

(Name of Project)

by
(Name of First Writer)

(Based on, If Any)

Revisions by
(Names of Subsequent Writers,
in Order of Work Performed)

Current Revisions by
(Current Writer, date)

Name (of company, if applicable)
Address
Phone Number

FORBIDDEN LOVE

BY NEIL STARR

REGISTERED WITH THE WGA

This material and all that is contained herein is the sole and exclusive property of Neil Starr. All rights in said property are reserved, including but not limited to the right to copy, publish, transfer, or distribute the script. Neither all nor any part of the material may be sold, distributed, used, given away, or reproduced in any form without the expressed written permission of Neil Starr.

Contact:

Mobile: 07947998174

E-mail: starr824@googlemail.com

Address: 31a Telford Court, Streatham Hill, London, SW2 4RH

INT. NIGHT CLUB -- LATE NIGHT

The camera trails around the club as the club goers are dancing like their life depends on it. There are different coloured strobe lights flashing across the room, there's red, green, white, pink, blue. All the colours of the rainbow are flashing in this one room. Drum n bass and hard house is pumping from the tall speakers; it's so loud it feels as if your ears will burst. Everybody is getting high off the music and even higher off the drugs. The camera slowly zooms in on one tall, dark, well dressed good looking Asian man talking to his friend. You can just hear him talking above the music.

ZAFAR

(Shouting above the music)... This is fucking top quality mate I haven't been to such a top night in ages

RICKY

(He leans forward to talk into ZAFAR's ear)... I know the music is pumping mate they are playing some banging tunes.

ZAFAR

Anyway when are these friends of yours getting here?

RICKY

Turn around they are behind you

ZAFAR turns around and immediately he sees this beautiful blonde haired, blue eyed white girl that just hits him like a lightning bolt. She is with two other guys, they notice ZAFAR's friend and come over to both of them. ZAFAR turns to Ricky. ZAFAR slowly walks towards her, takes her arm and pulls her slightly towards him

ZAFAR

Hi, I'm Zed by the way.

JANE

(As they shake hands gingerly)... Jane. Zed that's a funny name what's it short for.

ZAFAR

Err. Zafar but I don't like that I think Zed sounds more me. I dunno maybe I just sound like a twat both ways

JANE

(Laughing) No I think it's nice, a bit different. Different's good.

ZAFAR

Do you wanna get a drink or something?

JANE

Yeah, maybe later, but first I wanna dance. D'you wanna come

ZAFAR

Yeah alright, I'll teach you some moves

They both laugh. Jane takes ZAFAR's hand and leads him to the dance floor. They start dancing together.

CUT TO:

ZAFAR and JANE Dancing

CUT TO:

ZAFAR and JANE getting drinks from the bar. They are doing numerous shots of sambuca.

CUT TO:

ZAFAR and JANE dancing again

They get closer and closer whilst dancing until they are dancing very close together it's as if they are one person. They have been dancing for a while now and together they feel this instant electricity and chemistry with each other, which is fuelled by the music. You can see the ecstasy in their faces and this time it's not the drugs, they can feel it is something else, something deeper. As they dance they both feel this urge to kiss and they get closer and closer to each other's lips. Then just as they are about to kiss Ricky comes between them and says.

RICKY

This tune is banging mate (shouts)...
Ahhhhh. Come on let's ave it!

They look at each other and laugh to pass off the slight awkwardness they feel.

ZAFAR

(Looking at his watch) Fucking hell
I didn't realise the time we've
been dancing for ages.

JANE

Yeah I know the music has been
quality. I better get home actually
it's getting quite late.

ZAFAR

Yeah I'll come with you.

They both leave the club together. They get outside and its
morning already the bright morning light hurts their eyes and
they have to steady themselves first.

ZAFAR (CONT'D)

Which way are you going?

JANE

This way (she points north).

ZAFAR

Well I'm going this way (he points
in the opposite direction). D'you
wanna maybe meet up for a drink
sometime or something.

JANE

Yeah alright, why not. Let me give
you my number. She takes her phone
out of her bag to get her number)
It's 07985654896.

ZAFAR

(He puts the number in his phone
and saves it) I'll give you a call
some time.

JANE

Yeah, you do that. I'll be waiting.

They share a peck on the cheek and then ZAFAR goes one way
and JANE goes the other.

INT. ZAFAR'S HOUSE -- EARLY MORNING.

ZAFAR sneaks in to his house without his parents hearing him.
The hallway is very traditional with lots of Islamic pictures
and artifacts on the walls and on shelves. The decoration
looks very audacious and the wall paper is gold and white.

It has a seventies feel to it. ZAFAR goes upstairs to his bedroom, which in contrast to the hallway is very modern.

INT. JANE'S HOUSE -- EARLY MORNING

JANE also sneaks in to her house without her mum hearing her. She lives in a very small flat. She walks the short distance from the hallway to her bedroom, and there is a crucifix on the wall and a picture of Jesus. Her bedroom is also very modern and has no crucifixes or pictures of Jesus on the wall.

INT. JANE'S BEDROOM -- MID-MORNING

JANE is sleeping in her bed when her mum comes in the room and gently shrugs her to wake her up.

HELEN

Jane wake up its nine o'clock you need to get ready for church, hurry up or we'll be late.

JANE

(Murmuring and moaning)...oohh I don't feel well mum, don't make me go.

HELEN

Don't try and pull that one with me missy, you were fine yesterday. I don't know why you are tired you only went to bed at ten. Listen it's a Sunday you have to go to church no excuses.

