

# **S A R K A R**

**Screenplay & Dialogues**

by

**MANISH GUPTA**  
**manishguptafilms@gmail.com**

**BLACK SCREEN**

The screen is black as we hear a man's shivering voice. He seems to be complaining about something.

MAN'S VOICE

Sarkar...

Meri...meri beti...Shaalu ka college mein dost tha woh...voh...Bhushan...  
 ...bas...woh raat...college ki...party ke baad...ghar tak lift dene ke bahaane...gaadi mein bithaa liya...aur...aur...  
 raaste mein hee...us...us (with helpless hatred) Bhushan aur uske doston ne milkar...(his voice cracking with extreme humiliation) meri Shaalu ke saath...(breaks down)  
 (keeps crying)

Police mein complaint kee...  
 ...bewaqoof ki tarah court mein bhi khada raha,  
 ...lekin kuch...kuch nahin hua...  
 ...ulta meri beti par hee ilzaam lagaa diya gaya ke woh...voh (with humiliation) bachalan hai aur useene apni...(brings himself to say it)...marzee se un ladkon ke saath...(chokes)...  
 ...meri Shaalu...yeh zillat bardasht nahin kar paayee aur usne...usne...meri Shaalu ne...apni...jaan de dee...(breaks down)

**INT. SARKAR'S DURBAR – DAY**

Intro of Sarkar – a mid close up on his face.

OLD MAN

Sarkar...

We begin slowly zooming back from Sarkar as continue to hear the man's shaky male voice off-camera. We soon include the old man in frame.

OLD MAN

...main ek maamooli school teacher hoon...meri ek hi bachee thi...lekin abhi woh bhi... (starts crying)

(takes a deep breath)

Main abhi zindaa rehna nahin chahta.

Lekin marne se pehle, (choking) meri Shaalu ke saath jo hua uska badla lena chahta hoon main...badla...

(folds his hands in pleading)



Bas,...agli baar jab yeh saab unke naam  
sunein,...

Cutaway to the girl's father who is just wiping his tears.  
Cut back to Sarkar .

SARKAR ...toh inke muh pe muskaan honee chahiye.

Khan nods loyally.

### **EXT. OUTSIDE DISCOTHEQUE / CAR PARK - NIGHT**

Late night. A large crowd of youngsters is pouring out of a discotheque. We spot two rich brats - Bhushan and Vishal coming out of the discotheque. These two have an air of arrogance and rowdiness around them.

We stay with these two as they walk some distance from the disco. They are approaching the car park area. With a suggestion of the car's bonnet and a Mercedes logo in foreground, we see these two approaching their car. One of them (Bhushan) presses his auto lock key chain. With a beep, the car's lights blink once and the doors unlock. Bhushan walks up to the car and reaches for the driver's door. The other boy (Vishal) reaches for the other front door. We see Bhushan opening the door of the car and is just about to sit in the car when he hears a low-pitched voice from behind him:

VOICE (almost a whisper)  
Bhushan?

Bhushan turns around.

He sees a man standing in front of him.

We can see only a silhouette of the man. We can't see his features because the light is coming in our face from the opposite direction. But from the shape of his face and head, this man seems like Chandar to us.

CHANDAR Tera naam Bhushan hai?

BHUSHAN (curiously defiant)  
Haan...kyun?

A hand jabs hard into Bhushan's groin. Taken by surprise, Bhushan bends over in pain. Next, he receives a hard punch on the side of his head. Bhushan falls to the ground.

We pan to Vishal. He has been surrounded by four goons who grab him even as he protests. They lay him down on the ground. As Vishal is laid down, the parked Mercedes blocks our view. We can no longer see Vishal but we can see his assaulters beating him and Bhushan brutally. We can hear noises of thudding boots hitting against bone and the boys' cries of agony that sound like 'uhh, uhh,uhh,uhh...'

The people on the road stop dead. The disco staff rushes out but stops dead when they see the spectacle. We stay on the horrified faces of the people who are witnessing the beating but are frozen stiff to the ground in shock and fear. No one dares to move a limb to help these boys. We stay on the dumbstruck faces of these people as the noise of the beating and the victims' wails of pain can be heard off-camera. What is actually happening to them is left to our imagination.

**EXT. SARKAR HOUSE / MADAN RATHOD'S OFFICE - DAY**

Tight CU on Sarkar's face. His gaze is lowered and he is chanting a prayer under his breath in front of an idol while counting his Rudraksh seeds. .

The cellphone begins to ring loudly. Sarkar does not react. He continues to pray undisturbed by the ringing phone.

Pushpa reacts hearing the ringing phone and reaches for it.

PUSHPA Hello?

Haan Rathodsaab? (smiles)  
Haan main thik hoon. (nicely) Aap kaise hai?

Now we see Sarkar finishing his prayer. He touches his forehead in a namaste and finishes the ritual.

PUSHPA (looking at Sarkar, while speaking on the phone)  
Detee hoon...ek minute.

Pushpa walks over to Sarkar and gives him the cellphone.

PUSHPA (to Sarkar)  
Rathodsaab...

Sarkar takes the phone and speaks:

SARKAR Haan Madan...  
Ho...ho...mee bare aahe...tu saang...

Intro of Madan Rathod. He is seated inside his office. The ambience of his office is very plush - it is a Govt. of India office with all the official props like a tricolour flag, a Maharashtra Sashan logo, an Ashoka Pillar insignia, etc. There are armed security personnel inside the room and there are staff members going back and forth.

MADAN RATHOD Kaay saangoo yaar Subhash...  
...problem hai.

SARKAR Chief Minister ki kursee pe baithne ke baad bhi problem  
ho...toh kursee kis kaam kee?

Madan laughs a little. Then getting serious, he says:

MADAN RATHOD Dekh Subhash...  
voh Khurana ka slum clearnce programme jo tune  
rukva diya tha...uske peechhe yahan Mantralay mein  
halla-gulla mach gaya hai.

SARKAR Madan...  
...shayad Khurana ki soch...apni jageh par sahee  
ho...lekin...unlogon ke ghar ujad gaye...(with  
feeling)...toh voh jaenge kahan...?

MADAN RATHOD Subhash main teri baat samajhta hoon lekin Khurana  
yeh sochta hai ke...yeh gareebon se hamdardi sirf ek  
bahaana hai...jiski aad mein tu gunde paal raha hai...

SARKAR Main kisee ko sochne se nahin...*karne* se rok raha  
hoon.

MADAN RATHOD (trying to explain)  
Subhash dekh...tere nazariye ki main kadar karta  
hoon...lekin...mujhe apne upar wallon ko jawaab dena  
hai.

SARKAR Aur mujhe janta ko.

MADAN RATHOD (laughs)  
Tujhse koi nahin jeet sakta Subhash...koi nahin.  
Chal jaane de...main bhi jaanta hoon ke tu jo kar raha  
hai voh sahee hai...  
aur bataa...  
...baaki sab kaise hain ghar mein?

SARKAR Sab thik hain.

MADAN RATHOD Thik hai phir...kisee din milenge...tere ghar aaoonga  
main kabhi.

SARKAR Theek hai...  
...rakhta hoon.

Sarkar hangs up and keeps the phone down. Pushpa comes upto him and tells him:

PUSHPA Naashta taiyaar hai.

Cut to:

CLOSE UP of Iqbal's face. We are tracking back with him as he is walking into the dining room. Iqbal is a middle-aged man with a slight hunch on his back. His eyes



Pachaas saal ki ho jaegi tab bhi bachee hi rahegee...

(looks at Avantika with a half stern glance)

Avantika childishly makes a face at Shobha. The way Shobha is talking about Avantika and the way they are exchanging half-irritated glances gives us a hint that Shobha is Avantika's mother. Shobha places a metallic *dabbee* on the table. The dabbee makes a metallic sound as it is kept on the table.

AVANTIKA'S MOTHER                      Yeh Sheera banaaya hai maine, (looking at Sarkar) Subhashbhai aapke liye...

SARKAR    Shobha lekin main naashta kar chuka hoon.

AVANTIKA'S MOTHER                      (insisting)  
thoda sa try to keejiye na aap...

Avantika's mother pushes the dabbee towards Sarkar .  
Sarkar relents and takes the dabbee from her.

Avantika turns to Sarkar .

AVANTIKA    Kaka,...

Sarkar looks at her.

AVANTIKA    (displaying her dress moving a little side to side,  
holding the dress at the shoulders by her fingers)  
...Aapko meri dress kaisee lagee?

SARKAR    Kyun...nayee hai?

AVANTIKA    (sarcastically)  
Nahin...puraani hai...!

(shakes her head and points her hand at Sarkar )  
Kaka,...aap bhi naa...kya-kya sawaal poochte hain...

(holds the firm starched *dupatta* of her dress)  
Kal raat ko hi boutique se uthaa ke laayee main.

SARKAR    Kyun bhai? Aaj koi special din hai kya?

Avantika says nothing but a naughty blush comes over her face. She shrugs

SARKAR    (to Avantika, waiting for an answer)  
Kya hua?

PUSHPA    Special din to hai hi,...  
(teasingly)

aa raha hai na aaj...

SARKAR

Kaun?

PUSHPA

Bhool gaye...?

(stressfully reminding him with a touch of sarcasm)

Aapka laadla beta.

**EXT. SAHAR AIRPORT - DAY**

Intro of Shankar and Pooja as they emerge from the airport. Shankar is greeted very enthusiastically by Chandar and seven-eight gunmen and toughies: 'Shankarbhai, Shankarbhai...' Cut to: CU of a coconut being burst on the ground near Shankar's feet. Chandar puts a tikka over Shankar's forehead. Shankar reacts slightly – he doesn't like all this. He looks at Pooja slightly embarrassed. We catch Pooja's reaction as she is looking at Chandar and the rough-looking gunmen and the other toughies.

Shankar introduces Pooja and Chandar to each other.

SHANKAR

(to Chandar)

Meri dost...Pooja...

(to Pooja)

...Chandar...mere dad ke saath kaam karta hai...

Chandar smiles showing his red-tobacco laced gums and touches his chest as a gesture of *namaste*. Pooja forces a smile. We notice her reaction as she looks at Chandar with a look of near-disdain. She is not really comfortable in speaking to a man like him.

SHANKAR

Ok then Pooja...I'll call you later...

Shankar and Pooja do a parting hug and Shankar walks away with his men. We stay on Pooja's reaction as she keeps standing there, looking.

Cut to:

Pooja is in the backseat of her car. She has been talking on her cell for quite some time now:

POOJA

(mid-conversation)

...Haan dad, main uske saath hee aayee hoon abhi...

POOJA'S DAD'S VOICE

...Aur... uske father kya karte hain?













Mera bhai aaya hai aaj States se, nahin toh  
tujhe dinner pe leke jaataa tha...

The heroine smiles uncomfortably putting a strand of hair behind her ear.

Vishnu bends forward and kisses her cheek and holds the kiss for longer than necessary.

The heroine's smile fades but it comes back as Vishnu breaks the kiss.

The hero who is standing at some distance has seen Vishnu kissing the heroine.

As Vishnu followed by his guards begins to move away from there, the hero starts walking towards the heroine ignoring the makeup man and the dressman who are still working on him. He walks over and sits down next to the heroine. The body language of the hero and the heroine with each other suggests that they are in a relation.

HERO (looking at the jewelry case)  
Kya hai yeh?

HEROINE Gift de gaya mujhe.  
(fed up)  
Mohsin, iska kya karein humlog abhi?

HERO (in frustration)  
Aise gundon ka hum kar bhi kya sakte hain...  
(with disgust) *Sharam* bhi nahin aatee saale  
ko...(stressfully) ek bache ka baap hai...

### **INT. SARKAR'S RESIDENCE, DINING ROOM - DAY**

CU of the little boy Chikku at the dinner table.

CHIKKU (to Shankar)  
Kaka...

Shankar looks at him.

CHIKKU ...aapko America jyada achcha lagta hai yaan  
India?

SHANKAR (like how one speaks to a child)  
India.

VISHNU Chal be...  
Kyun phenk raha hai, haan?  
(laughs)

Everyone else also starts smiling.

VISHNU (starts telling everyone)  
 Jab yeh yahan tha,  
 toh bas din gina karta tha, ke kab jaane milega  
 mujhe States...aur abhi dekho, bol raha hai -  
 India jyada achcha lagta hai...(laughs)  
 Abey *Saale*,...kisko shendi laga raha hai haan?  
 (laughs)

Sarkar takes notice as Vishnu utters the word 'Saale'. On hearing the word, Sarkar does not look at Vishnu. He just looks up from his dish.  
 Then Sarkar 's gaze shifts to his 5-year old grandson who is eating innocently with a spoon.

SHANKAR (matter-of-factly, to Vishnu)  
 Bhaiya,...Anup kaisa hai aajkal?

VISHNU Jaisa tha pehle.

SHANKAR Aur Vishramji?

VISHNU Vishram...? Voh aajkal Rathod ki party mein  
 ghus gaya hai...

SHANKAR Madan Rathod?

VISHNU Aur kaun, wohi...(in a tone that he is an idiot)

SHANKAR (before taking in a spoonful of rice)  
 Lekin kyun?

VISHNU Yahan se bhagaa diya naa Baba ne usko.

Shankar is still looking down at his plate as he nods.

VISHNU Chaloo niklaa lekin Vishram kaafi...yahan se  
 laot padee to seedha Mantralay jaake pahonch  
 gaya...(laughs) ...Saalaa Haraami...

TIGHT on Sarkar 's face as the words 'Saalaa Haraami' are spoken.

SARKAR (while still looking at his plate)  
 Vishnu...

Vishnu looks at Sarkar.

SARKAR (looks up at Vishnu now)  
 ...tujhe kitnee baar samjhaaya hai, bache ke  
 saamne .apni gandi zabaan band rakhne ko?  
 (sternly) hmm?







The Living room. Sarkar is sitting with Shankar. Mani comes up to Sarkar. Suddenly all of Mani's swagger and all his bombast are gone. Mani humbly touches Sarkar's feet with both his hands. There is genuine respect in his gesture.

SARKAR (jokingly)  
 Aur...Mani Seth...

SELVAR MANI Kahe ka seth Sarkar ?  
 Maalik to aap hai...  
 (grins hideously showing his white teeth that are in sharp contrast to his black skin)  
 Kyun Khansaab?

Khan shrugs.

SARKAR Mani, Shankar se mila hai tu?

SELVAR MANI Kahan milaa hai...? yeh to hamesha foreign  
 mein rehta hai...  
 (to Shankar)  
 Kaisa hai beta?

(extends his hand for a handshake and introduces himself to Shankar)  
 I Selvar Mani,  
 Very big man,...after your father.  
 (laughs)

Everyone else also laughs.

Then Sarkar decides to get to the point.

SARKAR Bata phir Mani,...kaise aana hua?

