

RAFTA RAFTA

Written by: Ayub khan Din

BOLTON. LANCASHIRE. PRESENT DAY.

EXT. COMMUNITY CENTRE. BOLTON. NIGHT.

Indian folk music and laughter ring out from a community centre. A door bursts open and the silhouette of a young couple come running out. ATUL DUTT 21 and VINA PATEL 19. ATUL, drags VINA along the back alley and pushes her up against the wall. They kiss.

ATUL

Vina!

VINA

I don't care now! We'll be married next week.

He kisses her neck. She gasps

VINA (CONT'D)

Ohhhhh, Atul don't do that...

ATUL

Why?

VINA

(Laughing)

I like it-Come here...

She pulls him into a yard. A dustbin is knocked over and a cat screeches. We hear moans and groans coming from ATUL and VINA.

ATUL OOV

Stop, you don't know what you're doing!
I promised you...We've got to stop!

VINA OOV

Do we?

ATUL OOV

(Breathlessly)

It's what you wanted...Is it what you want? I mean, I don't mind...

VINA OOV

We said we'd wait.

ATUL OOV

Did we? Oh yeah we did, didn't we....Ooooooh!

VINA OOV

(Cheekily)

Alright?

ATUL OOV
Ignore what I just said.

VINA OOV
Bloody hell, Atul!

ATUL OOV
Try telling him to wait!

They both start to giggle.

INT: COMMUNITY CENTRE. CORRIDOR. NIGHT.

LATA PATEL, FORTY FIVE, VINA'S mother comes along the corridor. Standing by a tea urn drinking and selling tea, are three Indian women in their mid-fifties, AUNTIES, SUDAH, NUSHIE AND LAXMI. They are selling tea and Indian sweets and savories from a trolley.

AUNTIE SUDAH
They've gone for some fresh air, isn't it?

AUNTIE NUSHIE
Hot for the dancing and all.

AUNTIE LAXMI
Married soon though, eh na, thank gods?

LATA ignores them and heads out of the door.

EXT. DOOR. COMMUNITY CENTRE. NIGHT.

LATA PATEL, forty five, VINA'S mother, dressed in an elegant sari, stands at the door of the community centre, peering into the darkness.

LATA
Vina! Vina! Are you there? Atul! Come in now...Perspiring and cold, cold and perspiring you'll catch your death, isn't it? Vina!

CUT TO:

ATUL and VINA in the alley.

VINA
I think I'd like to wait.

ATUL
I suppose another week won't make any
difference.

VINA
A bloody bed would.

ATUL laughs. They kiss.

TITLE SEQUENCE.

EXT. DE SOUZA TRAVEL AGENCY. HIGH STREET. BOLTON. DAY.

VINA stands looking at a window display. In it, a young couple lay smooching on a palm covered beach. Across the top, it reads "Go, Goa!" ATUL comes up behind her and we see his reflection in the window as he puts his arms around her.

ATUL
Won't be long now.

INT. DE SOUZA TRAVEL AGENCY. HIGH STREET. BOLTON. DAY.

It's a small office with the usual brochures and posters on the walls. MR DE SOUZA an Indian in his fifties, stands behind the counter.

ATUL
Hello, Mr. De Souza, we've brought the
final payment.

ATUL and VINA both take out envelopes and hand them over to Mr. De Souza.

MR. DE SOUZA.
Ah, going Dutch I see?

ATUL
I thought we were goin' to Goa!

MR. DE SOUZA does not get the joke.

MR. DE SOUZA.
I beg your pardon...?

ATUL
Nothing...It's all there.

DE SOUZA quickly flicks through the notes and replaces all the money into one envelope. He turns to an SUNEETA an Indian woman in her fifties, sat typing.

MR. DE SOUZA.
Suneeta, welcome packs if you please.

ATUL
What about the tickets?

MR. DE SOUZA.
E-tickets. We're all computerised here now. Pick them up at the airport.

LALITA passes him two packs.

MR. DE SOUZA. (CONT'D)
Now, here we are, the Goan Maharaj.

VINA
It looks lovely.

MR. DE SOUZA.
One of the finest in the country my dear. All the big Bollywood stars stay there.

ATUL
Do you recommend jabs and that?

VINA
You know...with the change of food..

MR. DE SOUZA.
No, no, they all eat curry over there, just like you.

MR. DE. SOUZA hands them both a honeymoon pack each.

MR. DE SOUZA. (CONT'D)
Enjoy your honeymoon and on behalf of De Souza travel may we express our sincerest congratulations on your fourth coming nuptials. Please, accept these free vouchers to wine and dine in the Indira Gandhi all you can eat buffet lounge of the Goan Maharaj.

ATUL and VINA both smile at each other.

INT: BEDROOM. BHARRAT SHOW HOUSE. DAY.

Close on VINA and ATUL. They're noses almost touching. Their heads rest on pillows.

VINA
I'm glad we waited.

ATUL
How does it feel.

VINA
I don't know...it feels wider for a
start.

CUT TO:

We pull back to reveal YOGESH BHARRAT a thirty eight year old
salesman for BHARRAT HOMES, standing in the doorway of the en
suite bathroom.

YOGESH BHARRAT
And so it should be. The Mogul
Mattress is all encompassing and
gifted to all Bharrat home first time
buyers.

EXT: BHARRAT HOMES. SHOW HOUSE. DAY.

ATUL and VINA stand in front of the BHARRAT show house.

ATUL
It might not be straight away, Vina,
but it's what I want for us.

VINA
Well, till then I don't mind an
ordinary mattress. As long as you're
lay next to me.

EXT. VINA'S BEDROOM. DAY.

SLOW PAN ACROSS A BLOSSOM COVERED WINDOW. THE WIND BLOWS AND THE
BLOSSOM FALLS.

VOICE OVER
(AN INDIAN MR. KIPLING)
Once upon a time, oh best beloved, in
the far off kingdom of Blighty, there
was a beautiful, Indian, Princess...

A RED AND GOLD VEIL BILLOWS ACROSS THE WINDOW AS THE CAMERA
MOVES THROUGH AND INTO THE ROOM.

VOICE OVER (CONT'D)
Born of this country, far from the
lands of her ancestors.
(MORE)

VOICE OVER (CONT'D)

With hair as black as a ravens wing
and blessed with skin of alabaster.
She was the apple of her fathers eye.

VINA IS LAY ASLEEP ON THE BED. HER EYES OPEN AND SHE STRETCHES
AND YAWNS. SHE LOOKS ACROSS AT HER WEDDING CLOTHES AND JEWELLERY
ALL LAID OUT AND SMILES.

VOICE OVER (CONT'D)

and uncommon for the women of these
lands...she was a virgin...

INT. PATEL HOUSE. WEDDING DAY.

There is hustle and bustle as various women rush in and out of
rooms trying to organise things. LAXMAN PATEL, fifty sits in the
lounge unaware of the whirlwind of sari clad women around him.
LATA PATEL comes into the lounge putting in an earring.

LATA

Typical! You sit there and leave me to
organise our daughters wedding!
Laxman, you're not even dressed yet.

LAXMAN

I never thought this day would come.

LATA

Believe it. Because it'll be
happening in three hours time.

LAXMAN

My little Princess...

LATA

Why on earth you let them decide to
hold the reception in a church hall...

LAXMAN

Oh Lata...please!

LATA PATEL

You should have put your foot down.
It's your right as a father to pay for
an expensive wedding for your
daughter. And it was my right to
flaunt it!

LAXMAN PATEL

It was their wishes, Lata. They wanted
to do it this way. And I respect them
for that.

LATA

Your only daughter married in a... a
Scout hut! My god the shame! What will
our relatives think?

LAXMAN

I'll go and take her up a cup of tea.

LAXMAN takes a cup of tea and heads out of the room

LATA

Hurry her will you. The hairdresser
will be here in an hour.

LATA starts to fuss with her hair in the mirror.

LATA (CONT'D)

God alone knows what they're going to
feed us. Hot dogs around a camp fire
most probably!

CUT TO:

A hand knocks on the door, as the other hand holds a cup of tea.

INT. CORRIDOR. UPSTAIRS. DUTT HOUSE. DAY.

The door is pushed open. ATUL is standing dressed in traditional
wedding clothes looking in the mirror. Reflected in the mirror,
holding a cup of tea, is EESHWAR DUTT, fifty five.

INT. ATUL'S ROOM. DUTT HOUSE. DAY.

ATUL'S bedroom is full of books and classic Indian film posters.
A record player and lots of records.

ATUL

What do you think, Dad?

EESHWAR takes a good look.

EESHWAR

Well, you're hardly Bollywood
material...

ATUL

Thanks.

EESHWAR

The thing is...some people can carry traditional Indian dress-like me for instance-while others...Well...

ATUL

If you can't say anything constructive don't say owt', alright? I'm nervous enough as it is.

EESHWAR

Your Mum thought you'd like this. Personally, I think you'd be better off with something stronger.

ATUL

You would.

ETASH TAILOR, twenty two, ATUL'S friend comes into the room.

ETASH

Looking good Atul, man.

ATUL looks back reprovingly at his father.

INT. VINA'S BEDROOM. DAY.

JAZZ, (JASMINDER) Indian girl-friend of VINA, dressed in black traditional clothes with back combed Goth hair and make-up. Helps VINA dress.

JAZZ

(Conspiratorially)
Watch him later cause' they get excited when they know it's your first time.

VINA

Do they?

JAZZ

And don't cry out to loud when he puts it in 'cause that'll overexcite him and he'll bang away like the bleeding clappers.

VINA

It won't be like that with Atul.

JAZZ

Maybe.

VINA gets a bit weepy and excited.

VINA
Jazz! I'm getting married!

JAZZ
(Concerned)
You can change your mind you know?

VINA
Are you mad? It's all I've ever
wanted.

There's a knock at the door.

JAZZ
I'll be downstairs.

LAXMAN PATEL pops his head around the door.

JAZZ (CONT'D)
Alright LAXMAN PATEL. Looks brill
don't she?

JAZZ leaves. VINA looks stunningly beautiful. LAXMAN just stands
and looks at her.

LAXMAN
You look beautiful bete. I just wanted
to say...how proud I am of you. I
can't believe you're my little girl.

VINA
Oh, Dad!

She gives him a hug. He takes out an envelope and gives it to
her.

LAXMAN
...Here...

She takes it and looks. It's money.

VINA
Dad!

LAXMAN PATEL
Just a little something extra...

VINA
Atul won't-

He presses it into her hands.

LAXMAN PATEL

Never mind Atul...Take it...don't tell him. It'll go towards getting you your own place.

VINA

We'll be fine at his Dad's 'til we do.

She takes the envelope and puts it in her bag.

LAXMAN PATEL

Why he wants to take you there, when you have this perfectly good room you could both use...

VINA

Because it wouldn't be right would it...a husband moving in with his in-laws. We'll get our own place soon. I'll be fine...

Smiling, she throws her arms around him.

VINA (CONT'D)

Don't worry about me...I've got everything I want. Atul's the best thing that's ever happened to me.

LATA PATEL, comes in.

LATA PATEL

I wondered where you two had got to. Might have known you'd be yacking. Come on, the cars are waiting.

INT: DUTT. HOUSE. LIVING ROOM. WEDDING DAY.

The living room is furnished with a mixture of worn pieces from the seventies and eighties. An industrial sewing machine sits in one corner. A Hindu shrine sits above the fireplace.

LOPA DUTT, forty nine, is running a hoover around the living room. EESHWAR comes down the stairs. He's having trouble with his top button.

EESHWAR

Lopa!...

LOPA

As if I don't have enough on my hands, I should have to dress you.

She does the button and looks him up and down.

LOPA (CONT'D)
 How's Atul? Did you give him his tea?
 Does he look nervous?

EESHWAR
 How should I know how that boy looks.
 He never looks bloody happy to me!

EESHWAR pours himself a drink. Watched disapprovingly by LATA.

LOPA
 Don't you start filling up on whisky
 yet. It's going to be a long day.

EESHWAR
 Lopa, Lopa Lopa, everybody knows
 Indian weddings aren't about the bride
 and groom. They're about us! Cheers!

EESHWAR knocks back his whiskey.

EXT: PATEL'S HOUSE WEDDING WEDDING. DAY .

The wedding car is a great big stretch limousine. LAXMAN can't quite believe it.

LAXMAN
 Lata!

LATA PATEL
 She may be getting married in a Scout
 hut. But we'll arrive in Bollywood
 style. Chelo!

INT: ATUL'S BEDROOM. WEDDING DAY.

ETASH straightens ATUL'S wedding turban.

ETASH
 How are you feeling?

ATUL
 I don't know about her, but I feel
 like a virgin myself.

ETASH
 (Laughing)
 You can have one, tonight.

ATUL
 You know what I mean. I...

ETASH

What?

ATUL

I don't want her to be disappointed,
you know.

EESHWAR

Why should she be any different from
any of your other girlfriends.

ATUL

Drop me veil and shut up will you!

INT: LIMOUSINE. WEDDING. DAY .

LAXMAN PATEL

Funny to think you won't be at home
anymore...It won't feel the same...

LATA PATEL

Well, you're just going to have to get
used to talking to me again.

The look on LAXMAN'S face says it all.

INT: LIVING ROOM DUTT HOUSE WEDDING DAY.

ETASH leads ATUL down the stairs to the living room.

ETASH

(Indian accent)

"Here comes the groom, here comes the
groom"

JAI DUTT, ATUL'S brother, eighteen, comes out of the kitchen.

JAI

Waiter! Chicken tikka massala and two
chappaties, please!

He starts to film them with a video camera.

ATUL

Shut up and get out the way will you!
And turn that thing off!

LOPA

Oh, Atul...

LOPA goes over to ATUL and holds him.

JAI

Slow pan round and we take in Mother
India, as she clasps her first born
son to her ample bosom!

LOPA smacks JAI playfully across the head.

LOPA

You look lovely putter.

EESHWAR

Han! Very good! It calls for a drink,
Jai, Atul, Etash? Let's all have a
peg!

EESHWAR starts to pour the drinks.

ATUL

Not for me thanks, Dad.

EESHWAR

You won't take a drink with your own
father on your wedding day?

LOPA

Leave him alone, if he doesn't want
one, he doesn't have to have one. Not
everyone's like you.

EESHWAR

No, they're not, are they...

For a moment, EESHWAR and LOPA share a look.

INT. HINDU TEMPLE. WEDDING DAY.

ATUL and VINA sit together in front of the priest, surrounded by
their families.

ATUL and VINA are led round the sacred flame.

INT. CHURCH HALL. WEDDING DAY.