INT. ZAFAR'S BEDROOM MID -- MORNING

ZAFAR is sleeping and then his mum comes in and wakes him up.

ABEELA

Zafar wake up we need to go to the mosque.

ZAFAR

I'm too tired I'll pray at home I don't have to come to the mosque to pray.

ABEELA

Don't be stupid Zafar you're coming to pray at the mosque and that's it. Now quickly get up and get ready.

INT. JANE'S AND ZAFAR'S BEDROOM -- CONTINUOUS

The camera then continues to cut between what JANE is doing and then what ZAFAR is doing. JANE gets up (jump cutting) puts on her nice long black dress and flat shoes for church. She also puts on her chain and crucifix pendant. ZAFAR gets up (jump cutting) and washes himself as to purify himself before praying. He then puts on his traditional white draped clothing, with hat as well.

EXT. GARDEN ALLEYWAY -- MOMENTS LATER

ZAFAR goes out to the garden alleyway and phones JANE. He can't stop thinking about her.

ZAFAR

(Talking on his mobile phone) Hey Jane it's Zafar how's it going?

JANE

(Muffled sound from the mobile phone)... Yeah I'm fine I didn't think I'd hear from you so soon.

ZAFAR

Yeah I know, I thought it might seem a bit too soon. But, err, well, I enjoyed dancing and being with you yesterday.

JANE

I enjoyed dancing with you too, you did teach me a few moves actually.

ZAFAR

Yeah, so do you wanna go out this week some time? I was thinking we could go to this nice little Italian restaurant I know and then we could get to know each other a little more.

JANE

Yeah that sounds nice, I'd like that.

ZAFAR

Say about eight o'clock on Tuesday does that sound good?

JANE

Yeah that sounds good.

ZAFAR

Ok, well I can pick you up if you like?

JANE

Na just tell me where it is and I can meet you.

ZAFAR

It's on Streatham Hill.

JANE

That's fine, I'll ring you tomorrow and I'll meet you there, I got your number now anyway.

ZAFAR

Alright I'll speak to you later then, bye.

ZAFAR puts down the phone and goes back inside the house with a big smile on his face. He feels ecstatic that they are going on a date.

INT. JANE'S BEDROOM -- CONTINUOUS

JANE puts down the phone and sighs with relief as if hearing ZAFAR's voice will get her through the day and having to go church. She smiles and feels happy that she can see him again. She likes him a lot.

INT. MOSQUE AND CHURCH -- MID-MORNING

The camera cuts between what JANE is doing at church and what ZAFAR is doing in the mosque. JANE is in a packed church she is in the middle surrounded by people. The church is quite small and with everyone there JANE feels claustrophobic and trapped. There is a stain glass picture of Jesus at the head of the church that JANE feels is staring at her, as if to condemn and judge her. ZAFAR is in a very big traditional mosque, there are rows and rows of Muslims dressed in white draped clothing kneeling, rocking back and forth whilst praying. The camera cuts between JANE singing hymns, having Holy Communion and the priest giving his sermon with ZAFAR and many others taking off their shoes before entering the mosque, praying and the Iman giving his sermon. Then there is a split screen close up on both of their faces to show frustration and resentment at being there, it shows they absolutely despise it.

CUT TO: BLACK

FADE IN: FUZZY AND OUT OF FOCUS, THEN FOCUSES

EXT. STREET TUESDAY -- EVENING

ZAFAR is walking down Streatham Hill going to the restaurant.

INT. RESTAURANT -- CONTINUOUS

ZAFAR arrives at the restaurant, goes in and sits down, it is a table by the window, and JANE is not there yet. He sits there for a while wondering where JANE is, he keeps looking at his watch as it's 8.20 already and he was ten minutes late himself. He then sees her and she looks beautiful, she's wearing a nice mid length skirt, with a top and denim jacket and high heel shoes. Her hair looks very good as it blows in the wind. As she gets closer to the restaurant he looks her up and down and admires her beautiful legs, body and face. When JANE gets to the restaurant she sees ZAFAR and he's wearing a tight long sleeve top with trendy jeans and nice shoes. She thinks he is very good looking

ZAFAR

You look beautiful.

JANE

Sorry I'm late but the bus took ages.

She sits down and takes off her coat.

ZAFAR

You should have let me pick you up.

JANE

Don't worry about it I was fine. This place looks nice I have never been here before.

ZAFAR

Yeah I've been here a few times, it's a nice little place, they do good food as well.

JANE

Good job cos' I'm absolutely starving.

She sits down and they both ponder over the menu.

JANE (CONT'D)

I was actually quite surprised you called me after only about four hours.

ZAFAR

(He says sarcastically) Yeah I thought it might be slightly early. Were you a bit scared, did you think I was obsessed or something.

JANE

No I was a little surprised but it was a nice surprise.

FADE OUT:

ZAFAR and Jane are sitting at the table with a glass of white wine each in their hands and there's two empty bottles of wine on the table. They are laughing loudly and seem a little drunk.

WAITER

(He says grumpily) Excuse me sir we are about to close.

ZAFAR looks at his watch.

ZAFAR

Bloody hell twelve o'clock I didn't realise it was so late.

JANE

We better make a move.

ZAFAR

Come on then let's go. Cheers mate, see ya later.

They leave the restaurant.

EXT. STREET -- NIGHT

ZAFAR

D'you want me to drive you home.

JANE

No I'll get the bus it'll only take ten minutes now. Anyway I don't think you're sober enough to drive.

ZAFAR

(Protesting) Na I'm fine anyway it's too dangerous for a young lady to be hanging out on the street this late.