Cut to:

Sarkar's studyroom.  
 Mani is seated opposite Sarkar .

SELVAR MANI (serious now)  
 Yeh Union Leader log aaye the mere paas,...  
 ...Voh nayaa Telecom project challoo hone walla  
 hai na,...uske liye...Hyderabad se bonded  
 labour mangaana chahte...

SARKAR (cutting him short)  
 Mana kiya hai naa maine unko...

- SELVAR MANI  
 Jaanta hoon main Sarkar,...  
 Lekin main kya soch raha tha,...  
 (with concern)  
 Aajkal ke zamaane mein, itni honesty bhi achchi nahin hai.  
 Humlog hi ghaate mein rahenge....
- SARKAR  
 (looks at him)  
 Mani,...
- Mani becomes silent.
- SARKAR  
 Kitni baar kahaa hai maine terese,...
- Ke nazdeeki faayda dekhne se pehle,  
 door ka nuksan samajhnaa chahiye.
- SELVAR MANI  
 (laughs and turns to Katta)  
 Dekha! Kya bola tha main tereko?  
 (turns back to Sarkar )  
 Yeh hi baat main bola isko Sarkar .  
 (to Katta)  
 Jaane de re,...
- ...kuch bahaana bana denge apanlog unke saamne...haan...aur kya?  
 (laughs)  
 Lekin Sarkar ek aur baat thi,...
- (turns to Katta)  
 Voh ladke ko bulaa,...
- Cut to:
- A little self-conscious of himself, the good-looking boy is standing there in the room with his hands behind his back.
- SELVAR MANI  
 (placing his hand on the boy's shoulder)  
 Yeh ladka Mahesh...acting bahot first-class karta hai.  
 Aap to bahot fillum wallon ko jaante hain na.  
 Iska kuch ho sakta hai kya,...
- SARKAR  
 Mani tu janta hai,...
- Ke main doosron ke kaam mein dakhil-andaazi nahin kiya karta.  
 Tu Vishnu se baat kar le...shayad uski film mein kuch nikal aaye.
- SELVAR MANI  
 (readily)  
 Chalo,...Vishnu se hi baat kar lenge.  
 (turns to Khan)

Khansaab, Vishnu hai ghar mein?

Cut to:

Selvar Mani, Katta and the good-looking boy are walking towards their car parked inside the Sarkar residence compound.

SELVAR MANI (to the boy, a little boastfully)  
Dekha...!!! (touching his own chest) Selvar  
Mani ka influence...!  
Aaj toh chhota role diya hai...kal bada hero  
banaa degaa tereko apna Vishnu...haan, aisa  
bindaas aadmi hai voh...

The boy smiles and reacts gratefully.

KATTA Lekin Maniseth...voh labour ka issue...

SELVAR MANI Arey...Katta...  
...Kaahe ho apna bheja waste karta hai...vaise  
hee shortage hain tereko...

Katta's reaction.

SELVAR MANI Ptch...(mumbles something in Tamil)...tu jaanta  
hai Sarkar ke 'Naa' ko Bhagwan bhi 'Haan'  
nahin banaa sakta....bhool jaa rey...chalta hai  
dhande mein yeh sab...haan.

#### **INT. VISHNU'S ROOM / SARKAR HOUSE / MASSAGE PARLOUR - DAY**

AMRITA (there is suspicion in her expression and tone)  
Ab phir se jaa rahe hain aap...?

VISHNU Nahin toh kya karoon...? Ghar mein rahoonga  
toh is budhhe ki kit-kit sun-nee padegee...

AMRITA (angrily retorts)  
Aapke pitaah hain voh...

VISHNU Aye!...(comes aggressively close to her)

Chikku reacts seeing his parents quarrel. He has seen this before.

VISHNU Unkee tarafdaari karna band kar tu...!  
Main laayaa hoon tujhe is ghar mein... bhoolna  
mat...!!



VISHRAM Aur...heroine...?

VISHNU (his tone changes)  
(dreamily)...Vishram kya bataaon yaar tereko...  
uske saath...setting kar raha hoon main.

VISHRAM (a little softly)  
Phir kuch...kiya ke nahin...

VISHNU (gets irritated)  
Tch!!...aise nahin yaar...(looks up dreamily) kuch  
permanent setting karnee ki soch raha hoon...

### INT. SARKAR RESIDENCE - NIGHT

Amrita's Close up. She is talking to Pushpa. We catch them mid-conversation.

AMRITA Aapka matlab hai... Shankar Pooja se... shaadi karne ki  
soch raha hai...

PUSHPA Haan.  
(anxiously begins to think)  
...samajh nahin aa rahee ab kya karein...  
(looks at Amrita) Tu nahin jaantee...Avanti ke Papa -  
Sawantsaab kitne kareeb the inke... saath-saath kaam  
kiya pooree zindagi donon ne...(sadly) marte waqt  
zabaan dee thee inhone Sawantsaab ko... ke Avanti ki  
shaadi Shankar se hogee...bas, tab se Shobha isee asha  
mein khush hai...aur Avanti – voh toh bachpan se hee  
Shankar pe martee hai...

### INT. SARKAR RESIDENCE, LIVING ROOM - NIGHT

PUSHPA Pooja naam hai...  
Kothari Group ke Chairman ki beti hai.  
Uske saath padhtee thi New York mein.

SARKAR (to Pushpa)  
Shankar serious hai is ladkee ke baare mein...?

PUSHPA Bahot.

Sarkar nods and becomes quiet now as he takes in the situation.

PUSHPA Ab kya karein hum?

SARKAR Aise mamlon mein hum kar bhi kya sakte hain?



aadmi guns leke khade hote hain...(whacks the ball)... kyun...?

SHANKAR

(whacks the ball)  
...unkee security ke liye...

POOJA

(vehemently)  
Lekin...kiseeko ko unse dushmani kyun hai...?

SHANKAR

Pooja...  
jab woh kisee ek ki taraf se ladte hain...tab doosra apne-aap unka (whacks the ball) dushman ban jaata hai.

POOJA

Lekin Shankar...tumhare dad *hain* kaun aakhir kisee ki taraf se ladne ke liye...

SHANKAR

(questioning)  
Nyaay karne ke liye kisee appointment letter ki zaroorat nahin hotee.

POOJA

(whacks the ball real hard) Tumhara kehne ka matlab hai ke tumhare dad apne-aap ko Police aur Kaanoon ke upar samajhte hain...?

SHANKAR

Woh nahin...  
Unke laakhon maan-ne walle samajhte hain.

POOJA

Mere dad ki Raay unke baare mein...(whacks the ball real hard)... achchee nahin hai...

SHANKAR

Mere dad ki raay bhi tumhare dad ke baare mein kuch aisee hee hai...

POOJA

(offended)  
What do you mean...?  
Tum yeh comparison kar bhi kaise sakte ho...  
(vehemently)...mere dad ek legitimate businessman hain...

SHANKAR

...tumhare dad aur mere dad mein...fark bas itna hai ke...tumhare dad system ke andar rehkar kaam karte hain...apne fayde ke liye...  
Mere dad...system ke baahar rehkar kaam karte hain...(whacks the ball)... logon ke fayde ke liye.

POOJA

Tum kehna chahte ho ke...tumhare dad...ek...ek...(sarcastically)...*parallel* government hain...

SHANKAR Govt. ka matlab agar logon ki dekh-bhaal karna hai...toh haan woh hain.

Pooja is about to say something when Shankar cuts her short:

SHANKAR (cuts in before she can speak)  
 Pooja ...voh *mere* dad hain...main unhe jaantaa hoon...voh jo bhi karte hain...bas logon ki achchaayee ke liye...  
 Unke tareeke kuch...(whacks the ball) alag hain...lekin...  
 ...veh naa hee criminal hain...naa hee unka criminals se saath koi connection hai.

### INT. SARKAR'S STUDY ROOM - DAY

Khansaab comes upto Sarkar.

KHANSAAB Sarkar,  
 voh Rashid milna chahta hai aapse.

SARKAR Kaun Rashid?

CHANDAR Pehle Naik ki gang mein tha,...  
 Do-teen murder cases mein naam tha uska,...

KHAN ...Lekin witness badlee ho gaye har case mein.  
 Abhi Pichhle do-teen saalon se Bangkok aur Nepal mein rehke aaya hai.

CHANDAR Aajkal phir se,...yahan kuch shuroo kar raha hai...lekin pata nahin kya...

### INT. SARKAR'S DURBAR - DAY

Sarkar is sitting inside the room with Khan and Chandar. Rashid walks in. He has a weird attitude about him. His eyes are dull but shifty. His expression is deadpan and murderous. His walk and his entire demeanour is slow and sluggish - almost like that of a zombie. He walks up straight to Sarkar.

With a suggestion of Sarkar's back in foreground, we see Rashid approaching in background.

Rashid comes real close to Sarkar and he bends down to touch Sarkar's feet. Even while doing so, he doesn't even put his eyes down in respect. Instead, he stares Sarkar in the eye with his deadpan murderous expression even as he is touching his feet.



SARKAR ...Lekin woh isliye - ke mujhe jo sahi lagta hai, main bas karta hoon, woh chahe bhagwan ke khilaaf ho, samaaj ke khilaaf ho, Police, kanoon yaan phir poore system ke khilaaf kyun na ho.

There is rapt silence as he speaks.

SARKAR Aur mere yeh kaam tarah-tarah ke log apne-apne nazariye se dekhte hain aur mere baare mein apni hee ek raay bana lete hain.  
Mujhe lagta hai ke tum bhi kuch aisa hi sunke, mere paas aa pahonche ho.  
(pauses as he stares at Rashid)  
Main nahin karoonga.

Rashid has been listening quietly all this while. But there is a disinterested expression on his face as if he is not listening.

Now that Sarkar has finished, he speaks all but two words.

RASHID Tees lakh?

CHANDAR Aye!...bikaaoo samjha hai kya!!?  
Jaanta hai kisse baat kar raha hai!?

Sarkar raises his hand asking Chandar to remain calm. Chandar obeys immediately. Rashid is a little taken aback by this outburst. He makes an attempt to cover up:

RASHID Mera matlab...

SARKAR (cutting him short)  
Matlab samjhaane ki koshish bhi mat karna.  
Main jaanta hoon kya maal aa raha hai,  
aur kyun aa raha hai.  
(gives him a cold stare)  
Main nahin karoonga.

Sarkar continues that cold stare at Rashid as he stays put for some time. Then still staring at Sarkar, Rashid drinks up his coffee and gets up. Without a word of greeting, he turns away to leave. But as he turns away, we hear Sarkar's voice calling at him off-camera:

SARKAR 'S VOICE Aur suno...

Rashid turns around.

SARKAR Main tumhe bhi karne nahin doonga.



...yeh...'Rashid'...  
Mujhe kuch...khatak raha hai.

Sarkar simply looks at Soutya expressing what he means.

### INT. RASHID'S DEN - DAY

Tight on Rashid's face. We are zooming back as he is combing his hair. Now we include the back of Rashid's head and we realize that he is looking into a mirror.

RASHID (in a serene decision-taking manner)  
Aur koi chaaraa nahin hai,...

We include Vishram Bhagat and some other men in frame. We now realize that Vishram and Rashid are in connivance.

RASHID (still looking in the mirror)  
...Subhash Nagare ko marnaa hi padega.

We see one of Rashid's associates Purohit as he reacts in disbelief at Rashid's suggestion.

PUROHIT (laughs in disbelief) Nagare ko maaroge tum...?

Purohit gets and still kind-of amused walks upto Rashid.

PUROHIT (looks to the others while walking)  
Huh...yeh dekho kya bol raha hai...(laughs)  
Nagare ko maarega...maarna toh door ki baat hai...hum use choo bhi nahin sakte...(laughs)

RASHID (turns around irritated) Dubai se main yahan  
...lateefe sunaane nahin aaya hoon...

All this while Vishram is busy keying in a message into his cell. He is not interested in the conversation that is taking place.

PUROHIT (in an assuming manner)...samjho tumne use  
maar bhi diya...toh Pooree Mumbai mein aag lag jaaegi!!! Samajhte ho tum...

RASHID (looks back at the mirror and continues combing his hair)  
Mujhe Mumbai ki fikar nahin hai.

PUROHIT (cuts in)  
Baat sirf Mumbai ki nahin hai...!  
tumhe kya lagta hai – Nagare ko maarke hum sab bach paaenge...!?

Khatiya khadi kar dega voh hum sab kee...!!

Still looking in the mirror, Rashid just tilts his face a little to check if he is looking alright. His demeanour shows that he has already taken a decision. He turns around.

RASHID Do Sau Karod ka dhanda roz-roz nahin milta...  
Yeh toh karna hee padega...chahe Sarkar ko  
maarna pade yaan uske baap ko...

PUROHIT Ptch...(laughs in exasperation)...(turns to the  
others)...yaar samjhaao ise...Dubai se aaya hai  
yeh...Mumbai ka kuch pata nahin hai ise...  
(turns to Vishram) Vishramji yeh kya baat kar  
raha hai...

Vishram's reaction indicates to Purohit that he (Vishram) is with Rashid.  
Purohit looks at the others.

PUROHIT Ptch...tumlog...(looks at everyone in  
exasperation)...kya ho gaya tumlogon  
ko...dimaag pe taalaa lag gaya hai kya  
tumhare...samajh hee nahin rahe ho...(seeing  
everyone's reactions, they are all in agreement  
with Rashid)...ptch...(gets exasperated)...(is  
about to say something but then decides –  
'forget it')  
(angrily)  
Thik hai!!!! tum sabko yeh paagalpan karna  
hai...koovein mein koodnaa hai...toh  
koodo...Mujhe is mamle se koi lena-dena nahin  
hai...(looks at everyone)... chalta  
hoon...(begins to walk away)

Everyone else is silent as Purohit gets up and walks over to the door in a huff.  
But as he reaches the door, his way is blocked - one of Rashid's men just steps in his  
way standing between him and the door. Purohit looks at this man quizzically. The  
eyes of this man show a stern firmness. Purohit turns around. He sees that Rashid is  
staring at him with finality. Purohit understands what Rashid means.

PUROHIT Er...Rashidbhai...Main guarantee deta doon!!  
...yeh baat main kisee se nahin karoonga...

Without saying another word, Rashid begins to walk towards Purohit slowly but  
constantly looking him in the eye.

PUROHIT (his pitch increasing)  
Rashidbhai...main...aap se keh raha hoon!!!  
mere bachon kee kasam...(touches his neck)  
main kisee se nahin kahoonga...!

But Rashid keeps advancing.

PUROHIT (his pitch increasing)  
...Arey...actually aap...aap thik keh rahe the...thik keh rahe the aap...!! meri...meri galatee hai...(hits his head)...paagal hoon main...(laughs)...paagal...