Loud Bhangra music. Close on EESHWAR'S face as he throws himself
into the bhangra dancing.

EESHWAR

BrrrrrrrrrrrrrrrrAh!

Other men stand around him and clap in unison. The hall is filled with tables chairs and guests all enjoying themselves and filling up on whiskey from bottles of Red label and black label on the tables. Along the walls are Scout Patrol boards with the Patrol names on them.

INT. CHURCH HALL. WEDDING DAY.

EESHWAR breaks away from the dancers and heads back towards the bridal table. Other men try to get him to stay.

EESHWAR

No, no, give these young fellows a chance. Go on, I've set the damn standard yaar!

INT. CHURCH HALL. TOP TABLE. WEDDING DAY.

Sat at the top table in front of a Scout Patrol board that reads "OTTER PATROL", are ATUL and VINA, LAXMAN and LATA PATEL, PANKAJ MISTRY, LATA PATELS brother, LOPA and JAI DUTT.

On the next table, "KING FISHER PATROL" sit JIVAJ BATT, ATUL'S boss and MOLLY, his white wife and ETASH TAILOR.

JIVAJ, MOLLY, JAI and ETASH applaud EESHWAR as he joins the table. EESHWAR acknowledges them and sits down.

MOLLY

You put me in mind of Chunky Pandey in Tezaab, Mr. Dutt.

LATA PATEL

You're very knowledgeable, Molly.

JIVAJ BATT

Comes of selling samosas in an Indian cinema for the last five years, LATA PATEL.

LATA

Really?

JIVAJ BATT

You can't but gain knowledge.

CUT TO:

EESHWAR mops his brow. LOPA gives him a filthy look.

EESHWAR

What? It's a wedding! Someone had to start off the dancing!

LOPA

Yes. But everyone expected the bride and groom!

EESHWAR

If we'd have waited for Atul to start, you'd have waited till the cows came home...All the way from bloody India!

INT. CHURCH HALL. WEDDING DAY.

ATUL and VINA dance slowly to "KABHI KABHI MERE DIL ME" under a glitter ball. Watched lovingly by all the guests. EESHWAR looks on impatiently as he fiddles with a napkin. He turns to LOPA.

EESHWAR

(Whispered)

You stopped me dancing for this!

LOPA

Shut up!

EESHWAR

He should be dancing the bhangra on his wedding day! It's a manly dance.

LOPA

He's dancing with his wife and it's beautiful!

EESHWAR

It's killing the pace of the evening.

He stands and walks off across the dance floor, ducking down trying not to be noticed, but being noticed.

CUT TO:

EESHWAR walks onto the dance floor. Behind him carrying a harmonium is JAI. LOPA embarrassed.

LOPA

Eeshwar! Eeshwar! Come back here!

EESHWAR motions her to sit. He makes a cutting motion to the DJ box.

EESHWAR

DJ! Cut it! Cut it!

JAI

I'm the bloody DJ, Dad. I can't roadie
for you and stop the music!

JAI runs over to the deck and turns the music off. ATUL and VINA stop dancing.

EESHWAR

Ladies and gentleman, as a special
wedding gift to my son and beautiful
new daughter...I'm going to sing.
Chairs for the happy couple if you
please.

The crowd clap as chairs are brought out for ATUL and VINA. ATUL looks mortified but VINA finds it amusing. EESHWAR sits and starts to play the harmonium. He beckons to JAI.

EESHWAR (CONT'D)

Just a single spot! Kill the rest!

The lights go down revealing a single spot light on ATUL and VINA.

EESHWAR (CONT'D)

On me stupid!

The spot shifts onto EESHWAR, leaving ATUL and VINA in shadow.

EESHWAR (CONT'D)

(Singing)

Rafta,rafta vo meri, hasti ka saamaan
ho gae.

The crowd start to applaud and murmur their approval of the song.

EESHWAR (CONT'D)

Rafta, rafta vo meri, hasti ka saamaan
ho gae.

Pahale jaan, phir jaan-e-jaan.
Pahale jaan, phir jaan-e-jaan.
Phir jaan ne jaanaa ho gae.

The crowd applaud the verse.

EESHWAR (CONT'D)

Rafta, rafta, vo meri hasti ka saamaan
ho gae.

Before EESHWAR starts the next verse, ATUL starts to sing it. It takes EESHWAR and the others by surprise. The spot light slowly moves across onto ATUL and VINA.

EESHWAR, is put out, but continues to play the harmonium, as ATUL, now sings the last verse.

ATUL
App to nazadeek se.
App to nazadeek se.
Nazdeekar tar aate gaye!

ATUL looks at VINA as he sings.

ATUL (CONT'D)
App to nazadeek se.
App to nazadeek se.
Nazdeekar tar aate gaye!
Pehele dil, phir dilruba,
Pehele dil, phir dilruba,
Phir dil ke mehamaa ho gaye!

The crowd really go a bit wild by the way he delivers this final verse.

ATUL (CONT'D)
Rafta, rafta vo meri hasti ka saamaa
ho gae.

Everybody claps ATUL as he returns to the table with VINA.

LOPA
That was wonderful, Atul.

LAXMAN PATEL
He obviously gets it from his father.

EESHWAR
Well it isn't his timing he got from
me, that's for sure.

EXT: CHURCH HALL. WEDDING DAY. NIGHT.

ATUL stands with his arms around VINA.

ATUL
I wish they'd all just sod off and
leave us.

VINA
I keep imagining us alone on that
beach in Goa, under the palm trees.
Bright sunshine, the sea-

ATUL
Lepers begging at our feet...

She taps him playfully. AUNTIE NUSHIE walks by looking suspiciously at them. ATUL calls after her.

ATUL (CONT'D)
It's alright we're married now, Auntie-
ji. All legal!

INT: CHURCH HALL. DOOR. WEDDING DAY. NIGHT.

On CHIPMUNK PATROL table, AUNTIE'S SUDAH, LAXMI, AND NUSHI are sat chewing samosa and observing the people around them.

AUNTIE SUDAH
LATA PATEL wanted the Midland Hotel
in Manchester. Her only daughter and
all.

AUNTIE NUSHI
I was looking forward to that. Never
been in there. Very disappointed I
was.

AUNTIE SUDAH
And she gets this? Big difference eh
na? All talking shmorking that woman!

AUNTIE NUSHI
It's a loveless house that.

AUNTIE SUDAH
Empty of soul. You know nothing has
ever grown in their garden.

AUNTIE NUSHIE
Barren.

AUNTIE LAXMI
Still, today everyone is happy isn't
it and that is main thing.

AUNTIE NUSHI
Mrs. Naidu and family aren't happy.

AUNTIE LAXMI
Where is she?

AUNTIE NUSHI
On Beaver Patrol.

AUNTIE SUDAH
Keep talking, she's looking over.

EXT: DUTT'S HOUSE. WEDDING. NIGHT.

An ordinary terraced house. Two wedding cars pull up outside EESHWAR DUTT jumps out of the first car followed by ATUL, JAI, ETASH, PAKAJ MISTRY and JIVAJ BATT. EESHWAR opens the boot of the car with ATUL and together lift out a huge cauldron. JIVAJ and ETASH pick up another from the other car. PANKAJ MISTRY carries onto two platters. JAI is filming the whole event.

ATUL

Did you have to ask people back?

EESHWAR

The night is still young!

ATUL

Well couldn't we have just left this at the church Hall?

EESHWAR

The vicar needed the space for the harvest festival

ATUL

So?

EESHWAR

Jesus doesn't eat curry!

JAI is still filming them.

EESHWAR (CONT'D)

Oi! Satyajit Rai! Put the bloody camera down and open the damn door.

JAI opens the door PANKAJ MISTRY enters followed by JIVAJ BATT and ETASH.

EESHWAR (CONT'D)

Straight through Mr. Batt.

ATUL

Why did you ask him?

EESHWAR

He's your boss, yaar! He runs three cinemas! You're married now, it's important to cultivate these people.

ATUL

He's a pervert.

EESHWAR

Even pervs are important for business.

Another car rounds the corner and they're caught in the headlights.

EESHWAR (CONT'D)

Quick, your mother's here!

They move into the house as the other car pulls up.

INT: DUTT HOUSE. LIVING ROOM. WEDDING DAY. NIGHT.

EESHWAR is slumped in a chair. As LOPA comes in with MOLLY carrying trays.

LOPA

Straight through to the kitchen Molly!

Hey you, the Patels are hot on my tail.

LOPA quickly takes off her coat and goes over to the shrine and lights a lamp on a little tray. She hands out other little lights to the others. EESHWAR jumps to action.

EESHWAR

Ok, everybody, Etash, Jivaj-ji, Molly, over there please, Jai, I want the camera here. Lopa by the door with Atul. Pankaj-ji, find a spot at the back.

They all rush to their allocated places.

EXT: DUTT'S HOUSE. WEDDING DAY. NIGHT.

The wedding limousine pulls up outside the DUTT house and the PATELS get out. We see LOPA'S face in the window as she quickly draws back the curtain.

LATA PATEL

My God, I'd forgotten how dingy these streets were.

VINA

Mum!

LAXMAN PATEL

Well, are we ready.

VINA gives her Dad a hug, watched by her mother. LAXMAN PATEL pulls the duppata (Veil) down over her face.

He takes her arm and walks her over to the door. There are tears in LAXMAN PATEL's eyes. He presses the bell.

Beat.

VINA OOV
(From under the duppata)
You'll have to use the knocker, Dad,
the bell don't work.

INT: DUTT. HOUSE. LIVING ROOM. WEDDING NIGHT.

Everyone is in position as the door is knocked.

EESHWAR
OK, everyone, remember, a big Dutt
family welcome! Camera!

JAI
Running!

EESHWAR
Lights!

ALL
Yeah!

Everyone lights a little oil lamp. As the main house light is turned off.

EESHWAR
Play back!

An appropriate piece of music about the bride entering the grooms house for the first time is played on a tape.

EESHWAR (CONT'D)
Action!

EXT: DUTT'S HOUSE. WEDDING DAY. NIGHT.

The door is thrown open and the PATELS are blinded by the lights from the video camera. The DUTT's, et al, cheer.

LOPA
Welcome, daughter!

VINA makes a move into the house, left foot first as is tradition.

INT: DUTT. HOUSE. LIVING ROOM. WEDDING NIGHT.

JAI fights for a position to film the moment but he has been pushed back by the crowd.

JAI
I missed it, Dad!

EESHWAR
Cut! Cut! Cut! Go back, go back, we'll do another take!

EXT: DUTT. HOUSE. WEDDING DAY. NIGHT.

The door is unceremoniously slammed shut in the PATEL'S faces. We here the muffled voice of EESHWAR behind the door and it is opened again.

LOPA
Welcome, daughter!

INT: KITCHEN. DUTT'S HOUSE WEDDING DAY. NIGHT.

LATA PATEL, MOLLY, and LOPA are putting food into containers. VINA makes tea. LATA PATEL suddenly starts to cry. She takes out her handkerchief and dabs her eyes.

VINA
Mum, what's wrong?

LATA starts to wipe the tears away and blows her nose, as LOPA and MOLLY make a fuss of her.

LATA PATEL
My little girl making her first cup of chai, for her husband...

She starts to go again. VINA, starts to laugh.

VINA
I've made him tea loads of times!

LATA PATEL
It's different, now. You're his wife.

VINA
Mum!

LATA PATEL
There are so many things a girl should know about her wedding night.

VINA

Oh, don't embarrass me now, you've been so good all day.

INT: LIVING ROOM. DUTT HOUSE. WEDDING DAY. NIGHT.

VIDEO TAPE OF THE WEDDING.

EESHWAR

You've given me a goddess for my house there, LAXMAN PATEL. I'll be proud to call her my daughter. Very proud. Shown me nothing but respect from the moment I met her.

LAXMAN PATEL.

There are so many bad things to lead a good girl, astray these days.

EESHWAR

Han, han...I agree. Though, don't get me wrong, I'm not old fashioned.

LAXMAN PATEL

It's well known in the community, you're a forward thinking man.

EESHWAR

I'm all in favour of integration.

JIVAJ BHATT

But there are limits, Mr. Dutt.

EESHWAR

Oh, yes, I draw the line at tattoos and nipple piercing.

ETASH, ATUL and JAI laugh.

INT: KITCHEN. DUTT'S HOUSE WEDDING DAY. NIGHT.

LATA PATEL

I knew nothing when I married her father.

LOPA

Who did? We watched the livestock and that was it...Baaaaa!

They all laugh.

INT: LANDING. ATUL'S BEDROOM. DUTT HOUSE. WEDDING DAY. NIGHT.

JIVAJ BATT and ETASH come out of ATUL'S bedroom just as JAI comes out of the toilet opposite.

JAI

What you two up to?

ETASH

Just showing him where the bog is.
There you go boss!

JIVAJ goes into the toilet.

INT: KITCHEN. DUTT'S HOUSE WEDDING DAY. NIGHT.

LATA PATEL

There's more to a marriage than just
the...the, hanky panky.

VINA, MOLLY and LOPA find this funny.

MOLLY

That's all there is.
Men are led by what's dangling between
their legs, luv.

VINA, LOPA and LATA laugh with embarrassment.

MOLLY (CONT'D)

Have your fun and games now, then put
it on ration, later.

LOPA

Oh, Molly!...Take no notice, Vina.

MOLLY

But never refuse him point blank,
because they'll take it out of your
housekeeping money!

VINA, LOPA and MOLLY laugh.

LOPA

You've got a man who loves you,
bete...that's what's important. Isn't
it, LATA PATEL?

LATA PATEL

It's a long slow death without it...

EESHWAR OOV
Hey, come on what about the elbow
game!

LOPA
Oh, no, not this nonsense!

LOPA jumps up followed by the other women.

INT: LIVING ROOM. DUTT'S HOUSE WEDDING NIGH.

The women come in headed by LOPA.

ETASH
What's the elbow game?

EESHWAR
It's a show of strength, without the
need to resort to violence!

MOLLY
Oh, just like Gandhi.

LATA PATEL
Very knowledgeable, Molly.

LOPA
Eeshwar, no! It's a silly game.

EESHWAR
Nonsense woman.

He turns to the others

EESHWAR (CONT'D)
Me and my best friend Brijesh Kapadia
used to play this game all time.
Didn't we Lopa?

LOPA
Do you have to go on about him now.

JAI
Who were he Dad?

LOPA
No one you'd know.

EESHWAR
He was the best friend a man could
ever have asked for! He was my friend.

He looks at LOPA.

EESHWAR (CONT'D)
Come on boy clear the table.

JIVAJ BHATT
I'll give you a go Mr. D.

