My Jihad

EPISODE 1

POST PRODUCTION SCRIPT

Prog. No. *DRA A677X/01*

Duration: *14'48"*

A BBC DRAMA PRODUCTION

POST-PRODUCTION SCRIPT PREPARED BY:

SOSPEEDY

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TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
10:00:00	MY JIHAD OPENING
10:00:02 CAPTION: ONE MONTH LATER	BLACK SCREEN CUTS TO:
10:00:06	INT. BEDROOM – DAY GIRL 2 DOING FAHMIDA'S MAKEUP. YASMIN: Mmm, yes please. What do you think? FAHMIDA LOOKS IN THE MIRROR. FAHMIDA: You know that episode of Simpsons where Homer made the make-up shotgun? YASMIN: You look good! FAHMIDA: I look like not me, that's not my face anymore. YASMIN: Well who cares as long as it's pretty.
10:00:24	FAHMIDA: Oh the suffragettes would be well proud. What time is it? YASMIN: Hm, five to. FAHMIDA: I'm late! YASMIN: No, wait, it's four to. FAHMIDA: I've gotta take this off. YASMIN: I guess it wont matter with *[UNCLEAR]* anyway.

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	FAHMIDA STARTS WIPING THE MAKEUP OFF.
10:00:37	FAHMIDA: And what's that supposed to mean?
	YASMIN: Well, it's not like he's got anyone to compare you to. People don't go there for a reason. The food is rubber and the service is crap.
	FAHMIDA: Yeah, It's not the most high end establishment.
	YASMIN: It's a dive. I'd have curbed him as soon as he suggested it.
	FAHMIDA: Are you trying to get me to defend him?
	YASMIN: You almost did though didn't you?
10:00:54	FAHMIDA: I'm not gonna jump to the defence of a man I've met once in person.
	YASMIN: What about the letter?
	FAHMIDA: Oh yeah. The one letter and one phone call then.
	YASMIN: (LAUGHS) Fair enough.
	FAHMIDA: Thanks for looking after Ismail.
	YASMIN: No worries.
	FAHMIDA: Please don't give him a haircut,

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	yeah? YASMIN: I make no promises. THEY LOOK AT THE MIRROR. YASMIN: It will be fine. FAHMIDA:
10:01:19 **MUSIC IN – MICHAEL JACKSON 'THE WAY YOU MAKE ME FEEL'**	Insallah.
10:01:15 GFX CAPTION: MY JIHAD	OPENING TITLES – MY JIHAD
10:01:28	EXT. STREET - DAY NAZIR WALKS DOWN STREET. HE SMILES AND NODS TO A PASSER BY.
10:01:44	INT. RESTAURANT - DAY HE ENTERS A RESTAURANT. THE MANAGER COMES OVER. THEY TALK – ONLY MUSIC IS HEARD. HE IS DIRECTED TO A TABLE. HE SNIFFS HIS ARMPITS, CHECKS HIS FLY THEN SITS DOWN. FAHMIDA ARRIVES.
10:02:33 **MUSIC OUT/IN – 'THE WAY YOU MAKE ME FEEL'** 10:02:34 **MUSIC OUT – 'THE WAY YOU MAKE ME FEEL'**	MUSIC SCRATCHES TO A HALT. FAHMIDA: Um…Can we sit somewhere else? NAZIR: What's wrong with this one? FAHMIDA: Well, we'll just, we'll just get a draft every time the door opens. NAZIR: That makes sense.

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	FAHMIDA: Erm, what about back there?
10:02:45	NAZIR: Okay. THEY WALK FURTHER DOWN THE RESTAURANT.
10:02:56 **MUSIC IN – BELLYDANCER BIGA 04.L**	CUT TO LATER ON. THEY'RE SITTING AT A TABLE. FAHMIDA: This is nice. Are you okay with the seat?
	NAZIR: Yeah, thanks for sorting out the booking. I've never eaten in a cave before. (THEY LAUGH)
	FAHMIDA: How did you get here?
	NAZIR: I came on the bus.
10:03:13	FAHMIDA: Make sure you don't lose your ticket.
	NAZIR: Zipped into my pocket. (PAUSE) Feels a bit weird you know - meeting without a chaperone.
	FAHMIDA: Yeah, it's erm, it's difficult to find someone to come with sometimes.
	NAZIR: Yeah. Are you okay with this though?
	FAHMIDA: Yeah, I'm fine. It's fine. (PAUSE) What do you feel like?
	SHE LOOKS AT THE MENU.