JANE

I'll be fine I don't wanna trouble you.

ZAFAR

Come on don't be silly it's fine
(ZAFAR takes JANE's arm to pull her with him).

JANE

(She pulls her arm away from him)
Listen Zafar I said NO. I'll get the bus.

ZAFAR

(He looks shocked) Ok fine get the bus.

JANE

(Feeling guilty at her reaction) Ok but only this once.

They walk up the street to his car.

ZAFAR

Here's my car.

JANE

Ohhh a BMW. someone's a rich boy.

ZAFAR

Na it's my dad's old car he just gave it to me.

ZAFAR opens the car door for her and she gets in. He then goes around and gets in the drivers side.

INT. ZAFAR'S CAR

His car is very nice with leather upholstery and a nice stereo. It is also very clean and tidy JANE can see from his car that he must be quite comfortable in the money department.

JANE

This is a nice car.

ZAFAR

Yeah it's not bad for a first car
(putting on a posh accent) even if daddy bought it. So where is it you live?

JANE
Brixton unfortunately.

ZAFAR
Do you not like it there?

JANE
Well let's be honest it's not the
nicest area is it.

They leave and the car pulls away.

EXT. JANE'S ESTATE -- MOMENTS LATER

ZAFAR pulls up in the car park on JANE's estate. There are lots of flats with boarded up windows and bars on the windows. The estate is full of different blocks of flats dotted about the estate area. It looks very grim and harsh, he wouldn't like to live there. JANE feels embarrassed about taking ZAFAR on to her estate she is practically disgusted at the place and area she has to live in. They both get out of the car and ZAFAR walks JANE through the estate to her flat.

JANE
Thanks for the lift, and the
escort.

ZAFAR
That's all right, just my
gentlemanly duty

JANE looks around anxiously to make sure no one sees her, her voice is quite scared. JANE turns to ZAFAR.

JANE
Well thank you the night out, I
really enjoyed myself.

ZAFAR
That's fine I enjoyed myself too.
We should do this again sometime.

JANE
Yeah, definitely, sometime soon as
well.

They both look deep into each others eyes and if in unison they move towards each other and share a little kiss. They pull away.

ZAFAR
I'll call you tomorrow.

JANE

Ok, well goodnight then.

ZAFAR

Yeah, goodnight.

They both walk away feeling content that this might go somewhere as they really like each other. As ZAFAR walks through the estate he sees two big white men shouting and singing in front of him and they are walking towards him. They look quite drunk and are unsteady on their feet. As they get closer ZAFAR just walks past quickly and tries not to make eye contact. As he walks past the two men stop and start shouting at him.

BARRY

(Swaying side to side, with a bottle of Stella in one hand) Oi, you paki, why don't you go back to paki land where you came from.

GEORGE

(Also swaying side to side with a bottle of Stella in one hand) Yeah fuck off back home you mug.

ZAFAR gets angry but he just tries to ignore them and he starts to walk quicker to get away from them. As he does this they walk even quicker and get closer to him.

BARRY

(Sniffing) George what's that curry smell, oh yeah it's the fucking paki.

GEORGE

Why don't you go home and wash paki, you all fucking stink.

ZAFAR can not take anymore and quickly turns around and punches GEORGE in the face in one swift motion. As he does this BARRY bottles him straight away without hesitation. ZAFAR is surprised and shocked by this and then gets scared and runs off. He is bleeding from the side of his head and it's streaming on to the side of his face. BARRY and GEORGE immediately begin to chase him through the estate.

BARRY

Why you runnin' off paki come and fight you pussy.

GEORGE

I'm gonna fucking kill you. You cunt.

As GEORGE and BARRY chase ZAFAR they pick up all sorts of objects and throw them at him, bottles, bricks, and poles. GEORGE throws his bottle and it hits ZAFAR on the head but it does not smash. They continue to throw things at him as they chase him and BARRY then hits him with a brick which hits ZAFAR on the back. ZAFAR makes some headway on them and runs to his car and gets in. He then quickly turns on the engine and drives off. Just as he pulls away BARRY and GEORGE get to the car. They throw a brick at the car and it misses.

BARRY

Fuck off back to Pakistan you wanker.

INT. JANE'S HOUSE -- MOMENTS LATER

BARRY and GEORGE get home to their flat talking loudly. JANE hears them come in and closes her bedroom door so she can get to sleep. But she over hears her brothers talking.

BARRY

I can't believe that fucking Joe Daki punched you in the face.

GEORGE

Ahh fucking hell I wanna fucking kill that smelly cunt.

BARRY

I wonder who he knows on the estate, cos' if I see him again I'm gonna fucking do him mate, I'll fucking smack him.

JANE over hearing this gets really worried that it could have been ZAFAR they beat up so she rings him to make sure he's ok.

INT. ZAFAR'S CAR -- CONTINUOUS

ZAFAR pulls up outside his house. He is quite shaken and still scared at what just happened. He is bleeding badly from the head and there are lots of glass shards in his hair. His back is also bruised and aching and there is a big cut on his back where the brick hit him. He has dried blood on the side of his face and head, and there is some blood on his clothes. He hears his phone ringing and sees JANE's name on the phone screen so he answers. The camera cuts from in ZAFAR's car and JANE's bedroom.

ZAFAR

(His voice sounds painful) Hello.

JANE

(Whispers so her brothers can't hear) Are you all right Zafar? Did you get home all right?

ZAFAR

You never fucking guess what. (Adjusts his position in the car seat to get more comfortable and to ease the pain). I was walking back to my car when these big fat racist white bastards started giving it to me.

