

1 EXT. UNDERCLIFFE CEMETERY. DUSK 31ST JULY. NEW MOON. 1

Bradford at dusk - seen from the top of a hill. The lights of the city beginning to come on below, the moorland beyond. A new crescent moon - a clear sky - stars twinkling.

The figure of a man, ALI (late 30's), silhouetted against this view - very still, almost ghostly, looking out over the city.

We see a woman, AVA (early 50's) some distance away watching the man. He hasn't seen her.

2 EXT. UNDERCLIFFE CEMETERY. DUSK - CONTINUOUS 2

Ava turns and walks towards her son CALLUM (18) and his girlfriend KAREN (17) who is 6 months pregnant. They place flowers by a headstone. Karen takes Callum's hand and puts it on her belly so he can feel the baby kick.

3 INT. ALI'S HOUSE, NURSERY LATER THAT NIGHT- 3

ALI joins RUNA (28) at the window of a small room - in the room we can make out a rocking chair and a cot. Ali puts his arm around her. They look out at the families in the street below. ON Runa - her conflicting feelings.

ALI
(quiet)
We can try again.

4 EXT. BRADFORD. NIGHT. 4

The moon passing through 3 lunar cycles.

5 EXT. AVA'S STREET. DAY - THREE LUNAR MONTHS LATER. DAY 1 5
MONDAY 28TH OCTOBER NEW MOON

A deserted street of 1950's council houses on the Holmewood Estate, BD4, a working class neighbourhood in Bradford. Ava, wearing headphones, passes her neighbour's house. DAWN (30's) opens her bedroom window - she's in her dressing gown.

DAWN
Ava, can she stop at yours?

AVA
'course. You okay?

DAWN
Fucked

She smiles and shuts the window, draws the curtains.

6 EXT. AVA'S HOUSE. DAY.

6

VENICE (12, Dawn's daughter) sits waiting on Ava's doorstep in her school uniform. Ava smiles at her, gets out her keys - a mass of different key rings - opens the door - Ava and Venice go in to the house.

7 EXT. ALI'S HOUSE. DUSK.

7

A street of Victorian Sandstone terrace houses in BD3, a busy Asian working class neighbourhood in Bradford.

Runa puts a wooden rocking chair out by the bins - tears streaming down her cheeks. She goes back inside the house.

MOMENTS LATER -

Ali emerges from the door that leads to the basement of the house. Looking around to make sure no-one is watching, he takes the rocking chair back inside, into the basement.

7A INT. BASEMENT. CONTINUOUS

7A

Ali puts the rocking chair down in the corner of the basement - a room full of books and vinyl, record decks, good speakers. He covers the rocking chair with a blanket.

8 EXT. HOLMEWOOD VIEW. DAWN. DAY 2. TUES 29TH OCTOBER WAXING 8 CRESCENT MOON 2.7%

The sun rises over Holmewood - surrounded by moorland.

THE SOUND OF a baby crying.

AVА (O.S.)

Bring her down -

9 INT. AVA'S HOUSE STAIRS/LIVING ROOM. DAY

9

Ava stands at the foot of the stairs.

AVА

- Let Karen sleep.

CALLUM comes down, cradling a two week old baby. Ava's face lights up when she sees the baby - she takes her from Callum and holds her tenderly - gazing at her.

AVА (CONT'D)

Little beauty.

They walk through to the living room.

Venice stands on one of the sofas in her school uniform. She is eating toast and learning a dance routine, following the moves on a Bollyrobics clip that plays on the large TV screen.

BOLLYROBICS VOICE OVER
(Irish accent)
Temple.

Callum watches Venice. He gets up on the sofa beside her, tries out the moves.

BOLLYROBICS VOICE OVER (CONT'D)
(Irish accent)
Seduce.

Venice laughs and pushes him. Callum pushes her back, playful.

AVA
What about Mandy?

CALLUM
Mandy?! Are you fucking joking?

AVA
Nearly called our Shell Mandy.

CALLUM
Good job you dint...Mandy, bloody hell mum.

AVA
Venice love - you'll be late.

Venice is reluctant to go.

AVA (CONT'D)
(to Venice)
You're obsessed.

Ava starts following the moves too, with baby in arms.

AVA (CONT'D)
Keep this up I might lose some weight.

CALLUM

Don't know why people your age
bother about stuff like that.

Ava laughs at his cheek.

AVA

(to Callum)
Stopping here tonight or Karen's?

CALLUM

Karen's.

Ava picks up the remote and turns off the TV.

AVA

Venice, love. School!

Venice grabs her coat and heads out the door. Ava calls after her.

AVA (CONT'D)

Venice!

To Callum.

AVA (CONT'D)

Go after her - tek her that bag.

CALLUM

(motions to his bare feet)
Can't go like this, can I?

Ava sighs - reluctantly gives the baby back to Callum and heads out after Venice with her bag.

10

EXT/INT. BUS. DAY - LATER

10

Ava sits on the bus on her way to work staring out of the window wearing headphones listening to a sad country song.

She watches a young couple get on the bus. They are giggly - shy awkward first love. He buys her a ticket - finds a seat, sits down - takes her wrist and pulls her down to sitting beside him. He budges up close to her - she smiles, flirting.

10A

INT. RUNA'S BEDROOM/LANDING. DAY - SAME TIME.

10A

Ali carries the bedside cabinet into what is now Runa's bedroom. Runa is setting up a work space - a computer, a printer, a kitchen chair. A futon frame and mattress rolled out on the floor, her clothes on the bed and a clothes rail, coat hangers.

RUNA

You alright with it? Really?

We see that the answer is 'of course not', but he says:

ALI

Yeah yeah - This is a good solution
for now

RUNA

Doesn't feel like limbo for you?

ALI

No - no.

Ali leaves, closing the door behind him.

11

INT. ALI'S BEDROOM/RUNA'S BEDROOM. DAY - SAME TIME

11

Ali sits on the bed in what is now his bedroom - a small room with a big double bed. Ali pushes his bedroom door closed with his foot. He is desolate, hurting but containing it.

He takes a 12 week baby scan out of his wallet - smooths it out, stares at it. He takes a photo of the scan on his phone. Puts the scan inside a book in the drawer beside the bed.

12

INT. ALI'S KITCHEN. DAY - A LITTLE LATER

12

Ali is in the kitchen making a cup of tea with two tea bags. Runa comes in to the kitchen in her coat. She puts the empty juice and empty coffee cup on the side. Ali squeezes the tea bags hard with the teaspoon before putting them in the bin.

ALI

I know - why not just leave one in
for longer -

RUNA

How's she gunna know?

ALI

Oh she'll know.

Tiny smile from Runa -

ALI (CONT'D)

(joking)

I've put a big A on my milk so if
you can put an R on yours.

RUNA

Oh Ali...

He puts up a hand to say enough - this is how he's coping.

ALI

(light)

Flatmate -

She looks troubled.

ALI (CONT'D)

I'm kidding -lighten up.

She smiles, grateful to him for making it easy for her.

ALI (CONT'D)

Aisha's match tomorrow night.

Runa treads carefully.

RUNA

It's got to be different Ali.

ALI

(cutting her off)

Yeh, alright.

Runa looks at him - he can't look at her.

ALI (CONT'D)

I know, I know go - on. You'll be
late.

She goes. Sound of the DOOR SLAMMING. Left alone in the quiet of the house Ali allows him self a moment of feeling bereft. Then keeps going. He puts 2 cardamom pods, a cinnamon stick and a bay leaf in the tea and out the back door.

13 INT. JAMEELA'S DINING ROOM/ KITCHEN. DAY.

13

JAMEELA (Ali's mum, late 50's), in a school playground/lunchtime supervisor tabard, is making breakfast, singing a song to herself.

JAMEELA

- *chand ghadiya yahee hain jo
aajaad hain -*

Ali comes through the back door into the kitchen holding the cup of tea. Ali quickly hugs his mum, puts the tea on the kitchen counter. Lost in his own thoughts - heads out.

14 EXT. HEATH TERRACE BD3. DAY.

14

Ali walks along Heath Terrace deep in thought. A lot on his mind. He's well known in the neighbourhood - TEZ nods a hello. Kids on the way to school, people on their way to work.

15 EXT/INT NINA'S KITCHEN. A LITTLE LATER.

15

BARNABUS (32, Slovakian), opens the door to Ali. He is dressed in painter-decorator gear.

BARNABUS

(heavy accented English)

How's it going mate?

ALI

Very good Barnabus - you learn fast.

Barnabus gathers his tools.

BARNABUS

Will finish stripping bedroom today and start on hall.

ALI

Good man, good man.

NINA (Slovakian, 29), Barnabus's wife, is sorting out breakfast for her 3 kids, getting them ready for school - stressed. Barnabus puts his arm around Nina's waist - kisses her goodbye. Ali notices. Nina sees Ali cover over a sadness.

ALI (CONT'D)
Right, let's get this boiler
sorted.

BARNABUS
I see you at number 43.

ALI
Yeah

Barnabus leaves.

Nina clears up around SOFIA (6) who sits with her forehead on the little table in middle of the kitchen. BARNABUS JUNIOR (12) and his sister KRISTINA (11) in their school uniforms getting ready for school.

ALI (CONT'D)
(to Barna)
Pass us a screwdriver.

Ali repressurises the boiler. Ali unscrews the front panel and turns knob. Checks the pressure dial. Turns on the tap in the sink and test for the hot water to come through.

NINA
(in Hungarian - to SOFIA)
Come on - I won't tell you again!

SOFIA doesn't move. Nina is busy trying to get the other two children sorted, they say goodbye leave. Ali sits down beside SOFIA, mimics her pose.

ALI
You look sad. What's up?

SOFIA giggles. Nina holds out SOFIA's school sweatshirt, coat and book bag - she's running out of patience.

NINA
(Hungarian)
Come on!

ALI
She asking me to put them on?

SOFIA giggles - nods. Ali gets up - tries to put the coat on. Has more success with the book bag. This makes SOFIA laugh. Nina is losing patience - rolling her eyes. Pulling on her coat, her bag. She's got her keys and is standing at the door.

NINA
(Hungarian)
Come on - you'll make me late!

SOFIA glares at her mother - she's not budging.

ALI
Shoulder ride?

SOFIA nods - grins - jumps up. ON Nina's relief/gratitude.

16 EXT. SCHOOL. LATER THAT MORNING.

16

SOFIA towers above the other kids. She's on Ali's shoulders as they arrive at a busy primary school in BD3. The majority of families are Asian, some Eastern European and some white kids too. Through the crowd we see Ava waiting. She lights up when she see's SOFIA on a man's shoulders grinning. It makes Ava smile to see SOFIA so happy - the man making her laugh.

SOFIA
Morning Miss.

ALI
Morning Miss.

Ava's eyes sparkle - enjoying SOFIA and Ali's game.

AVA
Oh SOFIA - you've got an echo.

SOFIA laughs. Ava hands SOFIA a picture of the moon.

AVA (CONT'D)
New moon today.

Ali looks at Ava. Ali puts SOFIA down. SOFIA flings her arms around Ava, almost knocking her over. Ava laughs. SOFIA grabs Ava's hand, grabs Ali's hand and swings in between them then lets go of their hands and runs round and round them in crazy circles. Nina catches her.

NINA
(Hungarian)
Stop now Sofia...

SOFIA keeps going - running round and round.

AVA
Sofia.

Ava holds out her hand. SOFIA takes it - calms down.

ALI
Oh - so you're the one who can calm
her down.

AVA
Yeah - I am. 'spose I am. Yeah.

Ali watching her. Ava unaware - watching SOFIA.

AVA (CONT'D)

(laughing)

Last week she cut every single
flower in playground give 'em me -
got in loads o' trouble, couldn't
understand what she'd done wrong -

ALI

You suddenly look like a little kid

AVA

What med you say that?

ALI

Dunno

The bell goes - SOFIA puts her hands over her ears. Ava puts her arms around SOFIA's shoulders and leads her in to school. She glances back at Ali, he's watching her.

17

EXT. SCHOOL PLAYGROUND - MORNING BREAK TIME. DAY.

17

Ava watches SOFIA standing alone in the playground while all the other kids race around, running together in a pack - all the kids busy playing. SOFIA climbs to the top of the climbing frame by herself watching them. Isolated.

The bell rings. SOFIA, now at the top of the climbing frame, puts her hands over her ears. The children line up in their classes to go back into school. A few of them look at SOFIA - giggle. Ava goes over to SOFIA and stands by the climbing frame. She tries to coax her down. She won't budge.

AVA

Come on.

Sofia shakes her head. Just sits there. Ava sighs - climbs up a little.

AVA (CONT'D)

Turn round. Come down backwards
like I showed you.

Sofia turns around. She's scared but starts to climb down. Ava holds her foot guiding her down.

AVA (CONT'D)

It's alright - I've got you.