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10:03:35	NAZIR: Erm, a little nervous I guess. Sweaty… SHE HANDS HIM A MENU. NAZIR: I'm quite unadventurous when eating out. It's always either chicken or lamb for me. I think I want a mixed grill. FAHMIDA: (LAUGHS) Well what do you say after the meal we head to the park for the best ice cream in town? NAZIR: Unhealthy sugary dessert, you've got yourself a deal. (THEY LAUGH) SHE LOOKS OVER AT ANOTHER COUPLE TALKING & LAUGHING. FAHMIDA: Erm, I'm just gonna nip to the ladies. SHE WALKS OFF TO THE TOILET.
10:04:10	A HAND GRABS NAZIR'S SHOULDER. KHALIL: Nazir! NAZIR: Khalil, how, how are you? KHALIL: I'm good, fine. HE SITS DOWN. KHALIL: Smashing it. I'm meeting a girl. NAZIR: The Mrs?

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	KHALIL: Someones. What about you? Are you meeting someone?
10:04:27	NAZIR: I am actually. KHALIL: Really? NAZIR: Yeah. KHALIL: A girl? Cool. I always bring my dates here too. NAZIR: It’s not a date. This is for marriage. KHALIL: So why are you bringing her here then?
10:04:38	NAZIR: Why do you mean? KHALIL: The only people who come here are those who don’t want to get spotted. THEY LOOK TOWARDS THE OTHER COUPLE, WHO ARE KISSING. KHALIL SMILES. KHALIL: Have you tasted the food? NAZIR SHAKES HIS HEAD. KHALIL: It’s rank. Anyway, have a good un and er, stay away from the chicken – it’s not halal. KHALIL WALKS AWAY. FAHMIDA COMES BACK TO THE TABLE.

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	FAHMIDA: Erm, who was that?
10:05:15	NAZIR: A friend. Have you decided what you want to eat.
	FAHMIDA: Er, no. A close friend?
	NAZIR: I like this place, it’s got good ambiance.
	FAHMIDA: Yeah, my friends told me about it.
	NAZIR: What did they say?
	FAHMIDA: That it’s good.
	NAZIR: I mean, what did they recommend specifically?
10:05:33	FAHMIDA: No, the whole shebang really. The food, the ambience, the service.
	THE WAITER COMES OVER.
	NAZIR: Could you give us a minute please?
	THE WAITER WALKS OFF.
	FAHMIDA: I think I’m gonna go for the chicken.
	NAZIR: Do I embarrass you?
	FAHMIDA: No.
	NAZIR: You can be honest.

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	FAHMIDA: Thank you, but I am.
10:05:54	NAZIR: That guy said the reason people come here is because it's discreet. Is that the reason you chose this place? FAHMIDA: Yeah. NAZIR: Oh. FAHMIDA: If we're gonna talk about this we don't want any interruptions do we? NAZIR: No. FAHMIDA: That's why I chose this place. Not cos I find you embarrassing. NAZIR: That's a relief. FAHMIDA: Not that there's nothing embarrassing about you. NAZIR: Careful. FAHMIDA: That's definitely the suit that you wore to the speed dating. NAZIR: If it worked then it can work now. I'm superstitious. FAHMIDA: It wasn't the outfit that worked. NAZIR: What was it then?

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	SHE CHECKS HER PHONE. SOMEONE WALKS BY NEAR THE ENTRANCE.
10:06:49	NAZIR: A friend of yours?
	FAHMIDA: No.
	NAZIR: Are you sure? Might be difficult to tell from this distance. I could call her.
	FAHMIDA:
10:06:56 **MUSIC OUT – 04.L**	No.
	NAZIR: Excuse me!
	FAHMIDA: Okay yeah, yeah, yeah. I do know her and no, I don't want her to see us both together.
10:07:00 **MUSIC IN – JOURNEY TO THE GULF-01.L**	No, I'm not embarrassed by you.
	NAZIR: Who have you told about us? Yasmin doesn't count.
	FAHMIDA: Well no one then. Why would I? There's no guarantee that this is gonna happen. We've spoken like twice.
	NAZIR: Have you been here before?
	FAHMIDA: Yeah.
	NAZIR: To meet other guys?
	FAHMIDA: Yeah. Other prospective husbands,

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	yeah. A long time ago. What difference does it make? How many women have you met over the last 62 years you've been looking for a wife? (PAUSE) Have you told anyone about me?
10:07:37	HE SHRUGS. FAHMIDA: Who? NAZIR: A couple of friends, erm, Mum and Dad, my local Imam. FAHMIDA: What did you tell them? NAZIR: How we met. What you're like. Where you live. FAHMIDA: Ismail? (PAUSE) Why not? Does my being a single mum embarrass you?
10:07:59	NAZIR: It was a pragmatic choice. I'm not embarrassed by you. FAHMIDA: Everything I do has repercussions for Ismail, everything. I cant be with a man in public. I cant tell anyone about you because word could get back to my son. NAZIR: But I'm not sure that you get that everything you do has repercussions for you. FAHMIDA: What are you saying?

