



My Jihad
EPISODE 2

POST PRODUCTION SCRIPT

Prog. No. *DRA A678R/01*

Duration: *14'50"*

A BBC DRAMA PRODUCTION

POST-PRODUCTION SCRIPT PREPARED BY:



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TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:00:00 INT. NAZIR'S LIVING ROOM - DAY

 NAZIR & HIS FATHER PRAYING.

 CUTS TO:

10:00:09 INT. FAHMIDA'S LIVING ROOM - DAY

10:00:12 FAHMIDA WITH HER FAMILY WATCHING TV -
MUSIC IN - MJ EP 03 ALL CHILDREN RUNNING AROUND. SHE SITS ON
CUES v3 10 06 15-01.L THE SOFA.

10:00:17 INT. NAZIR'S LIVING ROOM - DAY

 BACK WITH NAZIR & HIS FATHER PRAYING.

10:00:22 INT. FAHMIDA'S LIVING ROOM - DAY

 BACK WITH FAHMIDA & FAMILY. SHE LOOKS
AT THEM AWKWARDLY.

 FAHMIDA:
Mum?

10:00:28 INT. NAZIR'S LIVING ROOM - DAY

 NAZIR'S FATHER LOOKS UP.

 AATIF:
Did you say something?

 NAZIR:
Yes, I did.

10:00:34 INT. FAHMIDA'S LIVING ROOM - DAY

 FAHMIDA:
Mum?

 NOOR:
Huh?

10:00:36 INT. NAZIR'S LIVING ROOM - DAY

 AATIF:
What is it?

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10:01:12

INT. NAZIR'S LIVING ROOM - DAY

NAZIR & HIS PARENTS LOOK AT EACH OTHER.

10:01:18

OPENING TITLES

GFX CAPTION: MY JIHAD

MUSIC OUT/IN - MJ STING

05-01.L

10:01:22

INT. MOSQUE - DAY

10:01:25

NAZIR WITH IMAM NAEEM.

MUSIC OUT - MJ STING

IMAM NAEEM:

So you broke into someone's back garden?

NAZIR:

(LAUGHS) No, the gate was open. I just went through. I took it and pulled it over me.

YASMIN & FAHMIDA ARE ABOUT TO COME IN.

YASMIN:

Shall I put my scarf on?

FAHMIDA:

You don't have to.

10:01:33

YASMIN:

Yeah, but you'll be wearing yours. In comparison I'll seem less you know, Muslimy.

FAHMIDA:

Do you want me to take mine off?

YASMIN:

No, gimme a second.

YASMIN STARTS PUTTING HER SCARF ON.

BACK WITH THE MEN.

IMAM NAEEM:

And you wore the full nicarb?

NAZIR:
Yeah, no one noticed.

10:01:48

IMAM NAEEM:
Please tell me you gave it back?

NAZIR:
Of course I did. How do you think my
parents would react if they saw a
burkah in my wardrobe.

IMAM NAEEM:
Er, they'd be very proud I'm sure.

HE TAPS HIM ON THE SHOULDER. THE
WOMEN WALK IN.

IMAM NAEEM:
They're here.

10:02:01

YASMIN:
Is that the Imam?

FAHMIDA:
Yes.

YASMIN:
He's young.

FAHMIDA:
Mmm. Don't embarrass yourself, or me.

FAHMIDA PUSHES YASMIN INSIDE.

CUT TO:
THE FOUR OF THEM SITTING DOWN ON THE
FLOOR.

FAHMIDA:
Isalamalicom.

IMAM NAEEM:
[UNCLEAR]

FAHMIDA:
We wanted to seek your advice.

IMAM NAEEM:

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Besminda. You are Fahmida?

10:02:24

FAHMIDA:
Yeah.

YASMIN:
My name's Yasmin.

IMAM NAEEM:
Right.

FAHMIDA:
She's my chaperone.

IMAM NAEEM:
Salamwadicom to both of you. Nazir has given me the broad strokes, but how can I be of assistance?

NAZIR:
We want to get married. We've already spoken to our parents. There are just some issues we have to traverse.

10:02:47

YASMIN:
(SIGH) It's all so unfair. Don't you think?

IMAM NAEEM:
Well, I'm not here to be partial. I...

YASMIN:
Me neither. (WHISPERS) What does partial mean?

FAHMIDA:
It means be quiet.

IMAM NAEEM:
How bad was it?

NAZIR:
It could have been worse. I still have my knee caps. (LAUGHS)

YASMIN:
What did they say?