Walking towards Purohit, Rashid draws a knife.  
Purohit reacts sees the knife.

PUROHIT (his pitch increasing)  
Marna chahiye...marna chahiye!!!...Nagare ko...bilkul maarna hee chahiye saale ko...!!!!  
Main keh raha hoon!!!! use maarna chahiye...!!!!

Zhap!!! Rashid stabs him. Purohit bends over. Rashid thrusts the knife deeper. Purohit falls over Rashid. Rashid lets go of him and lets him fall to the ground.

Turning back to the rest of the people, Rashid cleans his knife with his handkerchief and says:

RASHID (looks at everyone while cleaning his knife)  
Koi bhi Faisla...  
Chunaav se hona chahiye...Dabbav se nahin.

Everyone becomes quiet. Vishram just sends the message that he was typing till now. He keeps his cell back into his pocket and says:

VISHRAM  
Message kiya maine abhi Swamyji ko - ke yeh Purohit toh gaya...ab ek baar unse meeting kar lete hain...

### **INT. SARKAR'S RESIDENCE , DURBAR - DAY**

Avantika and Sarkar are playing carom.

SARKAR Chor...!

AVANTIKA Kya chor...kya kiya maine...?

SARKAR Lo,...pehle cheating karti hai, upar se jhooth boltee hai...  
Kyun kartee hai aisa?

AVANTIKA Koi bhi cheating kyun karta hai?  
Jeetne ke liye...

SARKAR Jeetna itna zaroori hai?

AVANTIKA

Haan.

Looking at Avanti, Sarkar remains silent for a while. Then becoming a little serious, he says:

SARKAR

Avanti,...  
Samajh,...agar kisee din tujhe haarna pade, toh?

AVANTIKA

Aisa hoega hi nahin...

SARKAR

Avanti, main game ki nahin...zindagi ki baat kar raha hoon.

AVANTIKA

(firmly) Ktch...ho hee nahin sakta.

SARKAR

Itne vishwas se kaise keh sakti hai tu?

AVANTIKA

Jab 'Sarkar' mere saath hain, tab main kiseese kaise haar saktee hoon? Hmm?  
(smiles with a mischievous twinkle in her eye)

Sarkar puts on a smile and he nods but we catch a hint of helplessness in his eyes. Despite all his power, he is helpless to do anything in matters of the heart.

### INT. VIRENDRA SWAMY'S DEN - DAY

Intro of Virendra Swamy. Tight on his face as he is staring at these two – Rashid and Vishram.

VIRENDRA SWAMY

(as if mocking their stupidity)  
Sarkar ko maaroge...?  
Hmm...?

All three of them have no answer. The Swamy keeps staring at them without saying a word. His silence is discomfoting and it gives us an indication that he knows something that we don't. Then after this long pause he speaks:

VIRENDRA SWAMY

Aisee moorkhta karoge toh tumlogon ka bhi wahi hoga...jo Haryana ke Dinesh ka hua tha...

VISHRAM BHAGAT

Dinesh...? Kaun Dinesh...?

VIRENDRA SWAMY

Wahi toh main keh raha hoon...

VISHRAM BHAGAT

Lekin...maine toh...yeh 'Dinesh' ka naam tak nahin sunaa hai...

VIRENDRA SWAMY

Uska chod...apnee baat kar...

VISHRAM BHAGAT (gets tongue-tied) Uhh...

VIRENDRA SWAMY Abey moorkh...  
...Subhash Nagare aur Sarkar ko maarne mein bahot farak hai...

The Swamy's tone and body language suggests a disdain for these two as if they are two foolish children.

VIRENDRA SWAMY ...Subhash Nagare ek aadmi hai...aur Sarkar ek 'Soch'...

The Swamy's heavy-sounding words have a near-hypnotic quality in them. As he is speaking, Vishram is listening mesmerized. However Rashid's face is expressionless.

VIRENDRA SWAMY Aadmi ko maarne se pehle...uskee soch ko maarna zaroori hai.

All three look at him. They haven't understood. Vishram expresses his doubt.

VISHRAM BHAGAT Main...main...samjha nahin...

The Swamy keeps looking at Vishram. But he says nothing. But we know from inside he knows some secret that we don't. His silence is discomfoting. Just as we think he is about to speak, we cut.

#### **EXT. ROAD / INSIDE CAR - DAY**

Rashid and Vishram Bhagat are traveling back in their car. Both of them are seated in the backseat of the car.

VISHRAM BHAGAT (in an impressed tone)  
Swamyji ka dimaag bhi kamaal ka chalta hai...  
Unse vidhwaan aadmi maine aaj tak nahin dekha hai...

Rashid expression indicates that he is not impressed. Just then his cell rings. Rashid presses the phone to his ear and keeps listening to the cell. Then putting his cell down, he says:

RASHID (as he puts his cell down and back into his pocket)  
Yeh...'Soutya' kaun hai?

Vishram looks at Rashid. The very mention of Soutya's name has made him alert.

RASHID Mere baare mein inquiry kar raha tha...

VISHRAM BHAGAT (strongly with warning in his eyes)  
Soutya Sarkar ka khaasam-khaas aadmi hai...

Rashid is not impressed.

VISHRAM BHAGAT (in a warning manner)  
Lightly mat lena Rashidbhai...bahot danger  
aadmi hai...yeh sab maamlon mein ...aapka bhi  
baap hai voh...

## **INT. FIVE-STAR BALLROOM - DAY**

Shankar and Pooja in a Five-Star Ballroom. A very high profile party is in progress. Pooja is introducing Shankar to some people here. It is the engagement of some female film star. Soft instrumental music is playing and the Guests present are film stars, politicians, cricketers, industrialists, white-skinned foreigners – the cream of society. Still cameras of photographers are clicking away and press reporters are hounding the place. The event is being covered by 2-3 Video-camera wielding teams carrying logos of some prominent news channels. Pooja introduces Shankar to the host of the party.

Cut to:

Among all these nattily dressed people, we spot a very simple-looking and simply dressed Old man walking in. This is Khurana. He is dressed in a plain shirt, trousers and sandals. He has two men flanking him. Despite his simplicity, we can make out that Khurana is an eminent person. The host comes upto Khurana and welcomes him.

HOST Khuranaaab...  
...aaeye...aaeye...  
...Kaheeye kya lenge aap...drink toh aap karte  
hain nahin...  
...Coffee, soft drink, fruit juice...bataeye kya  
lenge...  
(signals to a steward)

Cut to:

At the entrance of the ballroom, we see the Chief Minister Madan Rathod himself walking in flanked by his security personnel, his extras and his deputy Vishram Bhagat. The host of the party begins to overdo himself in welcoming Madan Rathod and Vishram Bhagat into the party. The media people begin to converge on Madan. Madan is quite polite to everyone.

Cut to:

In the party, Madan Rathod and Shankar have come face to face.

MADAN RATHOD                      Shankar...

Madan hugs Shankar and shakes his hand, thumping his shoulder.

MADAN RATHOD                      (fondly) Kaisaa hai beta...?

Shankar smiles and nods indicating that he is fine.

MADAN RATHOD                      Bilkul apne father jaisa lag raha hai abhi...jaisa  
voh    tha...tees saal                      pehle...jab    hum  
saath mein kaam kiya karte the...

As Shankar smiles and nods, an exchange of glances takes place between Shankar and Vishram Bhagat. Immediately we sense a kind of tension and awkwardness between them. Vishram barely acknowledges Shankar with a nod and excuses himself and walks away from there.

SHANKAR                                      (introducing Pooja to Madan)  
By the way...this is Pooja.  
(introducing Madan to Pooja)  
Madanji.

POOJA                                         Shankar...(indicating that she knows who he is)  
...main newspaper padhtee hoon...

Pooja smiles and extends her hand for a handshake.  
Madan smiles and just does a namaste.  
The mood of everyone is quiet happy at this party.

Cut to:  
Away from this spot, we see Vishram helping himself to a drink.

Cut to:

Madan Rathod is meeting Khurana. Now Vishram Bhagat is by his side again.

MADAN RATHOD                      (with genuine earnesty)  
Khuranasaab...  
afsos se kehna pad raha hai mujhe...lekin aapka kaam  
nahin ho sakaa...Subhash ka irada badalnaa  
naamumkin ke baraabar hai...

Vishram's body language and eyes are rather shifty as Madan is talking to Khurana.

KHURANA                                     Rathodsaab...mujhe taajjub ho raha hai aap-  
par...Mukhya Mantri hokar aap Nagare jaise aadmi ko  
protsahan de rahe hain...

Vishram's reaction on hearing this.

MADAN RATHOD                      Khuranaaab...  
   ...meri raay mein Subhash ka nazariya bhi pooree tarah  
   se galat nahin hai...

KHURANA                               Dekhiye...main aapko kayeen baar samjha chukaa hoon  
   ke...Hinsa kisee masle ka hal nahin hotaa...jo aadmi  
   hinsa ke galat upvog se apni man-maanee karta  
   phire...aisa aadmi samaaj ke liye bahot khatarnaak  
   saabit ho sakta hai...

Madan helplessly puts his gaze down. His expression is that he is caught between two sides. Both are right in their own ways. He doesn't know now who to support. He respects both of them and is caught in the middle of their differences.

Cut to:

Madan Rathod and Vishram Bhagat are moving on inside the party.  
 As they walk away, Madan Rathod tells Vishram Bhagat:

MADAN RATHOD                      (genuinely, earnestly)  
   Khurana jaisa sajjan aur imaandaaar aadmi aaj poore  
   desh ki politics mein nahin hai...  
   (with Marathi-accented English) He's truly a great man.

Vishram Bhagat nods.

VISHRAM BHAGAT                   (trying to sound earnest)  
   Bilkul thik kaha aapne.

As they are walking away, Vishram just looks back and steals a glance at Khurana.

Cut to:

Madan Rathod has come face to face with Virendra Swamy.

MADAN RATHOD                      Arey...Swamyji...pranaam...

He bends a little and touches Swamyji's knee as a gesture of respect.

VIRENDRA SWAMY                   (looking straight in Madan's eye)  
   Tumhari kundalee nikaalee hai maine....

Cut to:

Pooja and Shankar are at the bar. Pooja orders a drink at the bar.  
As the drinks of Shankar and Pooja arrive, we hear a gentle and oratorical voice.

KHURANA'S VOICE ...is shaher ki aadhee se jyada jhopadpattiyon mein...

We pan from them to see Khurana speaking to a reporter who is holding a Dictaphone. But a crowd has gathered around him to hear him speak. Khurana is talking only to the reporter but everyone in the vicinity of the spot is listening.

KHURANA ...gareebon ka ghar basaane kee aad mein, gunde paale jaate hain aur har kisam ka kaalaa dhanda kiya jaata hai...  
...Aur in saaree illegal settlements ko protsaahan dene walla aadmi sirf ek hi hai...  
...(accusingly) Subhash Nagare.

Shankar's and Pooja's attention is immediately arrested on the mention of Subhash Nagare's name. Tight compositions: on their profiles to catch their expressions. Pooja is still looking straight. She hasn't looked at Shankar. She is still listening to what Khurana is saying. We see Shankar's reaction. There is a slight frown on his face.

Cutaway:

Madan Rathod and Vishram Bhagat are with Virendra Swamy.  
Madan says to Swamyji:

MADAN RATHOD (in a genuinely impressed tone, to the Swamy)  
Bahot dum hai Khuranasaab ki baaton mein...aap ke level ki thinking hai inkee...

Unnoticed by Madan, Swamy and Vishram Bhagat exchange glances.  
The Swamy smiles enigmatically at Vishram. (we have to create an impression that they are fooling Madan and that Madan is innocent)

Cut to:

KHURANA Lekin hamare saamne mushkil yeh hai ke is aadmi - Subhash Nagare ko aam janta poojtee hai...usko messiah maantee hai. Yeh toh sirf hum aur aap jaise padhe-likhe log jaante hain ke voh ek aam goonde se jyaada aur kuch nahin hai.

Pooja's and Shankar's reaction.

KHURANA Aur meri raay mein...prajatantra mein aise gundon ke liye koi jageh nahin hai...

Pooja slowly turns her face and looks at Shankar.

### **INT. SARKAR'S LIVING ROOM - DAY**

CU of Sarkar's face.

Sarkar is nodding. He has just finished hearing something.  
We cut Wider to see that Shankar is sitting in front of him.

**KHANSAAB** (softly with concern)  
Public ka support bhi badh raha hai uske liye.

**VISHNU** Isiliye toh phudak raha hai, mendak ki tarah.

**CHANDAR** (in his usual loud manner)  
Sarkar pehle apni ek had mein tha yeh aadmi,  
lekin abhi toh press mein, Tv pe, khule-aam  
interview dene laga hai hamare khilaaf!

**SARKAR** (unaffected, turns to Pushpa)  
Pushpa...  
...jaraa achaar laanaa.

Sarkar puts something in his mouth and then says:

**SARKAR** Khuranaaab bahot achche aadmi hain.  
Unke jaise aadmi ka...is duniya mein rehna  
bahot zaroori hai.

### **INT. KHURANA'S RESIDENCE - DAY**

THAAAK!!! shot in the forehead, Khurana is thrown back by the impact. The man next to him (the bodyguard) reacts but Dhadaam!!! an explosion bursts out from behind the bodyguard. Cut to the opposite angle: slow motion: over the shoulder of this man, we see shards of the bomb hitting him. In slow motion we just about catch the gasp of the large crowd collected around here. We see the shocked reaction of the man accompanying Khurana. But he still manages to catch Khurana and prevents him from falling down. This man bodily pulls Khurana towards his car and just thrusts him inside the car. Concerned for Khurana's safety, this man screams to the driver to drive! (seen in slow motion). The car starts and takes off. Swish panning over the shootout spot we see that one guard is frozen stiff - he is stunned by the shock. The other guard is on the ground injured. His back is torn by the blast. There is some burning debris behind the fallen guard. The public is in a state of panic.

Inside the racing car, the man with Khurana has Khurana's head in his lap. He is nearly in tears as he is trying to revive Khurana. But he actually knows it is no use. Khurana has been shot in the forehead. He is stone dead.

Back at the spot (slow motion) the public has begun to withdraw back in shock and panic from the spot. Confusion has broken out.

## **MONTAGE**

Music begins.

From inside shop. Low angle. Noisily the shutter rolls down and the screen becomes black.

THAP! The bottom of a shutter hits the ground.

Tight on the bottom latch of the shutter as a pair of nervous hands place a lock on it and hurriedly move out of frame.

Full shot: One shutter goes down. Another goes down. Another goes down. Yet another goes down.

Wide: we see it is a Market place. Policemen waving their batons are brusquely instructing everyone to pull their shutters down. Panic has broken out on the street.

Tight compositions: Hands wrapping up some vegetables very hurriedly. Hands packing up some roadside goods very hurriedly.