JIVAJ, sits opposite him and takes EESHWAR'S hand. Some of the other guests gather round.

EESHWAR
Ok. Ready?

JIVAJ BHATT
Yeah.

ETASH
LAXMAN PATEL, could you referee,
please.

LAXMAN PATEL
I've no idea what the rules...

EESHWAR
Just say, go.

LAXMAN PATEL
Alright...Are you both ready?

EESHWAR/JIVAJ
Yes.

LAXMAN PATEL
Ok. Go!

EESHWAR, suddenly slams down JIVAJ'S hand, down to the table.
JIVAJ winces in pain and pulls his hand back.

JIVAJ BHATT
Ouch! Bloody hell fire!

EESHWAR
I gave you the cobra! See that Lopa?
Gave him the cobra! Tharak!

EESHWAR emulates a cobra striking.

EESHWAR (CONT'D)
Who's next? Any takers?

EESHWAR looks at ATUL who is busy showing VINA his new
BLACKBERRY.

EESHWAR (CONT'D)
What about you, Atul?

ATUL

That's for kids and old men.

Some people laugh. EESHWAR looks at ATUL.

EESHWAR

Then I shouldn't be much of a challenge for you then.

JIVAJ BHATT

Come on Atul, show your new wife how virile you are.

ATUL looks at VINA.

ATUL

Alright, you asked for it!

LOPA

Atul, no. Now stop this silliness. Both of you.

EESHWAR

It's only a bit of fun.

JIVAJ BATT

I think a little flutter's called for here.

The others all start betting. Handing the money to PANKAJ MISTRY.

LOPA

No good ever comes from any challenge between father and son.

EESHWAR

Are you scared I'll beat him, Lopa? Ready when you are, Mr. Patel.

EESHWAR and ATUL take their grips. ATUL winces.

ATUL

Hang on you big cheat, you've got my hand gripped tight already!

LOPA

If you're going to play, play fair you big bully!

LOPA tries to loosen EESHWAR'S grip. The others laugh.

EESHWAR

Hey! Non-players off the green!

LAXMAN PATEL
She's right Mr. Dutt. Fair's, fair.

EESHWAR
Who made you referee?

LAXMAN PATEL
You did.

EESHWAR
You're his father-in-law.

LAXMAN PATEL
And you're his father. Now, are you ready?

LOPA
Watch for the cobra, son. He always tries that first.

LAXMAN PATEL
Quiet please, Mrs. Dutt. Ready...go!

ATUL starts to force EESHWARS hand almost down to the table.
There is lots of support for both camps.

JIVAJ BHATT
Bloody hell, I think he's got him!

JAI
Come on, Dad!

VINA
Come on, Atul!

LATA PATEL
That's it, son!

ETASH
You've almost won.

LAXMAN bends and looks at the players hands to see if EESHWARS are touching the table.

LOPA OOV
You've got him beat now son!

EESHWAR
(Through gritted teeth)
Like hell I am, woman!

EESHWAR, with tremendous effort forces ATUL'S arm upwards. ATUL pushes EESHWAR's hand back again.

ATUL looks at at the strain on his fathers face. He realizes that this is more than a game for EESHWAR. EESHWAR looks back at ATUL.

LOPA

(Triumphantly)

Go on,son, you can do it. Finish him off!

It seems ATUL allows himself to be beaten. Suddenly with a loud grunt, EESHWAR slams ATUL'S hand down on the table. ATUL pulls it away in pain. There are cheers for the winner and a round of applause.

EESHWAR

(Triumphantly)

Who's bloody well finished now! Ha!

ATUL rubs his wrist. VINA tries to comfort him. But he shakes her off.

EESHWAR (CONT'D)

Best man won, eh?

LOPA

Oh stop your crowing! You big head.

He turns to ATUL.

EESHWAR

I used the python on you. I was slowly squeezing the strength from you all the time and you didn't know it did you.

LOPA

You and your snakes!

Look at the size of your hands to his.

EESHWAR

(Justifying his win)

I'm twice his age, aren't I? The python! Never Fails.

LAXMAN PATEL

Look at the time. It's late, we'd better be going.

EESHWAR

Don't go yet! There's still whiskey in the bottle.

LOPA

He never knows when to call it a day. I'll get your coats.

EXT: DUTT'S HOUSE. WEDDING NIGHT.

MR.& LATA PATEL wave and head for their car. ETASH goes into the house next door. JIVAJ BUTT drives past in a flash car. He sticks his head out of the window.

JIVAJ BATT

Oi! Atul, don't do anything I wouldn't do! And that's not much!

INT: LIVING. ROOM. DUTT HOUSE. WEDDING. NIGHT

VINA and ATUL stand not knowing what to do next.

LOPA

Slip off now you two. You've an early flight tomorrow...

VINA

I don't mind helping to clean up...

LOPA

I'll sort it out...Eeshwar can help...

ATUL

Come on, Vina...Night, Mum...

ATUL and VINA head for the stairs.

EXT: LANDING. DUTT'S HOUSE WEDDING DAY. NIGHT.

ATUL leads VINA to his room along the narrow corridor. JAI comes out of his room and squeezes past them and goes into the bathroom opposite ATUL'S bedroom door.

JAI

Shan't be long.

He closes the door.

ATUL

I'd carry you over the threshold but I doubt we'd get two through the door.

VINA smiles and takes his hand and goes through the door.

INT: DUTT. HOUSE. LIVING ROOM. WEDDING NIGHT.

EESHWAR knocks back a whisky. As LOPA clears away some bottles and glasses.

EESHWAR

Now, that's what I call a successful wedding!

LOPA gives him a dirty look.

EESHWAR (CONT'D)

What have I done now?

LOPA

That elbow game! Did you have to beat the boy on his wedding night. In front of Vina and their guests?

EESHWAR

It was just a bit of fun, a bit of entertainment for everybody.

LOPA

Would you have liked your father to have done the same to you on your wedding day?

INT: DUTT'S HOUSE. ATUL'S BEDROOM. WEDDING DAY. NIGHT..

There is a huge bunch of roses on a dresser. VINA goes over to them. She plucks one out and smells it.

VINA

Oh Atul! There lovely.

She turns to him.

VINA (CONT'D)

I feel dead strange, standing in here with you alone.

ATUL

So do I...Like when I kissed you that first time.

VINA

I'd never been kissed like that before.

ATUL

I'd never kissed anyone, like that before...

He approaches her and holds her. He reaches up and takes her face in his hands. He leans in to kiss her again. We hear the toilet flush in the bathroom.

JAI OOV
Bogs, free!

It breaks the mood. VINA suddenly becomes shy.

EXT: SMALL BACK GARDEN. DUTT'S HOUSE WEDDING DAY. NIGHT.

LOPA throws the empty bottles into a bin.

EESHWAR
It was just a game.

LOPA
Was it? Was it just a game?

EESHWAR is genuinely concerned.

LOPA (CONT'D)
And Brijesh Kapadia?

Beat.

EESHWAR
I didn't mean to hurt his feelings.

LOPA
Then why does it always look like you
take pleasure in hurting him?

EESHWAR looks guilty and lost.

LOPA (CONT'D)
You need to get to know him
more...Spend time with him. Show an
interest.

LOPA walks back into the house. EESHWAR looks up at ATUL'S
bedroom window. ATUL is closing the curtains and sees EESHWAR
looking up.

EXT: LANDING. ATUL'S BEDROOM. WEDDING DAY. NIGHT.

EESHWAR comes up the stairs. He pauses outside his bedroom, next
door to ATUL's room.

EESHWAR
(Shouting)
That was a good match that, Atul.
If I'm honest...I'd say you nearly had
me there!...

INT: ATUL'S BEDROOM. WEDDING DAY. NIGHT.

ATUL and VINA stand listening.

EESHWAR OOV
 Best opponent I've had in a
 while...Hard luck, you lost...I was
 proud of the way you took it
 though...son...Good night to you
 both...

VINA
 Atul?

ATUL makes no move to respond.

EXT: LANDING. ATUL'S BEDROOM. DUTT HOUSE WEDDING DAY. NIGHT.

VINA pops her head out of the bedroom. We can see ATUL standing
 in the room behind her.

VINA
 Good night, Mr. Dutt!

EESHWAR
 Good night, bete and God bless! God
 bless the pair of you!

VINA
 Here!

She throws him the rose and goes back in.

INT: EESHWAR AND LOPA'S BEDROOM. WEDDING NIGHT.

EESHWAR sits on the side of the bed the rose in his hand.

EESHWAR
 He didn't say anything.

LOPA
 It's been a long day. But that was
 nice, what you said.

She rubs his back gently.

LOPA (CONT'D)
 Come to bed.

INT: DUTT'S HOUSE. ATUL'S BEDROOM. WEDDING DAY. NIGHT..

ATUL looks nervous. He puts on some classical music There's a knock at the door.

ATUL

It's alright, you can just come in...

EESHWAR walks in. He has on an old dressing gown, over a pair of striped pyjamas.

ATUL (CONT'D)

Dad...

Pause.

EESHWAR

(Looking around)

Everything alright...Vina settling in...

ATUL

Yes...fine, but-

EESHWAR wanders over to the bed.

EESHWAR

Glad I got this new bed for you...

He sits on the edge of the bed and gives it a little bounce.

EESHWAR (CONT'D)

Yes...more comfortable...bit more roomy, eh na?

Beat. EESHWAR looks about the room.

EESHWAR (CONT'D)

Did you know that India has Nuclear weapons now?

ATUL is bemused.

ATUL

No...erm, yes, I'd...I'd heard something. It's...worrying.

BEAT

EESHWAR

Is it?

ATUL
You've got relatives over there
haven't you?

EESHWAR
None that I like.

LOPA appears at the door.

LOPA
There you are. Out, come on...

We hear the toilet flush.

EESHWAR
Good night then, son..

VINA appears at the door. She holds her dressing gown together.

EESHWAR (CONT'D)
Hello, bete, I was just saying to Atul
if there's anything you need. Let us
know...We're just next door.

LOPA
Now, come on to bed.

EESHWAR
Practically head to head.

LOPA
Eeshwar!

EESHWAR
Just tap on the wall. I'm a very light
sleeper.

LOPA grabs him by the arm and practically throws him through the door.

INT: DUTT'S HOUSE. ATUL'S BEDROOM. WEDDING DAY. NIGHT..

VINA looks nervous.

ATUL
Sorry about that.

VINA
That's alright. It was sweet. He was
the life and soul of the party today.

ATUL

He's well liked round here. Even the
BNP voters like me Dad. We just manage
to rub each other up the wrong way...

VINA

Spent time with everyone. I was dead
impressed.

ATUL

I wish I was more like him sometimes.
You know, able to talk to people and
that.

VINA

You weren't shy when you met me.

She goes to the wardrobe to hang up her things. ATUL clumsily
tries to help and accidentally touches her breast,

ATUL

Sorry...I didn't mean...

VINA

It's alright...we're married now.

ATUL

(Smiling)

Yeah...

He walks over to her.

VINA

We've no need to stop anymore.

ATUL

I know.

Beat.

ATUL (CONT'D)

I love you.

He kisses her, gently at first, then gradually more
passionately.

INT: DUTT'S HOUSE. ATUL'S BEDROOM. WEDDING DAY. NIGHT..

ATUL and VINA slowly lower themselves down to the bed. As VINA
falls back, the bed gives way and collapses with a crash.

VINA/ATUL

Ahhh!

VINA starts to laugh.

ATUL
That frigging Jivaj Butt's done this!

JAI OOV
Whey Hey!

ATUL jumps up and starts banging the wall. VINA, sits up and finds it all very funny.

ATUL
Was it you Jai, you little shit? Just wait till morning! I'm gonna bloody do you!

EESHWAR OOV
Yes? Hello? Anything the matter son?

Hearing EESHWAR sends VINA into convulsions of hysterical laughter. ATUL turns to look at her.

ATUL
Oh shut up will you! I've had enough of people laughing at me for one day!

VINA
Atul...

ATUL
Just shut up! You're as bad as the bloody rest of'em!

VINA stops laughing, shocked at the state he has got himself in.

INT: DUTT'S HOUSE. ATUL'S BEDROOM. DAY.

ATUL is sat in a chair, wrapped up in a blanket. He watches VINA who is asleep in the bed.

EXT: BACK GARDEN. DUTT'S HOUSE. DAY.

JAI is tuning up a motorbike. Standing behind the fence in the house next door watching him are the AUNTIES.

AUNTIE SUDAH
It was a lovely wedding.

AUNTIE NUSHI
Yes...Just the right size eh, na?

AUNTIE SUDAH

I learned how to tie a sheep shank knot.

AUNTIE LAXMI

Still sleeping are they?...Must be tired...

AUNTIE SUDAH

Han, tired...

AUNTIE NUSHI

My son couldn't look me in the face the morning, after he married.

AUNTIE SUDAH

They always think of their mothers.

AUNTIE SUDAH (CONT'D)

You'll be next, Jai. Anyone in mind.

JAI

You of course, Auntie-ji.

The women laugh.

CUT TO:

ABOVE THEM ATUL OPENS HIS WINDOW AND LOOKS DOWN.

AUNTIE NUSHI

Morning, Atul...We were just saying what a lovely wedding it was.

AUNTIE SUDAH

Vina...alright?

LOPA comes out from the kitchen.

LOPA

Sudah, Nushi, Laxmi.

THE AUNTIES

Lopa...

LOPA

Jai, you're going to be late for college.

AUNTIE THREE

We were just saying

LOPA
I heard. Glad you enjoyed yourselves.
Jai, breakfast.

She heads back into the house followed by JAI.

INT: ATUL'S BEDROOM. DUTT HOUSE.

There's a knock at the door.

EESHWAR OOV
Atul, Vina! I've brought you up some
tea!

ATUL quickly hides the blanket and pillow in the wardrobe. He
ruffles up his hair and creeps into bed with VINA.

ATUL
Come in!

EESHWAR comes in and stands nervously by the door.

EESHWAR
Brought you a pot of chai. And I just
wanted to say happy holidays...

ATUL
Oh, right...

VINA turns and looks.

EESHWAR
Alright, Vina bete? Sleep well?

VINA
Yes, thanks, Mr. Dutt.

EESHWAR
Looking forward to your honeymoon?

VINA
Yeah...

EESHWAR
It's hot in the south.

VINA
I hope so. Have you been there?

EESHWAR
Goa? The furthest south I've been is
Skegness.

ATUL takes the tray.

EESHWAR (CONT'D)

Well then, have a nice time. And watch the food, it can be a bit spicy over there!

ATUL

Thanks. Bye, Dad.

VINA

Bye, Mr. Dutt.