Finally she's on the ground. She holds Ava's hand. They walk across the playground hand in hand.

AVA (CONT'D)

If you're brave enough to climb up
why can't you climb down?

They go into the school together.

18

INT. CLASSROOM. DAY.

18

All the children sit around the teacher at the white board doing an English lesson.

SOFIA sits quietly with Ava in the reading corner looking at a book - 'Galaxies: What we know about them'.

19

EXT. SCHOOL. LATER THAT DAY.

19

It is raining - Ava and Sofia stand together sheltering in the door. Ali pulls up in his car. SOFIA runs over and jumps in the back. Ali winds down the window.

ALI

Miss? Wanna lift?

AVA

No, you're alright

ALI

Got a brolly?

AVA

Forgot it.

ALI

You're gonna get soaking wet. Come on get in.

Her feet are getting soaking wet. She hesitates for a moment. Ali opens the car door - Ava runs over.

20

INT/EXT. ALI'S CAR. MOMENTS LATER

20

Ali clears several sets of keys off the passenger seat and puts them in the glove compartment.

ALI

Lot o'keys, I have a lot o' keys.

Ava sits down.

ALI (CONT'D)

Fer me properties.

Ava is shy - she likes him.

ALI (CONT'D)

Where d'you wanna go Miss?

AVA

Bus stop, Leeds Road please.

ALI

No go on - you don't want to be
stood at bus stop in this. I'll
drop this one off then I'll give
you a lift home.

Sofia is in the back playing with the electric windows -
getting wet. Sofia's pleasure in this simple thing. They set
off driving.

21

INT/EXT. ALI'S CAR/SIDE ROAD. MOMENTS LATER

21

Ali, Ava and Sofia sit in a traffic jam. It's stopped
raining. A crowd of people begin to emerge from the Mosque.

ALI

Oh who's this now?

Ali rolls down his window, shouts out to a group of men
standing by a wall.

ALI (CONT'D)

Who's is it?

YOUNG MAN

Zubair's Dad. You know - grocer
guy, back o' my road.

ALI

Oh - yeah yeah - I thought it was
the washing up fella.

He winds up the window.

AVA

Washing up fella?

ALI

Who'd died.

Ava doesn't get it.

ALI (CONT'D)

When I'm stood at kitchen window,
you know, at the back of the house,
I can see a fella opposite doing
the washing up an all. Hadn't seen
him for a while, heard he wo' ill -
so I thought maybe it was him that
died.

Ava laughs - Ali looks at Sofia in the rear view mirror.
She's pressing her face against the window and breathing on
the glass and then drawing pictures in the condensation.
Watching SOFIA distracts him.

LOUD SOUND of a car horn - Ali's eyes back on the road - he lurches forward then brakes suddenly.

ALI (CONT'D)

That man is driving like a knob head.

Ava holds on to her seat - smiles, enjoying his irreverence.

22 EXT. NINA'S HOUSE. MOMENTS LATER

22

They pull up outside Nina's house. Sofia jumps out carrying her school bag and moon picture. Sofia gets caught in the strap of her school bag - drops the picture - picks it up.

ALI

She reminds me of me.

Nina appears - waves a thank you at Ali - he nods.

ALI (CONT'D)

Right. Where to?

AVA

Holmewood.

He gives her a look.

AVA (CONT'D)

It's not as bad as people say.

ALI

Am I gunna get pelted wi' stones?

AVA

Probably.

They laugh.

AVA (CONT'D)

Can't get a taxi up there for love nor money these days. You can drop me on the main road.

ALI

Don't be daft.

Ali sets off driving

A track comes on in the car. Ali turns it up. Ali dances in his seat, talking, singing.

ALI (CONT'D)

I wo' a DJ me - Bhangra by day
Electro by night - oh I've done it all me, done it all.

Turns the music down.

ALI (CONT'D)
You into music?

AVA
I like country music, me.

ALI
No you don't - oh, no. You can't
dance to that can yer?

She laughs.

AVA
You can.

ALI
You'll have to prove it to me.

Ava smiles - is he flirting?

ALI (CONT'D)
You must like summit else.

AVA
Folk.

She laughs - Ali is incredulous.

ALI
Fuck off - folk. No you don't. No.

He shakes his head.

AVA
Irish Catholic immigrant family -
me Dad used to sing rebel songs. He
were a good singer. Sang in pubs.

Ali still can't believe it.

ALI
Fucking folk - heard it all now.
Punk - Yeah. Rock'n'Roll - yeah.
Jazz...nah. Folk? Fuck off.

He's getting nowhere with music - changes the subject.

ALI (CONT'D)
How long you been working wi' kids?

AVA
Always worked wi' kids, me - but
now I get paid fer it.

ALI
Kids of your own?

AVA

Four. Grown up now.

ALI

Four. Who's the eldest?

AVA

Our Michelle.

ALI

What's she like?

AVA

Michelle?

ALI

Yeah.

AVA

Well -

Ava thinks carefully.

AVA (CONT'D)

She's never wrong.

ALI

Right -

He looks at her.

ALI (CONT'D)

Is that it? Come on - give us a bit more than that.

AVA

I've learnt to let her think she's right even if she's talking out of her arse.

He laughs.

ALI

Come on - what else.

AVA

She's a brilliant mum.

ALI

You're a grandmother?

AVA

Yeah - 5 times over.

ALI

Wow.

AVA
What about you?

ALI
Me? No - no kids. Too busy wi' me properties and that.

AVA
Right.

Pause - Ava can see there's a wound. She changes the subject.

AVA (CONT'D)
How long you lived round here?

ALI
All me life - short stint in Baildon. Hated it. Got me brother on other side o' road, another brother there, me sister, all me nieces and nephews, me mum next door.

AVA
All in same street?

He nods.

AVA (CONT'D)
What's that like?

ALI
Oh yeah - it's good. It's expected.
Don't find it that often do you?

AVA
Do on Holmewood - all same family in same few streets.

Beat.

AVA (CONT'D)
It'd be a bloody nightmare if I lived next door to my mother.

ALI
That's the thing - it wouldn't be.

AVA
You haven't met me mother.

He laughs.

ALI
What about you - you always lived in Bradford?

AVA

We used to live in Carnforth. But
me mother got wi' another fella,
moved us 'ere. Told us it wo' fer
our safety cos me Dad had links to
IRA. He dint. Just suited her to
say it. Me Grandad worra Freedom
Fighter though.

23

EXT/INT. ALI'S CAR/HOLMEWOOD. A LITTLE LATER.

23

They drive past the green on Holmewood. There are loads of
kids - a carnival atmosphere. A horse, kids on bikes. Venice
is playing there. Kids throw stones at the car.

AVA

Stop the car.

Ali pulls in. Ava stands in front of the kids with the
stones, she is fuming - she commands respect.

AVA (CONT'D)

Put 'em down.

The kids resist.

AVA (CONT'D)

Drop 'em.

She focuses on the kid she knows is the ring leader.

AVA (CONT'D)

Matty-Lee.

Matty-Lee is tempted to throw the stone but Ava glares at
him. He drops the stone. All the others follow his lead and
drop their stones too. Ali is impressed. Ali puts the track
on.

AVA (CONT'D)

You lot should know better.

The kids recognise the intro to the track, start dancing and
rapping.

MC INNES

(lyrics)

*Age 16 I was breaking locks
Got too 20 and I'm robbing shops
22 saw me start to rob crops
In secret plots and what
Who said money don't grow on trees
I've robbed weed in kee's, oh
please
An I'm certified when I'm sat in a
jeep*

(MORE)

*MC INNES (CONT'D)
Put the goods inside the carrier
please...*

ALI
(shouts over the music)
Who wants a ride?

Ava looks at him like he's mad. The kids all pile in.

*MC INNES
(track)
...RS3s taking off at speed I've
got Rory inside the drivers seat
And I'm gone never to be seen again
Till another day when I raid your
Ken
Cos it's me I double n e s
Money in my pocket is my interest
I'm an entrepreneur screw the rest
And I'm blessed that's just the way
I am
Paper chasing till I've got a few
grand in my hand I am the new brand
I'm like Versace to the grafting
scene
When I go sick I'm like the A team
I'm lean I'm mean I'm Lenny McLean
Put your hands up if you get what I
mean*

24

INT/EXT. ALI'S CAR/AVA'S HOUSE. MOMENTS LATER.

24

All the kids in Ali's car, including Venice, music blaring - smiling, dancing, singing along.

*MC INNES
(lyrics)
If you come from the Bradford
region stand up make noise pledge
your allegiance
Dance all night it's the party
season
Let's get smashed without a good
reason
Bradford city's the place to get
down
Shout it loud and proud pop the
champagne and pass it around
It's the land of the big spenders
On weekend benders
Because we're horrendous*

He pulls up in front of Ava's drive. All the kids leap out and race off, apart from Venice who sits in the back, loving the car. Callum comes out of the house, the sleeping baby strapped to him. He is wary of Ali.

CALLUM
(to Ava about Ali)
Who's that?

AVA
Ali.

CALLUM
Yeah, but who is 'e?

AVA
Well he's, I dunno, a mate.

CALLUM
Since when?

AVA
Today.

CALLUM
Today?

Ali comes over.

ALI
Alright?
(to Ava about Callum,
joking)
Who's he?

Ava smiles at Ali trying to turn it around, diffuse the situation - but Callum's having none of it.

AVA
This is my youngest - Callum.

Callum kisses his teeth - bigs himself up, offended.

CALLUM
Youngest? - I'm not a kid...

Ali goes soft over the baby.

ALI
(about the baby)
And who's this?

AVA
My Granddaughter, Grace.

CALLUM
Mum...

AVA
Oh yeah - sorry. My Granddaughter -

Ava does a 'blank' 'blank' gesture - the baby has no name.

AVA (CONT'D)

I call her Grace, secretly, when
I'm on me own with her - cos him
and Karen can't agree on a name.

Ali gets close to the baby and therefore close to Callum,
looking at the sleeping baby strapped to him. Callum is
prickly.

ALI

Babies like me.

Ava laughs.

AVA

I bet they do.

Ali lightly touches her hand - the baby grips his finger.
This is awkward - he's so close to Callum.

CALLUM

Yeah mate - would you...back off a
bit?

Ali realises it's making Callum uncomfortable.

ALI

Oh sorry, boss.

He uncurls the little fingers from his finger and backs off
giving Callum some space. Ava gives Callum a look - she's
annoyed with him.

CALLUM

What?

Ali senses the uncomfortable atmosphere.

ALI

I better get off.

Ali goes over to his car.

ALI (CONT'D)

(to Venice)

Eh - You better jump out love.

VENICE

Awwwww.

But she clammers out, Ali climbs in. Ava tries to make
amends.

AVA

Thanks for the lift.

ALI

You're welcome, Miss.

He grins at her - a spark of flirtation between them - a wave of excitement in Ava which she tries to hide.

Callum stands legs wide, proprietorial, watching him go.

25 EXT. AVA'S GARDEN. NIGHT.

25

Ava stands in her back garden cradling the baby, rocking her to sleep. She sings to the baby - an Irish rebel song, Grace.

AVA

(singing)

*As we gathered in the chapel here
in old Kilmainham Jail, I think
about these last few weeks, oh will
they say we failed?...
From our school days they have told
we must yearn for liberty -*

26 INT. NURSERY/RUNA'S BEDROOM. SAME TIME.

26

Ali stands silhouetted at the window in Runa's bedroom watching the kids play in the street below. In place of the rocking chair and cot is a temporary work space and futon.

AVA (O.S.)

*Yet all I want in this dark place
is to have you here with me -
Oh Grace just hold me in your arms
and let this moment linger*

27 EXT. BRADFORD. DAY. WEDNESDAY 30TH OCTOBER. DAY 3. 7.6% 27
WAXING CRESCENT MOON.

The sun rises over Bradford - the moon still just visible - the earth reflected in on the surface, earthshine.

28 INT. NURSERY/RUNA'S BEDROOM. DAY.

28

The sun creeps into Runa's bedroom. Ali is asleep in his clothes on top of the covers on Runa's futon.

Ali wakes up in a state of confusion. He stands in Runa's bedroom for a moment. Pulls himself together - keeps moving.

29 INT. ALI'S KITCHEN. DAY.

29

Ali, in the same clothes, hyper-focussed, takes one tea bag from a full box and tries to make strong tea with one tea-bag. He squeezes it really hard with the tea spoon. Puts in the cardamom, cinnamon and bay leaf.

30

INT. JAMEELA'S DINING ROOM/ KITCHEN. DAY.

30

Ali steps in to Jameela's kitchen. She's making breakfast, singing the same song to herself.

JAMEELA

*Aaj jaane kee jid na karo, yu hee
pehlu me baithe raho,*

Ali puts her tea on the side.

JAMEELA (CONT'D)

Runa coming here before the match?