Top Wide. Market place. All the roadside hawkers are packing up their goods and getting ready to move away.

Taxi stand. All the taxiwallahs are taking off in their taxis. There is a commotion as some commuters argue with the taxidriver and amongst themselves. Everyone wants to get home fast. Some of the taxis are overpacked.

Tight on: one rickshaw lever being pulled up, and another being pulled and yet another being pulled up.

Inside a moving local train: Close ups: one man tells another, this man tells another, this one tells yet another and so on. The news and panic spreads in the compartment as a chain reaction.

Tight compositions: Thap! One window closes. Thap! One door closes. Another window closes. Another door closes.

Wide: we see these are houses/huts/chawls on the road. Everyone is shutting themselves up in the safety of their homes.

Legs of people hurrying in both directions are passing camera. From between the legs, we spot two blind beggars sitting there, they have got an idea of what's happening. But they don't know what to do.

Top Wide, from a building terrace: Down there on the street we see panic has broken out.

Frontal Road shot. Slow motion: People are hurrying back and forth. We catch the expressions on their faces in this slo-motion shot.

Multiplex Exteriors: We are tracking back with Shankar and Pooja as they emerge out of the Multiplex theatre. Pooja and Shankar react as they see what's going on outside on the road.

Shankar's/Pooja's POV: There is a huge crowd of protestors on the road burning an effigy of Sarkar. They are protesting against Khurana's killing and have already held Sarkar responsible for it. The Police are trying to control the situation.

With a suggestion of the burning effigy and the protestor's bodies, we see Shankar and Pooja in the distance. They are looking on.

Cut to closer: Pooja's reaction as she looks at Shankar.

Shankar is hurriedly leading Pooja to their car in the outdoor carpark. We catch Pooja's expression. She is disgusted and angry. Shankar makes Pooja enter the car and then gets in.

From inside the car: Shankar and Pooja are driving away. Pooja is looking through the window – at the turmoil outside.

With a suggestion of Pooja in frame, we see the turmoil outside, through the window of the car: Shutters of shops are closing down. People are hurrying back and forth. Streets are nearly deserted. Panic has broken out.

Profile shot. We can see the Profile of both Shankar and Pooja in frame. Both of them are looking straight and not at each other. But their expressions convey silently what each one is thinking.

Music mounts as we see a Montage of reactions:

Madan Rathod gets the news from one of his men while Madan is spending time with his wife and children.

One unknown person driving a car reacts in shock as he gets the news on the phone.

Virendra Swamy gets the news from one of his *chelaas*.

Vishnu hears the news at the shoot on a cell brought to him by his guard.

Tight on some sugarcane sticks being crushed by a sugarcane juice machine. There is a cheap-looking radio at the juice stall. The sugarcane juice vendor breaks the news

that he just heard on the radio, to his customers. Reactions of the customers as they look at each other and pass their comments on what to do next.

All patrons at Barista (most of them teenagers) are looking up at the TV mounted high up on the wall as the newsflash appears. Some of them stand up. A panic breaks out.

Khan hears the news through Chandar.

Selvar Mani is at the Mandir in his house. He is lighting some agarbattis there. He winks at Shiva's idol and smiles slyly thanking Shiva and requesting him to make sure that the next step also goes alright. There is a Nandi by Shiva's side. We may lay some emphasis on Nandi.

Inside a moving local train, one man tells another, this man tells another, this one tells yet another and so on. The news and panic spreads in the compartment as a chain reaction.

Massage Parlour. Vishram Bhagat gets the news from one of the massage girls.

A group of slum-dwelling boys are playing cricket near their chawl. They stop the game as one of them brings the news. They all come together and begin to discuss who must have done it?

Some people are sitting under a small mandir under a Banyan tree. Someone brings the news to them. They get up leaving their pooja midway and begin to move away from there murmuring to each other who must have done it? The poor idol in the mandir is left alone.

Soft whispers of: 'Subhash Nagare...Subhash Nagare...Subhash Nagare...' are pasted over the reactions of these common people.

All this while music keeps building to a crescendo and stops only as we cut to:

A TV screen where a female newsreader is announcing:

NEWSREADER

Aur ab mausam ki jaankari,...  
Delhi mein mausam ka haal kuch aisa raha – din  
mein taapmaan batees dishamlav teen par sthir  
raha aur raat mein chaubees dishamlav....

As the newsreader is reading this news, we begin zooming into the TV screen to see a newsflash strip running at the bottom of the screen. We keep zooming into the strip. It reads: 'Motilal Khurana assassinated, Motilal Khurana assassinated'. We continue zooming in till the image defocuses.

**INT. SARKAR'S RESIDENCE, HALL – DAY**

Sarkar, Shankar and Vishnu are sitting and watching TV. Chikku is playing about nearby. We don't see the TV set. But we can hear the newsreader's voice:

NEWSREADER'S VOICE                      Kal dopeher kareeb teen baje, Jan-Rashtriya party ke neta Motilal Khurana ki golee maarke hatya kar dee gayee...Police ko kaatil ke baare mein ab tak koi suraag nahin mil paayaa hai...party ke karmchaariyon ka kehna hai ke...

SARKAR    Iske baare mein kuch pata chala?

Everyone is silent.  
After a moment or two, Vishnu speaks up:

VISHNU    Sab kehte hain ke aapne marvaaya hai usko.

An awkward silence spreads in the room. The silence stays for a while as no one utters a word.

Suddenly the silence is shattered by Chikku who comes running into the room.

CHIKKU    Mama!?!...  
meri ice cream...?

AMRITA    (softly)  
Chikku...  
...chalo abhi...

Amrita gets up. She picks up Chikku and takes him away.

Pushpa is feeling odd and uncomfortable. The impact of Vishnu's comment is playing in her mind. But she is making a conscious effort to pretend as if nothing has happened. She then goes away.

SARKAR    (turns to Shankar)  
Tujhe bhi lagta hai ke Khurana ko maine marvaaya hai?

SHANKAR    Nahin.

#### **INT. MARINE DRIVE / INSIDE CAR - DAY**

Preeti's car is parked at Marine Drive. Shankar and Preeti are inside.  
They are in the middle of a heated argument.

POOJA    (vehemently)  
Shankar yeh sirf main nahin...*har koi* keh rahaa hai...

SHANKAR (getting a little irritated)  
Har koi yaani kaun?

POOJA (vehemently) Pooja shaher Shankar...  
Kisee se bhi pooch lo...sab keh rahe hain ke yeh  
tumhare dad ka kaam hai.  
Aur tum keh rahe ho ke woh sab log galat  
hain...

SHANKAR Pooja...har kisee ke kehne se jhooth sach nahin  
ho jaataa...

Pooja makes a face of disbelief.

SHANKAR (in an explaining yet angry tone)  
Dekho Pooja...jaise *tum* kuch samjhe yaan jaane  
bina, faisla kar chukee ho, thik vaise hee  
hazaaron aur bhi faisla kar chuke hain ke yeh  
mere dad ka kaam hai...ek ne doosre se sunaa  
aur doosre ne teesre se...aur bas... maan liya...

POOJA (sharply)  
Dekho Shankar kuch na kuch toh sach hoga hee  
nahin toh itne log...

SHANKAR (cuts in sharply, raising his hand)  
Bas ho gaya Pooja... tum ab ek anpad aur bad-  
dimaag insaan ki tarah baat kar rahee ho...aur  
mere paas aisee befishool baaton ke liye bilkul  
waqt nahin hai.

Shankar just looks away in anger. He is in half a mind to just walk off.  
Pooja is angry but surprised. She has never seen Shankar so agitated. Shankar is about  
to walk off but then he calms down a little. He realizes that he has been too harsh. He  
turns his face and looks at Pooja. He cools down his tone a little and says:

SHANKAR Dekho Pooja...  
Main samajhta hoon...tum aisa kyun soch rahee  
ho...

Pooja is still angry.

SHANKAR Bas...mujhe ek baat batao...

Pooja looks at him.

SHANKAR ...do you trust me...?

Pooja looks at him for a moment. She is angry too.  
But then slowly she also relents and nods – 'yes'.



SHANKAR (smiles, thinking that she is joking)  
Avanti, now come on (laughs) don't...please...

AVANTIKA (sighs looking at his reaction)  
Meri hee galatee hai...main sochtee thi tum  
bhi...

Now Shankar's expression changes as he realizes that she is dead-serious.

AVANTIKA (trying to console herself)  
Lekin thik hai...hota hai...  
(smiles looking at Shankar)...I am sure... bahot  
sundar hogee voh...

Shankar just looks at her for a while. He doesn't know what to say. But then to release the awkwardness he says:

SHANKAR (taking a deep breath)  
Haan.  
Aur... bahot achchee insaan bhi hai.

AVANTIKA I am sure...

SHANKAR Dekho Avanti I seriously had no...

AVANTIKA (smiles) Ptch... Relax Shankar...main pooree  
raat roh chukee hoon...abhi koi farak nahin padta  
mujhe...main bilkul thik hoon abhi ...(laughs)  
sach...kasam se...(pinches her neck)  
Toh phir...(smiling artificially)...tumlog shaadi  
kab kar rahe ho...? Hmm?

#### **INT. LIVING ROOM - DAY**

AMRITA Maine sunaa hai ke voh... us-se...(hesitantly)  
...shaadi karne ka soch rahe hain.

PUSHPA (in surprise-disgust)  
Voh... film ki heroine ke saath...?

Amrita lowers her gaze and nods.

PUSHPA (a little angrily)  
Vishnu hai kahan abhi...?

#### **INT. VISHNU'S OFFICE / VISHRAM'S OFFICE - DAY**

Vishram is on his phone.

VISHRAM Yedaa hai tu Vishnu...yedaa...Sach mein bewaqoof aadmi hai tu...zindagi-bhar mat sudharna tu...teri problem hi yeh hai ke jaraa saa maska maar deta hai koi...toh tu chad jaataa hai...bahot bholaa hai be tu...isliye sab chutiya banaake nikal jaate hain tereko...

As the dialogue progresses, we keep cutting between Vishnu's office and Vishram's office.

VISHNU Hua kya hai...yeh bhi bataaega tu...

VISHRAM *Hua kya hai!?*...abey tera pooraa unit, teri peeth ke peechhe hans raha hai tere upar...

VISHNU (frowns angrily) Kyun...?

VISHRAM Kyunke...tujhe chodke...baaki sab jaan chuke hain ke tere hero aur heroine ke beech kya chal raha hai.

VISHNU (reacts angrily) Madarchod...!  
Maar daalega tereko aisee baat mooh pe laaya toh...

VISHRAM Haan bhai! mereko maar daal...tere bhale ki baat bol raha hoon...dostee ke khaatir...lekin mereko hi maar daal tu...  
Vishnu...mere haath mein abhi tere hero-heroine ki...hotel room ke andar ki video recording hai...tereko vishwas nahin ho raha na meri baat pe...toh thik hai...abhi ke abhi ek packet bhej raha hoon main tujhe...dekh lenaa khud hee!!!!

Vishram cuts the phone as if angered.

An angry Vishnu looks at the phone that Vishram has just cut. He looks up and begins to wonder.

Back at Vishram's office, Vishram turns around and we see that Virendra Swamy is in the room with him. Vishram does a 'whew' and then speaks to Virendra Swamy.

VISHRAM (to the Swamy)  
Swamyji aapko lagta hai hamara kaam ho jaegaa?

Virendra Swamy tilts his head in a 'rest assured' manner.

Cut to:

Vishnu is tearing open a courier package hurriedly. He is very curious to know what is inside. Vishnu opens the package and finds a CD inside. Vishnu frowns as he looks at the CD.

Quick Cuts:

Vishnu's hands opening the CD case.

His hands taking the CD out.

The CD head coming out.

The CD head going in.

Vishnu's fingers operating the remote.

Vishnu looks up at the Tv screen.

We can't see the TV screen. With a suggestion of the back of the TV, we stay on Vishnu's face. We can see the light from the TV screen falling on Vishnu's face as the CD plays. We stay with Vishnu's expressions. His expressions change from a frown, to surprise-disbelief, to anger and then to fury as he hurls something at the TV screen shattering it with a loud noise.

#### **EXT. ROAD / INSIDE CAR - DAY**

A Pajero is recklessly zipping through the streets at a breakneck speed sending arcs of collected rainwater on either side as it cuts through. Many pedestrians and street children barely save themselves from being run over as they jump out of the way of this car as it rips ahead. Inside the car, we see Vishnu. His hands are tight on the steering wheel and his face is quivering in anger.

#### **INT. SHOOTING FLOOR - DAY**

On the Shooting floor, the hero is standing and listening to the director's instructions. The heroine is sitting to the side and getting her make-up done.

Mad with rage, Vishnu storms into the shooting floor. He walks in simply cutting through the crowd of people who anyway give way to him.

Cut to: The hero. As he is speaking to the director, he looks behind the director and sees Vishnu coming. He smiles to greet Vishnu but THAAK!!! He is thrown back as he is hit by a bullet in his chest. We see Vishnu holding his gun still pointed.

We catch Slow motion reactions of everyone: the director, the heroine and the other crew members. Everyone is shell-shocked.

As the hero falls to the ground in foreground, we reveal Vishnu standing there in background. His gun pointed.

Vishnu looks down at the hero. He is stone dead.

We see the heroine's reaction of mute horror-shock as she looks at her dead boyfriend.

Vishnu gives one angry look to the heroine and walks away from there.

The entire unit is standing there in dread silence. No one dares to move a limb in mute fear as Vishnu storms out.

### **INT. MADAN RATHOD'S OFFICE - DAY**

Intro of the Commissioner of Police: S.B. Chauhan. The CP is reporting to someone:

CP (with frustration)  
 Sir vahan dedh sau log the...dedh hazaar...yaan dedh laakh...kya fark padta hai...ek *bhi* witness nahin milne waala humein...is shaher mein sab ke sab jaante hain ke voh 'Sarkar' ka beta hai...  
 aapko yakeen nahin hoga...lekin main jaanta hoon...ke voh heroine bhi gawaahee dene se daregee...

We see that the CP is reporting to Madan Rathod.  
 Madan is on his seat. He seems to be in a pensive mood.  
 Madan laughs slightly (in a sighing manner) at the irony of the situation.

MADAN RATHOD (looks the other way thoughtfully)  
 (sighs) Pata nahin Subhash ne kaunsa paap kiya hai...jo aisa beta milaa hai use...

CP (laughs in disgust) kya baat kar rahe hain Sir...  
*Baap* hai voh Sarkar Vishnu ka...gundagardi mein bhi.  
 Sir main jaanta hoon aapko meri baat pe vishwas nahin hoga lekin mujhe...hundred percent...yakeen hai ke Khurana ka murder bhi Sarkar ne hee karvaayaa hai...