EESHWAR closes the door. ATUL goes over and sits by VINA.

ATUL

I'm sorry for last night...

VINA

Losing your temper?

ATUL

That as well...but more...the other thing. Not...

VINA

Oh, that...well, you can't expect after all that happened...As long as you still love me

ATUL

Of course I do. Anyway, this time tomorrow we'll be lay on that beach in Goa.

VINA

Yeah, just the two of us.

ATUL

Start of our new life.

He leans in to kiss her. There is a knock on the door and they break off abruptly as JAI comes in holding his motorcycle helmet.

JAI

You're like a pair of bloody rabbits you two!

ATUL

Belt up.

JAI

Just come to wish my new sister-in-law
a happy honeymoon.

He goes over and gives VINA a peck on the cheek.

ATUL

That were a bloody stupid thing you
did last night?

JAI

Weren't me our kid. Must've been Jivaj
Butt.

ATUL

I thought he'd be behind it.

JAI

Anyway, have a good'un! See ya's!

EXT: BOLTON. STREETS. DAY.

EESHWAR walks down streets on his way to work. In some of the windows we see the cross of St George and election posters for the BNP. He rips one down off a wall as he walks. He turns a corner and joins other groups of men and women heading towards a large red factory. A white man TOMMY 50 and and ASIAN, SHARIF 53 join him.

TOMMY

Smashing function that, Eeshwar.

EESHWAR

Thank you Tommy, glad you could come.
Did Beryl have a nice time.

TOMMY

Oh aye, she were like a pig in shit
with that curry. I had to drag her
away in the end.

SHARIF

Off on their honeymoon now?

EESHWAR

Goa. This morning.

TOMMY

If he's anything like his Dad, you'll
be a grandfather before you know it.

INT: MANCHESTER AIRPORT. DAY.

ATUL and VINA walk into the departure lounge of the busy airport pushing a trolley with their cases. They look lost but head off into the crowds.

CUT TO:

ATUL and VINA walk along a line of check in desks. There's a crowd of people haranguing a couple of women behind the desk.

FIRST ASSISTANT

If you'll all just calm down, we'll try and explain what's happening!

MAN ONE

Never mind that, I just want me bloody tickets!

People all start to shout at the same time. ATUL moves through the crowd with VINA. He approaches one of the other passengers.

ATUL

Is this the "Go Goa" desk?

WOMAN

Are you with De Souza travel an' all?

VINA

Yeah, we're going on our honeymoon!

WOMAN TWO

You've had that luv, he's done a bunk!

ATUL makes his way to the front. A couple of policemen are their trying to restore some sort of order.

ATUL

Excuse me, we were meant to pick tickets up from here.

SECOND ASSISTANT

I'm sorry but all bookings with De Souza travel have been cancelled.

ATUL

We're meant to have e-tickets.

FIRST ASSISTANT

You'll just have to leave your name and address like everyone else.

ATUL
What about our holiday?

SECOND ASSISTANT
I'm sorry sir, but if you can just fill out these forms. The police'll be in touch to interview you.

VINA
Does this mean we can't go?

SECOND ASSISTANT
I'm afraid I can't answer that. But it's important that you fill in the forms.

ATUL
What's the bloody point! Come on Vina.
ATUL takes VINA by the arm and leads her off.

INT. DUTT. HOUSE. NIGHT.

LOPA, EESHWAR, ATUL and VINA are sat round the dinner table. EESHWAR is piling his plate with food and mixing chilli pickle into it. ALL eyes are on him as he stirs the mix.

LOPA
Come, Vina, bete, eat something.

VINA
I've not got much of an appetite thanks, Mrs. Dutt.

LOPA
Atul?

ATUL shakes his head.

Beat

EESHWAR looks up.

EESHWAR
That'll be because you built yourselves up for some Goan cuisine tonight. Your stomach was expecting it. Psychological you see.

LOPA looks at ATUL who looks daggers at EESHWAR.

LOPA
Eeshwar!

She gives him a stern look.

EESHWAR
I'm just making conversation, woman.

ATUL
Is that all?

EESHWAR goes back to his food.

EESHWAR
(Mumbling)
It wasn't me who booked the bloody
tickets with De Souza Travel.

ATUL
You couldn't wait could you?

LOPA
Atul, ignore him.

ATUL
Two pappadoms and you're in there with
the knife! Well come on, out with it!

EESHWAR
I have nothing to say.

ATUL
That'll be a bloody first.

VINA
Atul...

ATUL
No, I want to hear what he's got to
say?

EESHWAR
The whole community knew De Souza was
bent! I told you he was a bloody
swindler! But have you ever listened
to me? No! Outcome? This poor girl is
without honeymoon.

VINA
It doesn't matter, Mr. Dutt.

EESHWAR
Why couldn't you just Thomas cook it
like everybody else!

LOPA
Eeshwar stop it now!

EESHWAR

I'll have my bloody say. It's my house.

ATUL

I wondered when we'd get to that one.

EESHWAR

While you're living under my roof I'll say what I bloody well want to say and don't you forget it!

ATUL

I'm hardly likely to when you keep ramming it down my throat all the time.

ATUL gets up and heads up the stairs.

EESHWAR

That's it, walk away. That's your answer to everything.

INT: ATUL'S BEDROOM. NIGHT.

Across the darkened room we see ATUL and VINA'S the discarded luggage. ATUL and VINA are lay together in bed.

VINA

Never mind, Atul. It weren't your fault.

ATUL

I just wanted us to get away from here. Just the two of us.

VINA

I know. But at least we're here together, eh.

ATUL

Yeah.

VINA

Haven't we got some unfinished business to be getting on with.

ATUL smiles and leans in to kiss her. He kisses her neck and slips off the straps of her night gown. We start to hear the creaking sounds of bed springs. ATUL stops, anxiously turning to listen.

ATUL

Oh, God! Please let that be Jai...

The creaking springs start to move faster.

EESHWAR OOV

Ohhhhhhhhhhhhhhh...

LOPA

Hai, hai, hai!

ATUL

Oh, God no...

ATUL rolls off the bed and stands by the window.

ATUL (CONT'D)

This bloody house!...

INT: OFFICE. BUILDING SOCIETY. DAY.

A young suited bank officer sits looking at papers. ATUL and VINA have made an effort to look smart.

BANK OFFICER

The problem is MR. Dutt, your annual income would have to be at least three times that before we can even consider your mortgage application.

ATUL

But that's more than our combined incomes.

BANK OFFICER

You'll find it's the same everywhere you go Mr. Dutt. A couple of years ago you wouldn't have had a problem. Nowadays it's a different story.

INT: HOUSING ASSOCIATION OFFICES. BOLTON. DAY.

VINA and ATUL are sat in a waiting room. On one side there are Asian families, on the other East European families. It sounds like the tower of babel. ATUL and VINA sit down next to a white woman and her elderly mother. The elderly Mother leans over to VINA. She nods towards the EAST EUROPEANS disparagingly.

ELDERLY MOTHER

You knew where you stood with Pakis, but this lot...

The woman's daughter looks sympathetically at VINA.

DAUGHTER

Sorry about that, love. She's got
A...A...

VINA

Alzheimer's?

DAUGHTER

Arthritis.

An assistant comes out of a room.

ASSISTANT

Mr and Mrs. Dutt?

ELDERLY MOTHER

They'll be selling you bleeding pegs
next!

INT: HOUSING ASSOCIATION. OFFICE. DAY.

Behind the desk sits a woman in her thirties. She's looking through some papers. ATUL and VINA sit in front of her.

ATUL

There's got to be something you can
do.

WOMAN

You're not what we'd call a
priority...Most of them people out
there have been on the waiting list
for at least a year.

ATUL

Most of that lot haven't been in the
E.E.C for a year, let alone on your
bloody list.

WOMAN

Now there's no call for that kind of
comment is there.

ATUL

I'm sorry...I'm frustrated that's all.

VINA

There's five of us living in a two, up
two down.

ATUL
We've not got a proper bathroom.

WOMAN
Is there anyone with special needs?

ATUL and VINA just look at each other.

WOMAN (CONT'D)
I'll put you down on the list but
it'll be a long wait. If you had
children?

ATUL
How about children with special needs?

WOMAN
Even better...

EXT: HIGH STREET. BOLTON. DAY.

Where ever they go they see images of a sexual nature.

Shot:

In the window of DIXONS ELECTRONICS, all the TELEVISIONS have on
the JERRY SPRINGER show. The title of which is " Help! My
Husband needs sex five times a day"

SHOT:

A bill board advertises a club 18-30 holiday. It shows a group
of topless women on lay on the beach. Above the picture it reads
"Club 18-30 two weeks in the sun and all you can eat"

SHOT:

Eighty year old fathers 20th baby. "I don't need 'owt, I can
just do it" says eighty five year old Clifford Wells of
Rotheram.

INT: HMV MANCHESTER. DAY.

VINA is stacking DVD'S onto shelves. She glances along and sees
the foreign film section. Some of the covers have sexually
explicit covers. "THE AGES OF LULU, LAST TANGO IN PARIS,
EMANUELLE, AI NO CORRIDA and THE JOY OF SEX ETC...

CUT TO:

VINA walks up to JAZZ, who is busy serving behind one of the tills.

VINA
D'you mind if I knock off early Jazz?

JAZZ
No, go on. Get off. You alright?

VINA smiles and walks away. She turns back.

VINA
Jazz...

JAZZ
What?

Beat.

VINA
Now't...I'll see you tomorrow.

VINA goes over to another till where she places a stack of DVD'S on the counter.

VINA (CONT'D)
Cash these up for us will you, Janet.

CUT TO:

A SHOT OF AN INDIAN ACTRESS GYRATING RAUNCHILY TO A BIG BOLLYWOOD DANCE NUMBER. IT STARTS TO RAIN AND HER SARI BEGINS TO GET WETTER AND WETTER.

INT: CINEMA. PROJECTION ROOM. NIGHT.

ATUL is watching the sequence through the viewing window. JIVAJ BUTT is standing there watching as well. ETASH loads another reel of film into a projector.

JIVAJ BATT
I bet that's not all that's getting wet, hey, lads? Hey? I love a good monsoon dance sequence me!

He looks about for some acknowledgement but gets none.

JIVAJ BATT (CONT'D)
I'd do her right up to the bumpers, I tell you.

ATUL and ETASH share a look.

JIVAJ BATT (CONT'D)

You shouldn't be watching this you
Dutt! Married six weeks? Goes straight
to your groin this stuff.

ATUL ignores him.

JIVAJ BATT (CONT'D)

God help your Vina when you get home,
eh?

ATUL

Change!

ATUL and ETASH change over reels.

JIVAJ BATT

I'd like to be a fly on the wall in
your bedroom tonight!

ATUL

Is that all you ever think about?

JIVAJ BATT

Is there anything else? Most important
thing in a mans life is that.

ATUL

Speak for yourself.

JIVAJ BATT

It's a proven scientific fact Dutt.
Men think about getting their end away
every five minutes.

ETASH

Yeah. I'm like that.

JIVAJ BATT

Now me? I'm up with the lark at the
drop of a hat. Never mind five
minutes. Can't get enough of it, me.

ETASH

I just can't get it.

JIVAJ BATT

It's man's reason for being in't it?
Getting your nob polished. If I
couldn't have that, well...I'd just
kill myself.

INT: LIVING ROOM. DUTT. HOUSE. NIGHT.

LOPA and EESHWAR are on their way out as VINA comes home.

LOPA

Hello bete, we're just going round to Mrs. Narayan's. She's not very well.

EESHWAR

We don't know if it's contagious but I'm being dragged there anyway! Good job we're not in India. "Oh hello Mrs. Narayan, we've just popped round to see how your Black Death's doing?"

VINA smiles. LOPA pushes EESHWAR towards the door.

LOPA

There's plenty of food on the stove.

VINA

Thank you, Mrs. Dutt.

The DUTT'S leave and VINA unpacks her bag. In it she has the DVD'S she bought at work, **THE JOY OF SEX** prominently displayed on top. She Opens another bag and pulls out some sexy lingerie.

CUT TO:

VINA IS IN HER DRESSING GOWN RUNNING A BATH. SHE POURS ESSENTIAL OILS INTO THE TUB AND MIXES THEM ROUND.

INT: BUS. BOLTON. EVENING.

LOPA and EESHWAR are sat on the top deck of a bus.

EESHWAR

There is something not right there if you ask me.

LOPA

No one has.

EESHWAR

She doesn't sing anymore these days, does she?

LOPA

You noticed that.

EESHWAR

I may not have your female intuition,
Lopa but I know when something is
wrong in my house and there is
something wrong in my house.

LOPA

They're just getting used to each
other.

EESHWAR

Maybe...But neither of them can look
you in the eye anymore.

INT: LIVING ROOM. DUTT'S HOUSE. NIGHT.

JAI come's in, he sees the DVD's and the lingerie on the table.
He picks up the lingerie. Then the copy of **THE JOY OF SEX**. VINA
comes back into the room. She jumps back in shock and covers
herself up quickly.

VINA

I thought you were rehearsing your
set!

JAI

Obviously or you wouldn't be flaunting
this stuff about the house.

He holds up a pair of knickers.

JAI (CONT'D)

Your's or me Mums?

VINA

It's for Shyla's hen party next week
if you must know.

JAI

Pity, she's getting married. She
sounds like the kind of girl I'd like.

VINA

Actually you got off with her at a
party last year.

JAI

Did I?

VINA

She weren't impressed.

JAI

And now she's marrying on the rebound,
it'll never work poor kid.

VINA

You think so, do you?

JAI

Once you've been with Jai, there's no
other guy!

VINA smiles and goes over and takes them shoving them back into
her bag.

VINA

Now get lost 'cause me and Atul have
got the place to ourselves tonight for
a change.

JAI

Aren't you gonna offer me money for
the pictures.

VINA

Go!

JAI

On one condition, you come to Bombay
Fever night and hear my set tomorrow.

VINA

I don't like loud music.

JAI

You'll be in the box with me.

Beat.

VINA

We'll see.

JAI

I'm not Atul. I need something more
concrete than that.

VINA

Alright, yes! Now get lost!

JAI heads out of the door. Then sticks his head back round. He
nods towards her bag of lingerie.

JAI

Oh and erm, wear something nice!

She smiles at his cheek and he leaves.

INT: ATUL'S BEDROOM. DUTT. HOUSE. NIGHT.

It's dark except for the flickering light from a TV, though we can't make out the image on the screen.

VOICE OVER

"Slowly and gently move your fingers
around the area in soft light circles,
thereby stimulating the clitoral
region.

We can see two figures rolling about in the bed.