ALI

Don't know, she's dead busy wi' Uni
and that.

Jameela gives him a look, which he avoids. She sips her tea.

JAMEELA

Too weak.

She pushes it away. Ali looks at her. How did she know?

31

EXT. SCHOOL GATES. LATER THAT DAY.

31

Ava waits with Sofia at the school gate. They stand side by side. Sofia has today's moon photo in her hand to take home. Ava's looking out for Ali. They see Nina approaching. ON Ava's disappointment that it's Nina not Ali. SOFIA runs to her Mum. She hugs her. Ava deflated because no Ali.

32

EXT. NINA'S. A BIT LATER

32

Ali drops Barnabus off at home. Ali sits in the car for a moment - watching Barnabus put his arm around Nina - she smiles up at him, they kiss. Sofia shows her Dad her moon photo. ON Ali.

33

EXT. AVA'S HOUSE. LATER THAT DAY.

33

Ava turns the corner, arriving home after work, deflated, with her headphones on. She can see someone sitting on her doorstep waiting for her. As she gets closer she realises it's Ali.

She beams - a big smile.

She's so pleased to see him - her heart beating fast, it puts a spring in her step. Ali is wearing headphones over a woolly hat and he hasn't seen her yet. He's nodding his head to the music - mouthing the words.

Playful, Ava starts nodding her head, mouthing the words.

He looks up and sees her - he grins. They smile at each other like this for a little while - listening to their different songs, nodding their heads, mouthing the words, making each other smile. Ava takes her headphones off, Ali takes his off.

AVA

Thought you were Venice.

ALI

Eh?

Beat.

ALI (CONT'D)

I thought you were Rome.

Ava laughs.

AVA

Lass who was in your car, her name's Venice.

ALI

(light sarcasm)

Oh yeah easy mistake - we look a lot alike.

AVA

(laughing)

No - I mean - She's usually sat here waiting fer me when I get home.

He takes one of her headphones to hear what she's listening to.

ALI

Fucking folk? Can't dance to that.

He puts her headphones back on her ears and puts his back on. Nods his head in time to his dance beat. She smiles, nodding hers to her beat.

ALI (CONT'D)

(too loud because of headphones)

You gunna invite me in or what?

Ava gets her keys out with all the key rings - Ali holds 'em, looks at her.

AVA

(too loud because of headphones)

From kids. They give 'em me when they leave.

They step inside.

34

INT. AVA'S HOUSE. LIVING ROOM. MOMENTS LATER

34

They walk into the front room. Ali sees the two sofa's, one in front of the other. He gives Ava a 'what the fuck?' look.

AVA

(too loud cos of
headphones)

Small house, big family.

Ali mouths 'oh right' - meaning 'what the actual fuck?'. Ava laughs. Ali mimes that he's got an idea. He starts to move one of the sofas. Ava helps him. They turn it around so that the sofas face each other, pushed together. Then he takes off his shoes and stands on one, dancing to his track.

Ava watches him. He gestures that she should get up on the other sofa and dance. She shakes her head - No way.

He is singing loud to his song. Ava begins to loosen up - she kicks off her shoes, climbs up on the other sofa.

Ali mimes that they should close their eyes and sit back to back. He sings along to his track. Ava begins to sing to her track too.

We cut from being inside Ava's head - hearing the track she's playing and singing - to being inside Ali's head.

Back to back like that, they can feel each other's bodies vibrate as they sing.

Then we hear what it sounds like in the room.

It sounds awful.

Two people singing completely out of synch, songs that are completely out of tune with each other, having a brilliant time.

35

EXT. AVA'S DRIVE. SAME TIME

35

Callum pulls up outside the house in his car. Turns off the engine. He sees Ali's car. He can hear the mad singing. He grabs the baby who is asleep in the car seat.

36

INT. AVA'S HOUSE. LIVING ROOM. MOMENTS LATER

36

Ava and Ali haven't noticed Callum arrive. Ali changes the game.

ALI

Right lets try this - listen to
same track. But you listen to mine -
I'm not listening to yours.

They hold their phones - look each other in the eye and count.

ALI AND AVA
3, 2, 1 - go!

They press play at the same time - heads nodding to the beat, laughing because they are slightly out of synch. Lost in their own worlds but sharing a space.

Ali lies down on one of the sofas, eyes closed, singing at the top of his voice to the track.

Ava watches him for a while, free to look at him. Then she lies down on the other sofa beside him, eyes closed, and sings too.

37 INT. HALLWAY. SAME TIME

37

Callum puts the baby in the car seat down in the hallway. The baby starts to stir, waking up, disturbed by the loud singing.

CALLUM
Shhhh - shh- no no no no no - don't
wake up - shhhhh.

38 INT. AVA'S HOUSE. HALLWAY/LIVING ROOM. MOMENTS LATER 38

Callum looks in through the door. See's Ali being intimate with his Mum. This makes Callum see red.

39 INT. HALLWAY. SAME TIME

39

The baby is crying now.

Callum is furious - he runs up the stairs.

CLOSE ON the screaming baby.

Terrible loud, out of tune singing.

SOUND OF Callum running back down the stairs.

40 INT AVA'S HOUSE. LIVING ROOM. MOMENTS LATER 40

Ava and Ali lie beside each other on the sofas - eyes closed. Ava senses someone standing over her. She opens her eyes to see Callum standing there holding a sword above his head. She's terrified. She takes her headphones off - stops singing. Ali is still singing - the baby is crying. Callum is fuming. Ava taps Ali. He looks at her and follows her eye-line. He looks up to see Callum standing over him with the sword. Ali scrabbles to his feet, looks terrified.

Callum looks from his Mum, to Ali - looks like he's about to explode. Ali holds up his hands, trying to calm Callum down.

ALI

It's alright, mate.

Ali backs out of the room. Callum follows, so does Ava.

41 INT/EXT. AVA'S HOUSE. HALL/FRONT GARDEN. MOMENTS LATER 41

Ali cuts an imaginary Z in Callum's T-shirt, making a sword slashing noise as he does, with an imaginary sword.

ALI

*I'm known by many names but you can
call me Zorro - Remember that?*

Callum does not look amused - raises the sword.

ALI (CONT'D)

Maybe not.

Ali puts on his shoes as best he can.

ALI (CONT'D)

Too young.

They pass the screaming baby in the car seat in the hallway.

Ali climbs in his car, starts the engine, reverses his car - Callum stands in the doorway with the sword. Ava pushes past him - calls after Ali as he drives away.

AVA

Ali!

Ava is fuming, adrenaline pumping. She turns on Callum.

AVA (CONT'D)

You fucking idiot -

She grabs the sword off him and throws it on the ground.

42 INT. AVA'S HOUSE. LIVING ROOM. DAY. MOMENTS LATER 42

Callum tries to soothe the baby, but he's so wound up the baby just screams and screams - He gives her to Ava.

Ava soothes the baby - she begins to settle.

CALLUM

He's a dick head.

AVA

You don't know him.

Ava warns him with a look - but Callum keeps going -

CALLUM
Don't hang about do you?

Ava is exasperated - can't believe Callum.

AVA
He's a friend - there's nowt going on. And even if there wo', which there int - we were separated.

She's perplexed - frustrated - it's an old argument.

AVA (CONT'D)
I miss him too Callum, I really do.

Callum takes the baby back off of Ava.

CALLUM
I wish he'd've lived long enough to see her.

AVA
I know - So do I. He'd have been a very proud Grandad -

Callum nods, gazing at his daughter.

AVA (CONT'D)
(light - teasing)
And he'd have made sure you'd found her a name by now - you idiot.

CALLUM
If she'd been a he it'd be easy.

AVA
Paula - what about Paula.

CALLUM
Oh yeah - why dint I think o'that?
I'll ask Karen.

He looks at the baby.

CALLUM (CONT'D)
She says no to all my ideas.

Callum jiggles his daughter - looking at her with love.

Ava is standing up mimicing Callum with the sword. Dawn is on her doorstep smoking a ciggie, pissing herself laughing. Ava is cracking up.

AVA

He went fuckin' mental, went full
ninja. Full on Ninja Turtle. What's
the one wi' the sword? Donatello?

(beat)

It wont so fucking funny when it
wo' happening, tho.

She sits down next to Dawn.

AVA (CONT'D)

He ran off.

DAWN

Who did?

AVA

Ali.

Dawn mimics the way Ava says his name.

DAWN

Listen to you.. 'Ali' - who the fuck
is Ali? Come on - out wi' it...

Dawn looks at her friend - she can see something.

DAWN (CONT'D)

You like him don't you?

A look from Ava says she does.

AVA

Nah. No time for all that.

Dawn gives her a look.

AVA (CONT'D)

What?

Dawn is about to say something -

AVA (CONT'D)

Don't say it....

DAWN

Got a fuckin' wall up - ant you 'eh

AVA

(laughing)

Get lost..

DAWN

You have though.

Dawn puts her ciggie out.

44

INT. JAMEELA'S DINING ROOM. NIGHT

44

Ali's family are sharing a meal - HAROON (40's, Ali's brother-in-law) his nephew HAKIM (9) and niece AISHA (13), USMA (early 40's, Ali's sister), Jameela. Ali arrives - adrenalin still pumping because of Callum and the sword. Ali sits down next to Haroon - calming down.

HAROON

Alright mate?

ALI

Yeah yeah - fine.

He takes some food - starts eating.

ALI (CONT'D)

(to Aisha)

What position you playing?

AISHA

I'm in goal.

Ali and Jameela share a look.

ALI

Same as yer Grandad.

Runa arrives late, takes off her bag, her coat. A small look between Ali and Runa. Ali mouths 'thank you'. Jameela notices, Ali catches his Mum's eye - he looks away.

USMA

(to Runa)

Coming to match?

RUNA

Got to study..

USMA

(to Ali)

Yeah - at least she's stuck with her education - unlike you.

JAMEELA

(about Ali)

He was always clever - only problem was - he could never sit still.

They laugh - Ali rolls his eyes at them teasing him - jumps around in his seat, taking the piss. He glances at Runa - but she's not listening - she's checking her phone.

45 INT/EXT. BUS. NEXT DAY - DAY 4. THURS 31ST OCTOBER 14.4% 45
WAXING CRESCENT MOON.

Ava sits on the bus wearing headphones listening to Ali's music - staring at her reflection in the window.

She glances at the young couple she saw two days before. They share a set of headphones - she has one in her ear - she gives him the other. They nod their heads and look out of the window. She takes his hand, leans her head on his shoulder.

46 INT. JAMEELA'S DINING ROOM/KITCHEN. DAY. 46

Jameela is eating breakfast at the table, singing the same song to herself. Ali puts her tea on the table. As Ali turns to leave he notices the photo album is out, which is unusual. Ali flicks over a page and sees that a few photos have been turned around so the image is hidden. He turns one of the photos over. It's an old photo of Jameela and Ali's Dad sitting together on the sofa in the front room smiling. He turns over another.

JAMEELA

Aisha made me think of him.

ALI

Why've you turned 'em around?

She takes them off him and turns them back over and puts them back - closes the album.

JAMEELA

Disturbs dead if we look at 'em

ALI

Oh, mum, you don't believe that.

He flicks through the album - not really looking.

ALI (CONT'D)

Runa might not be able to come to family stuff for a bit - she's just got to focus, get her MA sorted..

Jameela looks concerned.

JAMEELA

Everything okay?...

ALI

Course

He's gone before she can say any more.

47

EXT. SCHOOL GATES.

47

Ava waits for Sofia to arrive at school. She arrives with Nina. Ava takes an envelope out of her pocket. It has a 'Z' cut into the front. She holds it out to Nina.

AVA

Can you give this to Ali.

Nina looks at the 'Z'

SOFIA

(Hungarian)

It's for Boss, for Ali. She wants you to give it to him.

Nina smiles - nods.

NINA

Yes I give.

48

EXT. AVA'S HOUSE. DAY

48

Someone sits on Ava's doorstep waiting for her to come home. ON Ava's disappointment when she sees it's Venice.

49

INT. AVA'S HOUSE. LIVING ROOM. DAY.

49

Callum is patting the baby's back after a feed. Venice puts on her Youtube video and starts practicing her dance.

CALLUM

Use your headphones.

Venice sticks her tongue out at him but puts on the headphones. She continues to dance.

AVA

I sent a note - said sorry on your behalf.

She tidies up around him.

AVA (CONT'D)

I'll probably not see him again.

CALLUM

Good.

Ava throws a cushion at him.

CALLUM (CONT'D)

(about the baby)

Mind out.

50 INT. AVA'S LIVING ROOM. NIGHT. 50

It's the middle of the night, Ava jiggles the crying baby.

51 INT. ALI'S HOUSE. STAIRS/HALLWAY. NIGHT. 51

Ali walks up stairs in his PJ's carrying a hot water bottle. He sees the light on under Runa's door. He hovers outside the door a moment - changes his mind - goes into his bedroom.