MADAN RATHOD (firmly refuses to believe since he genuinely believes in Sarkar) Nahin...nahin... (gets up)  
 tumlog Subhash ko samajh nahin paaye ho...voh aisa nahin karega...  
 aur rahee Vishnu ki baat...  
 ...main Subhash ko jaantaa hoon...

### **INT. SARKAR 'S STUDY ROOM - DAY**

We see an agitated Vishnu. He is very angry and excited right now. He is pacing about while Sarkar is sitting. Pushpa, Amrita, Shankar, Khan and Chandar are present in the room too.

VISHNU Jab aapke hisaab se koi kaam nahin ho raha hota, tab aap bhi to yehi karte hain!

SARKAR Main...

VISHNU (cutting him short)  
Haan, haan. Pata hai...(sarcastically) nyaay karte hain aap...  
Bahaana mila hua hai achcha,  
Nyaay ke naam pe jo marzi mein aaya kar diya,  
Aur koi doosra wahi kar de to an-nyaay ho gaya...Wah!

CHANDAR Vishnubhai, tum thodi tameez se baat karo...Sarkar se baat kar rahe ho tum ...

VISHNU (curtly)  
Aye...tu kaun hai be beech mein bolne wallah, haan?  
(gives Chandar a dirty stare)

CHANDAR (defiantly) Dekho Vishnubhai...

Sarkar raises his hand.

SARKAR (sharply) Chandar,...

Chandar shuts up but continues staring at Vishnu in anger.

PUSHPA Vishnu,...beta tu bas maan le naa ke tune galti kee hai...

VISHNU (angrily)  
Galti...kahe ki galti?  
Voh saala, meri ungali pakadke upar chadha, aur abhi meri hi peeth peechhe...(stops himself)  
(turns to Sarkar)  
Aap hi gyaan dete hain na – ke jab taaqat hai, to uska istamaal karna chahiye?

Sarkar answers:

SARKAR Taaqat ka matlab teri samajh ke baahar hai.

Vishnu jerks his head to a side and gives out a silent 'hunh'.

SARKAR Taaqat, logon ko apne saath lene se badhtee hai...unko apne khilaaf karne se nahin.

VISHNU (cuts him short making a bored expression)  
 Arey jao!..  
 Yeh...yeh saare bhashan na...(waving his hands gesturally) apni us janta ke saamne hi jhaadnaa, jinko bewaqoof banaate aaye ho ab tak.  
 (gesturing with his hand)  
 Merepe nahin chalne walla hai yeh sab bakwas.

CHANDAR (staring at Vishnu threateningly)  
 Vishnubhai abhi tum apni had paar kar rahe ho.

VISHNU (angrily)  
 Aye...

Vishnu lunges towards Chandar angry that a mere employee has the guts to talk back to him.

VISHNU (coming real close to Chandar)... vaapas zabaan kholi to tereko bhi thok doonga saale...

But Chandar is unfazed. He stares defiantly back at Vishnu. Amrita gets very nervous and worried seeing this display of aggression.

Seeing that Chandar is not getting intimidated, Vishnu turns to Sarkar.

VISHNU (to Sarkar )  
 Apne is kutte ko samjha do ke bhaunkna band kar de...(looks at Chandar and mumbles) iski maa ki...

PUSHPA Vishnu!

VISHNU (mumbles while still looking at Chandar)  
 Madar...

PUSHPA Vishnu! tameez mat bhool apni!

VISHNU Aap beech mein mat pado...  
 (turns to Sarkar )  
 Yeh Chandar ka bacha...aaplog jante nahin hain kaam mein kitna golmaal kar chuka hai.

SARKAR (stares at Vishnu with a strange calmness)  
 Kaam mein kaun kya karta hai, yeh main achchi tarah jaanta hoon.

VISHNU Wah! Abhi is naukari ki tarafdaari chalo.  
 Aap ki to daat deta hoon main.  
 Aap ki to soch hi duniya se niraali hai...

Baithe-baithe koi laakhon ka munaafa dene ko taiyaar ho jaataa hai...lekin nahin...bhaga dete hain usko...

Koi hamare fayde ki baat karta hai...to bhi nahin...use bhi bhaga dete hain...

Na khud dhanda karte hain dhang se...na kisee aur ko karne dete hain...

KHANSAAB

Vishnu...baat kahan se kahan le jaa raha hai tu? Sarkar bas yeh pooch rahe hain terese, ke us ladke ko kyun maaraa...

VISHNU

Aey...to phir main bhi poochh sakta hoon...ke tumhare Sarkar ne Khurana ko kyun maaraa? Haan? Bataao...hai koi jawaab?

SHANKAR

Bhaiya, muh sambhaalke baat keejiye. Kya saboot hai aapke paas....

VISHNU

Abey tu chup baith!  
Jaanta nahin hai tu apne baap ko.

An awkward silence of embarrassment fills the room. Everyone has lowered their gaze. They are embarrassed and they don't know how to react as the elderly Sarkar is being accused in this manner by his own son.

Sarkar speaks:

SARKAR

(calmly) Vishnu,...

Vishnu looks at Sarkar .

SARKAR

Abhi isee waqt,  
nikal jaa tu yahan se.

Aaj ke baad, is ghar ke aas-paas dikhne ki galti mat karna.

Pushpa and Amrita react to what Sarkar is saying.

SARKAR

(with his gaze fixed on Vishnu)  
Nikal.

PUSHPA

(looking at Sarkar in shock)  
Yeh aap...(gets tongue-tied)

Sarkar doesn't say another word but keeps staring at Vishnu with that intimidatingly stern stare of his. Everyone becomes quiet. Amrita is the most uncomfortable of all. Sarkar's stare remains constant at Vishnu. Sarkar means it. Vishnu's lips begin to



Main tumhe...bas yeh bataane aayaa hoon ke tumhe kisee se bhi darne ki zaroorat nahin hai...  
...tumhari suraksha... ab meri zimmedari hai.

### INT. VISHNU'S OFFICE - DAY

We open the Scene on Vishram. He has come here to Vishnu's office.

VISHRAM BHAGAT (his demeanour is that of urgency and concern)  
Vishnu, Vishnu...!!! yeh kya kiya tune...kya kiya yeh...!!!? Dimaag kharab ho gaya tha tera!!? Saala mera hi galti hai...mereko maaloom hona chahiye tha ke tu saalaa *sarphiraa* aadmi hai...kuch bhi kar baithega...achcha hota ke voh cd bhejtaa hee nahin main...

VISHNU Aye...achcha kiya ke tu bheja voh cd...(looks up with anger directed at the hero)...Saalaa...

VISHRAM (with a sense of urgency in his voice)  
...yeh sab chod...aur dhyaan se meri baat sun...

Vishnu looks at him.

VISHRAM ...tere father ne tere naam ka warrant nikalwaayaa hai...

Vishnu's reaction.

VISHRAM ...Police kisee bhi waqt yahan pahonch saktee hai...(with a lot of concern) jaldi kar Vishnu...abhi isee waqt nikal chal yahan se...maine tujhe chhupaane ka pooraa arrangement karke rakhaa hai...haan.

### INT. SARKAR'S LIVING ROOM / MADAN RATHOD'S OFFICE - DAY

We are moving back with Khan's and Sarkar's feet as they are climbing up the stairs together. We tilt up to their frontal. Khan just puts his cell down and says to Sarkar:

KHAN Sarkar voh...  
Khurana ka qaatil pakda gaya...

SARKAR Kaun hai?

KHAN (uneasily looking at Sarkar)  
Ansari naam hai.

SARKAR Kiska aadmi hai?

KHAN Pata nahin Sarkar...lekin...(hesitates) usne statement dee hai ke...(hesitates in saying it, looks at Sarkar uncomfortably)...Khurana ko maarne ka order...(looks at Sarkar uncomfortably)...

.....*aapne* diya tha.

Sarkar's reaction.

KHAN Sarkar...aur...  
...(looks at him uncomfortably)...  
...home department, aapke naam ka...  
(softly, uncomfortably) warrant nikal chukee hai.

Sarkar's reaction.

Just then, Sarkar's cell rings loudly.

Sarkar takes the call as he enters the room.

SARKAR Bol Madan.

Khan remains quiet. He is looking down.

Shankar and Chandar are present in the room.

Cut to: Madan Rathod's office.

MADAN RATHOD (very angry and disappointed)  
Subhash sab thik hee kehte the tere baare mein...!! main hi bewaqoof tha jo tujhe pehchaan nahin paayaa!! bahot ho gaya Subhash abhi tera yeh dhong...!! abhi dekhte hain tu kaise bachke nikalata hai...Maine home department se...tere naam ka warrant nikalwaaya hai! Police abhi isee waqt tere ghar aa rahee hai.

Sarkar is listening, feeling a sense of impending doom.

As Madan keeps the phone down, we see Virendra Swamy and Vishram Bhagat exchanging glances.

Sarkar hangs up the phone and looks at it. He takes a deep breath as he puts it down. He looks down pensively and he begins to think.

Khan knowing what must have happened, slowly walks out. Chandar quietly follows him understanding.

Finally Sarkar is left alone with only Shankar by his side.

## **I N T E R V A L**

### **EXT. SARKAR HOUSE COMPOUND / OUTSIDE COMPOUND - DAY**

Outside compound: Jimmy Jib is panning wildly near the faces of the crowd. It stops occasionally to catch a random reaction (CU). Then it moves again and catches another reaction (CU). It keeps panning over the large crowd. There is volatile tension in the expressions and body language of the crowd. They are just waiting with baited breath and looking inside the house compound.

With a suggestion of the crowd, we see a convoy of Police vans driving into the gate of the Sarkar house. Crane up, we cross the crowd and we continue to see the convoy driving right into the compound.

Inside compound. Low angle. Frontal. One of the vehicles stops some distance from camera and Police personnel spring out with their guns. The CP emerges.

Reactions of the crowd. We lay special emphasis on one poor child of around 12, his face is contorting and he is breathing heavily in anger. Maybe he is standing on a high platform and looking inside.

Frontal on the CP and his armed team heading towards camera (the staircase) in a determined manner. Chandar enters frame from behind camera and stands in their way. We catch the CP's reaction as he looks at Chandar.

CP's OS: Mid on Chandar. Chandar gestures that Sarkar is just coming down.

Reactions of the crowd. The crowd is getting restless. They want to do something. Again we notice the child. His anger is mounting.

Opposite angle. With a suggestion of the crowd, we shift focus to the first floor and see Sarkar emerging.

Reactions of the crowd on seeing Sarkar up there. The child reacts.

Sarkar's close up as he is walking through the corridor. Backtracking motion.

Wide. Backtracking motion. Sarkar is walking towards the staircase very slowly. He is looking down, his expression is pensive. Shankar is by his side. Amrita, Pushpa and Avantika are behind him. The ladies are anxious.

Reactions of the crowd. The child is really getting restless. His eyes nearly fill up in anger.

Look down position from top of staircase. Sarkar, Shankar enter frame and begin to descend down the stairs. The ladies follow.

Track back with Sarkar and his people as they emerge from the staircase. While tracking back, we include the CP's profile as he is staring at Sarkar as Sarkar is approaching. Sarkar approaches the CP and looks at him.

Opposite angle. OS of Sarkar. CP's reaction. The CP brusquely orders Sarkar to get into the van with a gesture of his hand.

The little boy cannot take it anymore. He bends down. Tilt down with him. Tight CU on his hand as it grips a stone.

Sarkar is about to move when...Thadaak!!! Sarkar reacts as we swish pan to see the glass of the Police vehicle shatter.

Swish pan to the crowd (Sarkar's POV) as they begin to scream out in protest. They begin to climb onto the walls. A riot is going to break out.

Swish pan to the Police personnel as they raise their guns at the crowd.

Frontal. (Crowd's POV): Sarkar's reaction. He raises his hand authoritatively at the crowd indicating to them to calm down.

Opposite angle. Sarkar's arm and shoulder in suggestion. In background, we see the crowd. Sarkar's arm moves, gesturing at the crowd to remain calm.

Reaction of the crowd – They all begin to calm down.

Slow Zoom into Sarkar as he is just looking at the crowd. Then satisfied, Sarkar gestures to the CP – lets go, and he moves towards the van.

Sarkar gets into the van. Shankar gets in with him. The constables bang the door of the van shut. The van revs up and begins to move.

Pushpa's reaction – she breaks down. Amrita and Avantika are trying to support her.

Outside gate. (On Jimmy Jib). With the crowd in suggestion, we see the convoy of Police cars beginning to move out. Crane Up - the first vehicle exits the gate. We keep Craning higher and keep zooming back to get a wider and wider frame. Wide Top Angle - the convoy leaving the compound as the large crowd is left looking.

## **EXT. POLICE WAITING ROOM - DAY**

Tight on Sarkar's face.

SARKAR

Shankar,...

We see that Shankar is with him in the waiting room.

SARKAR ...Ek bahot badi saajish rachee gayee hai...  
(looking around at the enclosure they are in)  
...yeh toh bas shuroovaat hai.

Shankar looks at his dad.

SARKAR ...yeh *meri* galatee hai ke main ise aate hue dekh nahin  
paayaa tha...aur ab ... bhugat raha hoon...  
...lekin Shankar main tujhe is changul  
mein nahin kheenchna chahta...  
...main chahta hoon ke tu isee waqt...jitnee jaldee ho  
sake... vaapas chala jaa.

Shankar is quiet for a while as he keeps looking at his dad, taking in whatever he has said. Then he says:

SHANKAR Nahin Dad.

SARKAR (stressfully) Shankar tu meri fikr mat kar... main  
sambhaal sakta hoon apne-aap ko.  
Tera is sab se koi lena-dena nahin hai...naa hee  
tujhe in mamlon ki samajh hai...  
...tu ab bilkul waqt zaayaa mat kar...bas nikal jaa  
America ke liye...abhi ke abhi...

Shankar looks at his father for a while and then he says:

SHANKAR Dad...main maantaa hoon ke main is mamle ke baare  
mein kuch nahin jaantaa...aur shayad main is  
kaabil bhi nahin hoon...lekin uske bavajood... yeh meri  
zimmedari hai...

Sarkar's reaction.

SHANKAR ...Aap meri fikr mat keejiye...main bhi...(in the same  
tone as Sarkar said it)  
... sambhal sakta hoon apne-aap ko.

A warm moment as father and son look at each other. Now Sarkar cannot argue any further.

## INT. SARKAR HOUSE - DAY

KHAN Chandar ek baat mujhe samajh nahin aayee...tu shayad  
sahee keh raha hai ke Rashid ka haath hai  
ismein...Lekin... Sarkar ne toh *Soutya* ko... Rashid ka

kaam kar dene ko kaha tha...lekin uske baad kya hua...?

CHANDAR                      Teen-chaar baar phone toh kiya tha maine Soutya ko...lekin uthaa nahin raha tha voh...