JANE

What happened then?

ZAFAR

What happened then was they ended up bottling me and basically kicking the fucking shit out of me.

JANE

I don't know how to tell you this but they were my brothers. I'm really sorry they are total wankers, I just hate them. I feel really bad.

ZAFAR

Are you fucking avin' me on, they were your fucking brother's. I can't believe it.

JANE

I know I'm really sorry. You know I'm nothing like them there're just racists pricks they are fucking idiots, I don't even like them.

ZAFAR

You say I know you, but really how well do I know you. We've only been on one bloody date. I bet your racist like your cunt brothers.

Tears well up in JANE's eyes

JANE

Oh come on you know I'm not like that why would I go out with you if I was racist.

ZAFAR

You know what I can't even be bothered maybe we shouldn't meet again.

She is crying now.

JANE

Come on don't do this we had a really good night and I really like you.

ZAFAR looks at his phone and then ends the call. JANE lies on her bed and cries in to her pillow she feels absolutely devastated. ZAFAR struggles to get out of his car and goes in to his house he is quite badly hurt. ZAFAR gets home and surprisingly his mum and dad are still awake. They come rushing to him.

ABEELA

Ahh goodness me, bloody hell what happened to you ZAFAR.

She goes to touch his wound but he moves her hand away.

ZAFAR

I was walking to my car after the cinema when two drunkard white guys jumped me.

UMAR

What they bloody mugged you. Did they steal anything?

ZAFAR

They didn't mug me dad they beat me up because I'm Asian.

UMAR

Those bloody white bastards, I got half a mind to go and find them and give them a good beating.

ABEELA

Let me fix your cut I'll put a bandage on your head.

(MORE)

ABEELA (CONT'D)

See I told you all these bloody
white boys do is spend their money
in the pubs and get drunk.

UMAR

Bloody bastards.

EXT. STREET EARLY EVENING -- TWO MONTHS LATER

The shot opens up with a split screen of ZAFAR and JANE walking down the street in Streatham Hill. They are both alone and the camera follows them as they are walking. Then they look up and the screen goes into one shot and JANE and ZAFAR were walking down the same street and they bump in to each other. They both feel awkward and do not really know what to say to each other after what happened.

JANE

Hey, how are. You all right?

ZAFAR

Yeah I'm fine. What you been up to.

JANE

Err nothing really just going uni,
working, you know the boring stuff.
Listen Zafar you know I'm really
sorry about what happened, my
brothers, they're arseholes. You
know I'm nothing like them at all.

ZAFAR

Yeah course I know your not like
them. We can't pick our family can
we?

JANE

Don't I know it? I just hope you
can forgive me and we can be
friends.

ZAFAR

Don't be silly Jane you've got
nothing to be sorry for your
brothers did me over not you, we'll
always be friends anyway.

JANE

That's good, it's just that we've
haven't spoken since then and we
didn't part on good terms either.

ZAFAR

I regretted that the moment I put the phone down, but I was angry, you know how it is. And then I left it so long it was awkward to call after that.

JANE

I should have called you too.

ZAFAR

I don't blame you I talked to you badly that day and I shouldn't have blamed you and taken my anger out on you.

JANE

Anyway that's in the past now, forget it, your sorry I'm sorry, everything is rosy now.

ZAFAR

Good, good.

JANE

It's bloody freezing out here, d'you wanna go and get a coffee or something.

ZAFAR

Actually my mum and dad are away for the weekend no one is home; we can go round mine if you want. We can just relax and have a chat.

JANE

Yeah that sounds good.

ZAFAR

My cars up here follow me.

ZAFAR holds out his arm so JANE can put her arm around his. They both walk up the road to his car. They pull up outside his house in Balham and they get out. ZAFAR lives in a very big old semi-detached house. It looks very nice and very expensive. It is also situated on a very nice road with lots of other posh houses. It is also in a very nice area of Balham that is clean and does not have that much crime. They walk towards the house.

JANE

Bloody hell your house is big.

ZAFAR

Yeah it's not bad.

JANE

So you really are a rich boy then?

ZAFAR

(Laughs to himself) We're far from rich, we're just comfortable. The house is expensive now but when my parents bought it, it was cheap.

JANE

I'm ashamed I took you to the ghetto where I live.

ZAFAR

Don't be silly it's not that bad.

JANE feels intimidated by the fact that ZAFAR lives in a big house in a nice area. ZAFAR gets to the house and opens the door and they go in.

EXT. ZAFAR'S HOUSE

As JANE walks in she is hit by all the Islamic pictures and artefacts on the wall and on shelves. She did not even realise ZAFAR was Muslim. As she walks through the hallway to the kitchen where ZAFAR leads her she looks into the sitting room as she passes it. There is a big glass case with lots of other Islamic statues amongst other things and there are pictures on the wall. The sofas look clean, as does the carpet, as if the room is not used much, it is just for show. JANE is overwhelmed by the display of Islam in ZAFAR's house. ZAFAR feels embarrassed by all the pictures and artefacts.

ZAFAR

(He says embarrassed) Don't mind all that stuff but my parents are devout Muslim's.

JANE

I didn't even know you were a Muslim.

ZAFAR

Well I don't believe in it or follow the religion at all I just make out I do to keep them happy. It makes life easier that way.

JANE

Yeah I know how you feel my mum is a devout Catholic and she makes me go to church all the time. I don't even believe in it. I feel religion is just another form of control you know. It's like everyone is trying to control me and my life and I just wanna feel free to do what I wanna do and feel how I wanna feel, not how someone or some religious institution tells me to. You know what I mean?