52 INT. AVA'S HOUSE. KAREN AND CALLUM'S BEDROOM. NIGHT. 52

Callum and Karen fast asleep - the empty cot beside them.

53 INT. ALI'S BEDROOM. DAWN. NEXT DAY, DAY 5, FRI 1ST NOVEMBER 53
22.6% WAXING CRESCENT MOON

Ali lies wide awake on the edge of the double bed.

54 INT. AVA'S HOUSE. BEDROOM. DAWN. 54

Ava lying in bed with the sleeping baby on her chest.

55 INT. NURSERY/RUNA'S BEDROOM/LANDING. 55

Ali knocks on Runa's bedroom door.

ALI
How's it going?

Runa shrugs - she's anxious, itching to get back to her studies.

ALI (CONT'D)
Did you stay up all night?

She nods.

ALI (CONT'D)
Get some rest, I'll read it fer
yer.

She shakes her head.

RUNA
I've just got to get it finished.

Her phone pings in her back pocket. She ignores it. Ali looks at her. It pings and pings and pings in her back pocket until they can't ignore it anymore. She hesitates. He looks at her. She takes the phone out of her pocket and looks at it.

RUNA (CONT'D)

It's -

He interrupts.

ALI

I know who it is.

Runa's uncomfortable - feels bad. Ali doesn't want to know. He closes the door.

56 INT. SCHOOL. CLASSROOM. DAY.

56

SOFIA has her hands over her ears, kneeling on the rug, rocking maniacally back and forth her eyes squeezed shut. Ava kneels in front of her and gently removes her hands from her ears. SOFIA looks up at her - she smiles at her. She leaps into her lap and hugs her tight. Ava wraps her arms around SOFIA and rocks her - calming her.

57 INT. ALI'S BASEMENT. DAY.

57

Ali sits in the rocking chair - headphones on listening to loud music - darkly brooding - trying to lose himself in what he's listening to. What he's feeling is intolerable.

58 EXT. NINA'S. LATER THAT DAY.

58

Ali drops Barnabus back home. Nina is coming out. Nina gives Ali Ava's note. Ali opens it. It is a piece of paper with a big 'Z' cut into it and 'Zorry' written underneath. Ali lights up - he laughs. A look between Barnabus and Nina noticing the change in him - she plays cupid.

NINA

Boss go school get Sofia please.

Ali smiles. He puts Ava's note in his pocket and heads off.

59 EXT. SCHOOL GATES. LATER THAT DAY

59

Ava waits with Sofia as usual, she's one of the last children to be picked up. She slips her hand into Ava's hand. She smiles at her. Then Ava sees not Nina, but Ali. Ava's heart is beating hard. SOFIA looks up at her, looks at her hand.

SOFIA

Miss? Your hand is shaking.

Ali ducks and hides behind SOFIA.

ALI

Where is he?

AVA

Oh don't.

Sofia giggles, enjoying the game - Ali uses her as a human shield. Ava is laughing too. Ali beams at Ava.

ALI

I wo' fucking terrified.

He mimics Callum, holding a pretend sword. Sofia finds this hilarious - she and Ali have a fake sword fight - then she takes Ali's hand and starts pulling him away.

SOFIA

Can we go for icecream? Please?

Ali resists - he wants to talk to Ava.

ALI

Hang on - hang on -

Sofia continues to pull on Ali's arm.

ALI (CONT'D)

Come wi' us.

AVA

I better not.

ALI

She's payng.

Sofia grabs Ava's hand and Ali's hand and pulls them both to come with her.

SOFIA

Yeah come with us!

Ava relents.

60

EXT. HEATH TERRACE. DAY - A LITTLE LATER.

60

Ava and Ali walk up Heath Terrace together. People heading to the Mosque, kids and their parents arriving home from school, passers by. Ali is a little on edge - looking around him, self-conscious about being with Ava in his neighbourhood. Sofia runs ahead, playing on the steps. They snatch a conversation while she's just out of earshot.

AVA

Sorry 'bout Callum -

ALI

(light)

Yeah - well you should be. He's a nut case.

Ava laughs.

AVA

He can be a bit funny about me and -

ALI

You and?

AVA

Well he might have got the wrong idea -

ALI

Wrong idea?

AVA

About -

Ali is enjoying her embarrassment.

ALI

What? About what?

AVA

You

ALI

Me?

AVA

Yeah -

ALI

What about me?

AVA

And me

ALI

Eh?

AVA

You and me -

ALI

You and me?

She laughs.

ALI (CONT'D)

That's a thing is it? You and me?

Ava is embarrassed -

AVA

(laughing)

No - I just mean...

He raises his eyebrows - giving her a look, playful.

AVA (CONT'D)
He's over protective.

ALI
Oh - over protective, that's what
you call it? Bloody hell..

Ava smiles.

AVA
He lost his Dad - just over a year
ago. Think that might have sumnit
to do wi' it.

ALI
Right.

AVA
Don't think badly of him.

ALI
I don't - must be hard for him.

ALI (CONT'D)
And you.

A small, intimate look between them.

61 INT. ICE CREAM PARLOUR. MOMENTS LATER

61

A white girl, STACEY, in her 30's in Shalwar Kameez and head
scarf is kicking off in the icecream parlour. She's shouting
at HASHIM, who is serving behind the counter.

STACEY
I've been waiting here twenty
fucking minutes fer me order - it's
a fucking disgrace is what it is.

Ava, Ali and SOFIA sit in a booth eating icecream.

ALI
You can tek the girl outta
Holmewood...

He's teasing Ava. She laughs. Ali looks up - notices Aisha at
the counter with a group of her friends. Ali looks worried -
this is awkward. The girls walk past Ali's table - Aisha
hangs back - embarrassed in front of her mates.

ALI (CONT'D)
Alright..

Aisha nods - looks at Ava, looks at Ali. Ava is unaware that
it's awkward.

ALI (CONT'D)

This is me niece Aisha - this is
Ava, Sofia's teacher.

AVA

Classroom assistant.

Aisha nods a hello at Ava, gives Ali a look - eats her icecream, goes back to her friends.

62

EXT. SOFIA'S HOUSE, SANDSTONE TERRACE. DUSK

62

Ali and Ava drop Sofia home. She runs inside. Her siblings, and cousins are playing in the street with glow sticks and light up balloons. Her aunt and Uncle chat to her Mum and Dad. Ali watches all the kids play.

ALI

I love this city.

Ava sees the neighbourhood through Ali's eyes. A moment of stillness. Then -

ALI (CONT'D)

Come on.

AVA

Where we going now?

She follows him.

63

EXT. ALI'S HOUSE. NIGHT

63

Ava arrives with Ali outside his house - Ali fronting it. He nods a quick hello at a NEIGHBOUR going into his own house a few doors down - Ali calls out - explaining who Ava is.

ALI

Me tenant's teacher.

The neighbour nods - a bit wary.

ALI (CONT'D)

(quietly to Ava)

Me cousin's fella - he's a dick
head. Don't mind 'im.

Ali leads Ava down the outside stairs into the basement of his house.

64

INT. ALI'S BASEMENT. NIGHT. CONTINUOUS

64

They step inside a room full of books and records, decks, speakers. Ava looks around the space, taking it in, she nearly trips.

ALI

Yeah, mind the wires. This
in't...this in't the whole house
obviously, this is just um....my -

He nips across the room to move a ukulele and a set of headphones off the rocking chair - which is covered by a blanket.

ALI (CONT'D)

Move that. Sit down.

She sits down. He plays a few notes on the ukulele which makes Ava smile.

ALI (CONT'D)

(about the ukulele)

Nice innit? Tenant give it me....

He picks up a pile of books.

ALI (CONT'D)

Move that. Mek yerself at..umm -
Ahhh - home.

He puts them on the table.

ALI (CONT'D)

See these are all me records - ahhh
- and me decks.

He goes over to the books.

ALI (CONT'D)

Libraries, bookshops, books - they
mek me feel calm. Usually it's like
- umm alphabetical but - I've done
mine by colour.

Ava looks at all the red books together, the blue, the green, yellow. She gets up, stands beside him looking at the books.

AVA

Have you read all these?

ALI

Not all - dip in and out.

AVA

Shelf decorations?

He laughs.

ALI

Well - yes, and no. Some of 'em.

He leads her over to the records which are also organised by colour.

ALI (CONT'D)

Choose summit.

AVA

Orange please.

ALI

You choose.

She randomly pulls one out. Ali pulls out another orange album- an album cover with a baby on it.

ALI (CONT'D)

Baby. Also orange. Wait there -
listen to this.

He puts on Don by Ocean Wisdom - raps to the fastest part.

ALI (CONT'D)

*Ra, ya vibe is wrong
It's all mad
Ra, the vibe I'm on is all raw
Ra, my vibe I'm on is all that
Like I'm gonna meddle
With the ting is like a ting in it
Swiveling the vitamin'
An' sellin' 'em
An' im gettin' 'em
An' spinin' them a run up
An' the ting is gettin' ready
With the binin' better bar
From my livin'*

Ali, eyes squeezed tight shut, focussing hard on getting it right. Usma comes down stairs - sees Ava, nods a hello - wary, it's a bit awkward. They both watch Ali for a while.

ALI (CONT'D)

*An' never never listen
An' ma givenness
An' I'm suttin' the mirror
I'm not givin' 'em
I'm givin' 'em a minimum of million
a week*

Usma goes over and lifts the headphones off Ali's head. Ali grins at Usma and keeps rapping - gradually grinding to a halt.

ALI (CONT'D)
That's goals
An' i'm killing them roads
Ya' never been in it
Hold onto the woody, and grope me
like
My honey's Mauritian

He grins.

ALI (CONT'D)
(sheepish)
Not as fast as the 932 words on
Walkin' delivered faster than the
1560 on Rap God

He trails off. Introduces Ava and Usma.

ALI (CONT'D)
Rap geek. This is me sister, Usma.
This is Ava, she's a teacher.

AVA
Classroom assistant.

ALI
Sofia's one to one.

Usma looks suspicious. Ali over explains.

ALI (CONT'D)
You know - Slovak tenants - their
kid - one wi' ADHD. We're helping
'er -

Usma still wary -

ALI (CONT'D)
(to Ava)
- aren't we?

Ava nods.

USMA
Right.

She looks at the rocking chair Ava is sitting on.

USMA (CONT'D)
(to Ali)
Thought Runa got rid o' that.

ALI
Yeah - well. I needed a chair down
'ere.

Ali tries to shrug it off.

USMA

Took you weeks to make that.

Ava looks at the chair she's sitting on - she stands up. Usma takes the blanket off it. A wooden rocking chair carefully stripped oiled and polished. Is Usma making a point?

AVA

You made that?

Ali is avoiding the conversation - organising his records.

USMA

(to Ava - pointed)

Restored it - present for his mrs.

Ava tries to hide her disappointment that he's married. Ali has his back to them - withdrawn.

USMA (CONT'D)

Surprised her. Asked her to get
summit from spare room - and there
it was.

Ali turns off the music - turns off his decks. He gives Ava her coat and guides her towards the door.

ALI

Come on - I'll take you home.

On Usma - her suspicions. On Ava - confusion.

65

INT/EXT. ALI'S CAR. NIGHT.

65

Ali drives - he is uncharacteristically quiet. Ava is trying her best not to show she's upset. It's awkward between them. Ali breaks the silence.

ALI

I'd made the spare room into a
nursery. I was over excited -
that's how I am - I get over
excited.

Beat.

ALI (CONT'D)

I saw the - you know - the little
plastic whatsit with the blue line -
I got carried away.

ON Ava - realising how painful this is for Ali

ALI (CONT'D)

It was too soon.

He keeps driving.

ALI (CONT'D)

Thing wi' me, I'm nought to 70. She
always tells me I'm nought to 70.
Like no gradual acceleration. No
slip road - from stop to 70 mph.

Ava smiles - it's true.

66

EXT. DAWN'S BACK GARDEN. NIGHT.

66

Ava's sitting with Dawn on the doorstep at the back of her house while Dawn smokes a ciggie.

AVA

She must have lost the baby - poor fella.

DAWN

You really like him don't you?

AVA

Well yeah - but..

Beat.

AVA (CONT'D)

I feel like such a fucking twat for thinking he might o' fancied me.

Beat.

AVA (CONT'D)

I'm gunna have to get drunk.

DAWN

Don't do that - or you'll end up stood in yer front garden picking fights again, eh.

Ava laughs. Dawn pinches her rib.

DAWN (CONT'D)

And you don't want any more of that rib being used to fix your nose, do you eh?

67

OMITTED

67

68

INT. BOOKSHOP. NEXT DAY - DAY 6. SAT. 2ND NOVEMBER. 36%
WAXING CRESCENT MOON.