**INT./EXT. OUTSIDE / INSIDE SOUTYA'S KHOLI - DAY**

Chandar is knocking at the door of a chawl kholi calling out Soutya's name:

CHANDAR                      (knocking)  
Soutya...  
...Soutya...

But there is no answer.

CHANDAR                      (bangs the door harder with the intention of knocking)  
...Soutya...!

But to his surprise, Chandar finds that the door is open. He pushes it fully open and walks in. But as Chandar enters, he reacts as a foul smell hits him. Chandar reacts covering his nose.

Low angle from inside the kholi: There are flies and insects buzzing in front of camera as we see a silhouetted Chandar standing there in background and looking on in a horrified manner. Then - we see Soutya's head through Chandar's POV. Soutya's head is lying there wrapped in a plastic bag.

**INT. SARKAR HOUSE - DAY**

Chandar is sitting with Shankar and Khan. Their mood and body language indicates that Chandar has obviously broken the news to Shankar.

SHANKAR                      (thinking to himself while speaking to Khan in a conclusive manner)  
Iska matlab yahee hai ke... is saajish ki taiyaari...kaafi pehle se shuroo ho chukee thee...

KHAN                              Lekin ab yeh Rashid kahan milega humein...?

CHANDAR                      Usko dhoondhna toh ab mushkil hai...  
Saala choohe ki tarah underground ghus gaya hoga...  
(thinking) Lekin is waqt humein Rashid se kya lena-dena...(stressfully) seedha us Ansari ke bache ko... lockup mein hee thok daalte hain...

SHANKAR                      Bewaqoofi hogee.

CHANDAR (reacts defensively)  
Kya bewaqoofi...!!!? ... choodiyaan pehen ke baithe rahe kya!!...kuch toh karna hee...

SHANKAR (firmly) Chilao mat...Tum akele nahin ho jisko fikr hai... mere Dad hain voh...

Chandar grudgingly looks away.  
Shankar gets up.

SHANKAR Hum Ansari ko isliye nahin maar sakte kyunke yehi voh log chahte honge...

Chandar's reaction.

SHANKAR Khurana case mein voh akela witness hai dad ke khilaaf,...  
... humne agar use chooha bhi...toh duniya ke liye mushkil nahin hoga...do aur do...chaar karna... ke yeh hamara hee kaam hai...  
...aur bas...dad ke khilaaf yeh jhoota case aur bhi sachha ho jaaegaa.

Khan nods in agreement to Shankar's logic. Chandar also nods, though a little grudgingly.

SHANKAR Agla kadam humein bahot soch-samajhke uthaana hai...  
...kyunke hum nahin jaante ke unka agla kadam kya hai...

Just then, Shankar hears a voice from behind him:

POOJA'S VOICE Shankar...

Shankar turns aaround to see Pooja standing there.

Cut to:

Shankar and Pooja are speaking in private now.  
Pooja is quite serious at the moment.

POOJA ...main yahan tumse koi behes karne yaan tumhari explanation sunne nahin aayee hoon...tum mujhse pehle hee pooch chuke ho ke main tumpe bharosa kartee hoon yaan nahin... Shankar (as if in an answer)... I love you...mujhpe tumpar poora bharosa hai...lekin tumhari family par nahin...

Shankar's reaction.

POOJA ...And if you love me Shankar ...tum is jageh ko chodkar mere saath chaloge.

Shankar's reaction.

POOJA Shankar main samajhte hoon ke apni family ki fikr hai tumhe aur yeh tumhari zimmedari bhi hain...lekin Shankar tumhe meri bhi fikr honee chahiye... yeh jo sab ho raha hai...main ise tang aa gayee hoon...  
Shankar ab main bas yeh jaan-na chahte hoon ke tum mere saath chaloge yaan nahin....?

Shankar looks away for a moment and then looks at her:

SHANKAR Nahin.

Pooja keeps looking at Shankar in disappointment and frustration.

Shankar gently reaches out with his hand to touch her but she brusquely puts his hand away. Angrily Pooja gets up and she begins to walk away. As she exits frame, we shift focus to Avantika. She has heard the entire conversation.

Just then Khan comes rushing upto Shankar holding his cellphone.

KHAN Shankar...

Shankar looks at Khan.

KHAN ...khabar milee hai ke Rashid ne, jail ke andar se hee...  
...Sarkar par hamla karvaane ka intezam kar rakha hai.

Shankar's reaction.

#### **EXT. ROAD / INSIDE CAR - DAY**

We see Shankar's car driving into the Mumbai Police Headquarters.

#### **INT. INSIDE CP'S OFFICE - DAY**

From inside CP's office: Thadak! The door is thrown open and Shankar walks in, in an urgent manner.

The CP looks at Shankar and reacts in surprise. Two other officers are sitting with him.

Two armed constables rush in after Shankar.

CP Kaun hai tu?

SHANKAR (even as the constables grab him)  
Sir main Subhash Nagare ka beta hoon...

CP Toh...?

SHANKAR Sir mere dad par attack hone walla hai...

CP Kya bakwas kar raha hai...Tera baap jail mein hai...  
... jail se jyada security kahan milegee tujhe...?

SHANKAR (getting a little worked up)  
Sir aap jaante hain ke jail ke andar farishtey nahin rehte!!! ...mere dad ki jaan khatre mein hai...main bas chahta hoon ke aap kuch action le...!!

CP Aye...Order de raha hai mujhe!!!?  
(gets up)  
...tere baap ka durbar nahin hai yeh...!!

SHANKAR Main sirf keh raha hoon ke...

CP (cuts in firmly) Martaa hai toh... marne do use...

Shankar's reaction.

CP Useekee ki dawa ka swad ab use chakhne milegaa.

SHANKAR (gets angry)  
Kis hak se bol rahe hain aap aisa!?

CP Bas! (brings his face real close to Shankar's, pointing his finger in Shankar's face)  
...Phir se zabaan kholee...toh kheench loongaa...

Shankar stares at the CP quietly for a while. And then he says with disgust:

SHANKAR Kitna milaa unse...?

THAAK! Shankar receives a tight slap across the face.

CP (squeezes Shankar's face and throws it aside)  
Jaa abhi...apne baap se jaake bol...

**EXT. INSIDE CAR / MARINE DRIVE - EVENING**

Khan and Shankar are inside Shankar's car. Shankar is driving. Shankar is very angry at the moment. We can feel the tension of the whole affair building up on him.



Rashid...(indicating that this is Rashid)

Shankar understands and looks at Selvar.

SELVAR MANI (a little apologetically)  
 Shankar...  
 ...Main kya kar sakta tha...?  
 ...Sarkar sathiyaa gaya tha...  
 ...Naa khud khaa raha tha...naa humko khaane de raha tha... 'Janta' ka bhala karne ke chakkar mein... hum sab ka band bajaa raha tha...  
 ...uski thinking aaj ke din mein – Last year ke Calendar ki tarah ho gayee thee...change toh karna hee padta hai naa...haan...?  
 ...dekh main maantaa hai ke main Sarkar ki ungalee pakad ke hee upar aayaa hai...lekin mera bhi kuch responsibilities hai... mereko apna dhanda, apna ghar sab chalaane ka hai ... mere paas kya choice tha...bata mujhe...

Khan and Shankar's reactions.

SELVAR MANI (vehemently)  
 Tu believe nahin karega...lekin main inlog ko bola ke tu bachcha hai...tu kuch kar nahin sakta hai...Lekin yeh log nahin chahte ke koi badla lena ko try kare yaan witness ban jaaye...(pats Shankar's shoulder very nicely)...tu samajhta hai naa ...(ruffles Shankar's hair) tu nice boy hai... tera kuch mistake nahin hai ismein...aisa hee beech mein fas gaya tu...(as if feeling bad)...tch...tch...tch... (wipes his eyes) bahot sad feel ho raha hai mereko...

Selvar turns to Rashid.

SELVAR MANI Rashidbhai...phir kidhar maarega yeh log ko...idhar mat maaro yaar... baahar kidhar compound mein leke jao... main dekh nahin sakta...

Rashid nods a little grudgingly, looking at Selvar in a disdainful manner. Selvar turns to go away. But then he remembers something and turns around again.

SELVAR MANI Aur ek request...

Rashid looks at him.

SELVAR MANI (squinting as if he is feeling sorry)  
 ...Sarkar aur mera dostee ke khaatir...isko quickly *clean bowled* karna... seedha brain pe yaan heart pe maarna...jyada pain nahin hona chahiye...haan...yeh

dhyaan rakhna... itna concession toh denaa padega  
mujhe Sarkar ko...

Rashid nods.

Cut to:

Rashid and his men are leading Shankar and Khan through a *Koli* area. They are passing fishing nets and bamboo scaffolding where dried fish are hanging. We catch Shankar's and Khan's expressions as they are being led on, - Shankar's wits are about him. He is thinking tensely of what to do next. Khan's face is serene.

They reach a secluded spot – there is no one here apart from remnants of old broken ship-boats and crows preying on dead fish. They stop here.

Rashid looks around him at the area. Cutaway to: a crow sitting on the ground and pulling with his beak at a dead piece of meat. Rashid signals to his men with a nod. Rashid's men step away from Shankar and Khan leaving them alone against the desolate background. Rashid is staring at Shankar as he takes his gun out. Shankar's expression. Rashid points his gun at Shankar. Khan's expression. Khan looks at Shankar. Khan's face is serene - he knows he is going to die.

Rashid shoots. But at the nth second the ever-so-loyal Khan moves into the line of fire and embraces Shankar taking all the bullets in his own back.

Over Shankar's shoulder, we catch Khan's reactions of pain as the bullets are hitting him. We catch Shankar's reaction as Khan is shielding him.

This confusion created by Khan gives Shankar a moment's respite. Shankar moves swiftly and grabs one of Rashid men. He hurls this man at Rashid and the others and surprises them throwing them off-balance. Shankar runs! Immediately Rashid and his men open fire but by now Shankar has run behind a Ship-boat. The bullets hit the body of the Ship-boat as Shankar runs ahead. Rashid and his men run behind Shankar.

Shankar runs through this swamp-like area full of tall Ship-boats. The bullets keep missing Shankar by inches and keep hitting the bodies of the ship-boats or hitting the tall wooden staffs (buried in the ground everywhere) as Shankar rushes past. The goons are running and are scattered now. Shankar is running, anger written all over his face.

Steadycam is following Shankar as he runs. One goon his gun pointed overtakes steadycam and enters frame. He fires. The bullets misses Shankar by an inch and hits the side of a boat-ship as Shankar runs behind it. The goon rushes ahead like a madman determined like hell to get Shankar. POV of this goon as he is rushing ahead. But suddenly Shankar emerges from behind the Ship-boat and knocks the goon down. Grabbing the goon's gun, Shankar runs ahead.

Steadycam. POV shot. Shankar is running through a narrow alley of the Koli village. There are chickens running helter-skelter. Fisherwomen with long trays are stepping aside with a look of surprise. The goons enter the alley too.

Shankar emerges from the narrow alley and enters another alley. There are some children playing about here. The goons catch up with Shankar and from the distance they begin to fire. Some *matkas* and flower pots explode being hit by the bullets even as Shankar runs past them. The goons run through the crowd trampling children and making people fall. The goons keep firing. Two bullets miss Shankar but they hit two innocent bystanders – one of them is a child. A hue and cry of panic breaks out in the village. We catch Shankar's reaction as he reacts to this even as he runs. With the face of the dead child in foreground, we see the feet of the goons running ahead.

Shankar emerges into a broader street (Location - Teen Batti). The goons are hot on his heels behind him. But then Shankar sees some goons approaching from ahead too. Goons are coming at him from both sides of the street. Shankar fires at the goons up ahead. Some bullets connect and some goons fall but Shankar realizes that he is trapped. He reaches for the short wall next to him and jumps down. Shankar falls from this height and falls onto the asbestos roof of a *jhopadpatti*. Crashing through the roof of the *jhopadpatti*, Shankar falls inside the *jhopadpatti*. The occupants of the hut who were cooking on a stove, nearly jump out of their skins getting the shock of their lives as Shankar falls inside. Shankar emerges from the hut and finds himself inside the *BanGanga* tank. Shankar rushes down leaping down the huge steps of the tank.

The goons are dashing down the stairs. They push some Pundits who are climbing up the stairs holding some *thaalis* of *Pooja*. CU: In foreground, as the *thaalis* crash to the ground, we see the feet of the goons as they rush ahead. Spotting Shankar running, they open fire. Shankar even while running returns their fire. In one of the mandirs nearby, there is a loud evening *keertan* going on. From in between the clapping hands of the Pujari, we see Shankar passing by in the distance and then the goons passing by. The pujari and the devotees are both blissfully unaware.

Shankar kills one or two goons here who fall into the holy water of the tank. Shankar escapes from the tank and emerges out into a crowded slum area. Running in here, Shankar finds himself facing a dead end. As a sweating and panting Shankar is looking around thinking what to do next, some poor slum-dwellers recognize him. 'Subhash Nagare ka beta, Aamche Sarkar chaa mulgaa, Shankar Nagare aahe'...such dialogues spread out. Shankar has been recognized. We catch the expressions of these slum-dwelling people. They are Sarkar-loyalists.

Cut to: The goons crashing through the slum. They reach the dead end. They realize Shankar couldn't have gone anywhere else – it is a dead end. Rashid and the goons begin questioning the people: 'Voh aadmi kahan gaya?' 'Idhar hee aaya tha voh!' 'Kahan gaya...batao!!!' But the goons get only stony stares as a reply from everyone present. All the slum-dwellers say nothing to the goons and refuse to co-operate with them. Rashid and his men get flustered. They even threaten some people but the people don't yield. Rashid and his goons react in frustration as they look all around them at the so-many hutments all around. These slum-dwelling people have helped Shankar escape.

Backside of the hutments. One slum-dwelling couple has brought Shankar to the backside of their kholi. The man ushers Shankar into his Taxi that is parked outside the kholi.

Cut to: The Taxi crashing down the huge Steps leading to Banganga. Like a madman the Taxi driver is taking his Taxi down the steps as if his own life depends on it. Shankar, his demeanour very urgent, presses his cellphone to his ear and says:

SHANKAR (with extreme urgency in his voice)  
Chandar...

#### **INT. SARKAR HOUSE - DAY**

Chandar reacts as he puts the phone down. Immediately he rushes out to the railing and shouts to his men below.

CHANDAR Aye...! gaadi nikaalo...jaldi !!!!!

#### **EXT. ROAD - DAY**

The Taxi has reached the road now. The driver is racing his Taxi on the road like a madman.

Intercut: Chandar is racing in his car with his men.

#### **INT. LOCKUP AREA - DAY**

Shankar rushes inside the lockup area. He approaches the jail-in-charge who is sitting at his desk.