EXT. KITCHEN -- CONTINUOUS

They go in to the kitchen which again is very clean but it is not as modern and expensive looking as JANE would have thought knowing they must have a lot of money. It's very bland and dull with a few big pots about. It seems like his parents don't spend a lot of money on themselves for materialistic things.

ZAFAR

Yeah I know people shouldn't be restricted or held back by their religion. Take a seat. What do you want to drink tea, coffee?

JANE

(As she sits down) Coffee will be fine thanks.

ZAFAR begins to make the coffee. He talks to her while standing by the kitchen surfaces making the coffee. JANE looks around surveying the kitchen. She sees a picture of his mum and dad on the fridge.

JANE (CONT'D)

(While looking at the picture) So have you got any brothers or sisters?

ZAFAR

No it's just me, my mum and dad. I don't think my mum could have anymore. So have you got any others than the ones I already met?

JANE

(Shaking her head) No just those two idiots.

ZAFAR

I take it you don't get on with them then.

JANE

No not really, they are not nice people and they try to control my life. Barry is only twenty-six and he's already been in prison.

ZAFAR

What he go down for.

JANE

Na you don't wanna know. Any way I haven't known you that long to be discussing things like that.

ZAFAR

Come on Jane you can't say something like that and then not tell me what he went to prison for.

JANE

Just drop it ZAFAR I shouldn't have said anything any way.

ZAFAR

Come on Jane it can't be that bad.

JANE

Well it is that bad ok, it's very bad. Please can you just stop forcing me?

ZAFAR

Come on you can trust me just tell me any way it's not like he killed someone.

JANE

(Angered from ZAFAR's continued persistence) Well that's exactly what he did he killed someone.

ZAFAR

(With a surprised tone and shocked look on his face) He killed someone.

JANE

Yeah he did but he only got done for manslaughter.

(MORE)

JANE (CONT'D)

There, are you happy now. You just had to keep pushing didn't you?

ZAFAR

What happened then?

ZAFAR brings his coffee to the table and sits down next to JANE.

JANE

I don't really know what happened because I was not allowed to go to the court and no one talks about it, but he said he killed this Asian guy out of self defence.

ZAFAR

And he was Asian this just gets better. So He killed him just for the fact that he was Asian. I'm sorry I know he's your brother but he's a fucking racist cunt.

JANE

Well there's probably more to the story, but I'm not giving any excuses.

ZAFAR

What then.

JANE

(JANE stares in to her cup of coffee and sighs) When I was twelve my dad was killed by some Asian guy on the estate. He was the local nutter on the estate and one day he just went over the edge and my dad was just in the wrong place at the wrong time. But after that Barry has never been the same, he really looked up to my dad you know, he really loved him. I think my dad loved him the most too. Before that he was really nice, really caring. Ever since then he's had this real hatred inside of him.

ZAFAR

I'm sorry that must have been hard (ZAFAR puts his hand around JANE's shoulder and pulls her towards him to comfort her).

JANE

(JANE has a vulnerable expression.)
Well we've gotten over it now, well apart from Barry. I mean pain like that is just burnt on to your heart forever like a stamp. I guess he carries that pain and grief around like baggage. You know we'll all carry around a bit of that pain and grief forever, that's what makes us human I suppose, but we learn to put it aside after time. I guess Barry hasn't learnt how to put it aside; he's just carrying it around like baggage.

They both look deep in to each others eyes, they begin to move towards each other, their lips get closer and closer, their hearts are beating like a drum, then they kiss. It is a long passionate kiss they hold and caress each other while they are kissing. It is their first proper kiss and it feels right it feels like fireworks are going off everywhere. ZAFAR then pulls away and takes JANE's hand.

ZAFAR

Shall we go upstairs?

JANE

Yeah ok.

ZAFAR then takes JANE's hand and leads her through the hallway and up to his bedroom.

INT. ZAFAR'S BEDROOM -- CONTINUOUS

ZAFAR takes her in to his bedroom, they are not nervous anymore they want this to happen, it feels right to them. ZAFAR takes JANE pulls her towards him slowly and gently starts kissing her again, they then fall on to the bed and carry on kissing. They then start taking off each others clothes, ZAFAR kisses all of JANE's body, she feels like she going to explode with pleasure, and she then does the same to ZAFAR slowly caressing his body. They then make love to each other. After they finish they fall into to each others arms and fall asleep together.

INT. ZAFAR'S BEDROOM -- NEXT MORNING

The shot opens up with ZAFAR and JANE sleeping in bed. ZAFAR is woken up by the sound of the front door closing he thinks someone is breaking in, and then he hears his mum saying.

ABEELA

(The voice is muffled from down stairs) Zafar we're home.

ZAFAR jumps up and looks at his clock on the table it shows ten o'clock in the morning.

ZAFAR

Fuck they're early, fuck. (He shouts down to them) I'll be down in a minute.

ZAFAR quickly shrugs JANE to wake her up. She turns around and rubs her eyes.

JANE

What's going on?

ZAFAR

My fucking mum and dad are back, they've come back early. You gotta go they'll fucking kill me if they find you here.

JANE

Shit. Ok let me get ready.

They both quickly get out of bed and frantically put their clothes on. ZAFAR quickly leaves the bedroom runs down stairs and sees his parents about to go in to the kitchen. He puts his arms around them and leads them away.

ZAFAR

It's good to see you. Did you have a good time?

ABEELA

It was ok.

ZAFAR

Let me take your bags you go in the sitting room and I'll make you some teas.