68

Ali is in the bookshop in Bradford City Centre - scanning the shelves. He picks up a music book and reads. He is silent - calm. He looks up.

On Ali's face - His shock at seeing - Runa with a guy, ASHRAF, and a group of students.

But Runa has seen him. She catches Ali's eye for a moment. She lets go of Ash's hand. Ali looks away, pretends he hasn't seen her. Runa feels terrible.

She and her friends head up to the cafe - Runa turns to look for Ali, but he has slipped out of the bookshop.

69 EXT. MOOR ABOVE BRADFORD. SUNSET.

69

Ali stands on the top of his car on the moor above Bradford - all the car doors open - playing music loud, hurting.

70 OMITTED

70

71 EXT/INT. AVA'S HALLWAY. NIGHT. MOMENTS LATER.

71

Ava comes downstairs in a dressing gown, towel wrapped around her head. She looks through the frosted glass in the door and can just make out it's Ali.

AVA

I look a mess.

ALI

Come on Ava - open up.

Silence.

ALI (CONT'D)

You gunna keep talking to me through the door?

Still nothing.

ALI (CONT'D)

It's like talking to me cousin - she's dead religious. Sees me coming, shuts door. Have to speak to her like this an' all.

Ava giggles.

ALI (CONT'D)

Yeah she finds it funny too -

A beat.

ALI (CONT'D)
So you gunna let me in?

Ava leans against the door - deciding what to do.

ALI (CONT'D)
Is Zorro there?

AVA
At his girlfriend's.

ALI
So let me in then.

Nothing.

ALI (CONT'D)
Alright - I'm going.

Ava listens at the door - can tell he's still there.

AVA
I can hear you.

ALI
Okay.

Ava relents - opens the door.

72

EXT/INT. AVA'S HOUSE. HALLWAY. NIGHT - MOMENTS LATER.

72

Ali is standing there holding a pile of books. She smiles at the sight of him. He smiles at the sight of her.

ALI
(teasing)
I see what you mean - you do look a mess.

AVA
Just got out the bath.

ALI
Is it still hot?

Ava laughs.

AVA
You're not getting in me bath.

ALI
I'm on the threshold here

AVA
Come on in then you dickhead.

She stands back to let him in. He steps inside.

73

INT. AVA'S KITCHEN. NIGHT -

73

He holds up the books - a book of baby names, a book of short stories, a book about Irish music.

ALI

For you.

Ava is really pleased.

AVA

For me?

He laughs.

ALI

Yeah.

AVA

Really?

ALI

Yeah. Why are you so surprised?

AVA

Dunno.

He hands them to her. She takes them.

AVA (CONT'D)

Thank you.

ALI

Shelf decorations.

AVA

I 'ant got any shelves.

ALI

Yeah well don't expect me to put 'em up fer yer.

AVA

Drink?

Ali shakes his head.

ALI

Don't drink. Only cos I'm fuckin' hyper enough as it is. When I'm stressed people say 'have a beer, it'll relax you'. But it dunt - makes me more hyper.

AVA

D'you wanna brew?

He nods. Ava makes him tea. Ali wanders around the room, picks up objects on her dining room sideboard. He finds a bound folder, starts flicking through it.

AVA (CONT'D)

Thanks for giving me books, no-one ever gives me books. Key rings, yeah. Books, no.

ALI

Dead good this.

AVA

Hey what you doing?

Ali turns back to the title page and reads aloud.

ALI

'University of Bradford, Bsc
Criminology dissertation'

Beat.

ALI (CONT'D)

Why'd you keep it there?

AVA

So I can show it to people when they come round.

They both laugh at the absurdity of this.

ALI

Bit shy about yer achievements are yer?

Ava laughs.

AVA

It's just an essay.

(over her shoulder as she heads out)

That I got a first for. Gonna dry me hair.

She walks out. Ali calls up the stairs after her.

ALI

You know what - I will have that drink

76

INT. AVA'S GARDEN. NIGHT - LATER

76

Ali and Ava sit in the back yard on kitchen chairs with their drinks, looking up at the stars and the occasional firework.

ALI

Put off getting married as long as
I could - I wo' good at side
steppin' em..

Ava laughs.

AVA

Bet you wo'..

ALI

Wo' DJin' at that time. Travellin'
all over. Met Runa at a club in
Manchester. Couldn't tek me eyes
off her - she's a fuckin' brilliant
dancer. Never thought she'd go for
someone rough and ready like me.
She's from quite a well to do
family - Bangladeshi. But she's -
whatisit - estranged. So we were
sort of seeing each other...Then
she invited herself over - I were a
bit surprised. Me family were all
whispering, gossiping 'Who's she?'
All that - 'how did he get her?'

Beat.

ALI (CONT'D)

That wo' 6 years ago now. She dint
want to live wi' my lot at first

AVA

Baildon?

He nods - smiles at her remembering.

ALI

But me Dad got ill so we moved back

Long pause - which Ava is about to fill. But she realises Ali is struggling with something. She gives him space.

ALI (CONT'D)

She's met a fella.

Ali suddenly worried about how that sounds.

ALI (CONT'D)

Dint get with him 'til after she lost the baby - wont 'is, were mine. Don't think badly of her.

AVA

I don't...

ALI

So - Now we're separated. Still live in same house. For now. We have separate bedrooms.

Ava is trying to get her head around this - so is Ali.

ALI (CONT'D)

My family don't know.

AVA

Don't know she's met a fella or don't know your separated?

ALI

Both.

AVA

How can they not know? They live all around you.

ALI

Yeah - it's not easy.

They sit for a while.

ALI (CONT'D)

Don't think I've ever talked so much - can't stop talking.

79

INT. AVA'S HALLWAY. NIGHT - LATER

79

Ali stands with his coat on. Ava opens the door for him.

ALI

I don't want to go home.

He looks at her.

ALI (CONT'D)

I like being here wi' you.

Ava doesn't quite know what to do.

ALI (CONT'D)

And I've had a drink so I shouldn't drive.

Ava gives him a look.

AVA

You've only had one.

ALI

Yeah - but - not used to it am I?

Ava see's what he's doing - she laughs.

AVA

Is that why you had a drink?

He's been caught - but he's trying to cover it up.

ALI

Can't get a taxi up here for love
nor money, can yer?

Ava's enjoying the game.

AVA

I can get you a local taxi.

Ali looks disappointed.

ALI

I want to stay.

Ava weighs it all up -

AVA

Well I suppose you could have
Callum's room.

Ali looks very pleased.

79A INT. CALLUM'S BEDROOM. NIGHT - CONTINUOUS.

79A

They go into Callum's room. There is a St. George's flag on the wall, a pair of skinhead boots in the corner. The sword on the wall - the cot. Ava sees what Ali is looking at. They laugh about it. Ava puts the sword in the cupboard. Ali picks up a photo of Paul holding Callum as a baby.

ALI

Did he really care fer kids?

AVA

Oh god yeah -

Beat.

AVA (CONT'D)

Especially Callum. Not our Michelle so much. Different Dad. Her Dad's Kulvinder.

Beat.

AVA (CONT'D)

Me Dad wo' alright wi' Kulvinder but he disowned me when I got wi' a Black and Tan.

ALI

Eh?

AVA

That's what he called the British. He hated the British. Yeah - stopped speaking to me when I got wi' Paul.

Ava gets a pair of trackies and a t-shirt from Callum's drawer and hands them to Ali.

AVA (CONT'D)

Callum blames me for him dying, says his drinking got worse when I left him, but I had to leave him.

She smiles at him, then leaves, closing the door behind her.

81 OMITTED

81

82 INT. AVA'S HOUSE, CALLUM'S BEDROOM. NIGHT - LATER.

82

Ali lies in Callum's bed. He looks at the empty cot. He puts his hand in the dip in the mattress where the baby sleeps. On Ali, staring at the dip in the mattress left by the baby.

CUT TO:

He stares at the ceiling, watching the shadows. He looks at the door. He gets up out of the bed and goes across the corridor, knocks on Ava's bedroom door and walks in.

83 INT. AVA'S BEDROOM. NIGHT - CONTINUOUS.

83

Ava is sitting up in bed, bedside light on, looking at the books that Ali gave her.

ALI

I can't sleep.

Ali sits on her bed.

ALI (CONT'D)

Sometimes I just can't switch off.

They sit together quietly. He moves closer to her. They kiss.

84 INT. AVA'S BEDROOM. DAY 7 SUNDAY 3RD NOVEMBER 41.3% MOON 84
FIRST QUARTER

Ava gets out of bed. Ali is sleeping peacefully in her bed.

85 OMITTED

85

86

INT. AVA'S KITCHEN. DAY - LATER

86

Ava makes breakfast for them both. Ava sits down opposite him - she's troubled. He reaches for her hand.

ALI

What is it?

AVA

I shunt have let you stay.

ALI

Why?

Beat.

ALI (CONT'D)

Because of Runa?

She nods.

ALI (CONT'D)

It's okay.

Ava is conflicted.

ALI (CONT'D)

It's okay isn't it? We're not doing anyone any harm - surely it's okay?

AVA

I've been thinking -

ALI

(light)

Yeah - you don't want to do that.

Ava smiles - but continues

AVA

- your situation's complicated -

Ali touches her hand.

Ava grins at him. He pulls her towards him, holds her.

87

INT. AVA'S LIVING ROOM - DAY

87

Ava is alone in the house. The house is very quiet.

MICHELLE (O.S.)

Mum?

MICHELLE (26 dual-heritage) and her three children - MAISIE (8) CHLOE (6) FRANKIE (4) come into the house. Michelle is carrying two big bags of laundry.

The kids climb up on the other sofa beside Ava, snuggle up to her - giving her big hugs and kisses, excited about the new sofa layout - it's like a sofa boat. Chloe finds the remote between the cushions and switches on the TV.

MICHELLE (CONT'D)
(concerned)
You alright Mum?

AVA
I am now.

MICHELLE
Callum at Karen's?

Ava nods. Michelle looks at the new sofa layout.

MICHELLE (CONT'D)
(laughing)
What you doing wi' these?

Ava shrugs - laughs.

MICHELLE (CONT'D)
They wo' alright in other house but
you 'ant got room fer 'em 'ere -

AVA
Where will everyone sit?

MICHELLE
Get one o' them corner ones.

Ava looks sad.

MICHELLE (CONT'D)
Got these wi' Paul dint yer?

Ava nods.

MICHELLE (CONT'D)
Time to move on Mum...

ON Ava -

MICHELLE (CONT'D)
Gunna mek tea fer kids - want some?

AVA
Yeah, go on.

Ava - holding her grandchildren, her daughter in the kitchen.

88

INT. ALI'S HOUSE, NURSERY/RUNA'S BEDROOM. DAY.

88

Runa sits at her desk, Ali stands in the doorway. The SOUND of kids playing outside.

ALI

Anyone sees you wi' him you'll be fucked. Don't be seen in public with him - okay?

Runa looks at Ali - she is seriously wound up.

RUNA

What do you mean I'll be fucked?

ALI

Eyes everywhere in this town.

RUNA

What are you talking about? It's you who doesn't want anyone to know

ALI

Yeah - So you've got somewhere to live and summit to live off while you finish yer studies.

RUNA

We can just tell them that we're sep..

ALI

(cutting her off)
No - I don't want my family to think any less of you.

Runa bristles.

ALI (CONT'D)

I've met someone too.

He looks for a reaction.

RUNA

Oh yeah?

ALI

Don't sound so surprised.

Beat.

ALI (CONT'D)

A teacher.

Beat.

ALI (CONT'D)
She feels weird about me being
married - like she's doing wrong by
you or summit - she'd feel better
if she knew you wo' alright wi' it.
That's why I'm telling yer.

RUNA

Okay.

ALI

So you're alright with it?

A pause.

RUNA

Yeah - yeah I am.

RUNA (CONT'D)

(teasing him)

Watch out for the eyes.

89 OMITTED

89

90 OMITTED

90

91 OMITTED

91

92 EXT. UNDERCLIFFE CEMETARY. DAY 8 MONDAY 4TH NOVEMBER 51.4% 92
MOON FIRST QUARTER - NEXT DAY NIGHT

On Ali as he looks out over the twinkling lights of Bradford - the half moon. Ava walks over and stands beside him. They smile at each other. She's about to speak. He holds a finger to his lips - indicating that she should listen. The flood lights of the football stadium are on below them. The sound of the football crowd swells to a crescendo, a mighty cheer. Ali smiles.

ALI

Goal.

Ava laughs. He turns to look at her.

ALI (CONT'D)

Dint know if you'd come.

AVA

Why here?

ALI

(indicating the view and
the night sky)

This -

Beat.

ALI (CONT'D)

I come every month to see the new
moon. Me Dad used to bring me.

Beat.

ALI (CONT'D)

Waxing half moon tonight.

