, whoever your working for,
you keep Harry out of it.

ON Riaz, hard, serious.

RIAZ
You see you don't know what you're
talking about, alright.
(warning, protective)
Back off. Go home - GO! HOME!!

Saima sees something dark has switched in Riaz's eyes. Senses how
serious he is.

Perturbed, she snatches Harry's burner phone, and leaves.

INT. HARRY'S CAR - NIGHT

Harry on the phone, urgent. The call connects.

RECEPTIONIST

Hello, TMB Accountancy.

HARRY

(into phone)

Hiya, could I speak to Matthew Henford, please.

RECEPTIONIST (ON PHONE)

I'm sorry, Matthew doesn't work here anymore.

HARRY (IN TO PHONE)

He's left the company?

RECEPTIONIST (ON PHONE)

Yes, six months ago

HARRY (IN TO PHONE)

Alright, any idea which accountancy firm he moved to?

RECEPTIONIST (ON PHONE)

He's working from home now days.

HARRY (IN TO PHONE)

Got it. Thanks for your help.

He hangs up, and hurls the phone aside in frustration.

INT. POLICE STATION - BULLPEN - NIGHT

A room full of detectives including Boardman, Conway, DS Amin.

Behind them on a wall an image of Warren Beckford's average looking house.

REBECCA ARMITAGE

This is the house of our suspect, Visam Bhuschar. Bhuschar has priors for drug offences, armed robbery and assault. He was arrested twice by Chief Constable Jonathan Boardman, when Boardman was a detective, working in serious crimes, so he has motive. We'll be going in strong, with armed support. You all have your briefing documents. Any questions?

No-one has any.

REBECCA ARMITAGE

Let's get to it.

Everyone gets up and leaves.

CONWAY

Come on everyone.

EXT. ACCOUNTANT'S HOUSE - NIGHT

Harry drives up to the front door

EXT. THORNBURY HOUSE - NIGHT

Armitage is sat in the passenger seat of a police car, she gets out.

REBECCA ARMITAGE

Visam Bhuchar should be considered armed and dangerous. Blockade both sides of the street. Stand back until everyone's ready.

EXT. ACCOUNTANT'S HOUSE - NIGHT

Harry gets out of the car - The external lights come on as he approaches the house. He tries the door handle, locked.

Harry calls Conway.

HARRY (V.O.)

Boss listen to me... I know I'm suspended, you can fire me later but I need assistance at an address, Green Manor Farm, Baildon. It's Matthew Henford's place and it's...

EXT. THORNBURY HOUSE - NIGHT

Conway with her phone to her ear

HARRY (ON PHONE)

He was Pawa's accountant, somethings not right.

CONWAY (IN TO PHONE)

Harry, we are at a suspect's house. We have credible intel and I cannot speak to you about this! Go home.

EXT. ACCOUNTANT'S HOUSE - NIGHT

Harry on the phone by the door.

HARRY (IN TO PHONE)

Look I just...

Conway hangs up.

EXT. THORNBURY HOUSE - NIGHT

Boardman, Conway, Armitage, Amin hanging back, loitering by the front door, on tenterhooks for a result. As armed officers break into the house.

ARMED OFFICERS

Armed police!
Armed police!
Armed police!
Armed police!

EXT. ACCOUNTANT'S HOUSE - NIGHT

Harry suspicious of the silence, he goes around to the rear of the house, he peers through the windows.

And as the lights come on he spots some dead spider wasps.

His eyes land a shard of light leaking out of a trapdoor in the ground - an external cellar.

He goes closer to it.

Chaotic WIRES (electricity cables) being fed into the cellar. Odd. Unusual.

Harry pulls open the trapdoor...

EXT. THORNBURY HOUSE - NIGHT

Officers come out of the building

ARMED POLICE OFFICER
It's empty. Nothing here. Alastair isn't here. Just a few cannabis plants...

It dawns on Conway that she might have been played.

INT. ACCOUNTANT'S HOUSE - CELLAR/UNDERGROUND LAIR - NIGHT

Harry at the bottom of the ladder, walking down a narrow tunnel.

On the walls - black and white photographs - police corruption.

THIS IS THE PLACE.

Harry continues down the corridor, makes a sharp turn down another corridor... this one dimly lit and ahead of Harry, an open door where he can see... tanks of wasps and spiders.

The he sees Alastair Boardman. Bound. A gag across his face.

He glares at Harry alarmingly.

HARRY
Alastair. Alastair. I'm gonna get you out of here. Alright.

But Alastair is GLARING NOT AT HIM BUT BEHIND HIM.

Too late - A SICKENING BLOW with a weapon from behind.

Harry falls to the ground, disorientated.

Now... a gun pushed into his mouth - END GAME.

The gun remains in his mouth. All that needs to happen is the trigger being pulled.

ON Harry pure, visceral, life-threatening fear in his eyes.

As we PAN UP - and for the first time - see the face of the man behind all the carnage. Pawa.

NEXT TIME

INT. PAWA'S WAREHOUSE - LOADING AREA - DAY

Pawa dials a number with his phone on loudspeaker. Pawa uses an app so that when he speaks, his voice is distorted.

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

PAWA

I intend to surrender... On one non-negotiable condition...

(beat)

DCI Harry Virdee.

On the worktop a spiked ring closes.

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

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

REBECCA ARMITAGE

Sir, our job isn't to give criminals what they want.

BOARDMAN

(desperate)

Our job is to save my son!

EXT. HOSPITAL - DAY

Saima and Tara talking.

TARA

Do you not think all this is connected?

SAIMA

What do you mean?

TARA

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

INT. RIAZ'S HOUSE - LIVING ROOM - DAY

Riaz kisses Sophie as he leaves with Enzo.

EXT. EMPTY MARKET - DAY

On Vasil.

VASIL
(to Viktor)
Take out this... Riaz Hyatt.

EXT. RIAZ'S WAREHOUSE - DAY

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

AATEEQ
RIAZ!

INT/EXT SAIMA'S CAR - NIGHT

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

Saima slows down, to take a right turn.

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

END CREDITS