NAZIR:

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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I already told them about Fahmida, so I told them about Ismail.

10:03:13

IMAM NAEEM:
Your son.

FAHMIDA:
Yeah.

IMAM NAEEM:
And...what was the reaction?

FAHMIDA:
Nothing insurmountable.

YASMIN:
Was it eight on the Richter scale?

THEY ALL LOOK AT YASMIN.

YASMIN:
Sorry.

10:03:28

NAZIR:
I'm confident that there's nothing that can't be overcome.

IMAM NAEEM:
And how was it at your house?

FAHMIDA:
They have their concerns.

IMAM NAEEM:
Like?

FAHMIDA:
It's really very important that you find a job.

NAZIR:
I have a job.

FAHMIDA:
Volunteering at the youth centre doesn't count.

NAZIR:
Why not?

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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FAHMIDA:
Because it's volunteering.

10:03:54 NAZIR:
Everyone with the money already.

IMAM NAEEM:
Don't be facetious.

YASMIN:
Yes, Nazir. Don't be that.

NAZIR:
I've sent out five applications in the past week.

FAHMIDA:
Yeah, what about the job you've been offered?

IMAM NAEEM:
Oh, you have a job offer?

10:04:10 NAZIR:
Well you sound surprised.

YASMIN:
(LAUGHS) I was too.

NAZIR:
Yes, I've been offered a position. But there are some issues.

10:04:20 INT. OFFICE - DAY

KHALIL SITS REPEATEDLY PRESSING THE BUTTON ON HIS PEN. HE SMILES.

10:04:26 INT. MOSQUE - DAY

BACK TO THE GROUP.

FAHMIDA:
What's wrong with him?

10:04:30 INT. OFFICE - DAY

NAZIR SITS ACROSS FROM KHALIL.

KHALIL:
How'd you get on with the girl the other night at the restaurant? Did you get the deal sealed?
(PAUSE)
Sealed? You know, sealed?

10:04:40

NAZIR:
That would be haram.

KHALIL:
Hmm.
(PAUSE)
What if she wasn't wearing the hijab? Hijab, no deal. No hijab, deal.

NAZIR:
We're not even meant to be alone together.

KHALIL:
Really? No sex before marriage? Brother, this is not Pakistan. This is Britain.

10:05:06

INT. MOSQUE - DAY

BACK WITH THE GROUP.

YASMIN:
Did you have to have a job interview for this job?

IMAM NAEEM:
Yes, I did.

YASMIN:
Was it difficult?

NAZIR:
I am trying.

FAHMIDA:
I know. I just need you to try a little bit harder. Right?

IMAM NAEEM:
Right.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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LONG PAUSE. NAZIR NODS.

10:05:31 NAZIR:
Okay. I'll take it.

FAHMIDA:
Okay.

CUT TO: END OF THE MEETING.

YASMIN & FAHMIDA PUT THEIR SHOES BACK ON. NAZIR & THE IMAM STAY INSIDE.

IMAM NAEEM:
If you are gonna get married you're gonna have to get used to the concept of compromise now.

THEY LOOK OVER AT THE WOMEN.

IMAM NAEEM:
So erm, Fahmida's friend?

NAZIR:
Yasmin.

10:05:56 **MUSIC IN - MP EP 03 ALL**
CUES v3 10 06 15-18.L IMAM NAEEM:
(NODS) Who's her father?

YASMIN & FAHMIDA WALK OFF.

10:06:07 EXT. HIGH STREET - DAY

NASIR WALKS ALONG WEARING A SUIT. KHALIL STANDS BY A MOBILE PHONE STAND. NASIR ARRIVES. KHALIL THROWS HIM AN UMBRELLA.

NAZIR:
I thought you told me to wear a suit.

KHALIL:
I did. My natural charm and charisma works wonders for me. Someone like you - you need a suit.

NAZIR PUTS UP HIS UMBRELLA.

KHALIL:

Nazir, I know you're a bit of a prude, but I cant over-emphasise how important it is to flirt the customer. When somebody comes to the stand they're entering into a relationship with you and you must treat it as such. Seduce them, treat them exceptionally, lavish attention upon them. Never forget that the customer's always right.

10:06:48

A SHOPPER WALKS UP TO THEM.

KHALIL:

Do one mate, we're closed. Until you get their money. After that they're just wasting your time.

NAZIR:

Sounds like the hardest job in the world.

KHALIL:

Best advice I can give you is watch the master in action. I'm the master.