SHANKAR (with urgency in his demeanour)  
Jailer saab... Dekhiye...Subhash Nagare par attack hone walla hai...

JAILER (unaffected, as if he already knows it)  
Haan main bhi sunaa hai...lekin kuch confirm nahin hai.

Intercut: A pair of feet are walking inside the jail premises. The feet are crossing several cells and making way towards the last cell in the row.

Cut to inside cell: Sarkar has his glasses on and is peacefully reading a book.

Intercut: Chandar and his men are racing on their way in their car.

Cut back to Shankar and the jailer.



Chandar nods.

**INT. VIRENDRA SWAMY'S ASHRAM - DAY**

Selvar Mani seems hassled.

SELVAR MANI (vehemently to Vishram)  
Main bolaa tha...Chennai ka shooter laaega main...  
...khopdi pe aim leta tha...one bullet...clean bowled!  
Lekin...nahin...(mockingly, effeminately)...Dubai ka  
shooter hai...bahot experience hai...(exaggerating)  
Olympic gold medallist hai...!!  
(looks at Rashid with disgust)

Rashid is just staring at Selvar with his deadpan expression. Selvar notices his stare.

SELVAR MANI Kya ghoor raha hai be...daroon kya main...haan?

Rashid says nothing but continues staring at Selvar.

VISHRAM BHAGAT (gets up to explain)  
Maniseth...dekhiye Rashidbhai ne...

SELVAR MANI Arey kaahe ka Rashid...! kidhar ka bhai...!? Bhai  
hoega apni Dubai mein...yahan toh full flop  
hai...flop!!...chala tha Sarkar ko  
maarne...voh...voh...uske chhote ko bhi nahin maar  
saka...hunh!...  
Dubai ke samundar mein jaake doob mar...!!!

Rashid is getting annoyed. His stare at Selvar intensifies.

SELVAR MANI (gets a little unnerved)  
Aye...!!! yeh ulloo ki tarah kya ghoorte jaa raha  
hai...Haan...?

VISHRAM BHAGAT Maniseth...jo ho gaya so ho gaya...abhi yeh sochna  
chahiye ke aage kya karna hai...

SELVAR MANI (to Vishram)  
Abey...chup be tu...!!! Politician ki aulad...yahan  
lecture mat jhaad apna...

VISHRAM BHAGAT Aye...Maniseth...main izzat se baat kar raha hai...tum  
aise...

SELVAR MANI Abey jaa...!!!

VISHRAM BHAGAT (gets up in anger and comes upto Selvar)

Aye...Maniseth...

SELVAR MANI (faces him defiantly)  
Haan...haan...kya...kya...

Rashid also gets up to face Mani.

SELVAR MANI (looking at Rashid staring)  
Aye...aye...ghoor mat...ghoor mat...!!!

VISHRAM BHAGAT Kya karega...? Haan kya karega...

SELVAR MANI (threatening)  
Dekhne ka hai...dekhne ka hai...!?

VISHRAM BHAGAT (counter-threatening)  
Dekh Mani...!

Suddenly there is an authoritative voice:

VIRENDRA SWAMY Aye!!!!!!!!!!

Everyone becomes silent and they look in the direction of the voice:  
Virendra Swamy's demeanour is like that of a professor reprimanding little children.

Tight on Swamy's face as he says:

VIRENDRA SWAMY Kut-te!

### **INT. SARKAR HOUSE - DAY**

Chandar is reporting to Shankar.

CHANDAR Vishnubhai kee khabar milee hai...

Shankar looks up at him.

CHANDAR (jerking his head with slight disgust)  
...Vishram Bhagat ke yahan chhupe hue hain.

Shankar's reaction.

Just then Pushpa comes in. Chandar becomes quiet seeing her and knowing about her affection for Vishnu.

PUSHPA Shankar...tere dad tujhe bulaa rahe hain...

### **INT. HOSPITAL WARD ROOM - DAY**

Shankar is sitting with Sarkar. Pushpa is present. Shankar is apprising Sarkar of the current situation.

SHANKAR                      Selvar Mani,...

   Rashid,...

   ...aur Vishram Bhagat...

   ...teenon ka haath hai ismein.  
   Aur abhi-abhi khabar milee hai ke...  
   (pause)  
   ...bhaiya bhi unke saath mil chuke hain.

Sarkar's slow reaction as he takes it in and looks at Pushpa. Pushpa looks down.

SARKAR                      (to Pushpa with pain)  
   Kya kasar chodee thee humne Pushpa...?

Sarkar looks at Pushpa questioningly. Pushpa's reaction.

PUSHPA                      (slowly, angry at herself)  
   Sab meri galatee hai...  
   ...maine hee use bigaada tha...

SARKAR                      Galatee...darasal meri hai...(sighs)...duniya ko sahee  
   aur galat ka paath padhaata raha...bas...apne bache ko  
   bhool gaya...  
   (getting angry, raises his voice)  
   Istamal kar rahe hain usko...!!!  
   ...voh log.  
   ...matlab poora ho jaane ke baad...  
   ...nikaal bahaar phenkenge...!!!

Just then, Avantika walks in with a bottle of juice and a tiffin.

AVANTIKA                      Kaka...aapka khaana aur aapka juice...

Sarkar calms down a little seeing Avantika.

He takes the juice and begins to sip it.

Even as he sips the juice, we begin zooming into his face. Despite his weakened condition, we can sense an anger building up in him. We continue seeing this anger build as we keep zooming into his face.

## **INT. VISHRAM'S MASSAGE PARLOUR - DAY**

Vishram is getting his massage done as usual. His phone rings.  
He takes it and puts it to his ear.

We hear the voice on the other end.

VOICE (with a sense of urgency)  
Vishramsaab...Sarkar ko bail mil gayee hai...

VISHRAM BHAGAT (reacts)  
Kya...

Vishram gets up quickly from his lying-down position and brusquely pushes the massage-girls aside with a gesture of his hand.

VOICE ...voh apne ghar vaapas aa chukaa hai...

### INT. VIRENDRA SWAMY'S ASHRAM - DAY

VISHRAM BHAGAT (in a grave tone with a fallen face)  
Gaye abhi hum sab...  
Sab pata chal jaega Sarkar ko...(he's afraid)  
(tilts his head with finality) Marengi abhi humlog...ek-ek karke...kiseeko chodega nahin voh...(thoughtfully)  
jaanta hoon main usko...

SELVAR MANI Packing kar lo...aur bhaago...main toh Chennai jaa raha hai...Psunami ke baad jo bache-kuche gaon honge...unmein se kisee ek mein settle ho jaaegaa...(to Rashid)...aur tu...tu jaa Dubai...arey nahin nahin...Sarkar ki pahonch udhar tak hai...tu kaheen sand dhoondh lena...usmein digging karna aur chhup jaanaa...aur tu...tu toh gaya...tereke toh voh maarega...aur zinda karke phir maarega...

(to the Swamy)  
...aur aap...aap full-volume mein pooja-paath, bhajan-kirtan karo...thoda maska maaro upar waale ko...bahot jaldi usse meeting hone waalee hai aapkee...  
(does an overhead namaskar to the Swamy)  
Aapki baaton mein aayaa...yeh life ka greatest mistake kiya main...haan...

Throughout this entire frenzied conversation, Rashid is sitting completely composed. All the while he has been picking his ear with a ear bud. He now throws his bud away and says:

RASHID (his confidence and arrogance are unfazed)  
Uske ghar jaake maarengi usko.

Selvar slaps his head and then breaks into a laugh at the supposed ridiculousness of the suggestion.

VISHRAM BHAGAT (in exasperation)...Uska ghar ghar nahin hai...Qilla hai...Qilla...!! Andar pooree Army rehtee hai...  
(with finality)...ab us tak pahonchne ka koi raasta nahin hai...!

VIRENDRA SWAMY Hai.

They all turn and look at the Swamy. The Swamy keeps looking at them but says nothing. They all look at the Swamy to hear it from him. But the Swamy remains quiet holding in the secret inside him as he continues to stare at them.

### INT. SARKAR HOUSE / COMPOUND - DAY

From durbar area. Wide. Jimmy Jib is Looking down at Sarkar gate. A crowd of people are waiting outside the Sarkar house compound. The inside of the compound is filled with Sarkar's men. The gate opens - Security vehicles drive in. Jimmy Jib starts moving down - An ambulance drives in behind the security vehicle. Behind the ambulance, two more security vehicles enter. Jimmy jib keeps moving down.

(Same shot) Jimmy Jib reaches real close to the ambulance. Low angle: With Ambulance body in suggestion, we see a whole lot of fuss near the ambulance - Armed guards, Chandar, all family members and Sarkar's men. The ambulance door opens and blocks our view. We can just about make out that Sarkar is being brought out of the ambulance. Jimmy Jib begins to move sideways. From this Low angle, we see Sarkar being removed from the ambulance supported by Shankar and Avantika. Jimmy Jib starts moving upwards.

We catch a moment between Sarkar and Pushpa as Pushpa receives him.

CU: Pushpa's expression as she puts a tikka over Sarkar's forehead.

CU on Sarkar as the tikka is put on his forehead.

Frontal. We begin Tracking Back as Sarkar supported by Shankar and Avantika is being taken back to the house. His family is with him. The relief is showing on everyone's face.

Cut to:

Avantika is putting Sarkar to bed and making him comfortable.

AVANTIKA (grins broadly when she is done)  
(with a sense of grandeur) Welcome home Kaka!!

Sarkar smiles slightly as he eases into his bed.  
Pushpa begins to fuss over Sarkar as well, saying:

PUSHPA (happily begins telling everyone)

Inko thik karne mein...doctoron se bhi jyada...  
...Avanti ka haath tha.

Everyone agrees and smiles. Shobha smiles proudly. As Avantika is blushing, we catch Shankar's reaction. He is looking at Avantika with earnest gratitude. Avantika sees him looking at her. Their eyes lock.

Cut to:

SHANKAR                      Thanks.

We see that Shankar and Avantika are alone now.

AVANTIKA                      (looks at him quizzically)  
Kis baat ke liye?

SHANKAR                      Jis tarah... tumne dad kee dekh-bhaal kee... (says  
nothing more, implies with his eyes)

Cut to:

AVANTIKA                      Shankar...main jaantee hoon ke yeh sahee waqt nahin  
hai yeh baat karne ka...aur Main yeh bhi jaantee hoon  
ke tumne mujhe kabhi us tarah nahin dekha...lekin...  
Shankar, abhi jab Pooja nahin hai tumhari life mein...  
...toh kya tum...*koshish* kar sakte ho...meri  
taraf...(says nothing more, implies with her eyes)

Shankar looks at her. Now with Pooja away and after seeing what all she has done for his dad, there is a kind of acceptance in his eyes. He nods very slightly.

## **INT. SARKAR HOUSE COMPOUND - DAY**

A long Retinue of cars drive into the Sarkar house compound.  
There are 2 Black cat commando jeeps in the retinue, it is a Z-level security setup.  
The door of one car opens and armed security guards step out from both doors. Madan Rathod steps out.

Down in the compound Madan meets Shankar.  
Madan pats Shankar's shoulders in a congratulating manner.

SHANKAR                      Shaabaash Shankar Shaabaash...  
(pats his shoulder)  
Kamaal kar diya tune.  
Us commissioner ko nikaal diya maine.

Shankar nods.

**INT. SARKAR HOUSE - DAY**

Madan Rathod is sitting with a still bedridden Sarkar.  
Shankar is present.

MADAN RATHOD                      Subhash... ho sake toh... mujhe maaf kar denaa...  
Har kisee kee tarah... Mujhe bhi dhoka lag gaya tha...

Shankar's reaction.

Before we can see Sarkar's reaction, Pushpa comes in with a cup of coffee.

Madan takes the coffee from her.

MADAN RATHOD                      (smiles broadly)  
Shukriya bhabhi.

Madan takes a sip of the coffee and resumes his conversation.

MADAN RATHOD                      Lekin Subhash...(genuinely, earnestly) tujhe kya lagta  
hai... kaun log hain is sab ke peechhe?

**INT. CONFERENCE ROOM - DAY**

Virendra Swamy, Vishram, Rashid and Selvar are together. Vishnu is with them now.  
Virendra Swamy is staring at Vishnu in a stern, nearly hypnotic manner:

VIRENDRA SWAMY                      *Beta...yeh (running his hand over his body) shareer ke  
moh-maaya jaal mein phasne ki galatee mat  
karna...shareer kewal atmaa ka pratibimb hota  
hai...yeh samajh le...tu apne baap ko nahin...uske  
shareer ko maar raha hai...*

SELVAR MANI                              Vaise bhi kitnee der zinda rahega tera father...dus  
saal...pandreh saal...phir toh yeh hone ka hee hai...

Virendra Swamy is speaking in a continuous manner. But these three men keep popping up their comments in the middle. Their comments are making no difference to the Swamy's flow. He does not even wait for their comments to finish as he continues his spiritual sermon:

VIRENDRA SWAMY                      *(continues, his stare has not moved from Vishnu)  
...Jab tak Subhash Nagare jeevit hai...tab tak Vishnu  
Nagare kangaal hee rahega...*

SELVAR MANI                              Right!!!  
(to the others, as if sympathizing with Vishnu)

Pooree life dabaa ke rakhaa isko...

VISHRAM BHAGAT (in a very earnest, nearly accusing tone)  
Arey...tu jaanta hai...tere baap se jyada humlog kiye hain tere liye...

Vishnu looks at Vishram.

VISHRAM BHAGAT (in a tone of emotional blackmail)  
...humlog nahin hote toh jail mein chakki pees raha hota tha tu abhi...

Vishnu looks at Vishram. Vishnu believes what Vishram is saying is right. He begins to bite his nails in nervousness.

VIRENDRA SWAMY (staring at Vishnu meaningfully)  
...Arjun ne bhi apne sage-sambhandiyon ko apne haathon se maaraa tha...

SELVAR MANI Aye Vishnu...(shaking his hand) Right-Wrong kuch nahin hotaa hai...Sarkar khud hee boltaa hai naa...jiske paas Power hai uska Wrong bhi Right ho jaataa hai...

Vishnu looks at Selvar. He is thinking that what Selvar is saying is actually right. Even as Selvar speaks, the Swamy's gaze is fixed on Vishnu.

VIRENDRA SWAMY (almost hypnotically)  
...jaraa soch Vishnu...duniya tujhe 'Vishnu' nahin - 'SARKAR' kahegee...

VISHRAM BHAGAT Haan!

VIRENDRA SWAMY ... 'SARKAR' kehkar poojegee duniya tujhe...

SELVAR MANI Phir tera paaon choenge sab log...hum bhi...(looks at the others)

Vishram nods: 'of course'.  
Vishnu looks at Vishram.

VIRENDRA SWAMY (bringing his face close to Vishnu's)  
Jaraa soch...Vishnu...soch...