VINA

Ohhh, here let me.
Atul...Atul...

VOICE OVER

"You will find this induces a fine
gelatinous resin type substance on
your fingers tips. Do not be alarmed
by this, as it is a sign that your
partner is now experiencing the
pleasure you are giving her"

ATUL

Turn that bloody thing off will you!

VINA'S hand comes out and feels for the remote control on the
bedside table. She turns off the DVD player.

VINA

Ouch! Atul, I'm sorry, stop, stop,
stop...

She throws back the covers to reveal ATUL kneeling between her
legs.

ATUL

For god's sake, Vina! I was all set...

VINA

Not quite...

ATUL

What d'you mean not quite...

VINA

It wasn't...you know.

ATUL

It was.

VINA

Not enough...

ATUL

(Angrily)

Since when did you become a bloody expert?

VINA

I've got a good idea when...

ATUL

I hope that's all you've got as well.

VINA

What's that supposed to mean?

ATUL

You seemed to be doing a lot of pulling and tugging...I wondered if you'd done this before.

VINA

You know that isn't true.

ATUL

What am I supposed to think... You laughed at me on our wedding night...Now this...

VINA starts to get upset.

VINA

I want to do it with you, you know I do. I've never been with anyone else and I don't want to...I wanted you to be my first.

ATUL

Well you could have fooled me!

VINA

Atul...

She reaches for him. He pulls away and sits on the side of the bed.

ATUL

Don't touch me, alright?...Just don't...come near me!

VINA starts to cry.

INT: KITCHEN. DUTT HOUSE. DAY.

EESHWAR sits having his breakfast. LOPA pours him some tea. JAI is wolfing down his food at a rate of knots. EESHWAR AND LOPA watch him.

LOPA
I know who that reminds me of.

EESHWAR
Nothing wrong with a healthy appetite
Lopa.

LOPA
There is when you eat food like that!
Jai! Slow down!

JAI
I'm in a hurry, Mum.

He jumps up and heads out the back.

JAI (CONT'D)
Tell Atul I'll be outside.

INT: ATUL'S BEDROOM. DAY.

ATUL puts on his coat and picks up a blanket and pillow from the chair and tucks them into the wardrobe. He looks over at VINA, who is brushing her hair. They look at each other through the mirror. ATUL leaves.

INT: KITCHEN. DUTT'S HOUSE. DAY.

ATUL comes down the stairs. LOPA comes to the kitchen door.

LOPA
I've just made some paratta, puther...

ATUL
No thanks mum. I'll just have some
tea.

EESHWAR
When I was first married. I had the
appetite of a horse.

LOPA
You don't do so badly now. Here
Atul, toast.

She reaches for the toast rack.

ATUL
No, really, Jai's waiting for me.

LOPA
Sit!

She pours ATUL some tea. VINA comes down the stairs. She and ATUL look at each other. LOPA sees this look.

LOPA (CONT'D)
Would you like some breakfast, Vina,
bete?

VINA
No, thanks. I'm just going to hang
these out on the line.

She gives ATUL another look and heads out to the back. LOPA goes to the kitchen door. She stops and looks back at ATUL.

EESHWAR
How's the house hunting going?

ATUL
Why, d'you want to get rid of us?

EESHWAR
I didn't say that-

ATUL
You don't have to.

LOPA
Don't be so touchy, that's not what
your Dad said.

ATUL
I've tried everything, alright!
Housing association, the council. We
don't even earn enough money together
to put a down payment for a mortgage.

JAI comes in.

JAI
If you want that lift you'd better get
your skates on.

ATUL gets up and follows JAI out the back.

EXT: GARDEN. DUTT. HOUSE. DAY.

VINA stands in the pathway hanging out the washing as JAI comes along the path.

JAI
Bye, sister-in-law!

He picks her up round the waist, moves her to one side and sets her back down.

VINA
Ha!

JAI
You know something? You married the
wrong brother! Don't forget your
promise. Pick you up at six!

This is witnessed by LOPA and ATUL who have just stepped out of the house.

LOPA
Son, there's nothing wrong between you
and Vina, is there?

ATUL is taken aback but recovers.

ATUL
No...she hasn't said anything has she?

LOPA
No, but-

ATUL
We're fine.

He gives LOPA a peck on the cheek and heads off. He gets to VINA and stops. He looks back to LOPA, who is watching.

ATUL (CONT'D)
Bye...

He gives her a tentative kiss on the cheek. She responds nervously.

VINA
Bye...

ATUL walks off through the gate watched by VINA. We hear JAI'S motorbike zoom off. LOPA walks up behind VINA and starts to help her peg things out..

LOPA
Nothing wrong is there?

VINA stops pegging and looks at LOPA.

LOPA (CONT'D)
Between you and Atul?

VINA
Why, has he said anything?

LOPA
He's not the sort of boy who would. I just wondered...

VINA goes back to her pegging.

VINA
D'you think I could have a bath this morning?

LOPA
Of course, bete...I'll go and turn on the emersion heater.

LOPA heads into the kitchen.

INT. KITCHEN. DUTT. HOUSE DAY.

EESHWAR is standing looking out of the kitchen window at VINA. LOPA comes in, flicks a switch on the wall. She takes out some tiffin pots and goes over to EESHWAR.

LOPA
Here's your lunch.

EESHWAR
That girl's not happy.

LOPA
Neither of them are.

EESHWAR
He's got something on his mind and he won't say. Not that he'd ever confide anything to me anyway.

LOPA

These things happen when you're newly married. Tiffs isn't it? Look at you, when I came to England and I stopped you wearing your socks in bed. What a fuss you made.

EESHWAR

Brijesh never complained about them.

LOPA

Brijesh wasn't married to you. I was.

They share a look.

EESHWAR

I'm off to work.

He heads out and off up the garden. LOPA watches him as he stops and shares a joke with VINA on his way. LOPA smiles.

INT: SOLO CLUB. BOLTON. EVENING.

It's BOMBAY NIGHT at the Solo club. It's predominantly Asian, though there are some white people. The music is loud and the lighting effects fierce. Up in a DJ box we can see JAI, he's standing behind VINA who wears a pair of head phones. JAI is guiding her hands, as she lines up a record. They are both laughing. The crowd start to cheer as the next song comes on.

CUT TO:

JAI and VINA are getting down on the dance floor together. It's very noisy.

JAI

You should come out more often!

VINA

Who'll cook Atul his tea?

JAI

I haven't seen you laugh like this in ages!

VINA

Pardon?

JAI

I said you're beautiful when you laugh!

JAI taps JITTEN who is dancing with JAZZ, on the shoulder.

JAI (CONT'D)
Hey! Jitten, man!

JITTEN turns round.

JAI (CONT'D)
Tell her, she looks beautiful when she
laughs!

VINA starts to laugh.

JITTEN
He's right, man, you look beautiful!

JITTEN dances off. VINA looks at her watch.

VINA
Hey, I've got to go.

JAI
It's still early!

VINA
Oh, stop whinging, Jai. I kept me
promise.

JAI
Is that all it was.

VINA laughs and gives him a hug.

VINA
I've had a great time. I really needed
it.

She makes her way through the crowd, watched by JAI.

EXT: BACK OF CINEMA. BOLTON. NIGHT.

VINA waits in the alley behind the cinema. Down the back stairs
comes JIVAJ BUTT. He makes his way over to VINA.

JIVAJ BATT
Alright, Vina! What are you doing
here?

ATUL and ETASH come out of a door and down the steps.

JIVAJ BATT (CONT'D)
Hey, Atul, look who's here! Six weeks
married and she can't get enough of
you!

ATUL comes over with ETASH. JIVAJ gets into his car and drives off honking his horn.

ETASH
Alright Vina.

VINA
Hiya, Etash.

ETASH
You two want a lift?

VINA looks at ATUL.

VINA
Shall we walk home?

ATUL nods his head.

ATUL
You're all right. See you tomorrow.

ETASH
Suit yourselves.

ETASH walks off down the road to his car, leaving ATUL and VINA standing awkwardly.

VINA
I thought I'd come and meet you.

ATUL
You got dressed up for it?

VINA
Jai, took me to the club.

ATUL
Oh, aye.

VINA
You don't mind do you?

ATUL
No, course not. I'm sorry about last-

VINA
Atul-Let's not keep saying sorry to each other.

ATUL looks at her.

ATUL
Alright.

VINA smiles.

VINA
Put your arm around me.

EXT: CANAL BANK. BOLTON. NIGHT.

ATUL and VINA walk along the canal bank.

ATUL
Me Dad used to bring me down here
fishing.

VINA smiles.

ATUL (CONT'D)
Asians can go bloody fishing as well,
you know. It's not all cricket and
Bollywood movies...

VINA
It's not that, it's the idea of you
and your Dad...together...

ATUL smiles.

ATUL
I don't seem to be able to please him.
No matter what I do.

VINA
He loves you.

Beat.

ATUL
I just don't know how to be what he
wants me to be.

VINA
I think he just wants you to be happy.
You don't have to be anyone else.

ATUL
It's like we almost get on, then at
the last minute...I've made such a
bloody mess of it all Vina...

ATUL walks over to the side of the canal and looks into the
water. She gets up and goes over to him.

VINA

Atul, is it me? Maybe, it's me you don't fancy anymore.

ATUL

It isn't...

VINA

They say when you get married things change. You go off people.

ATUL

It's nothing like that...I...I just thought everything'd be different once we were married...I didn't think we'd still be stuck with my parents for starters...

She hugs him leaning her head on his back.

VINA

I don't care if we never do it.

ATUL

Not now, maybe, but you will one day. You can't have a marriage and not have that.

VINA

It doesn't matter.

ATUL

What are people gonna say?

VINA

About what?

ATUL

They're gonna start wondering why you aren't pregnant, soon!

VINA

No, they're not.

ATUL

They're Indian, of course they will.

Beat.

VINA

Maybe we should talk someone.

ATUL

Are you mad? I'd never hear the last of it...

VINA

Not someone we know. A therapist or something. We could both go.

ATUL

No, way!

VINA

There are people who deal with these things now, it's not the dark ages.

ATUL

It is in our community. Wild horses wouldn't drag me to one of them places.

EXT: LARGE RED BRICKED VICTORIAN OFFICES.

Two huge shire horses pull a Brewery cart. As it passes we see ATUL, furtively walk up to the front entrance of the building. He turns and has a quick look around before nipping up the steps to the building.

INT: VICTORIAN. BUILDING. DAY.

ATUL looks at a piece of paper and checks it against a notice board on the wall. He heads up a flight of stone steps. He reaches the second floor. A sign on the door says **RELATE**. He knocks and walks in.

CUT TO:

The head of AUNTIE SUDAH, dressed in a cleaning uniform appears from the next floor. Her mouth is open wide.

AUNTIE SUDAH

Laxmi! Nushi!

The head of AUNTIE LAXMI appears on the next floor. And above her AUNTIE NUSHIE, both dressed in the same cleaners uniforms.

LAXMI/NUSHIE

What?

AUNTIE SUDAH

Guess who I just saw go into that office, down there!

AUNTIE LAXMI
Which office?

AUNTIE SUDAH
That office.

AUNTIE NUSHI
Who?

AUNTIE SUDAH
Atul Dutt!

AUNTIE LAXMI/AUNTIE NUSHIE
No!

All three suddenly pull out mobile phones and start tapping in numbers.

INT: RELATE OFFICE. BOLTON. DAY.

ATUL is sat in the waiting room. The secretary comes in from the inner counselling room and smiles at him.

SECRETARY
You can go in now, Mr. Dutt.

ATUL smiles and goes into the counselling room. He closes the door, but it remains slightly ajar.

INT: RELATE OFFICE. BOLTON. DAY.

ATUL nervously enters the office. He is startled to see that the RELATE worker is ASIAN WOMAN in a sari. She looks up from writing on a note book.

RELATE WORKER
Come in, Atul, can I call you Atul?

ATUL
Yeah...

RELATE WORKER
My name's Shakuntala.

ATUL
You're an Indian.

SHAKUNTALA smiles

ATUL (CONT'D)
I mean, you're an Indian...woman.

RELATE WORKER

Would it be easier if I wasn't wearing a sari?

ATUL

Yes- No, I mean, you're-

RELATE WORKER

Why don't you come and sit down, Atul.

ATUL sits.

RELATE WORKER (CONT'D)

Shall we start off by getting your details. What's your address?

ATUL

28, Gladstone Terrace- You don't know anyone over there do you?

She smiles and shakes her head

RELATE WORKER

How long have you been married?

ATUL

Six or seven weeks.

The relate officer looks up.

RELATE WORKER

Well, why don't you tell me what it is that's bothering you.

ATUL is lost for words.

RELATE WORKER (CONT'D)

I don't know if it's any help, but everyone finds it difficult to speak at first.

ATUL

Not everyone's got my problem.

RELATE WORKER

You tend to hear everything in this job. I'm not easily shocked. Even for an Indian woman...

ATUL

Well, it's to do with me and my wife...She's an Indian as well...I mean, she's English and...Indian.

INT: OUTER OFFICE. RELATE. BOLTON. DAY.

The SECRETARY is putting on her coat. There's a knock on the door and AUNTIE NUSHI comes in.

SECRETARY

Hello, Mrs. Khan.

AUNTIE NUSHI

I'll come back later if you like.

SECRETARY

No, go ahead, I've finished. The last ones in now.

The SECRETARY leaves the office. AUNTIE NUSHIE takes her mop and bucket and starts to wipe round the door to the other office leaning in and listening.

ATUL OOV

We'd done everything else before we got married. Except that...but now...nothing happens...but before...

SHAKUNTALA

You'll be surprised how many couples love each other but don't know how to make love, Atul. I think we should get your wife in and I'll speak to her. Then later maybe, we'll all have a chat with a therapist....

AUNTIE NUSHIE'S mouth opens wide.

EXT: HMV. MANCHESTER. EVENING.

LATA PATEL stands holding her brolly outside HMV. She gives her mother a peck on the cheek.

JAZZ

Hello, Mrs Patel!

LATA

There you are, you're late. Lets be quick, I've got the slow cooker on for our supper.

VINA is not really listening.

LATA (CONT'D)

Where to first?

VINA takes out her mobile and checks for messages. LATA turns to JAZZ.

LATA (CONT'D)
Am I keeping her from something
important

VINA looks up.

LATA (CONT'D)
All this tapping shmapping. Does she
have something better to do?

VINA
I'm expecting a call from Atul.

LATA
You said you wanted to look for a new
dress.

INT: DRESSING ROOM. SHOP. EVENING.

VINA, wearing a new dress, looks at herself in a mirror. JAZZ plays about with the sides. LATA is sat on a chair.