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	NAZIR: If you have any doubts about us then say it. If you're worried, concerned, afraid – then be all those things but don't use your son as an excuse to hide from them.
10:08:29	FAHMIDA: Who do you think you are, trying to psychoanalyse me on our second meeting? NAZIR: Fine. FAHMIDA: Did you really think this whole thing was signed, sealed, delivered? Don't you dare say I'm yours. NAZIR: Or what? I cant psychoanalyse you, but you have the right to censor my speech? FAHMIDA: If it's gonna be something stupid, yeah. NAZIR: Well if it's true?
10:08:49	FAHMIDA: I do not use my son as any kind of excuse. I consider actions then I stick by them. What I don't do is flounce around in blissful ignorance like some immature idiot. HE STANDS UP & LEAVES. THE COUPLE LOOK AT HER. SHE SMILES AWKWARDLY. CUT TO:
10:09:24 **MUSIC OUT – JOURNEY TO THE GULF-01.L**	EXT. PARK – DAY CHILDREN PLAYING IN THE PARK. YASMIN SITS WATCHING. FAHMIDA JOINS HER.

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	YASMIN: So? What happened? FAHMIDA: That's that.
10:09:41	YASMIN: That's that? FAHMIDA: Yep. YASMIN: What did you do? FAHMIDA: You should have heard some of the stuff he was… SHE LOOKS AT GIRL 2. FAHMIDA: What do you mean, "What did I do?" YASMIN: *[UNCLEAR]* you're my best friend and self appointed chaperone, but you have issues girl. I could see it on your face before you even left.
10:09:56	FAHMIDA: What? What could you see on my face other than the three inches of slap you applied. YASMIN: You'd already made you mind up that it wasn't gonna work. FAHMIDA: Don't be daft. Why would I go for the embarrassment of meeting if I'd already decided? YASMIN: Because despite yourself you want it to. It's just a shame a bigger part of you's scared of what that means.

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	FAHMIDA: Wow, did everybody wake up Freud this morning?
10:10:15	YASMIN: Wake up what?
	FAHMIDA: The father of psychoanalytic theory.
	YASMIN: Just shut up and listen to me for a minute. How long have I been looking for a husband.
	FAHMIDA: Feels like forever.
	YASMIN: And how many times have I come close to finding him?
	FAHMIDA SHRUGS.
	YASMIN: Now how long have you been looking for a husband?
10:10:29	FAHMIDA: I’m not looking for a husband.
	YASMIN: And yet?
	FAHMIDA: He said I use Ismail as an excuse.
	YASMIN SMILES.
	FAHMIDA: As an excuse.
	YASMIN: Carry on.
	FAHMIDA: He’s told everyone about me.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
	YASMIN: Oh my god, what is wrong with you? FAHMIDA: Are you yelling at me?
10:10:48	YASMIN: Yeah. I should be throwing stuff at you. Him telling people about you is a good sign. FAHMIDA: How? YASMIN: You can tell just by looking at him he's not a player. FAHMIDA: I dunno. YASMIN: If you don't snap this guy up you're gonna regret it. Not every guys hangs around when he knows there's a child involved. Call him.
10:11:14	FAHMIDA: What, now? YASMIN: Whilst there's still a chance to fix it. FAHMIDA: And say what? YASMIN: I dunno. You're way beyond where I've ever got to.
10:11:37 **MUSIC IN – MICHAEL JACKSON 'THE WAY YOU MAKE ME FEEL'** 10:11:46 **MUSIC OUT – 'THE WAY YOU MAKE ME FEEL'**	SHE TAKES OUT HER PHONE & SHRUGS. THE PHONE RINGS – THEY CAN HEAR IT RING NEARBY. NAZIR WALKS UP. YASMIN RUNS OFF. SHE SMILES. NAZIR: So, this was the plan, right? Lunch