Ava looks at the moon.

AVA

Paul's buried here.

Beat.

AVA (CONT'D)

He used to beat me to fuck. He'd
put his boots on to do it. When he
started on our Michelle, that's
when I left 'im.

Ava doesn't see but Ali is shocked.

AVA (CONT'D)

Callum dunt know that.

ALI

Dunt know what?

AVA

That he hurt our Michelle. She's
not Paul's, her Dad's Indian. Paul
were a member o' NF.

(beat)

You know what I did?

ALI

No.

AVA

One night he came back drunk and I
I knew he wo' gunna start - so I
got his boots for him cos I knew if
I din't get 'em he would. I wo'
scared he wo' gunna hurt her again -

Ali is listening.

AVA (CONT'D)

After he'd beaten me black and
blue, I looked at them boots. I
thought - how could someone as
strong as me do that.

(beat)

(MORE)

ALI & AVA - Final Shooting Script 30.11.19

AVA (CONT'D)

It wo' one o' them moments that
changes you.

Silence.

AVA (CONT'D)

So - I kicked him out. Went back to
College, did a degree. And here I
am, I love my job.

ALI

I know, I can tell.

She pauses - looks at him.

They are both quiet.

ALI (CONT'D)
Can I stay wi' you tonight?

AVA
I don't know.

ALI
I've told Runa

Ali waits.

AVA
I need some time.

93 EXT. BRADFORD STREET. NIGHT.

93

Ali and Ava walk down the hill from the cemetary towards Bradford City Centre. The wind is picking up blowing the Autumn leaves from the trees. Ava takes his hand - he squeezes her hand then lets it go.

ALI
Eyes all around us in Bradford.

Ava looks confused.

ALI (CONT'D)
Almost every Asian in Bradford
comes from within a 3 mile radius
of Mirpur. Everyone knows everyone.

AVA

That meks me feel that we're doing
summit wrong.

On Ava, troubled.

94

INT. ALI'S BASEMENT. THAT NIGHT.

94

Ali is busy in his basement learning lyrics to another fast rap song - headphones on. Reading, looking stuff up on his phone - sitting in the rocking chair. In happy babbling mode.

CUT TO LATER:

He listens to a different track, mouthing the words - sometimes singing them.

ALI

*- perhaps it's the wind and the
dark dark night that's covering the
crossroads that I'm at...*

He gets his ukulele and begins to teach himself the song while he listens to it.

95

INT. AVA'S BEDROOM. NIGHT.

95

Ava gets into bed. She reads one of the books Ali gave her. She gets a text. It's from Ali. She holds the phone - deciding what to do. Texts back.

She goes back to reading.

Hears the doorbell.

96

INT/EXT. AVA'S HALLWAY. NIGHT

96

Ava opens the door to Ali.

ALI

You were missing me - so here I am.

He grins at her - she laughs.

AVA

I can't believe you.

Ava is pleased but surprised.

AVA (CONT'D)

What about the eyes?

ALI

No eyes on Holmewood - no-one knows
me here.

Ava grins at him.

ALI (CONT'D)
So can I come in?

AVA
For a minute, yeah alright.

97 INT. AVA'S HALLWAY. NIGHT - CONTINUOUS

97

Ali stands in Ava's front room in his coat, focussed on something. Ava laughs.

AVA
What you doing?

ALI
Me?

AVA
Yeah.

ALI
Counting.

AVA
Counting?

ALI
To 60 - one minute.

AVA
What are you like?

She laughs.

ALI
So can I stay?

Ava's playful look tells him he can.

He grins. Takes off his coat.

97A EXT. DAWN OVER HOLMEWOOD. DAY 9 TUESDAY 5TH NOVEMBER
60.9% MOON FIRST QUARTER

97A

The sun coming up over Holmewood.

98 INT. AVA'S BEDROOM. DAWN.

98

Ava watches Ali sleep. She looks out of the window.

99 OMITTED

99

100 OMITTED

100

101 EXT. AVA'S HOUSE. DAY - LATER

101

Ali and Ava leave the house. The sound of loud music. Dawn's front door is wide open, music blaring. She is standing in the open doorway vacuuming in high heels, knickers and bra.

102 INT. DAWN'S HALLWAY/LIVING ROOM. DAY - CONTINUOUS

102

Ava goes into Dawn's hallway, Ali follows her. Ava goes into the front room - turns the music off.

She switches the hoover off at the wall, gets Dawn's dressing gown and wraps it around her. She gets Dawn's tablets from her dressing gown pocket.

AVA
(to Ali)
Go get us some water.

DAWN
I don't wanna tek 'em Ava. I miss
feeling like this.

AVA
I know - but remember the lows?

DAWN
No, that's the point - I don't
remember 'em when I feel like this.

But Dawn concedes and takes the tablets. Ali returns with the water, Dawn glares at Ali.

DAWN (CONT'D)
Oh, this is 'im is it? Don't you
dare mess my mate about - okay? Cos
me daughter - it's just me and 'er
and I'm not well. We need Ava. I
need 'er, Venice needs 'er - so you
better do right by 'er, okay?

Ava guides Dawn upstairs.

103 INT. ALI'S HOUSE KITCHEN/DINING ROOM. LATER THAT DAY. 103

Ali is at home, landlords paperwork out on the kitchen table. He's listening to music as he works, wearing headphones - absorbed in what he's doing. Runa comes in, to get her coat and books for Uni on the table. Ali doesn't look up.

RUNA
(light)
Dirty stop out.

Ali takes one of the headphones off his ear.

ALI
Eh?

RUNA
Where were you last night?

Ali grins - then uncertain - could she be jealous?

ALI
Runa?

He moves towards her, playful, teasing her as she tries to pack the books in her bag - Runa laughs - a moment of possibility - but she backs off - leaves.

ON Ali - can't bear to be alone in the house.

104 EXT. SCHOOL. DAY.

104

Ava waits for Ali after school. He's troubled. Agitated, hoping being with Ava will distract him. Ava gets in.

AV
What's up?

ALI
Nowt - now.

But he's still on edge. He starts the engine - drives.

105 OMITTED

105

106 INT. AVA'S HOUSE. LIVING ROOM. DAY

106

Venice puts on the Bollyrobics clip as usual and dances to Chaiyya Chaiyya. Ali can't settle...

ALI
Asian cliché this track -

AVA
She's obsessed with Shahrukh Khan -
Bollywood movie star.

ALI
I know who Sharukh Khan is.

107 INT. AVA'S HOUSE. KITCHEN. THAT NIGHT.

107

Ava, Ali and Venice (in her SRK T-shirt) eat at Ava's kitchen table. Dawn lets herself in.

AVA
Alright?

DAWN
(to Venice)
Come on, home.

VENICE
But I 'ant finished.

DAWN
Don't care - home.

AVA
's up?

DAWN
Nowt.

VENICE
(to Ava)
Can I tek this?

AVA
Course you can love.

DAWN
What? - just want her at mine -

Ali makes sure Venice gets her chips on her way out to make it less awkward for everyone. They leave. Sound of the door closing.

ALI
She teks advantage o' you -

AVA
She dunt..she's just... not well.

ALI
That wo' cos o' me you know.

AVA
Don't be daft.

They sit in awkward silence - both of them confused by Dawn's behaviour. Ali pushes his plate away - angry, frustrated.

107A INT. AVA'S BEDROOM. DAY.

107A

Ali is standing at Ava's bedroom window looking out over the lights of Holmewood. The distant sound of teenagers shouting. Ava comes in ...

AVA
What's up?

Ali shrugs.

ALI
Just...
(beat)
What's it mean - me being here?

AVA
Eh?

ALI

You know - yer son waves a sword in
me face and no-one says 'white
boys' but I have to think twice
before I put me bag down on a bus
or walk Sofia to school...or kick
off wi' a stranger incase people
say 'oh that's just what they're
like'. And..it runs through me mind
you know - if Paul were still 'ere
would he have kicked me head in?

Silence.

ALI (CONT'D)

Why wo' you wi' a bloke like that?

Ava can't answer.

ALI (CONT'D)

It messes wi' me head being in a
place where I'm thinking - wo' that
cos o' me? Are they looking at me
funny? - it nags at yer - you think
- am I being paranoid? - so I give
'em benefit o' the doubt, mek a
joke of it - you know? But why's it
down to me, eh? Why's it on me to
know all about their world when
they know fuck all about mine - to
smooth things over, mek it alright?

AVA

You don't have to look out fer
everyone else Ali..

(beat)

What about you? What do you want?

108 INT. AVA'S KITCHEN. NIGHT - DAY 10 WEDNESDAY 6TH NOVEMBER 108
69.9% WAXING GIBBOUS MOON

Ali is preparing spuds. He has a cookery book open in front of him on Ava's kitchen counter. He balances a potato between two wooden spoons. He's cutting it very carefully, concentrating on what he's doing. Ava playfully jiggles his elbow so he cuts through the spud.

ALI

Eh -

She leans her head on him. Ava hears the door. She wriggles out of Ali's embrace. She looks seriously worried.

AVA

(calling out)

Michelle?

CALLUM (O.S.)

Callum.

Ali and Ava share a look - their anxiety.

CALLUM (CONT'D O.S) (CONT'D)

We're stoppin' 'ere fer a few
nights.

109 INT. AVA'S KITCHEN. NIGHT - MOMENTS LATER.

109

Karen and Callum, carrying the baby, come into the kitchen. Callum bristles - it's tense - everyone on edge.

CALLUM

(to Ava)

What the fuck's he doing here?

Ava steps towards him..getting between him and Ali.

AVA

We're - seeing each other.

Callum looks at her - looks at Ali in disbelief.

CALLUM

No - no yer not - no fucking way.

He glares at Ava.

CALLUM (CONT'D)

(to Ava)

Why dint you tell me?

ALI

She's telling you now -

Callum - furious - about to explode. Ali - adrenaline pumping, trying to contain it - but also ready to explode.

KAREN

(try to diffuse)

We'll go stop at mine.

They leave. Ava leans back against the counter.

ALI

Maybe we shunt go..

Ava - determined.

AVA

We're fucking going.

110 EXT. BONFIRE PARTY JIMMIE'S BACK GARDEN. THAT NIGHT. 110

Ava and Ali arrive at a bonfire night party at Ava's neighbour's house. It's an annual event - everyone in the neighbourhood is invited. Baked potatoes, chicken curry, massive bonfire - palettes to sit on and fireworks. Dawn is there and Venice.

Ali and Ava are welcomed by the host, JIMMIE (56) - he sorts them both out with drinks. Ali hands the hasselbacks to Jimmie who takes them in the kitchen to put on the table with the other food.

Ava proud, but a bit shy, introduces Ali to her friends and neighbours. Then they sit together - being intimate in a crowd. Ava is in her element now - glowing, happy. Ali jokes -

ALI

Int this 'bout Proddie's
persecuting your lot Ava

Others join in - teasing.

JIMMIE

Yeah terrorist burning festival -

AVA

Shurrup - Me Dad 'd 'ave summit to
say 'bout it if he wo 'ere.

111 EXT. BONFIRE PARTY. NIGHT - A LITTLE LATER. 111

Callum turns up with Karen and the baby. They look like they've had an argument. Callum is drunk. He sees everyone laughing and joking with Ali and Ava - he looks daggers at them.

He goes to sit with his mates on the opposite side of the fire. Karen holds the sleeping baby, talks to her mates. Callum is wearing his Dad's boots. His mates rip him.

JOE
What you wearing them fer?

TRENT
Where're yer trainers, you pillock?

CALLUM
These were me Dad's.

His mates go quiet. Callum knocks back his drink glares at Ali and Ava. Ali looks at the boots - whispers to Ava -

ALI
They're not Paul's are they?...

AVA
Shhhh. He dunt know...

Ali looks appalled.

ALI
Well maybe he needs to know.

Callum eyes Ali and Ava warily - he knows they're whispering about him which winds him up even more. Karen is fuming with Callum - she makes a point of being nice to Ali.

KAREN
(to Ali)
Y'aright love?

She glances at Callum.

KAREN (CONT'D)
Her' y'ar - can you 'old her while
I get a drink?

She hands the sleeping baby to Ali - making a point to Callum. Karen glances over her shoulder - looking daggers at Callum - defying him. Callum is getting increasingly wound up. Karen goes into the house to get a drink. Ali is disarmed by the sleeping baby. He gazes at her -

ALI
Baby Grace...

This is too much for Callum - he gets up - his mates try to hold him back, calm him down but Callum is ready to explode.

CALLUM
Should be me Dad holding her -

Callum looks daggers at Ava -

CALLUM (CONT'D)

(to Ava)

- and if you hant of left 'im it
would be.

Dawn, also drunk, stands up - pointing at Callum.

DAWN

(joking)

Burn 'im - he's the fucking
terrorist.