Music begins and we cease to hear what they are saying but we stay with Vishnu's reactions. He is listening nervously. He doesn't really know what to do. He is nervously biting his nails. He is mesmerized but he still does not know what to do.

**EXT. SARKAR HOUSE COMPOUND - DAY**

A car drives upto the two armed guards standing outside the Sarkar residence gate. The window of the back seat of the car slides down to reveal Vishnu's face.

VISHNU (to one of the guards)  
Shankar se milna hai.

Cut to:

Vishnu and Shankar talking in private.

VISHNU (with emotional charge)  
Dekh Shankar,...pehlee baar mujhe maaloom pada hai ke...voh...voh...(hatefully) *Vishram* jise main dost samajhta tha... (vehemently) ...*saalaa fayda uthaa raha tha mera!!!*  
(curses) saala...(his eyes become watery, his anger is building) Aur voh Swamy... mera dimaag kharab karne ki koshish kar raha tha..... mujhe lalach dene ki koshish kar raha tha saalaa dhongee...  
...(his eyes become watery in anger) saalon ne mujhe samajh kya rakha tha...? (his anger erupting in disbelief, he blurts out earnestly) mujhse Baba ko maar daalne ko keh rahe the Shankar!!!

Shankar's reaction.

### INT. SARKAR'S BEDROOM - DAY

Sarkar is on his bed. Pushpa walks into the room. She is feeling very uneasy as she walks in. Pushpa sits down slowly next to Sarkar's bedside. She hesitates a bit at first and then she speaks:

PUSHPA Voh...

Sarkar looks at her.

PUSHPA (after some hesitation)  
...Vishnu aayaa hai.

Sarkar's reaction is a little slow.

PUSHPA Voh...aapse maafi maangna chahta hai.

Sarkar takes a deep breath. His expression is still that of fed-up contempt.

PUSHPA ...apne keeye pe pachhataa raha hai voh...(earnestly squinting her eyes) galti ho jaatee hai





**INT. SARKAR HOUSE / SARKAR BEDROOM - DAY**

Pushpa is walking to the bedroom. Pushpa is very happy. She is humming a Marathi bhajan tune as she is walking upto her bedroom. She enters the bedroom. She begins quietly taking her jewelry off careful not to wake Sarkar up. She is preparing to go to bed.

Cut to:

Pushpa puts off the lights and retires to bed next to Sarkar.

Cut to:

Late Night. An exterior shot of the house compound. It is dead-still in the night except for the night-shift security shuttling back and forth down in the compound.

Cut to:

Sarkar and Pushpa are fast asleep. We stay on Sarkar's face who is fast asleep. But then - some slight disturbance makes him open his eyes. As he opens his eyes slowly, Sarkar sees Vishnu standing in front of him. Sarkar and Vishnu make eye-contact as Vishnu raises his silencer-fitted gun looking at Sarkar with hatred and vengeance. Vishnu takes aim and Thak! We hear a gunshot. Pushpa gets up with a start. Cutaway: Even the guards down in the compound react looking up. But it is not Sarkar who has been hit. It is Vishnu. He has been hit in his hand, reacting in pain...uhhhh...Vishnu staggers and his gun drops. We see it is Shankar who has shot Vishnu. Shankar is at the door of the room. Pushpa reacts in dread-shock seeing Vishnu cowering in pain. Vishnu is shivering now as he is curled up in one corner on the ground, looking at Shankar in helpless anger, just waiting to be killed.

**INT. VISHRAM'S OFFICE / SARKAR HOUSE - DAY**

Vishram Bhagat's phone rings. He receives the call.

VISHRAM BHAGAT            Haan Vishnu bol...

On the other side, we see Vishnu. Tight on Vishnu's face. He is sweating as he says:

VISHNU                            (his lips quivering a little, he is sweating)  
Sarkar...Khatam.

Vishram reacts. His mouth opens in disbelief and joy. For a few moments he is unable to say anything. Then he says:

VISHRAM BHAGAT            (overjoyed, relieved)  
Lekin...lekin tu itna udaas hoke kyun bol raha hai...  
(understands something)...aye Vishnu fikar nahin karne  
ka...tu jo kiya sahee kiya...Swamyji ne samjhaaya tha  
naa tujhe....

VISHNU                            (nods)

Vishram...abhi sab kuch apna hai...mere bhai ko bhi maine samjha diya hai... saalaa bhaag raha hai vaapas America.

Cut to:

As Vishram keeps the phone down, we see that his face is flushed with happiness. He turns around. We see Selvar Mani, Rashid and the Swamy are with him in the same room.

VISHRAM BHAGAT (finding it difficult to contain his happiness)  
Aap sab ke liye...ek bahot bada good news hai!

Cut to:

Vishnu keeps the phone down very slowly. He is thinking to himself. His hand is bandaged. We begin to pull back from him slowly to see that Shankar is in the same room. Chandar and his men are also present. Everyone's face is flushed with anger. Their eyes are fixed on Vishnu.

#### **INT. SARKAR HOUSE - DAY**

Sarkar is on his bed. A bereaved Pushpa is by his side. She is sniffing, her eyes are red. She is feeling really guilty because it was she who let Vishnu in, promising Sarkar that he would do no wrong now. She is unable now to look Sarkar in the eye. Amrita is also present. There is a serene look on her face. Avantika and her mother are also present, tension wrought on their faces. There is a feeling of tension in the room.

Shankar walks into the room. Chandar is close behind him. Chandar stays at the door as Shankar enters:

Shankar comes and sits down near Sarkar.

Father and son look at each other.

After a pause, Shankar says:

SHANKAR Dad...  
(long pause as he looks at Sarkar)  
Maine bhaiya ko...  
(long pause)

Tight on Shankar's face.

SHANKAR ...maar diya.

Pushpa's reaction.

We stay on Shankar's face and then we catch Sarkar's reaction.

There is a long pause of awkwardness as we catch everyone's reactions.  
Then after this long pause, Sarkar says:

SARKAR                                      Ab...?

**EXT. ROAD / NEAR TEMPLE - DAY**

Music begins.

(The scenes that we see next are treated and cut as a MONTAGE. We mute the dialogue and we paste music over the entire sequence.)

Selvar Mani's car stops outside a South-Indian style temple. A very happy Selvar gets off the car and touches the ground in front of the temple with his head. Then smiling, he proceeds up the steps of the temple.

**EXT. MASSAGE PARLOUR - DAY**

A carefree Vishram enters his massage parlour humming a song.  
The girls there begin undressing him as per their routine.

**EXT. SHIKUTI HARBOUR - DAY**

Rashid and his men are waiting at the harbour. We see a Streamer boat sailing in the ocean. The Streamer is approaching the harbour.

**EXT. ROAD / INSIDE CAR - DAY**

Selvar is lying prostrate in front of a marble statue of a *Nandi* bull. There are a few *Lungi-clad Pujaris* sitting there with their *Prasad*, flowers, etc.

**INT. MASSAGE PARLOUR - DAY**

A bare-backed Vishram is lying on a bed now. He is enjoying himself thoroughly as his back is being massaged by two young girls. Tight compositions of Vishram's flesh being massaged by the nice manicured hands of the young girls. We catch Vishram's reactions. He is extremely relaxed and is enjoying himself thoroughly as the massage goes on. Tight Compositions of the manicured hands of the young girls massaging Vishram's back and shoulders.

**EXT. SHIKUTI HARBOUR - DAY**

Shikuti harbour. The streamer boat has dropped anchor at the harbour. Rashid and his men climb onto the streamer boat. He and his men inspect their cargo. The cargo is packed in huge shipping Containers.

**EXT. ROAD / INSIDE CAR - DAY**

Having paid his respects to Nandi, Selvar gets up. He comes up to the Pujari and spreads out both his hands asking very humbly for the *Prasad*. The Pujari reaches inside his plate covered by a red cloth and pulls out a gun and shoots Selvar at a point-blank range. Selvar falls. Cut to: Tight on his face as it is lying on the ground his eyes stone dead and nearly popping out of their sockets. Shift focus to the Nandi in the background just staring mutely at him.

**EXT. MASSAGE PARLOUR - DAY**

We can see Vishram's head in frame with the female hands in background. Suddenly the female hands move out of frame and a pair of burly hairy muscular male arms enter frame. Before Vishram can react, the arms grab his head. We cut to the opposite angle and catch Vishram's reaction. We see his features contorting as the hands twist his head - breaking his neck. We zoom into the frozen dead eyes of Vishram.

**EXT. SHIKUTI HARBOUR / INSIDE BOAT - DAY**

Rashid freezes as he sees that the boat is being manned by Chandar and his men. Shankar emerges.

SHANKAR	Tujhe maarne ke liye...Mera yahan aanaa zarooree nahin tha. Lekin... ...tujhe marte hue dekhna ka mazaa,...(with anger-hatred) main kisee bhi haalat mein...khona nahin chahta tha.
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Rashid's reaction.

Cut to:

Long shot of the boat and the Sea - a huge and loud splash happens in the water next to the boat.

Cut back to inside the boat:

Rashid, his men and the containers are nowhere to be seen. (Both Rashid and his cargo have been thrown into the sea).

**INT. VIRENDRA SWAMY'S ASHRAM - DAY**

Pull back from a fire to see the flame of Virendra Swamy's diya that he is holding and rotating before an idol. The Swamy has his eyes closed. Suddenly he senses something. He opens his eyes slowly to see six gunmen standing behind him, their guns pointed at his (Swamy's) head.

The gunmen part way as Shankar walks upto the Swamy. The Swamy is looking up at him and is taken aback by all what is happening.

Shankar comes and sits in front of the Swamy. Shankar picks up one of the flowers lying about in the Swamy's *pooja saamagree* and begins fiddling with the flower as he puts one of his legs over the other and looks at the Swamy with confident contempt.

The Swamy nods slightly assessing the situation. He has understood that he is under siege.

VIRENDRA SWAMY           Beta, Bhagvad Gita mein likhaa hai...

SHANKAR                   (pointing his hand telling the Swamy to shut up)  
Main bhagwaan ko nahin maantaa.

Shankar flings the flower away.  
The Swamy's reaction.

SHANKAR                   Aur mera saboot yeh hai - ke ab tera bhagwan bhi  
tujhe nahin bachaa sakta.

The Swamy looks around him helplessly. He is trapped.

Extreme Low Angle on Shankar as he gets up:

SHANKAR                   Ab tere paas ek hee choice choice hai...

High Angle: The Swamy is looking up at Shankar.  
The imagery we create is that – for Swamy, Shankar is higher than God at the moment.

SHANKAR                   Agar bhagwan se nahin milna chahta...toh mere saath  
mil jaa.

## **INT. MADAN RATHOD'S HOME - DAY**

Shankar walks into Madan Rathod's home. Madan receives him very warmly.

MADAN RATHOD           Aao...aao...Shankar beta...  
(holds Shankar's shoulders in a greeting manner and  
welcomes him in)

Madan very nicely gestures for Shankar to sit and gestures to his man saying:



...jis aadmi kee madad se aapne, Sarkar ki soch ko maarnee ki *koshish* kee...usee aadmi ki madad se, Main aapkee soch ko, maar chukaa hoon.

Madan's reaction.

SHANKAR Underworld connections...  
Drug deals...  
Black money...jo aapke foreign accounts mein jamaa hai...  
...sab ka khaata Virendra Swamy, CBI ki us team ke saamne khol chukaa hai...jo kisee bhi waqt...yahan pahonchtee hogee.

SHANKAR Bachoo...  
Chief Minister hoon main.  
Sarkar chalaataa hoon main...Sarkar...  
Chahe Swamy gawaahee de yaan koi bhi...  
Do din mein, is Legal inquiry se nikalke baahar aa jaaonga main...dekhna...

SHANKAR Sarkar ke aadmiyon ko bhi yehi asha hai...  
...Taake phir, voh apne haathon se aapko khatam kar sakein.

Madan's reaction. He is stumped.

Low Angle on Shankar as he gives a stumped Madan Rathod one last look of disdain and walks out.

## MONTAGE

With the footage of Shankar walking out of the Vidhan Bhavan, we superimpose a Montage of newspaper, tabloid and news-magazine headlines. The montage shows the headlines dissolving into each other. The English headlines read like this:

Roadside: One Mid-day vending child holds out a Mid-day to a man in a car. The headlines read:

**Swamy's testimony - CM and others exposed.**

We superimpose over these headlines, footage of Madan's arrest.

He has been arrested and is being led to court. It is a major event with heavy media coverage.

The headlines continue and we paste the voice-over of various newsreaders over this Montage:

Pooja at her home reads the newspaper headline:

**CM accused in Khurana's assassination.**

Pooja reacts.

Man in II-class train reading Hindi newspaper:

**Mukhya Mantri par Khurana ki hatya ka aarop.** (Hindi headline)

Various quick cuts of news-stands showing us the headlines of various newspapers and in various languages:

**CBI probes 100-crore deposit in CM's Swiss account.**

**qMadan Rathod CBI ki giraft mein.** (Hindi headline)

**President demands Rathod's resignation.**

NEWSREADER # 1

...Rashtrapati ne...Mukhya Mantri Madan Rathod se isteefe ki maang karne ke baad, state mein mid-term polls kee ghosna kee hai...(fade out)

On an office-goer's desk – a copy of India Today. The cover story reads like this:

**Madan Rathod – the inside story.** (accompanied by photo)

One office staff-person is taking printouts of some web-articles. We stay on the paper as it is emerging out of the printer. The headlines of the articles read:

**State Government toppled.**

**Mid-term polls announced.**

We catch some general reactions of the public.

We see Sarkar emerging out of his house and raising his hand high up in the air waving out to the huge crowd of his followers.

NEWSREADER # 2

Mid-term polls ke vijeta...Haridas Shinde ne, Mukhya Mantri padh ki shapat grehan karte waqt kaha ke - unkee vijay ka saaraa shrey Subhash Nagare ko jaataa hai...Shinde ka kehna hai ke Nagare ke support ke bina unki vjiay naamumkin thee...

Sarkar is back in his element. He is standing next to the newly-elected Chief Minister on a high platform and doing an overhead namaste to a large hysterical crowd that has collected. Shankar is with him.

Pooja takes a decision.

**INT. SARKAR HOUSE - DAY**

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Pooja has come face to face with Shankar again.

POOJA

Shankar...  
(with feeling)

...Sorry.





jhootee report likh dee ke voh gangster tha! aur usne  
Police pe hamla kiya tha...!

(sniffs, catches her breath and says)...

...main...main...un...logon se badla lena chahtee hai...

...unlogon ko sazaa dilaanaa chahtee hai main...

Mujhe mere marad ka hisaab dilaaeeye...

(vehemently) Mere marad ko uska badla dilaaeeye...

We paste her dialogue on an older Shankar's mid-shot as she completes:

BAI (cont'd)

...Sarkar.

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