JAZZ
Just get them to let it out a bit
here.

LATA
Let it out?

JAZZ
Yeah, LATA PATEL, I've got one of
these as well, they're a bit tight on
the hips.

LATA looks at the size of JAZZ'S hips.

LATA
Vina doesn't have big hips.

JAZZ
It's just the way the dress is cut.

EXT: ASIAN HIGH STREET. EVENING.

VINA and LATA walk along looking at the shops. LATA can't stop staring at VINA.

VINA
What?

LATA
You're looking a bit peaky.

VINA
I'm not.

LATA PATEL
You're eating well?

VINA
Yeah.

LATA PATEL
Not off your food at all?

VINA
No.

LATA just gives her a look.

INT: INDIAN SWEET SHOP. EVENING.

LATA has the shop assistant running up and down filling a box of sweets for her.

LATA
Better take some back for the Dutts.
Has Atul done anything about getting
you your own place?

VINA
He's trying to sort something out.

LATA PATEL
Make sure you're careful.

VINA
We are, everything we earn goes in the
building society.

LATA PATEL
I mean, careful you don't start
something before you have your own
home.

VINA
Mum!

LATA PATEL
You're newly married. The novelty is
there, isn't it? The enthusiasm. Then
before you know it. Jatinder!
Gurinder! Parvinda!

She signals the height of each imaginary child, with her hand.

VINA

Oh for God's sake!

LATA

(To the assistant)

Did I say Gulaab Jamon? No, I didn't!

She turns back to VINA.

LATA (CONT'D)

Nature will always find a way through.
She always has done and she always
will.

VINA

(irritated)

I'm not a child anymore mum, I'm a
grown woman and I'm not pregnant!
Believe me, I'm not bloody pregnant!
Is that nice and clear for you? Or do
you want me to spell it out in
bleeding Hindi! I'm. Not. Pregnant!

LATA is shocked by VINA's outburst. People in the shop all stop
and look.

INT: PATEL'S HOUSE. NIGHT.

VINA comes in and runs upstairs. LATA comes in behind her. She
hears the door of VINA'S bedroom door slam shut.

INT: VINA'S BEDROOM. PATEL HOUSE. NIGHT.

VINA is crying on the bed. There's a knock at the door.

LATA PATEL

What is it?...What's wrong?...

VINA

Oh, Mum...

LATA looks at her and realizes something is wrong.

LATA PATEL

What is it? You're alright? There's
nothing wrong with you?

VINA starts to sob. LATA looks concerned, but doesn't go to her
daughter.

VINA
No, I'm fine...

LATA PATEL
Atul? Is it Atul?

Pause

LATA PATEL (CONT'D)
Vina?

VINA
Promise you won't say anything to
anyone?

LATA PATEL
Of course I won't.

VINA
Nothing's happened, Mummy-

LATA is confused.

VINA (CONT'D)
Between me and Atul...nothing's
happened...

LATA PATEL
How do you mean? Nothing...

Suddenly the penny drops.

LATA PATEL (CONT'D)
Upstairs?...In your bedroom?...On your
bed?...

VINA
No.

LATA PATEL
You mean he hasn't got around to, it
yet?

VINA
No...not properly.

LATA PATEL
Well, he either has or he hasn't?

VINA
We haven't had...intercourse!

LATA covers her face with her sari. She brings it down slightly
so we see her eyes.

LATA PATEL
You're still a vir...

VINA
Yes!

LATA, tweaks her ear lobes.

LATA PATEL
Hai bhagwaan, the scandal!

VINA
It's got nothing to do with anyone
else.

LATA PATEL
It's not something you can keep to
yourself.

VINA
It's between me and Atul.

LATA PATEL
It's to do with both our families and
we need to talk!

VINA jumps up and heads out of the room.

VINA
No! Stop it! I don't want to listen!

INT: LANDING. PATEL'S HOUSE. NIGHT.

LATA follows VINA and grabs her by the arm and stops her.

LATA PATEL
For once in your life you will listen
to me. Atul has a responsibility, a
duty. Until he's done it, he's not a
proper husband and you're not a proper
wife.

VINA
Stop it! I wish I'd never told you
now!

LATA PATEL
I'm telling you the truth!

VINA pulls away and heads down the stairs followed by LATA.

VINA

I don't care, we love each other and that's all that matters!

LATA stops at the bottom of the stairs.

LATA PATEL

That won't be enough to save your marriage!

VINA turns back too her mother.

VINA

You're enjoying this aren't you?

LATA PATEL

I just want what's best for you.

VINA

You've never wanted what's best for me.

LATA PATEL

How dare you!

VINA

You're happy something's gone wrong. You've been waiting for it to happen! Well at least I've got a marriage, Mum...We might not have had sex yet, but at least there's love between us! Which is more that you've ever given my dad!

LATA, slaps VINA across the face. The door opens and LAXMAN PATEL comes in. He stops and looks at the two women.

INT: LIVING ROOM. DUTT. HOUSE. NIGHT.

LOPA is sewing on her machine as EESHWAR sits playing the harmonium.

Pause.

LOPA

Shouldn't they have brought the television back today?

EESHWAR

I don't care if they never bring it back.

Pause.

LOPA

I like it.

EESHWAR

Bloody, Telly!...Bloody DVD!...Bloody video!...Bloody satellite dish! What's the point? All you ever watch is bloody Bollywood! It's killing the art of conversation.

LOPA

Stop swearing.

INT: LIVING ROOM. PATEL HOUSE. DAY

LATA in her coat, is fixing her hair in the mirror.

LAXMAN

You're determined to do this?

LATA

It's no good you hiding your head in the sand as well.

LAXMAN

When Vina and Atul want our help they'll ask for it.

LATA PATEL

(Angry)

You wouldn't care if Vina was a virgin at ninety!

LAXMAN PATEL

What did you say?

LATA PATEL

You heard me. You've never wanted her to grow up.

LAXMAN PATEL

How can you say...

LATA PATEL

I'm saying what I want to say. What I should have said a long time ago and never could, because I was always shut out!

LAXMAN PATEL

If you were, it was all your own fault.

LATA

No it wasn't! It was you!

LAXMAN

You never had any time for her!

LATA PATEL

I was always there. You didn't give me a chance!

LAXMAN PATEL

You did nothing but criticize her.

LATA PATEL

I wanted what was best...

LAXMAN PATEL

For her or for you?

LAXMAN PATEL (CONT'D)

It was you who convinced her to get married so quickly.

LATA PATEL

I wanted her to be happy.

LAXMAN PATEL

You wanted her out of the house! Away from her home. Away from me.

LATA PATEL

That isn't true.

LAXMAN PATEL

You did it to spite me! You thought I'd be so lost without her around, that I'd turn back to you...Well it hasn't worked out that way, has it?

LATA

It's not healthy for a girl of that age to get too close to her father.

LAXMAN PATEL

What has the world become when a girl can't show love to her father?

LAXMAN goes and pours himself a drink.

LATA PATEL

(distressed)

I...I just meant she needed to spend a bit more time with me...especially now...What do you know about being a young woman?

LAXMAN

This isn't doing anyone any good.

LATA

Then come with me, Laxman. If you love Vina, come with me. Let's help her together.

INT: PARLOUR. AUNTIE NUSHIE'S HOUSE. EVENING.

AUNTIE NUSHIE looks through the curtains as the PATELS pull up outside the DUTT's house next door. She picks up her her mobile phone.

AUNTIE NUSHIE

Sudah! Get over here quick! The Patels have just arrived next door. No, he's in the garden.

INT. GARDEN SHED. DUTT'S GARDEN. EVENING.

EESHWAR is potting some plants. He looks out of the shed window. He sees AUNTIE NUSHIE leaning on the fence. She smiles. He bends down and opens a cupboard. When he raises his head again, AUNTIE SUDAH is next to AUNTIE NUSHIE. He turns and when he looks out again, SUDAH and NUSHIE have been joined by AUNTIE LAXMI. All three smile at EESHWAR. We can hear the sounds of crows cawing through this sequence.

INT: LIVING ROOM. DUTT'S HOUSE. EVENING.

The PATELS are sat down on opposite sides of the couch. LATA gives LAXMAN a look that says " Go on tell her"

LAXMAN PATEL

You're alone...I mean nobody else in the house.

LOPA

Jai's taken Vina out and Atul's working. Eeshwar's in the back garden.

EXT: GARDEN. DUTTS HOUSE. EVENING.

EESHWAR comes out of the shed pushing a wheel barrow. His every move is watched by the AUNTIES. EESHWAR is aware he's being watched.

EESHWAR

No families to feed ladies?

They all smile.

AUNTIE SUDAH

How are Atul and Vina?

AUNTIE NUSHIE

Any sign of a happy event yet?

EESHWAR

No. They'll be stopping with us indefinitely.

AUNTIE LAXMI

No, no, no, the pitter patter of tiny feet.

EESHWAR

Well, I wouldn't know anything about that.

AUNTIE SUDAH

No, you wouldn't would you.

AUNTIE LAXMI

Two healthy young people.

AUNTIE NUSHIE

Such a shame...

EESHWAR

What is?

LOPA comes out of the back kitchen.

LOPA

Eeshwar! You'd better come in. The Patels are here.

EESHWAR

Visitors? On a week day?

AUNTIE SUDAH

It's nice to visit family.

AUNTIE LAXMI

So much to catch up on isn't it?

LOPA gives them a look.

INT: LIVING ROOM. DUTT'S HOUSE. EVENING.

EESHWAR comes in drying his hands.

EESHWAR

What a nice surprise, I was just saying to Lopa we don't see enough of people.

LOPA

You'd better tell him, what you told me.

The PATELS look at each other.

LOPA (CONT'D)

It's about Atul and Vina.

LAXMAN

Their marriage.

LOPA and the PATELS all look at each other.

LOPA

Keep it simple for him.

LATA PATEL

It...hasn't happened yet...You know what I'm saying?

EESHWAR

(Bewildered)

What's not happened yet?

LAXMAN PATEL

Atul and Vina.

LATA PATEL

My daughters not a woman yet, Mr. Dutt.

EESHWAR still looks quizzical.

LOPA

He still doesn't get it.

LAXMAN PATEL

She's like she was, when she was a girl. She's still intact.

EESHWAR looks to LOPA for an answer.

LOPA

There's been no new planting in the Shalimar gardens since Vina came to live with us! She's still a virgin. Now do you understand.

EESHWAR is gobsmacked.

EESHWAR

Do you mean to say...

LAXMAN PATEL

Exactly.

EESHWAR

He hasn't...

LAXMAN PATEL

No.

EESHWAR

After six weeks with no telly!

INT: BOWLING ALLEY. BOLTON. EVENING.

SHOT OF A BOWLING BALL SMASH AGAINST THE PINS SENDING SCATTERING THEM WITH A LOUD CRASH!

CUT TO:

VINA, at the top of the alley runs back triumphantly to JAI, who picks her up and spins her round.

JAI

My lucky mascot!

JITTEN

It's a bloody fix!

JITTEN starts counting out five pound notes.

JITTEN (CONT'D)

It shouldn't count Vina's your sister-in-law. We said a partners versus partners!

JAI

Well she is at the moment, aren't you
Vina?

VINA smiles. Not sure what he means.

JAI (CONT'D)

She's a sort of surrogate wife.

JAZZ

Come on let's get a drink.

INT: LIVING ROOM DUTT'S HOUSE. NIGHT.

EESHWAR

It's the disgrace. Suppose it leaked
out in the warehouse.

LOPA

It's got nothing to do with anyone
else. This is about Atul and Vina.

EESHWAR

I've worked in that warehouse for
twenty nine years. I've a reputation
to keep. Hai Ram! To think a son of
mine couldn't prove his manhood!

LOPA

Oh, so that's how you prove it, is it?

EESHWAR

How else is there?

LOPA

They'll get to it eventually...

LATA PATEL

Maybe you should speak to Atul, Mr.
Dutt?

EESHWAR

Me? I've never had a proper talk to
him in his life. He won't listen to
me.

LOPA

A nice thing for a father to say!

LAXMAN PATEL

It's only natural that a son should turn to his mother. Just as a daughter will turn to her father.

LATA looks at him, but he avoids her glance.

EESHWAR

Achaa...but on the other hand, you get the sort of man that's spent too much time with their mothers.

LOPA

What's that supposed to mean?

EESHWAR and LAXMAN PATEL exchange looks.

LAXMAN PATEL

Has...Atul, knocked about with girls much?

LOPA

Good girls, don't knock about with boys, LAXMAN PATEL. And good boys, don't knock about with girls, that do.

LAXMAN PATEL

Does he go to a gym, Mrs. Dutt?

LOPA

What?

LAXMAN

Does he like to keep fit?

LOPA gives LAXMAN PATEL a stern look.

LOPA

Noone's marriage starts off perfectly
LAXMAN PATEL.

She gives EESHWAR a look.

LOPA (CONT'D)

But some people don't like to admit these things. And I'm talking from experience.

LOPA gets up and heads into the kitchen, followed by EESHWAR. MR and MRS PATEL exchange a look.

INT: LIVING ROOM. DUTT'S HOUSE. NIGHT.

In the living room LAXMAN AND LATA are trying not to listen to the argument in the kitchen.

EESHWAR OOV

I might not be Shashi Kapoor, in the
Romeo stakes, but there's nothing
bloody odd or queer about me!

LATA and LAXMAN both look at each other.

INT: KITCHEN. DUTT'S HOUSE. NIGHT.

LOPA

What do you mean by that?

EESHWAR

What I said. That son of yours has
brought shame on this family! All his
fancy bloody talk and when it comes to
it, he can't fulfil his married
duties. There's something very odd,
very queer about that.

EESHWAR goes back into the living room.

CUT TO:

**FILM FOOTAGE OF A BOLLYWOOD MOVIE. A YOUNG COUPLE UP ON SCREEN
ARE SINGING AND DANCING ROUND TREES.**

INT: PROJECTION ROOM. CINEMA. NIGHT.

ATUL is watching the film through the window. For a moment ATUL sees himself and VINA dressed as a couple of BOLLYWOOD stars of the fifties, re-enacting a classic song sequence. Suddenly, back in the present, he shakes his head.

ATUL

If they did that in our park their
feet'd be covered in dog shit! Change!

He turns off his machine and ETASH turns on his.

ATUL (CONT'D)

Hold the fort, I'm going to get a
drink.

INT: CINEMA. BOLTON. NIGHT.

ATUL comes down the steps to the foyer. He passes two Asian usherettes talking to AUNTIE SUDAH in her cleaning gear. As they see him they start to chatter amongst themselves and stare at ATUL. ATUL thinks nothing of it.