She mimics Callum waving a sword around his head - the group
laugh (everyone's heard the story). But Callum isn't laughing
- he goes round the fire to confront Ali and Ava.

CALLUM

(to Ali)

Gimme me daughter.

Ali stands - squares up to Callum - looks him in the eye -
looks at the boots.

ALI

Don't think you should wear 'em..

Ava gets between them -

AVA

Eh- Sit down. Both of yer -

Callum is raw...

CALLUM

(to Ava)

What you been saying? Eh?

AVA

Callum -

CALLUM

(blaming her)

If you 'ant of left 'im..

Ava trying to calm him down - talks to him urgently, quietly

AVA

I had to leave 'im

CALLUM

Yeah, his drinking got worse when
you did.

AVA

He wo' beatin' me Callum - -

Callum shakes his head - can't hear this - blocking her.

CALLUM

No... -

Ava - suddenly furious - wanting him to know...

AVA

He hurt Michelle you know -

Callum is stunned. Tries to take it in. Ava immediately regrets saying it.

AVA (CONT'D)

Just once -

Callum doesn't know what to do - looks like he might explode. He turns to Ali and speaks very carefully.

CALLUM

Gimme me daughter.

Ali passes the baby to Callum. Callum takes his baby daughter which requires gentleness and care. Callum holds her, his pain and vulnerability more apparent than he knows. The baby starts to cry. Callum's trying desperately to hold it together, to maintain his pride and dignity. He goes through several emotions - he can't take it. He turns around and leaves, the crying baby in his arms.

112 EXT. BONFIRE. A LITTLE LATER.

112

The atmosphere has changed. Dawn is drunk.

DAWN

You know why she wants to call that baby Grace don't you? Her Dad's favourite song. Sing it Ava -

Ava shakes her head.

AVA

Not now.

DAWN

Go on.

Dawn starts to sing. Ava and a few others join in.

AVA

*As we gathered in the chapel here
in old Kilmainham Jail, I think
about these last few weeks, oh will
they say we failed?*

Dawn and a few others join in.

DAWN AND AVA

*From our school days they have told
we must yearn for liberty, yet ...
All I want in this dark place is to
have you here with me, Oh Grace
just hold me in your arms...*

113

INT. AVA'S HOUSE. CALLUM'S BEDROOM. LATER THAT NIGHT. 113

Ava is sitting on Callum's bed. Callum has cleared out all his belongings - the bedding is gone, all the books and CD's off the shelf, the cot is gone, the Moses basket - the sword, the boots.

ALI

(O.S)

Ava?

Ali walks in - takes in the empty room. Ava opens the drawers to show Ali that each drawer is empty.

AVA

He's taken everything - all his clothes. All the baby's clothes, the cot, all her bedding. The lot.

Ali sits down beside her. She leans into him. He glances up at the wall - looks at the space where the sword used to be. Looks at Ava raises his eyebrows, trying to lighten the mood - but Ava's too upset.

114

OMITTED

114

115

INT. AVA'S BEDROOM. DAWN. NEXT DAY 11 THURS 7TH NOVEMBER 115
78.1% WAXING GIBBOUS MOON

Ali is half asleep, his arm around Ava. She is wide awake.

ALI

Let's go away somewhere.

AVA

Away?

ALI

Yeah.

Beat.

ALI (CONT'D)
Give him time.

Ava weighs up.

116 INT. ALI'S HOUSE STAIRWAY. DAY.

116

Runa sits on the stairs putting on her trainers, getting ready to go out. Ali is singing a song, playing his ukelele in the basement.

ALI (O.S.)
*And I won't pace a floor bout down
and bent but yet, mama you've been
on my mind -*

Ali comes up the stairs carrying his ukelele.

RUNA
Nice song -

ALI
Dylan -

RUNA
Since when have you been into
Dylan..

Ali shrugs - moves past her, up the stairs. They smile at each other.

117 INT. MICHELLE'S HOUSE. KITCHEN. DAY.

117

Ava is at Michelle's. Michelle comes in with a small leopard skin wheelie case.

MICHELLE
Yer a dark 'orse.

Ava reaches for the case - Michelle won't give it to her.

MICHELLE (CONT'D)
(playful)
'ave to tell me where you're going
first.

AVA
(light)
Just give it me Michelle -

Ava tries to grab it but Michelle holds it back, teasing her.

AVA (CONT'D)
Away -

MICHELLE
No shit Sherlock -

AVA
Fer weekend.

MICHELLE
Where? Who wi'?

AVA
A friend.

MICHELLE
A friend?

Beat.

MICHELLE (CONT'D)
A fella?

Ava's look tells her she's right. Michelle sits down, clutching the case in her lap.

MICHELLE (CONT'D)
Tell me everything - then you get the case.

Ava smiles.

118 INT. ALI'S BEDROOM. DAY. SAME TIME. 118

Ali sits on his bed playing his ukelele, learning the song.

ALI
I mean no trouble please don't put me down or get upset I'm not pleading or saying I can't forget you...

119 INT. MICHELLE'S HOUSE. KITCHEN. DAY. 119

The tone has changed - Ava and Michelle are on their feet, Ava has her coat on.

MICHELLE
You're so naive - it's a thing.

AVA
What do you mean - it's a thing?

MICHELLE
Them lot - womanising...

AVA
What d'you mean 'them lot'? Is yer Dad's one o' 'them lot'?

MICHELLE

No. He's Indian- lives in Clayton.

AVA

So yer Dad's better than 'im cos of
where he lives? That it?

MICHELLE

No.

AVA

Never had you down as stuck up
Michelle -

MICHELLE

... nowt to do wi' stuck up. He's
married - They'll just think yer a
slag, you know that don't you?

Ava is stunned -

MICHELLE (CONT'D)

I'm just telling you for your own
good.

AVA

I'll decide what's good for me.

Furious, Ava grabs the case and leaves.

120 EXT. TRAIN PLATFORM. NEXT DAY 12, FRI. 8TH NOVEMBER 85.4% 120
WAXING GIBBOUS MOON.

Ava waits on the train platform for Ali - nervous excitement.
Finally she sees him through the crowd - she lights up. They
walk along together - excited happy. He's brought his
ukulele.

AVA

What you bring that fer?

ALI

Shhh - Come on - hurry up.

They rush along the platform - just minutes before the train
leaves.

AVA

I thought you weren't gunna show -
thought you'd stood me up.

ALI

I'd never do that.

The doors are about to close.

AVA

Ali? Maybe we shouldn't go -

He rolls his eyes.

He jumps on the train.

ALI

Come on.

She jumps on the train - the doors close.

121 OMITTED

121

122 INT. TRAIN ACROSS MOORS. DAY - LATER

122

Ali and Ava are on the train - going through the hills. They have the carriage to themselves. Ali's playing his ukulele, looking out of the window at the passing landscape. He sings.

ALI

*I am not askin' you to say words
like "yes" or "no"
Please understand me, I got no
place for you t' go
I'm just breathin' to myself,
pretendin' not that I don't know
Mama, you been on my mind*

AVA

Thought you hated folk.

ALI

I do.

He continues with the song.

ALI (CONT'D)

*I'll be curious to know if you can
see yourself as clear as someone
who has had you on his mind.*

Ava smiles.

122A INT. HOTEL BEDROOM. NIGHT.

122A

Ali and Ava in bed together, sleeping - limbs entwined.

123 EXT. TOP OF A HILL. FOLLOWING DAY 13 SAT. 9TH NOVEMBER 123
91.5% WAXING GIBBOUS MOON

Ali and Ava stand on the top of a hill with an amazing view. She stands behind him. He keeps trying to turn and look at her but she holds him steady.

AVA

Stay still. Totally still. Close
your eyes. Don't move.

She rubs her hands together until they are warm.

ALI

What you doing?

AVA

Shhh.

She puts her two warm hands over his closed eyes.

AVA (CONT'D)

Feel how warm they are? Focus on
that - nothing else.

They stay still like that for some time - Ali's breathing steadies. Ali is still now - bodies pressed together, feeling each others breath - their breath synchronised.

124 INT. HOTEL ROOM. NEXT NIGHT (DAY) 14 SUNDAY 10TH NOVEMBER 124
96.1% WAXING GIBBOUS MOON

Ali and Ava stand close together, lit by the moon coming through the big window. The room seems vast - just their two faces picked out in the moonlight. They speak quietly.

AVA
I'm scared -

ALI
Still scared?

She nods.

ALI (CONT'D)
What are you scared of?

AVA
How much I like you -

His eyes shining in the dark. Ava presses her fingers along his eyebrows. It's close, quiet, intimate.

ALI
Ava.

She's absorbed, focussed.

AVA
Every time I look at your face it looks different. I find summit new every time.

ALI
(sceptical)
Every time?

AVA
Every time.

She traces her finger along the lines on his brow.

AVA (CONT'D)
This line - this one. Never noticed them before.

She puts her hand on his stomach.

AVA (CONT'D)
Your belly.

ALI
Me six pack?

She laughs.

AVA
Every part of you.

ALI
I'm scared now.

AVA
Am I too much?

ALI

Yeah.

AVA

Nought to 70?

ALI

Yeah - I'm the one who's meant to be too much.

AVA

What's wrong?

ALI

Don't know.

125 INT. TRAIN PLATFORM. DAY - NEXT DAY. DAY 15, MONDAY 11TH 125 NOVEMBER 99% FULL MOON (HALF TERM)

Ali and Ava walk along the platform.

Ava slips her hand into his. He holds her hand just for a short moment, squeezes her hand and lets it go.

ALI

We can't - not here. Remember the eyes.

Ava's hurt.

ALI (CONT'D)

Hey come on - It's okay.

They walk along side by side.

ALI (CONT'D)

Come here.

AVA

Where we going?

She follows him out of the station.

126 EXT. CATHEDRAL STEPS. DAY.

126

Ali catches hold of Ava at the top of the cathedral steps. They are hidden from view because of the high walls. He moves her back against the wall to kiss her. Ava resists -

AVA

The eyes..

ALI

We're hidden here -

He's about to kiss her when someone comes up the stairs. Ali pulls away unsure if the man has seen them. Ali vaguely knows him.

ALI (CONT'D)

Alright?

TEZ

Alright mate?

The man, Tez, looks at Ali, looks at Ava, looks at the ukulele, Ava's wheelie case. It's awkward -

ALI

Short cut - from station.

TEZ

Yeah - right.

Tez gives Ali an awkward smile and hurries off to catch his train. Ali and Ava are left in the stairway. Ava's upset

AVA

That were awful - the way he looked
at me -

ALI

It's okay.

But he looks worried. They walk down the cathedral steps together.

127 INT. ALI'S KITCHEN. NIGHT.

127

Ali stands very calmly in the kitchen listening to the rain - he is uncharacteristically still.

128 EXT. AVA'S GARDEN. NIGHT. RAIN.

128

Ava in her back garden. It is raining - she is getting drenched - loving the sensation.

129 INT. JAMEELA'S DINING ROOM/KITCHEN. NEXT DAY 16, TUESDAY 129
12TH NOVEMBER, 100% FULL MOON -

Ali steps in the door of his Mum's house with her cup of tea. She doesn't see him - Jameela is sorting out her hair and putting on her coat getting ready to go out, singing the same song she has been singing every morning but this time he notices. He stands very still watching her, listening.

JAMEELA

wakt kee kaid me jindagee hai
magar, chand ghadiya yahee hain jo
aajaad hain, inako khokar mere
jaanejja, umrr bhar naa tarasate
raho

On screen translation: we're caught in a trap of time, there are a few moments where we are free - don't knock them away, you'll long for those moments for the rest of your life -

130 EXT/INT. BUS. NIGHT.

130

Ava sits on the bus looking at her reflection in the window -- smiling to herself, her phone pings, Ali sends her mp3.

ALI (AUDIO INTRO TO MP3)
Fuckin folk. This is for you.

Ali has recorded the Dylan song for her.

She is sitting in the seat where the lovers she's been watching usually sit.

131 INT. JAMEELA'S KITCHEN/DINING ROOM. NIGHT.

131

Ali sits at the table at Jameela's by himself in a daze. Haroon, Usma and the kids are in the kitchen preparing the meal. Jameela comes in with a dish, puts it on the table, gives him a hug and walks back into the kitchen.

ON Ali.

Usma and Haroon come in with the food - the kids follow. They all sit down and start eating. Usma continues her conversation she's been having with Haroon in the kitchen.

USMA

Daren't leave me car in that car
park incase gypsy kids have me
wheels off.

Jameela joins them.

USMA (CONT'D)

Does me head in working in BD4.

Runa arrives late. She glances at Ali but he doesn't look up.

USMA (CONT'D)

Why'd they have to move there?

HAROON
Cheaper rents innit -

USMA
(to Runa)
Dint you do your Uni Research up
there?

RUNA
Where?

