

# TWO MOONS

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A Screenplay

written by

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**Why it matters:**

Creating characters and introducing fresh script ideas holds great importance for me. It matters because each of us has a story to tell, whether deeply personal, or a visualisation of what we desire to indulge with on our TV screens.

**Why should it succeed?**

This narrative delves into the collision of two worlds and the tragic events that unfold within. It reflects the harsh realities of our contemporary world, whilst drawing on circumstances that could easily relate to ourselves. At its core is a story of love, intertwined with the forces of evil, leading to one inevitable outcome.

**1. Opening image:**

We are taken directly to Jammu in Kashmir and the ensuing battle for the disputed territories. This involves militant fighter's, Taher Choudrey and his comrade Basel who lie in wait with sniper rifles, picking off targets at will.

**2. Set-up:**

From Kashmir we move to East London, England where we focus on the trials and tribulations of the Khalam family and the source of a budding relationship between their eighteen year old daughter Shazana and her quintessential English neighbour Adam. The early morning disputes at the Khalam's dwelling lead to Mrs Kalam's generosity and desire to ingratiate copywriter Adam with her Karahi dishes. Shazana is chosen to run this errand and they soon become lovers. He invites her into his studio apartment to engage with his goldfish. Her family is unaware of the relationship building between them, since her father is too busy complaining about the weather and his bad health, and why his son Asif doesn't find a job.

**3. Theme stated:**

Love and terror in a colliding world where Mr. Khalam rules with an iron rod. But living in the UK causes him much distress, since his children have become far too Westernised for his liking. He constantly accuses Asif of being a lazy bum, whilst he orders his daughter Shazana into an arranged marriage with Aahil; a hopeful young man from Mumbai - A man she doesn't want to marry under any circumstances.

**4. Catalyst / Inciting incident:**

Upon that all important trip to Mumbai, Mr. Khalam confronts Aahil's militant brother, Taher when he demands an egregious favour, to which he angrily refuses to assist in an appalling act of terror in London involving storing ricin. He is then threatened and told that the forthcoming wedding between his little brother and Shazana can no longer be permitted, and that they must leave Mumbai or face the wrath of which awaits them. Mr. Khalam and his daughter immediately leave Mumbai under a dark cloud, and when they return to London they are faced with the terrible news of Aahil's suicide from the orange tree where he'd earlier cavorted with Shazana.

### **5. Debate:**

Upon her return from Mumbai, Shazana continues with the status quo. Her relationship with Adam blossoms. She elated to be free from the clutches of an arranged marriage. However, Mr Khalam suffers a severe heart attack and is taken to hospital during a night of passion with Adam. And when Shazana hears of Aahil's suicide, she becomes distraught. Mrs Khalam blames her husband's heart attack upon the trip to Mumbai and the death of Aahil, and she has every reason to, since that dark cloud becomes darker when Taher and his comrade Basel arrive in London for retribution.

### **6. Break in two:**

During Mr Khalam's hospitalisation, Shazana makes a conscious decision to avoid Adam, aware that this will cause her father further distress. Asif gives her a strong word of advice, that she must heed to keep the peace within. However, the arrival of Taher and Basel causes the family grave concern as revenge for Aahil, and the refusal to assist in a terror act beckons.

### **7. B Story:**

Mr. Khalam's refusal to accommodate Taher shifts to the restaurant where he works as a waiter. However, it is Asif who faces the wrath of Taher, since he covers for his father while he remains in hospital. Asif has no clue what is expected when they arrive and demand his family assist in his plan to terrorise Londoners with his evil plan. And like his father before him he also refuses to assist Taher. For this, he is beaten and threatened with the deaths of his entire family.

### **8. Promise of the premise:**

Taher is a loyal soldier to his homeland, but his distorted political views take him to another level when he decides to become a Jihadi on a mission to attack Londoners. He uses his brother's

suicide to lay blame upon the Khalam's. However, he underestimates the camaraderie of London's street gangs. He finds out what that means for himself and Basel during a rendezvous at a remote park when he and Basel are viciously attacked and left for dead.

### **9. Midpoint:**

Shazana remains victorious in her plight to stay unwedded. Her chance to go to university beckons. She's ambitious and wants to become a medical practitioner, as her relationship with Adam borders upon secrecy. However, her family sense more than just a friendship with their neighbour.

### **10. Tragedy.**

After Taher escapes his beating from Asif and the posse, he makes his way towards the Khalam's dwelling to carry out his threat of murder. He spots Adam and forces him back inside his apartment where Adam is threatened. However, Asif overhears the commotion from below and informs Shazana, "Call the police."

### **11. Denouement.**

A shoot out ensues between Taher and Asif, with Adam a human shield. He suffers two shots to the head and is accidentally killed by Asif as Taher takes a bullet and dies. This leaves Asif devastated whilst holding the gun that caused the furore. Shazana rushes from the house towards Adam as he lies in a bloodied mess. She snatches the gun from Asif and threatens him. Whilst apoplectic with grief and rage, she puts the gun to herself and falls down over Adam's cadaver. For Shazana to be with Adam in life, also meant to be with Adam in death.

*The denouement in this screenplay is to show that love conquers all, no matter the cultural or political parallels that attempt to influence the heart.*

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