He comes down into the foyer. AUNTIE LAXMI is there in her cleaners uniform. She is talking to MOLLY BATT and another woman, sat in the ticket booth. They too all stare at ATUL. At the kiosk ATUL looks round and they all stop talking.

MOLLY

Alright, Atul, luv?

ATUL

Yeah, fine thanks, Molly.

He doesn't turn to the kiosk.

ATUL (CONT'D)

Hot dog please. Full house tonight.

ATUL turns back to the kiosk. Behind the counter is AUNTIE NUSHIE. She is holding up a shaky wobbly hot dog with a pair of tongs.

AUNTIE NUSHIE

Relish?

CUT TO:

ATUL heads up the stairs with his dog and coke. He is aware that all eyes are on him.

INT: LIVING ROOM. DUTT'S HOUSE. NIGHT.

LOPA comes back into the room carrying a tea tray. She puts it down at the table and starts to pour the tea.

LOPA

Tell me, Mr and LATA PATEL...Would you say there was anything odd or queer, about a man who goes on his honeymoon and takes his best friend with him?

MR and LATA PATEL smile. EESHWAR turns to face LOPA.

LATA PATEL

A friend...you mean another man?

EESHWAR
But I didn't take him on the
honeymoon, Lopa.

LOPA
We all travelled on the same train to
Blackpool, didn't we.

INT: COMPARTMENT. TRAIN. DAY.

A young EESHWAR sits playing cards with a young handsome BRIJESH KAPADIA. A young LOPA sits on the other side of them watching. They are both laughing and seem to be enjoying every minute of the journey.

EESHWAR
Look Lopa! Cows!

He points out of the window and goes back to his game.

EXT: LARGE VICTORIAN BOARDING HOUSE. BLACKPOOL. DAY.

LOPA OOV
Then in Blackpool, we all went to the
same hotel.

A taxi pulls up outside a house. Across the front it reads "HONEYMOON VILLAS" EESHWAR and BRIJESH get out of the cab both very excited. They race up the steps. LOPA pays the taxi and picks up a couple of cases and walks up the steps.

EXT: PLEASURE BEACH. BLACKPOOL. NIGHT.

LOPA OOV
That first night, we went to the
Pleasure Beach, together.

EESHWAR and BRIJESH, excitedly walk through the crowds of the fun fair. LOPA bemused, trails behind.

LOPA OOV (CONT'D)
They went on the Big Dipper...

CUT TO:

EESHWAR and BRIJESH on the big dipper, wave to LOPA as they come round.

EESHWAR OOV
Lopa, you look like a little bug from
up here!

LOPA OOV
The bumper cars...

CUT TO:

EESHWAR and BRIJESH having a great time on the bumper cars.

CUT TO:

EESHWAR and BRIJESH are sat in a little speed boat. A man takes their picture. The boat moves off through a dark archway. Above the arch it reads "THE TUNNEL OF LOVE"

LOPA OOV (CONT'D)
And the Tunnel of Love.

CUT TO:

LOPA stands watching them. She is now wearing a kiss me quick hat. She is holding sticks of Blackpool, candy floss, a cuddly toy bear and a plastic bag with some gold fish in it.

INT: HONEYMOON VILLAS. DINING ROOM. NIGHT.

LOPA
Then back at the hotel we had a
romantic candle lit meal...

LOPA looks across a candle lit table at EESHWAR. The camera pulls back to reveal BRIJESH KAPADIA sat between them.

LOPA OOV
For three.

INT: LIVING ROOM. DUTT'S HOUSE. NIGHT.

EESHWAR
He meant the world to me that lad. We
grew up together, came to England
together.

LATA
But still...

EESHWAR
I'd only just married, but me and
Brijesh pooled what was left of our
savings and I brought Lopa over here.
(MORE)

EESHWAR (CONT'D)

It was Brijesh's idea I take Lopa on a honeymoon...I couldn't leave him behind on his own...We'd never been separated.

LOPA

I don't know. But however you look at a honeymoon for three...It must have seemed a bit "queer" to people watching.

EESHWAR is shocked.

EESHWAR

I never once, in all the years I knew Brijesh...ever desired him in that way!

LOPA

I never said you did.

EESHWAR

You're suggesting it.

LOPA

I'm just telling you how things looked.

Pause.

LOPA (CONT'D)

Atul's no more odd or queer than you and Brijesh were.

LATA PATEL

No one thought...

LOPA

Oh yes, you did. And even if he was gay, then it still wouldn't matter. Nature would have done it and nature knows what she's doing. It's a fathers duty to protect a boy like that since it must have came through the father or mother. Not be shamed by it and turn on him like the rest of the mob.

EESHWAR

Lopa, you know I would never turn on him...Not if I felt he needed me.

BEAT.

EESHWAR walks over to the front door and puts on his coat.

EESHWAR (CONT'D)
I'm going to the off-licence.

LAXMAN PATEL
I'll come along for the walk. I need
some air.

EXT: BAR. BOLTON. NIGHT.

VINA, JAI, JITTEN and JAZZ come out of the bar and head for their parked motor cycles. VINA has to jump out of the way of an oncoming car. JAI pulls her to him.

JAI
Mind yourself.

VINA fiddles as she gets her hair caught in her helmet. JAI helps her.

JAI (CONT'D)
There you go.

He looks into her eyes.

VINA
Can I ask you a question- and promise
me you won't laugh?

JAI
I promise.

VINA
If you saw me in a club...Would
you...You know, would you find me
attractive...I mean...Would want to go
to bed with me?

JAI
Course I would, are you mad! Vina I...

He leans in to kiss her.

VINA
Hey you, give over! I'm a married
woman.

JAI laughs.

JAI
You'd better keep on reminding me!

INT: LIVING ROOM. DUTT'S HOUSE. NIGHT.

LATA sits looking at a photo album with LOPA.

CUT TO:

We see the picture of EESHWAR and BRIJESH in the tunnel of love, boat.

LATA

He was a good looking young man, Brijesh. Still you didn't want him hanging about here all the time.

LOPA

He made himself useful. He was very good with his hands, always making things for us. Shelves and cupboards, he made the shelving for that shrine...

LATA

Still, being only just married and all.

LOPA

No, he was no bother. So different from Eeshwar...quiet. You felt he understood everything you said.

LOPA takes the album and looks at the picture.

LOPA (CONT'D)

I remember the last time he was here. It was May...A beautiful warm evening...I was trying to paint the ceiling upstairs and making a mess of it, but I was enjoying myself.

INT: BEDROOM. DUTT'S HOUSE. EVENING.

We see the young BRIJESH holding a pair of step ladders. We can see LOPA'S feet and the bottom of her sari.

LATA OOV

Eeshwar was working late. So I asked Brijesh to help me, while he waited. I kept splashing him.

We see paint beginning to splatter BRIJESH.

LOPA OOV (CONT'D)
It was an accident at first...but then
I started to do it on purpose...And he
was acting so stern and serious.

CUT TO:

We see the young LOPA looking down from the ladder at BRIJESH.

LOPA OOV (CONT'D)
It made me laugh to watch him. He got
so worked up and that made me laugh
even more.

EXT: STREETS. BOLTON. NIGHT.

EESHWAR and LAXMAN PATEL, walk along a back alley carrying their purchases.

EESHWAR
When I got home, she said he'd gone.
Do you know, we never saw him again
from that day on. Next thing I heard
he was moving south to work in a car
factory.

LAXMAN PATEL
You didn't go to see him before he
left?

EESHWAR
Lopa wouldn't let me. She'd been
getting funnier all the time about
Brijesh. Women don't understand these
kind of friendships. Then we had Atul
and...Well, you move on don't you...

EXT: CINEMA. CAR PARK. NIGHT.

ATUL and ETASH come down the steps.

ETASH
Want a lift?

ATUL gets into the car.

INT: LIVING ROOM. DUTT'S HOUSE. NIGHT.

We hear the key in the door and EESHWAR and LAXMAN PATEL come in.

LOPA
You were quick.

EESHWAR
He always serves me first. Not a bad
lad, for a Nazi.

EESHWAR opens the top of a new bottle of whiskey and pours a
drink for LAXMAN.

INT: ETASH'S CAR. NIGHT.

Film music plays as ETASH and ATUL drive home. It's raining
heavily. ATUL stares silently out of the window.

ETASH
No Vina tonight?

ATUL
She's out with our Jai.

ETASH
You alright?

ATUL
Shouldn't I be?

ETASH
Don't bite me head off.

ATUL
Sorry...didn't mean to. It's this
living at home still...Thought we'd be
gone be now...

ETASH
Not your fault...loads of people in
the same boat these days. Vina don't
seem to mind. I tell you, you picked a
good'un there mate.

ATUL
D'you think she feels the same way?

ETASH
What you on about?

EXT: DUTT'S STREET. NIGHT.

ETASH'S car turns into the DUTT'S street as the PATEL'S car
drives off.

INT: ETASH'S CAR. NIGHT.

ETASH pulls up outside their houses.

ATUL

It's just I...Can I tell you-

ETASH

Here we are, home sweet home. Let's make a run for it.

EXT: ETASH AND DUTT'S HOUSE. NIGHT.

ETASH and ATUL make a run through the heavy downpour for their respective front doors where they both fumble for door keys.

ETASH

What were you gonna say?

ATUL

What? Nothing...nothing, I'll see you tomorrow.

INT: PATEL'S CAR. NIGHT.

LAXMAN PATEL drives through the rain.

LATA

Well, they say to understand the children you have to know the parents.

LAXMAN

Mmmmm...

LATA

I've always thought there was something different about Atul. He sticks out a mile in that family

LAXMAN

What are you talking about now, Lata?

LATA

That story about Brijesh Kapadia...Well what do you think?

LAXMAN

Ohhh, Lata...

EXT: GARDEN. DUTT'S HOUSE. NIGHT.

It's stopped raining. EESHWAR is stood in the garden. We can see LOPA washing pots in the kitchen. EESHWAR sings to himself.

EESHWAR

Phir jaan ne jaanaa ho gae.
Rafta, rafta, vo meri hasti ka saamaan
ho gae.

LOPA opens the kitchen window.

LOPA

Are you staying out there all night?

EESHWAR

I was just thinking about Blackpool.

The look on LOPA'S face says it all.

EESHWAR (CONT'D)

Ahh, but we looked slick that week me
and Brijesh, jaar! We went to Burtons
and bought safari suites. Light
weight, non crease, built in belt,
lovely they were.

LOPA

Very smart.

EESHWAR

I tell you, we looked like a couple of
bloody film stars!

He takes out an imaginary comb and runs it through his hair,

EESHWAR (CONT'D)

We just walked along that front,
through those crowds, looking like a
million dollars! Amitabh Bachan and
Rajesh Khanna, do Blackpool!

Beat.

EESHWAR (CONT'D)

I'll never forget that moment for as
long as I live...It was the highlight
of my week.

Another resigned look from LOPA as she closes the window.

INT: LIVING ROOM. DUTT. HOUSE. NIGHT.

LOPA prays at the little shrine. The room is lit only by the oil lamps. EESHWAR climbs the stairs for bed. He stops mid way.

CUT TO:

CLOSE ON LOPA'S FACE AS SHE PRAYS. EESHWAR ON THE STAIRS.

EESHWAR

Having you in England, after all the waiting, Lopa...I'd never been so happy in my life. It felt only natural that I share that with my best friend.

EXT: HMV. MANCHESTER. DAY.

JAZZ and VINA come out of the store. JITTEN is waiting for JAZZ.

VINA

See you tomorrow, Jazz. Hi Jitten!

JITTEN

Alright, Vina.

VINA walks off up the street. JAZZ greets JITTEN with a hug and kiss.

JAZZ

Hiya gorgeous

JITTEN

Hey, is it true about Atul and Vina.

JAZZ

Is what true?

JITTEN

My Auntie Laxmi told me Mum that...

EXT: BACK OF THE CINEMA. DAY.

ETASH and ATUL are sat on the steps eating food. JIVAJ BUTT comes down the stairs.

JIVAJ BHATT

Oi you two, shouldn't you be rewinding Lykshya, for the seven thirty...

ETASH

Yeah, alright, I'm on it. I've been doing the splicing all morning.

JIVAJ BHATT

I don't pay you to sit about on your arse.

ATUL

Don't you?

JIVAJ BHATT

Not on my time.

ETASH grabs ATUL passionately.

ETASH

Hai, bhagwaan! Oh my love, come back with me. Oh, mera mohabbat! Mein tum hai...Main tum hai, pyar kurta hai. Torn from my arms, by that other woman!

JIVAJ BATT heads to his car.

JIVAJ BHATT

(Muttered)

If it's his wife you're talking about, she'd probably hand him back, from what I've heard.

ATUL

What did you say?

ATUL, jumps up and yanks him back by his shoulder. ETASH is shocked.

ATUL (CONT'D)

You just said something about my wife not bothering about me...

JIVAJ BHATT

Not true, is it?

He starts to laugh.

ETASH

What's not true?

JIVAJ BHATT

The bloody professor, here...

ATUL

Shut your mouth, I said.

JIVAJ BHATT

Been married six weeks and he hasn't
shagged his wife yet!

ATUL

Bastard!

ATUL makes a grab for him and they both start to wrestle about.
JIVAJ, manages to get behind ATUL and locks his arms so his face
is right up against ATUL'S.

JIVAJ BHATT

Why don't you bring that little bit of
cheeni, up to my office and I'll do
the job for you! Give you a few
pointers.

ATUL struggles to break free. ATUL gets the upper hand and sends
JIVAJ flying into his car. ATUL grabs him by the neck. MOLLY
BATT comes into the carpark.

MOLLY

What the frig d'you think you're
doing? Get off him!

ETASH and MOLLY manage to drag ATUL off JIVAJ, who staggers away
coughing and spluttering.

JIVAJ BHATT

He's gone mad! He nearly killed me!

ATUL

I'd have done it and all, if I'd
wanted to. You're just not worth it.

MOLLY

What's all this about?

ATUL

He said he do a job on Vina for me.

MOLLY realizes what's happened.

MOLLY

Ohhh, Atul, luv, I'm so sorry...

MOLLY turns to JIVAJ.

JIVAJ BHATT

You're sacked, Dutt! You get your
stuff and get out of my cinema!

ATUL

Stuff your job!

ATUL runs off. MOLLY swings her bag at JIVAJ, hitting him across the head.

JIVAJ BHATT
What was that for?

MOLLY
You weasly little bastard! You do a job for him? You couldn't do a job for our cat!