A WOMAN WALKS PAST.

KHALIL:

Hiya love. You alright? Fancy an upgrade?

WOMAN:

No.

10:07:09

KHALIL:

Obviously cant speak English.

CUT TO: LATER

KHALIL:

And this is what I call the meat and potatoes - the phone cards.

A MAN WALKS PAST.

KHALIL:

You alright mate?

Nasir? Nasir?

10:07:27 NAZIR:
Yeah?

KHALIL:
Pretend I'm a woman.

NAZIR:
Could you just show me what the products are and what I'm meant to be selling?

KHALIL:
No, no, no, no, you're changing it, changing it now. If you've got a problem with me being a woman and you being a man and practicing your flirting skills...

NAZIR:
Er hello, we...welcome to our... Hello, welcome to our...

THE WIND PICKS UP & KNOCKS SOME PRODUCTS DOWN.

CUT TO: LATER. THEY'RE STILL STANDING THERE.

10:07:49 KHALIL:
Ah...

A WOMAN WALKS OVER. KHALIL PICKS UP A PHONE COVER & SMILES.

KHALIL:
This is you. It's so you. It's vibrant. It pops. When you answer your phone in public people will be looking at you like wow, this girl is vibrant. Now, my lovely assistant - his name is Nasir. He's going to take care of your every need okay? You're in very good hands with this man.

THEY LOOK AT NAZIR.

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NAZIR:
 Yep, that colour is very nice on you.
 Erm, when you take it out of your
 pocket, or purse of whatever you put
 your phone in and...it'll be like the
 opening of the ark of the covenant.

THEY LOOK AT HIM BLANKLY.

10:08:34 NAZIR:
 People's faces will melt.

SHE HANDS BACK THE COVER & WALKS OFF.

KHALIL:
 Are you a virgin?

10:08:38
MUSIC OUT/IN - MJ EP 03
ALL CUES v3 10 06 15-
19.L
- MJ EP 03 ALL CUES v3
10-SRe2 17-130.L

10:08:41
MUSIC OUT - 15-19.L

10:08:46
MUSIC OUT - SRe2 17-
30.L

10:08:56
EXT. PARK - DAY/INT. NAZIR'S LIVING
ROOM - DAY

FAHMIDA SITS IN A PARK ON THE PHONE
 TO NAZIR. HE LIES ON THE SOFA DOING A
 BANE IMPRESSION.

NAZIR (ON PHONE):
 Batman, Gotham City will be mine!

FAHMIDA (ON PHONE):
 Was that mean to be Bane?

NAZIR (ON PHONE):
 Yeah, he sounded like a camp butler -
 a campler.

FAHMIDA (ON PHONE):
 A campler. Mmm. Well, I'm glad you
 had a good first week. I didn't think
 you'd stick it out to be honest.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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NAZIR (ON PHONE):
 (LAUGHS) Fine. Well, I'm taking that
 as a victory then.

FAHMIDA (ON PHONE) OOV:
 Okay you do that. Speak tomorrow.

10:09:29 NAZIR:
 Salamwadicum.

 NAZIR SITS UP. HIS DAD STANDS BY HIM.

 FAHMIDA (ON PHONE):
 Wadicumsalam.

 SHE ENDS THE CALL.

 CUT TO:

10:09:35 INT. NAZIR'S LIVING ROOM - DAY
 BACK WITH NASIR & HIS FATHER.

 AATIF:
 Who was that?

 NAZIR:
 What?

 AATIF:
 The one you were speaking to. Who was
 it? It wasn't that girl, was it?

10:09:47 MUSIC IN - MJ EP 03 ALL
 CUES v3 10 06 15-13.L NAZIR:
 Er...

 AATIF:
 Cos it wouldn't be fair to string her
 along. Nothing's gonna happen. Why
 waste her time?

 NAZIR:
 It was just a friend.

 AATIF:
 Hmm...

 NAZIR'S FATHER LEAVES THE ROOM.

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10:10:20

EXT. STREET - DAY

FAHMIDA WALKS ALONG. SHE SEEMS NAZIR WORKING.

10:10:26

MUSIC IN - - MJ EP 03
ALL CUES v3 10 SRe2 16-17.L

NAZIR:

Okay, okay guys, seriously, come on. Every day.

TWO MEN THROW CHIPS AT THEM.

KHALIL:

Ignore them, children.

KHALIL EATS ONE OF THE CHIPS.

10:10:33

MUSIC OUT - 15-13.L

KHALIL:

Mmm.