USMA
Tong

RUNA
Yeah -

USMA
Worrit dead chavvy?

Runa is wound up by Usma's snobbery.

RUNA
Mixed - it's a big school.

Runa looks at Ali who is uncharacteristically still.

RUNA (CONT'D)
(quietly)
You alright?

Ali is in a daze.

RUNA (CONT'D)
Ali?

He looks at her.

ALI
Yeah - I am - yeah.

USMA
(to Ali - pointedly)
Help me.

Ali looks up - does as she says, helps her.

132 INT. JAMEELA'S KITCHEN/DINING ROOM. NIGHT

132

Ali helps Usma with the food.

USMA
(terse)
I know -

Ali looks at her -

USMA (CONT'D)
About you and that Gori Chav.

Beat.

USMA (CONT'D)
(about Runa)
While she's studying 24/7 -

ALI
You don't understand -

USMA
Don't I?

Ali gets a text - looks at his phone. Usma grabs the phone from him, switches it off and puts it by the draining board. Glares at Ali - pushes him towards the door.

USMA (CONT'D)
(terse)
Go in there and sit with 'em.

133 INT. JAMEELA'S KITCHEN/DINING ROOM. NIGHT - CONTINUOUS 133

Ali hesitates in the doorway. He sees Runa sitting beside Jameela looking at the photo album together. Runa is turning over the photos of Ali's Dad so she can see them. Ali stands for a while watching them. They're looking at photos of Ali's Dad in a football team.

JAMEELA
(to Runa)
He worked at Barkerend Mill. It wo'
after it closed that they formed
team.

Usma passes him in the doorway and goes into the room.

USMA
(to Runa)
Yeah, Ali told everyone at school
he din't have a dad cos he wo' so
ashamed that he lost his job

Ali watching them. Runa turns the photo album around to show him a photograph of himself as a child.

RUNA
(teasing)
Look at you - running away from
home...

Ali watches her.

RUNA (CONT'D)
(reading the caption)
School panto, - Dick Whittington,
December 1989.

HAKIM
(giggling)
- dick

HAROON
(to Hakim)
Eh -

Hakim joins Runa and Jameela to look at the photos.

HAKIM
Look at that one - those glasses.
Dunt she look like Aisha though?
You weren't bad looking when you
wo' younger mum - what happened?

USMA
(joining them)
Eh, cheeky git -

AISHA
(joining them)
Saying I'm good looking?

HAKIM
No -

Aisha laughing at the photos. Haroon joins them. Runa looks up at Ali - She smiles at him. Usma looks at him.

RUNA
Come sit with us -

133A EXT. HOLMEWOOD. NIGHT.

133A

The wind picks up, blowing the leaves from the trees.

134 OMITTED

134

135 INT. AVA'S BEDROOM. NIGHT.

135

Ava lying wide awake in the dark listening to the wind in her tree. She watches the shadows moving on the ceiling.

136 INT. DAWN'S LIVING ROOM. DAY 18 THURSDAY 2 DAYS LATER 14TH 36 NOVEMBER 99% FULL MOON

Ava sits slumped on the sofa. She is wearing her dressing gown. Dawn brings in toast and a cup of tea for her.

Ava looks at the toast - pushes it away.

Dawn sits down and eats the toast.

DAWN
Right, what's up?

Ava shrugs.

AVA

Haven't heard from him - it's not like him.

DAWN

Go see him - you daft cow.

AVA

Nah -

DAWN

Go - on

Ava shakes her head.

AVA

Nah.

Dawn rolls her eyes.

DAWN

Oh - wall's back up is it?

Dawn's frustration -

DAWN (CONT'D)

Go see him.

Dawn clears away the plates - annoyed.

DAWN (CONT'D)

What you scared of? Eh? If you want summit to 'appen you mek it 'appen. Yer fearless fer everyone else, why can't you be like that fer yerself? Eh? Don't mek me drag you down there - cos I will.

137

INT. ALI'S BASEMENT. DAY.

137

Ali is in his basement headphones on. He looks around at all his books and records - begins to pull them off the shelves - onto the floor. Unseen by Ali, Runa comes into the room. She watches him for a while. He becomes aware that she is there. He takes his headphones off - looks at her, looks at the records and books, the ukulele, the rocking chair.

ALI

All these things - what the fuck have I got all these things for?

She smiles at him - not really understanding. Runa notices the rocking chair covered in a blanket. She takes the blanket off and looks at the chair. She turns and looks at Ali - Ali is suddenly very vulnerable.

138 EXT. ALI'S HOUSE. DAY.

138

Ava approaches Ali's house. Her heart is beating hard. She is scared. She stands at the top of the exterior steps that lead down to Ali's basement. She can hear the sound of Mama You've Been on My Mind playing. She smiles. Tentatively she walks down the steps to the basement - through the window she sees -

139 EXT/INT. ALI'S HOUSE. BASEMENT. DAY.

139

Runa leans her head against Ali. He holds her, slowly dancing to Mama You've Been on my Mind. Ali looks up - sees Ava. He lets go of Runa - rushes over and opens the door.

ALI

Ava -

Ava stands frozen to the spot - she looks at Runa, Runa looks at Ava. Ava turns around and walks away.

140 EXT. ALI'S STREET. DAY.

140

Ava strides along the street. Ali catches up with her.

ALI
Ava - stop...

Ava keeps walking.

AVA
No. My fault - I pick wrong uns -

Ali catches her up.

ALI
Ava - I don't know what's
happening..It's just..I've never..

He tries to take her hand but she won't let him.

ALI (CONT'D)
I had to fight so hard to marry her
in first place - if I'm not wi'
Runa trying to get kids, if I'm not
an uncle or a bro' then who am I? -
'cos I love this place..and every
decision I mek is loaded - it int
like that fer you.

AVA
(hurt)
I just like being wi' yer -

They look at each other - the simplicity of their connection.

ALI
Ava..

AVA
You..

ALI
What?

AVA
You still love her Ali -

ALI
Ava..

AVA
You've got to find the courage to
tell her -

ALI
But Ava..I -

AVA
(interrupting)
Don't - please don't mek it hard
fer me.

She turns and walks away.

140A INT. AVA'S HOUSE. KITCHEN. FOUR DAYS LATER. DAY 22 - 140A
MONDAY 18TH NOVEMBER, 64.4% LAST QUARTER MOON.

Michelle comes in to Ava's house with her laundry. The kitchen is a mess. Empty takeaway boxes - pile of washing up in the sink - dirty pans on the hob. ON Michelle - this isn't like Ava. Michelle goes through to the front room.

141 INT. AVA'S HOUSE. LIVING ROOM DAY. CONTINUOUS

141

Michelle walks into the living room to find Ava under the duvet. She sits on the arm of the couch. Ava opens an eye - looks at Michelle.

MICHELLE
Why haven't you texted me back?
(beat)
Absolute shit-tip in here.
(MORE)

MICHELLE (CONT'D)
Is this 'cos of 'im?

She shakes her head - starts clearing up around Ava.

MICHELLE (CONT'D)
Come on - up. Can't stand seeing
you like this over some no mark.

Beat.

MICHELLE (CONT'D)
Have you not been to work?

Ava says nothing, which means she hasn't.

MICHELLE (CONT'D)
You love that job. This is outta
proportion, you're acting like a
kid.

Ava rubs her face with her hand.

AVA
I know.

She opens up a bit.

AVA (CONT'D)
I don't wanna see him. We met
through one o' kids at school. I'm
scared he's gunna pick her up. And
I don't want to go to Leeds Road
bus stop incase I run into him.

MICHELLE
That's mental.

AVA
I know.

MICHELLE
You can't lose your job over 'im
can you? Mum?
(beat)
Go get a shower, look at the state
of yer. I'll tidy up.

142 INT. AVA'S HOUSE. LIVING ROOM. 2 DAYS LATER. DAY 24 - 142
WEDNESDAY 20TH NOVEMBER, 42.0% LAST QUARTER MOON. DAWN.

Ava is still on the sofa under the duvet. It's just beginning to get light. She becomes aware that someone is in the room. She sits up. Callum is standing by the window - his back to the room - the baby sleeping peacefully in his arms.

AVA
(quietly)
Callum?

Beat.

AVA (CONT'D)
You okay?

He nods.

CALLUM
Want tea or summit?

Ava nods - but he stays standing at the window.

CALLUM (CONT'D)
I saw Michelle.

Ava listening.

CALLUM (CONT'D)
We talked about me Dad.

His daughter sleeping in his arms.

CALLUM (CONT'D)
She wo' only little.

Callum stays standing at the window.

CALLUM (CONT'D)
But - he were a good man - wont he?

Ava hesitates.

AVA
There were good times - yeah.

Callum moves towards his Mum - puts the baby in Ava's arms.

AVA (CONT'D)
Name?

CALLUM
Karen said no to Paula - she dunt
mind Grace though.

Callum goes into the kitchen to make tea. From the kitchen
Ava can hear Callum singing Amazing Grace. Ava gazes at her
granddaughter. She sings quietly to the baby.

AVA
Was Grace that taught my heart to
fear, and Grace my fears relieved,
Tis Grace that brought me safe thus
far, and led me to the light..

143 INT. ALI'S BEDROOM/RUNA'S BEDROOM. DAY.

143

Ali lies on his bed - very still - the door is open. Runa has packed up all her things - her room is empty. She comes in to give him the key. She puts it on the bedside drawer - she is hurting. She sits on the bed - her back to him.

RUNA

When I lost the baby -

Ali waits.

RUNA (CONT'D)

I was relieved.

Her relief at telling him - Ali absorbing this.

ALI

Relieved because you din't want a child wi' me or relieved because you don't want a child at all?

ON Runa - bewildered.

RUNA

I don't know - I was just scared

Ali moves to sit beside her.

ALI

It's okay - not to know. And it's okay to be scared.

They sit together. She leans against him. He holds her.

144

INT. AVA'S KITCHEN. NEXT DAY. DAY 25 THURS 21ST NOVEMBER, 144 WANING CRESCENT MOON.

Ava is up and dressed. The kitchen is clean and tidy. She is making herself breakfast.

145

OMITTED

145

146

INT. AVA'S HOUSE. LIVING ROOM. NEXT NIGHT. DAY 26. FRI. 146 22ND NOVEMBER, WANING CRESCENT MOON.

There is a new corner sofa. Ava is sitting on the floor putting together a small flat pack book shelf. The sound of a key in the door.

DAWN (O.S.)

Ava?

Venice rushes in wearing a dance outfit.

VENICE

Why dint you come?

Dawn sits on the arm of the new couch - admiring it - watching Ava put the shelves together.

DAWN

(to Venice)

She's been busy.

Venice puts an SRK movie on the big TV and sits next to Ava. Dawn finds Ava's phone. She makes a call.

DAWN (CONT'D)

(to Ava)

What d'you want?

CUT TO LATER:

Venice has headphones on. Dawn and Ava eat take away.

DAWN (CONT'D)

He were mad fer yer - anyone could see that -

Ava beams at Dawn.

DAWN (CONT'D)

Lit you up he did.

Ava nods - smiling.

AVA

Yeah - Felt fucking great!

CUT TO LATER:

Ava, Dawn and Venice stand on the new sofa dancing like crazy to Chaiyya Chaiyya.

147

EXT. SCHOOL. PLAYGROUND. DAY 30 - 4 DAYS LATER. TUES 26TH 147 NOVEMBER NEW MOON 1.5%

The bell goes. SOFIA is at the top of the climbing frame. Ava watches SOFIA from a distance. The kids line up. SOFIA watches them. Ava is about to go and help her down but she stops in her tracks. Sofia turns around and climbs down the way Ava showed her. She runs to join the line. Ava watches her walk into the school building. She looks around the empty playground - listens to the wind in the trees - looks up.

148

EXT. UNDERCLIFFE CEMETERY. DUSK.

148

Bradford at dusk. The lights of the city beginning to come on below, the moorland beyond, the new crescent moon.

Ava sees the figure of a man silhouetted against this view - very still, almost ghostly, looking out over the city. Ava stands some distance away watching him. Ali hasn't seen her. He is singing the song he heard his mother sing.

ALI
(singing quietly)
*wakt kee kaid me jindagee hai
magar, chand ghadiya yahee hain jo
aajaad hain, inako khokar mere
jaanejja, umrr bhar naa tarasate
raho*

On screen translation: we're caught in a trap of time, there are a few moments where we are free - don't knock them away, you'll long for those moments for the rest of your life -

Ava walks over to him. He turns to her.

ALI (CONT'D)
Din't know if you'd come.

ALI (CONT'D)
New moon.

AVA
I know.

The wind picks up, blowing the leaves from the trees.

He takes her hand.

AVA (CONT'D)
I've missed you.

ALI
I've missed you too.

They stand still like this, the sliver of the new moon in the darkening sky.

ROLL CREDITS -
THE END.