ZAFAR closes the door as his parents go in to the sitting room. He takes the bags then goes up stairs and dumps the bags in his parent's room, then quickly goes in to his room to get JANE.

ZAFAR (CONT'D)

Quick I'll have to sneak you out the back door.

JANE

Alright.

They go out side and walk down the stairs quietly. ZAFAR puts his finger on his lips to signal to JANE to be quiet. They quietly walk by the front room and in to the kitchen to the back door.

ZAFAR

You'll have to go out here, you gonna be alright going home by yourself.

JANE

Yeah fine. Last night was amazing.

ZAFAR

Yeah I know. I'll ring you later today.

JANE

Ok then see you later.

They kiss and then she leaves. ZAFAR closes the door quietly and leans against the door. He smiles in recognition of the happiness he feels with JANE. Then his dad shouts from the sitting room. He goes to make the tea and the camera stays on the door.

EXT. STREET OUTSIDE PUB -- NIGHT -- A FEW DAYS LATER

The shot opens up outside a pub in Clapham Common where BARRY and GEORGE are coming out of. They are a bit unsteady on their feet but they are not too drunk and they are being loud. The pub looks quite nice and it is not like the usual dumps they go to.

BARRY

(BARRY looks up the road and in the distance he can see ZAFAR) Hold on a minute George aint that the paki we had a run in with on the estate that fucking lamped you one.

GEORGE

(He looks over and squints his eyes as ZAFAR is quite far up the other side of the road) It fucking is as well you know.

BARRY

That fucking cunt.

GEORGE

Come on Lets go over there and
fucking do that Joe Daki.

BARRY and GEORGE are just about to walk over the road and go over to ZAFAR when they see JANE running up to him. BARRY spots her going up to ZAFAR she runs up to him and kisses him.

BARRY

(He puts his arm on GEORGE to stop him) Hold up George look at that girl. (In realisation) That's fucking Jane kissing him.

GEORGE

Na, it can't be.

BARRY

I'm fucking telling you its Jane.

GEORGE

It fucking is you know. That little bitch I can't believe she is going out with that fucking paki. That's it I'm gonna fucking kill 'em both.

BARRY

Na leave it George we'll fucking deal with er' when she gets home.

They both stand there stunned to silence they can't believe what they just saw. Then ZAFAR and JANE walk up the road away from GEORGE and BARRY to a nearby bar.

EXT. JANE'S HOUSE -- LATER

BARRY is sitting on the sofa flicking through the channels on the TV. He finally stops on BBC News 24 where the channel is showing footage from the London 7/7 bombings in recognition of the first anniversary since the atrocity happened. It is also showing the planes crashing in to the twin towers which also had its fourth anniversary the year before. Then BARRY looks up at JANE as she opens the door and walks through the sitting room to go to the kitchen and get a drink. As she goes into the kitchen she is surprised to see BARRY and GEORGE still awake.

JANE

Alright.

BARRY

Not bad. Where ave you been?

JANE

Just out with some friends.

JANE goes into the kitchen and gets a drink. She then walks towards the door of the sitting room to go to her room and go to bed.

GEORGE

Enjoy your date with the paki did you.

JANE

(JANE stops suddenly and turns around) What are you talking about?

GEORGE

We saw you Jane.

JANE

(Trying to play dumb) Saw me, where? I told you I went out with some friends.

BARRY

Oh don't give me that bullshit Jane, we saw you in Clapham Common running up to that paki and kissing him.

JANE

Oh listen I can't be bothered with this rubbish I'm going to bed.

BARRY

(BARRY goes to JANE and grabs her arm) Na you're not going anywhere.

JANE

(Wriggling they start to talk louder) Get your hands off of me, just let me go.

BARRY

No your gonna sit down and agree with us that your never gonna see that paki again.

JANE

(They start to argue loudly) You can't tell me what to fucking do you don't run my life.

GEORGE

We can tell you what ever we want especially when it comes to fucking smelly paki's.

Their shouting wakes their mum, she gets up and she comes out to see what is going on dressed in her dressing gown.

HELEN

(With her eyes virtually closed she's not used to the lights yet) What the hell is going on here? Why you all shouting? I got work in four hours.

BARRY

I think Jane's got something to tell you Mum.

HELEN

(Looking at JANE) Well come on love I need to get to sleep.

JANE

I don't know what they are talking about.

GEORGE

Go on tell her who we saw you with, go on tell her. Well if you won't I will. Me and Barry were coming out of this pub in Clapham today when we saw JANE running up to her paki boyfriend and kissing.

HELEN

Is this true love?

JANE's silence is confirmation that it's true. Barry just stands there getting angrier and angrier. He then snaps and lunges at JANE, she quickly runs away in to her bedroom and locks the door so BARRY can't get in.

BARRY

(Shouting and banging on the door) Open this fucking door Jane.

JANE gets her phone and tries to ring ZAFAR but his phone is switched off.

JANE

Pick up Zafar, pick up (voice of answer machine) hi this is Zafar so... (She puts the phone down) Fuck.

BARRY

Jane open the fucking door now or I'll kick it down.

HELEN

Just calm down love.

JANE

I'm not letting you in.

BARRY

That's it Jane you fucking pushed me.

BARRY starts kicking the door down and after the third kick the door is open. JANE is absolutely terrified and she is crying, she thinks he is going to hit her.

BARRY (CONT'D)

I can't believe you are fucking a paki after that Paki bastard killed our dad.

JANE

Not every Asian is like that Barry. You're just a small minded racist.