She starts to kick and whack him with her handbag. He backs out followed by MOLLY and ETASH.

MOLLY (CONT'D)
You can't even do a job for me! Every waiter at the Gurkha Tandoori's, been doing your job for years!

EXT: STREETS. BOLTON. EVENING.

ATUL storms along the streets.

INT: KITCHEN. DUTT'S HOUSE. DAY.

EESHWAR is sat at the table. LOPA places some steaming curry in a dish and places it in front of him. He starts to help himself.

EESHWAR
Lopa, Chilli pickle!

LOPA passes him a jar and a chapatti basket. She pours him some water from a jug. She sits and watches, as he spoons chilli pickle onto his food and mixes it in.

LOPA
You look like you're mixing concrete.

EESHWAR
Do you mind, minding your own business.

EESHWAR, puts a spoonful in his mouth and chews. He stops, and takes a glass of water.

LOPA
I thought you'd put too much on.

EESHWAR
Not enough!

He adds more to the mix on his plate and breaks some roti to eat.

EXT: BACK GARDEN. DUTT'S HOUSE. DAY.

AUNTIE LAXMI and AUNTIE SUDAH are standing on the other side of the fence as ATUL storms through. They turn to each other.

AUNTIE SUDAH
He's home early.

INT: KITCHEN. DUTT'S HOUSE DAY.

ATUL comes in. He looks very angry. LOPA is surprised to see him.

LOPA
You're home early, putter. There's a letter here for you...

ATUL walks straight through and heads for the stairs.

LOPA (CONT'D)
Nothing wrong is there?

EESHWAR, without looking up from his food.

EESHWAR
He's ill or he's got the sack.

ATUL rushes up the stairs noisily. We hear the door to his bedroom slam.

EESHWAR (CONT'D)
That'll be the sack.

LOPA
He looked upset.

EESHWAR
No reason for him to come walking through my house, like he was on his way to do a tutti, in a field!

LOPA
Don't be so vulgar! I'll take him some tea and ask him.

EXT: GARDEN. DUTT'S HOUSE. DAY.

VINA come up the garden path and heads for the house. AUNTIE SUDAH and AUNTIE LAXMI have now been joined by AUNTIE NUSHI

AUNTIE LAXMI

Hello Vina, everything alright?

AUNTIE SUDAH

Atul has just come home?

AUNTIE NUSHI

Early for him isn't it?

VINA looks back at them as she enters the house.

INT: KITCHEN. DUTT'S HOUSE. DAY.

VINA

Is Atul home?

LOPA

He's just come in. Nothing's wrong is there?

EESHWAR

He walked through here like he was going to do tutti in a field.

LOPA

Don't talk like that at the table.

VINA

Did he say anything?

LOPA

He seemed a bit quiet.

She gives VINA the tea.

LOPA (CONT'D)

Why don't you take him this tea. Here, there's a letter here and all.

VINA, looking worried, heads off up the stairs.

INT: ATUL'S BEDROOM. DUTT'S HOUSE. DAY.

ATUL opens a suit case on the bed. He starts to remove clothes from his drawer and wardrobe. VINA comes in.

VINA

What are you doing?

He ignores her.

VINA (CONT'D)

What's the matter?... Atul, I'm talking to you!

ATUL

I've got nothing to say to you!

VINA

Atul, don't!

She tries to stop him packing. He pushes her away.

VINA (CONT'D)

Stop it! Stop it! Why are you doing this?

ATUL

I'm getting away from you!

VINA

I don't understand...

ATUL

It's simple...I'm leaving you. Do you understand that?

VINA

Why? What have I done?

ATUL

You opened your big mouth!

VINA

I haven't!

ATUL

I asked you not to tell anybody. I begged you!

VINA

But I haven't...

ATUL

You're a liar!

VINA

I got upset...I was with my Mum. I needed to talk to someone!

ATUL
Why didn't you talk to me?

VINA
Because you've stopped listening!

EXT: GARDEN. DUTT'S HOUSE. DAY.

AUNTIE SUDAH, AUNTIE LAXMI and AUNTIE NUSHIE have now been joined by another Asian woman on the other side of the garden. They can hear the argument between ATUL and VINA through an on window.

ASIAN WOMAN
What did he say?

AUNTIE NUSHI
The mother-in-law!

INT: ATUL'S BEDROOM. DAY.

VINA
I can't carry on like this pretending everything's fine, when it isn't. Don't you think everybody can see something's wrong.

ATUL
I thought you said it didn't matter.

VINA
It didn't. It's you! You look at me as if you hate me! As if it was all my fault. I don't know what I've done...

ATUL
You've made me into a bloody laughing stock round here, that's what you've done! I might not have made a good start to our marriage, but I didn't expect you to go round discussing our sex life with everyone!

VINA
I haven't!

ATUL
Then how come Jivaj Batt said he'd do a job for me, with my wife, if I couldn't manage it!

EXT: GARDEN. DUTT'S HOUSE. DAY.

All the AUNTIES and the NEIGHBOUR are standing mouths agape.

INT: ATUL'S BEDROOM. DAY.

VINA

Oh, Atul...I'm so sorry...I didn't
tell anybody else, I swear!

ATUL

You didn't have to, you stupid cow,
you told your mother!...That was
enough!

VINA is very upset.

VINA

I love you, I wouldn't do anything to
hurt you...

ATUL

You're a liar! You're a bloody little
liar!

He pushes his face right up against hers.

ATUL (CONT'D)

Did you tell'em everything did you!
All the gory details! Tell'em how you
always put me off! How you laughed at
me on our wedding night! Did you say
that did you! Did you! Well, did you!

VINA, suddenly slaps him across the face. ATUL is shocked. He
grabs hold of her roughly.

ATUL (CONT'D)

You bloody little bitch, I'll...

VINA

(Defiantly)

You'll what?

EXT: GARDEN. DUTT'S HOUSE. DAY.

All the AUNTIES are straining to hear what is going on.

INT: ATUL'S BEDROOM. DAY.

ATUL has forced VINA down onto the bed. They struggle but slowly they look into each others eyes and the struggle becomes an embrace, they kiss.

EXT: GARDEN. DUTT'S HOUSE. DAY.

AUNTIE NUSHI

It's all gone very quiet up there.

AUNTIE SUDAH

Maybe he's throttled her.

INT: ATUL'S BEDROOM. DAY.

ATUL looks down at VINA and kisses her again.

INT: LIVING ROOM. DUTT'S HOUSE. DAY.

EESHWAR and LOPA are both sat at the table. EESHWAR is still eating. They both look up at the ceiling, then to each other.

EESHWAR

Did you hear that?

LOPA

I heard nothing.

EESHWAR

I could have sworn I heard something.

LOPA

You're hearing things.

EESHWAR

It's funny Vina and Atul haven't come back down yet.

EXT: GARDEN. DUTT'S HOUSE. DAY.

We hear a motorbike pull up and JAI pushes his bike up the garden path. He sees all the neighbours.

JAI

Hello, ladies, here for a stoning?

AUNTIE LAXMI

Don't be a cheeky boy, Jai Dutt.

JAI laughs and heads off in the house.

INT: KITCHEN. DUTT'S HOUSE. DAY.

JAI comes in, taking off his helmet.

JAI
Evening, parents! Vina home yet?

LOPA
Upstairs.

JAI, heads towards the stairs.

LOPA (CONT'D)
Where d'you think you are going.

JAI
See Vina, I've got some news for her.

LOPA
Don't disturb her. Her husbands with her.

JAI
What's he doing home so early?

LOPA
Minding his own business. Like you should be.

EESHWAR
He walked through here like he was going to do a tutti in a field.

LOPA
I warned you about that...

EESHWAR
There's no other way of putting it. He looked neither left or right.

JAI
Has he got the sack?

EESHWAR
Not my business. But he's got no right to walk through here like he was...

He looks at LOPA, she looks daggers at him.

EESHWAR (CONT'D)
Well, he did!

JAI
I think I'll...

He heads for the stairs again. This time, LOPA shoves him back in his seat.

LOPA
You stay where you are. Eat, it's your favourite

She moves a plate in front of him and starts to dollop food onto it.

JAI
Just give her a shout...let her know I'm here.

LOPA
She doesn't need to know you're here.

JAI
How do you know?

LOPA
I've got a feeling. Ever had one. Anyway, what's so important that you need to tell her?

LATA PATEL
My mate Khalid said his family's moving back to Pakistan. They want a want a quick sale on their house. Three bedrooms £100,000...

EESHWAR
They haven't got that kind of money.

LOPA
Don't be so quick.

EESHWAR
Well, they haven't and Atul won't go into debt.

LOPA
Where is it?

LATA PATEL
Near Bell Hill reservoir.

EESHWAR
Not many Asians living round there.

LOPA
Perfect for Atul then. He ought to get
in there quick.

JAI jumps up.

JAI
I'll go and tell him.

LOPA
Sit down! It doesn't have to be that
quick.

EXT: GARDEN. DUTT'S HOUSE. DAY.

THE AUNTIES are are still gathered beneath the window.

ASIAN NEIGHBOUR
Some one should tell the Dutts.

AUNTIE SUDAH
It's not our business.

AUNTIE LAXMI
We shouldn't interfere.

AUNTIE NUSHIE
Fighting-shmiting! Should be kept in
the family, isn't it?

We hear "CHELO DILDAR CHELO" from the BOLLYWOOD film "PAKEEZA".

AUNTIE NUSHI
Listen to that, he's gone mad!

ASIAN NEIGHBOUR
No he's not. That's "Chelo dildar
Chelo" from "Pakeeza". The bit where
they sail off into the sunset swearing
eternal love...

INT: ATUL'S BEDROOM. DAY.

ATUL is watching VINA as she sleeps. He notices the letter on
the bedside cabinet. He reaches for it and reads.

ATUL
Association of British Travel
Agents...

He gets up and opens it. He reads it getting more excited by the
minute.

ATUL (CONT'D)

Vina!

VINA

What's wrong, what is it?

VINA gets up and joins him.

ATUL

Look, they've sent us our bloody
honeymoon money back!

VINA

Oh, Atul!

They throw their arms around each other and kiss.

EXT: GARDEN. DUTT'S HOUSE. DAY.

The AUNTIES and the other neighbours all smile as they watch
ATUL and VINA.

ASIAN NEIGHBOUR

That's real Bollywood for you! There's
nothing wrong with those two!

ASIAN WOMAN

How could anyone think there was?

ASIAN NEIGHBOUR

People with dirty minds that's who.

They look over at the three AUNTIES, who now look rather
sheepish.

INT: LIVING ROOM. DUTT'S HOUSE. DAY.

EESHWAR is sat in an armchair drinking tea. LOPA sits sewing and
JAI is listening to his Ipod. ATUL and VINA come down the
stairs. ATUL is carrying a couple of cases.

JAI

I thought you were never coming down.
What's with the suitcases?

VINA

We're going on our honeymoon.

JAI

Where?

ATUL
Blackpool, eh Vina?

VINA
Yes.

EESHWAR
Just the two of you?

VINA
I hope so.

JAI
What about the house?

ATUL
What house?

JAI
Khalid's selling his house.

VINA
Near Bell Hill reservoir.

ATUL
How much is it.

JAI
100,000.

ATUL
It's a bit out of our league.

LOPA mumbles something to ATUL.

LOPA
Ask your Dad.

ATUL shakes his head. LOPA gives him a shove.

ATUL
What, do you think Dad?

EESHWAR, stands with his back to the room, as he puts his tea cup on the fire place..

EESHWAR
Eh...? Were you speaking to me?

ATUL
About this house.

VINA
What do you think we should do?

They all look at EESHWAR.

EESHWAR

My advice is it?...What I say is buy the bloody thing.

LOPA

That's right.

EESHWAR

Every young couple should have their own home, where they can feel at ease and happy.

LOPA

That's settled then. What times your train.

ATUL

We've half an hour.

LOPA

Jai, go next door and tell Etash to drive these two to the station. Come Vina, lets get you a snack or something for the journey.

LOPA and VINA head off into the kitchen leaving EESHWAR and ATUL looking uncomfortable.

EESHWAR

What's your worry with the house.

ATUL

It's just the money...

EESHWAR

Don't let money stand in the way... I've got a bit put aside...

ATUL

I couldn't ask you...

EESHWAR

Don't be so bloody-

EESHWAR catches himself.

EESHWAR (CONT'D)

I mean you can...you can ask me...You're my son aren't you?

ATUL looks at EESHWAR.

EESHWAR (CONT'D)

I'd be a damn poor father who couldn't help his own boy out.

ATUL

Ta, Dad...

EESHWAR

Have you got a bit of cash?

ATUL

I'm alright, I've got me card.

EESHWAR takes out his wallet and shoves a load of notes into ATUL'S hand.

EESHWAR

Here, it's the only way. Always have cash in your pocket.

ATUL

Thanks Dad, I'll pay you back.

EESHWAR

Go on, off you go.

ATUL

Well, good-bye.

ATUL holds out his hand. EESHWAR, looks at it and takes it.

EESHWAR

Good-bye son, and God bless...

LOPA and VINA come back in. ATUL goes over and kisses LOPA. VINA gives EESHWAR a hug and kiss.

VINA

Good-bye, Dad and thanks...

LOPA takes VINA by the arm and walks her to the door.

VINA (CONT'D)

You'll have to explain it all to my Mum.

LOPA

Don't worry, bete, I'll handle her.

VINA and LOPA head out of the door. ATUL goes to pick the cases up. JAI appears and grabs them

JAI

I've got 'em, our kid.

ATUL turns and looks back at EESHWAR. He smiles and gives him a wink.

Beat.

He turns and leaves. EESHWAR walks over to the window and looks out.

CUT TO:

EESHWARS P.O.V. ATUL and VINA get into ETASH'S car. A few neighbours have come out to wave them off.

CUT TO:

EESHWAR comes back into the room. He goes over and stands by the table. JAI comes back in followed by LOPA.

JAI (CONT'D)

Typical, no home, no job and he goes off like he's just won the lottery.

LOPA watches EESHWAR.

LOPA

They've gone away happy, thanks to your father.

EESHWAR sits, almost dropping into a chair, by the table.

EESHWAR

You know who he reminded me of Lopa. The way he turned and smiled as he went...

EESHWAR can't bring himself to say his friends name.

EESHWAR (CONT'D)

It could have been him.

He slowly drops his head. JAI shocked looks to LOPA

JAI

Mum?

LOPA goes to EESHWAR and puts a hand on his shoulder. EESHWAR takes it.

JAI (CONT'D)

What's up dad?

EESHWAR

It's life, son. It might make you
laugh at your age, but one day it'll
make you bloody cry.

THE END