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	and then er, ice cream here? YASMIN: Yeah, but we didn't actually eat anything. SHE STANDS UP.
10:11:59	FAHMIDA: I have issues. NAZIR: Really? FAHMIDA: Yeah. You have no idea how hard it is for me to say that. YASMIN OOV: I do! FAHMIDA: Shut up. I love my son. He is the most important thing in my life. He's also my greatest happiness and er a constant reminder that the man I trusted most in life turned out to be someone who shouldn't be trusted.
10:12:17	NAZIR: I'm not that guy. FAHMIDA: I know, but I'm a single mum and if you find it too difficult to deal with Ismail then he…we are gonna find ourselves abandoned again. NAZIR: Listen to me very carefully – I am not a masochist, I don't get off on misery and pain and suffering. If I had any concerns about you and your son I would have fled to the…Scottish Highlands. FAHMIDA: Forget about the Highlands, any normal guy would be in Finland by

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	now. NAZIR: I guess I'm just not normal.
10:12:51 **MUSIC IN - MJ EP 02 v4 10 06 15-10.L**	THEY SMILE. NAZIR: Now, ice cream's on me. What flavour? FAHMIDA: Strawberry…and one for Yasmin! NAZIR: Okay. HE WALKS OVER TO THE ICE CREAM STAND. A BOY TURNS TO HIM. ISMAIL: Are these alive? NAZIR: I don't know, read the ingredients. ISMAIL: Sugar, glucose syrup, vegetable oil, pork gelatine…
	NAZIR: Ah, that's the stuff. Pork gelatine. ISMAIL: What's pork gelatine?
10:13:27	NAZIR: It's a protein obtained by mmm…if a pigs skin or bones are boiled in water, gelatine's what comes off them. ISMAIL: Eugh, no?! NAZIR: I'm not kidding. THE BOY PUTS IT BACK & PICKS UP

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	SOMETHING ELSE. ISMAIL: Is this okay? HE LOOKS AT IT.
10:13:42	NAZIR: Yeah, here, I've got it. ISMAIL: Thank you. THE BOY WALKS OFF. NAZIR: Can I have three strawberry ice creams please? ICE CREAM SELLER OOV: Coming up sir. NAZIR LOOKS BACK AT FAHMIDA & ISMAIL. ICE CREAM SELLER OOV: And here's another one for you, sir. NAZIR: Better make that four. ISMAEL WAVES. NAZIR WAVES BACK & SMILES. CUT TO:
10:14:09 **END CREDITS ROLL**	<u>END CREDITS ROLL – ON BLACK</u> Nazir Hamza Jeetooa Fahmida Anjli Mohindra Yasmin Mandeep Dhillon Khalil George Bukhari

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	Ismail Aaron Sandhu
10:14:13	First Assistant Director Matthew Scrivener
	Second Assistant Director Hannah Lewis
	Third Assistant Director Saloum N'Jie
	Script Supervisor Rosemary Carr
	Production Co-ordinator Emily Shapland
	Runners Jane Dimmock Maria De Ferry Tom Chesover
	Production Accountant Helen Bingham
	Asst. Production Accountant Oliver Haythornthwaite
	Location Manager Ben O'Farrell
	Unit Manager Ruby Whitelocke
	Focus Puller Sam E Riley
	Camera Assistant Olly Meacock
	Grip Rogan Brown
	Boom Operator Barry Coxhead
	Sound Trainee James Sawyer

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10:14:19	Gaffer Stefan Mitchell Art Director Adam Makin Standby Art Director Owen Mann Costume Supervisor Sophie Monroe Pruett Costume Standby Holly Rosenthal Make-up Supervisor Dana Spikins Make-up Trainee Oonagh Bagley Stills Photographer Colin Hutton Casting Assistant Wayne Linge Colourist Sonny Sheridan Online Editor Barney Jordan Dubbing Mixer Nick Fry Digital Imaging Technician Alex Garner Script Executive Esther Springer Script Editor Kate Lawrence Assistant Script Editor Oliver Grieve

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10:14:25	Production Consultant Vanessa De Souza Production Designer Paul Cross Director of Photography Dan Stafford-Clark Casting Directors Julia Crampsie Rowland Beckley Music Composed by Finn McNicholas Costume Designer Emma Rees Make-up & Hair Designer Helen Speyer Sound Recordist Fraser Barber Editor Jonathan Stenton Line Producer Rhian McCosker-Smith Executive Producers Hilary Salmon Victoria Jaye
10:14:30	Written by Shakeel Ahmed Produced by Madeleine Sinclair Directed by Al Mackay
10:14:36 **END BOARD** 10:14:37 **MUSIC OUT – 15-10.L**	BBC Drama Productions London

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10:14:48	PROGRAMME ENDS