BARRY

(He slaps her across the face and she falls to the floor hard with the shock of it) How dare you talk to me like that?

GEORGE

Alright calm down Barry don't get too carried away.

BARRY

What, do you want some too? You can just fuck off 'n' all.

HELEN

(Puts her hand on his shoulder) Barry that's enough leave her alone.

BARRY

(He raises his hand as if to slap her she cowers) just shut up and stay out of it.

JANE

(Holding her face from the slap now standing up in his face, shouting) I can't believe you hit me. Dad would be so proud of you hitting a girl.

BARRY then just blows and punches her in the face, she falls to the floor and he kicks her in the stomach three times and stamps on her face twice. GEORGE tries to stop him but he pushes him away he is really strong, he eventually gets him off her. HELEN is screaming and crying.

HELEN

(Crying) Stop it, stop it, stop hurting her.

GEORGE

(They pull him off her) Barry stop it you're gonna kill her. (They hold him back).

BARRY

You needed some fucking sense knocked in to you.

JANE is lying on the floor crying she is bleeding and very badly hurt, she has curled herself in to a ball.

BARRY (CONT'D)

(Pushes GEORGE away from him.) He grabs her by the hair and drags her to the door) You can get the fuck out of this house I don't wanna see you no more, you're a fucking whore.

JANE

(Screaming and crying) Ahhh let go of my hair ahhh.

HELEN

Leave her alone your hurting her.

BARRY

(He opens the door and throws her out) Get the fuck out and stay out you haven't got a home here anymore; you're not my sister anymore. (He slams the door shut).

EXT. STREET -- NIGHT

JANE then runs off crying its raining and she gets soaked. She is in a really bad state BARRY beat her very badly and she is bleeding from the nose head and face. She has blood all over her face and on her clothes. She holds her stomach as she is running because it is really hurting her, she can barely run she is so injured.

EXT. OUTSIDE CAB OFFICE -- MOMENTS LATER

She runs down the road to her local cab office and gets a cab; they give her some tissues to wipe the blood from her face.

INT. CAB DRIVER'S CAR -- MOMENTS LATER

JANE is sitting in the back seat and she is holding a tissue to her nose to stop the blood she is on her way to ZAFAR's house. JANE gets out of the cab turns to the driver and signals it to wait for her. She runs up to up to ZAFAR's door while shielding her head from the poring rain with her coat. She knocks on it violently hoping ZAFAR will open and not his parents. She sees a light come on and stops knocking, she hears ZAFAR's voice from behind the door.

ZAFAR

(Muffled) who is it?

JANE

It's me Jane.

ZAFAR

Jane. What you doin' here?

JANE

(He opens the door; she hugs him straight away really tightly) Oh baby (she breaks down crying).

ZAFAR

(Moves her away from him to see her face) Hey hey hey what's wrong babes, fucking hell what happened to your face?

JANE

(She talks at rapid speed) My brothers saw us tonight at Clapham and Barry just went mental and beat me up. He threw me out of the flat. (She starts crying more in to his chest).

ZAFAR

Hey don't worry it'll be fine. Come on babes stop crying I'm here now I'll look after you.

ZAFAR is shocked by what happened and still half asleep struggles to take in all the information, he's a bit dazed.

JANE

So can I stay here tonight? I haven't got anywhere else to go.

ZAFAR

What, you wanna stay here?

JANE

Where else am I gonna go?

ZAFAR

You know if my parents see you here they'll kill me.

JANE

What, are you being serious? You're gonna throw me out on the street?

ZAFAR

No Jane you know what I mean.

JANE

I defended you when Barry was telling me your kind were no good. Look at my face, look at it, this is because of you, but I would take this, and more, because I love you, and now you can't even help me. You know what maybe Barry was right.

ZAFAR

(She turns away to run off and he grabs her) Jane I didn't mean it like that I love you too.

JANE

(Pushes his hand away) Just fuck off Zafar. Just get off.

JANE runs away to the cab and speeds off. ZAFAR feels guilty for what he did and wished he took her in; he feels he has failed her. Now ZAFAR is angry with JANE's family and with his because he was scared to let her stay because of them. ZAFAR closes the door and goes upstairs. He gets in to his room and gets dressed then he tries to ring JANE but he only gets her answer phone

ZAFAR

(Dials number and puts the phone to his ear. It rings) come on Jane pick up, pick up, pick up). (Answer phone message) Hi you got through to Jane I'm not here at the moment so leave a message bye..... Hi Jane it's me baby Zed, I'm really sorry about what I did, I love you so much. Meet me under the bridge at Tooting Bec Park if I don't hear from you soon I'll just go there and wait. Hope you come. I'm really sorry.

INT. JANE'S ROOM -- MOMENTS LATER

BARRY hears JANE's phone ring so he goes to check it. He opens it up and sees there is a voice message on there so he listens to it and hears ZAFAR's message.

BARRY

Motherfucker I'm gonna fucking kill him.

BARRY then texts ZAFAR back as if he's JANE saying she forgives him and she'll meet him there in ten minutes.

INT. ZAFAR'S BEDROOM -- CONTINUOUS

ZAFAR hears his phone bleep alerting him to a text message. He reads it and then immediately leaves the house thinking its JANE.

INT. JANE'S BEDROOM -- CONTINUOUS

BARRY

Now I got you, you mug. (BARRY goes into the front room to tell GEORGE while laughing to himself). George you'll never guess what mate.

GEORGE

What?

BARRY

I heard Jane's phone ringing so I went to have a look and I heard a message from that paki telling her to meet him at Tooting Bec Park. So I text him back like I'm Jane and said I'll meet him there.