MAN 1:

How much for the [UNCLEAR]?

10:10:40

MUSIC OUT - 16-17.L

KHALIL:

Four ninety-nine, rude boy.

MAN 1 GRABS THE PRODUCT AND THEY BOTH RUN OFF.

KHALIL:

No, wait! Nazir, watch the stand, I'm going after that stupid orphan!

KHALIL RUNS OFF AFTER THEM. FAHMIDA WALKS UP TO NAZIR.

10:10:53

NAZIR:

Ah...salamalecom.

FAHMIDA:

Malecomsalam. Friends of yours?

NAZIR:

Not yet, but I'm sure in time we'll get through to them. How are you?

FAHMIDA:

Yeah, I'm good. And you?

10:11:12

NAZIR:
We're doing well today. Sales are good. I sold a Hello Kitty iPhone case to the biggest guy I've ever seen in my life.

FAHMIDA:
(LAUGHS) I like your suit.

NAZIR:
Well, I'm a working man now. Gotta look the part if you wanna win the bread and bring home the metaphorical bacon.

FAHMIDA:
(LAUGHS) Does this look different to you?

FAHMIDA PICKS UP A SPEN.

NAZIR:
That is a Spen. Part spoon, part pen. All utility.

FAHMIDA:
Cool.

10:11:43

EXT. PARK - DAY

FAHMIDA & NAZIR SIT ON A PARK BENCH.

FAHMIDA:
So it's not really what I imagined. Did you not think you could tell me the truth about your job?

NAZIR:
Doesn't make a difference.

FAHMIDA:
Well it does to me.

NAZIR:
I need to be working and I'm working, so everything's cool.

FAHMIDA:
Why didn't you tell me?

NAZIR:
What's to say? It's work. Protection
and provision, right?

FAHMIDA:
I lied.

10:12:13

NAZIR:
About?

FAHMIDA:
My parents didn't ask if you were
working. They didn't really ask
anything about you actually. They're
just happy you exist.

NAZIR:
So...

FAHMIDA:
It was me. My concern, the whole job
thing.

NAZIR:
And being honest wasn't an option?

10:12:33

FAHMIDA:
I'm sorry.

NAZIR:
It's alright. You were right. I have
to be earning. We need this.

FAHMIDA:
Quit.

NAZIR:
Sorry?

FAHMIDA:
Quit. You can find something better.

NAZIR:
I'm not sure I can.

FAHMIDA:
Get back volunteering. Youth work.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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NAZIR:
Look, my purpose is to provide for you, for us.

FAHMIDA:
No, your purpose is to make us happy and I don't think you can do that when you're miserable.

10:13:10

NAZIR:
You do realise that if we were to combine your bank account with my bank account, your bank account would reduce quite substantially.

FAHMIDA:
(LAUGHS) Look, we'll be fine. Allah will provide. So...I think it's about time we met each others families.

NAZIR:
Yeah?

10:13:35

FAHMIDA:
Yeah. I know my parents would love to meet you.

NAZIR:
Mine too.

FAHMIDA:
Okay, well...I'll be in touch.

NAZIR:
Wait.

NAZIR TAKES OUT A SPEN. FAHMIDA LAUGHS.

NAZIR:
On the house.

10:13:57
MUSIC IN - 'HOLD MY HAND' 01-02.A1

HE PASSES FAHMIDA THE SPEN. THEY HOLD IT TOGETHER. SHE TAKES IT & LAUGHS.

FADE TO:

10:14:09
END CREDITS ROLL

END CREDITS ROLL - ON BLACK

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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Nazir
Hamza Jeetooa

Fahmida
Anjli Mohindra

Yasmin
Mandeep Dhillon

Khalil
George Bukhari

Imam Naeem
Ameet Chana

Noor
Anu Hasan

Ismail
Aaron Sandhu

And
Madhav Sharma
As
Aatif

10:14:16
MUSIC OUT/IN - 01-02.A1

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

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	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 Barney Brookes
10:14:20	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

10:14:27

Production Consultant
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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 Recordists
Fraser Barber
Clive Copland

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	Editor Jonathan Stenton
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	Executive Producers Hilary Salmon Victoria Jaye
10:14:32	Written by Shakeel Ahmed
	Produced by Madeleine Sinclair
	Directed by Al Mackay
10:14:37	BBC
END BOARD	Drama Productions
10:14:38	London
<u>MUSIC OUT</u> - 02-02.A1	
10:14:50	PROGRAMME ENDS