GEORGE

What are we waiting for then let's get tooled up and go and do that cunt.

BARRY

We got some baseball bats in the room we can hit 'im over the nut with and there's some tools in the van.

They then go into their room get the baseball bats. They are about to leave when their mum comes out of her room and stops them.

HELEN

Where you two going this late?

BARRY

To fucking kill that paki.

HELEN

What you talking about don't go and do anything stupid (she pulls BARRY back).

BARRY

Get off me. Listen we're gonna sort it.

They then leave and close the door.

INT. CAB DRIVER'S CAR -- CONTINUOUS

JANE is driving back into the estate when she sees BARRY and GEORGE in their van driving off; she doesn't really think anything of it.

EXT. JANE'S ESTATE -- CONTINUOUS

JANE goes back to her flat and knocks on the door. Her mum opens.

JANE

(Starts to cry) Mum I can't believe it he turned me away he wouldn't let me in. I'm sorry mum (JANE goes to cuddle her mum but she pushes her away).

HELEN

Jane your brothers just left and they said they were gonna kill your friend.

JANE

(She looks confused) How can they find him they don't even know where he lives? Let me ring him to check he's alright.

JANE looks inside the pocket of her jacket but there is no phone in there. Then she remembers she tried to ring him when BARRY was going mad and must have left it in the room.

JANE (CONT'D)

I left it in my room let me go check.

JANE then goes into her bedroom opens up her flip phone and sees a voice message on there. She then hears the message and sees the text sent out to ZAFAR and realises that her brothers must have heard it and they are going to meet him. JANE then runs out and takes her mum's car keys.

HELEN

What you doing you can't take the car.

JANE

I gotta go mum Barry and George are gonna hurt Zafar.

HELEN

What you talking about love.

JANE

(Going out the door) I haven't got time to explain mum I gotta go.

EXT. UNDER BRIDGE NIGHT -- MOMENTS LATER

ZAFAR is waiting under the bridge for JANE to come; it is very dark in there and hard to see. The walls are old and crumbling and they are covered in moss. It feels like a dungeon.

It is raining heavily outside and the water pouring down from the end of the walls is like a waterfall. ZAFAR then sees a van drive up and it parks outside of the bridge in the rain. The lights of the van are left on full beam so ZAFAR can't see who is in the van. Two tall figures step out of the van and begin to walk towards his car. ZAFAR can't see their faces so he gets out of the car.

ZAFAR

(Putting his hand above his eyes to shield his eyes from the bright light) Who's there? Who's that is?

They say nothing and walk towards him. As they get closer ZAFAR sees they are holding bats, he now starts to get really scared. He then makes out their faces and sees it is BARRY and GEORGE. ZAFAR quickly gets in his car to drive off. BARRY and GEORGE run towards the car, they are not far away.

ZAFAR (CONT'D)

(Starting the engine) Come on, come on (they both smash his window with the cricket bats and Zafar ducks down) ahhh stop please stop don't hurt me.

BARRY

(Looking through the wind screen) Where d'you think your going paki, we haven't finished with you yet.

GEORGE

(George then pulls him out of the car) Yeah I still owe you one for when you punched me.

ZAFAR tries to fight him off but they throw him to the ground. They then hit him continuously with the baseball bats on his head, legs, stomach, back, arms, everywhere. ZAFAR curls himself up into a ball to protect himself.

BARRY

(While hitting him) How d'you like that? You think you can fuck with our family and get away with it.

ZAFAR

Stop it why are you doing this?

BARRY

Because you're a paki cunt that's why.

They then kick him all over his body and stamp on his head repeatedly. The beating lasts for three of four minutes but it seems like an eternity to ZAFAR.

BARRY

Look what you did you got blood all over my new shoes.

BARRY then picks ZAFAR up and throws him against the wall. They have almost beaten him to death. ZAFAR has blood all over his face, there are cuts, bruises and lumps all over his face; he looks like the elephant man. His clothes are torn up and covered in blood, he is soaking wet from the rain and he can not hold himself up, GEORGE and BARRY have to support him. He is so badly beaten he can not even talk. BARRY then pulls out a knife from his pocket. It is about seven inches long.

BARRY (CONT'D)

(Holds it millimeters from his eye)
See this knife I'm gonna cut you right open with it.

GEORGE

Eh Barry don't go too far.

BARRY

You think you can fuck my little sister and get away with it do ya (BARRY then stabs ZAFAR, and carries on repeatedly stabbing him)... (Screaming) Who do you think I am some sort of mug, you lot killed my dad, I'll fucking kill you, you cunt, I'll fucking kill you.

BARRY stops stabbing him and lets ZAFAR drop to the floor; he stabbed him in the stomach ten times. BARRY is breathing heavily from the beating they have given ZAFAR. They both just look at ZAFAR dead on the floor.

GEORGE

Barry lets get outta here before some one comes.

They both run off and get in their van and drive off. As BARRY and GEORGE drive off JANE then races past them, she fears the worst. She pulls up under the bridge and sees ZAFAR badly beaten, dead lying on the floor. She runs out of her car screaming and crying and goes over to him. She holds him in her arms and rocks back and forth.

JANE

(Screaming) Help, help somebody
please help me. Zafar I'm sorry I
didn't mean for this to happen.
Baby you can't leave me, you can't
leave me alone, I love you baby I
love you so much, don't go, please
don't go.

JANE drops her head and continues to cry, they are both lit
up by the head lights of the car. The camera pans out.

FADE TO: BLACK

THE END.