

RAKEYSH OMPRAKASH MEHRA'S

*Rang  
De Basanti*

a generation awakens

the shooting script

RAKEYSH OMPRAKASH MEHRA  
KAMLESH PANDEY  
RENSIL D'SILVA

*Note: The script in bold plays out in the past, i.e., in the 1920's British India. The rest plays out in present-day independent India.*

A voice emanates from a dark screen with supers in white

आवाज

अब भी जिसका खून ना खौला खून नहीं  
वो पानी है। जो देश के काम ना आए वो  
बेकार जवानी है।

—दुष्यंत कुमार (१७३३-७५)

VOICE

If yet your blood does not boil,  
then it is water that flows in your  
veins. For what is the flush of  
youth if it is not of service to the  
motherland.

—Dushyant Kumar (1933–75)

FADE IN:

INT. FAIZABAD JAIL, ASHFAQULLAH KHAN'S CELL; DECEMBER  
1927—DAWN

EXTREME CLOSE-UP: A man's eye reflected in the glass of a broken mirror.  
He is applying *kajal* (kohl) in his eyes.

SUPER: BRITISH INDIA. EARLY TWENTIETH CENTURY.

FADE TO BLACK:

INT. GORAKHPUR JAIL, RAMPRASAD BISMIL'S CELL; DECEMBER  
1927—DAWN

Another cell. We glimpse a man (RAMPRASAD BISMIL) in his 30s, thick  
set and with very short hair. He is sitting in the lotus position, pouring a  
bucket of water over his head as he chants a prayer.

FADE TO BLACK:

INT. LAHORE JAIL, RAJGURU'S CELL; 23 MARCH 1931—EVENING

A third cell. A young man (RAJGURU) stands facing the shaft of light  
that shines through the high ventilator in the cell. He turns at the sound in  
the corridor.

FADE TO BLACK:

INT. LAHORE JAIL, CORRIDOR BY CONDEMNED CELLS; MARCH  
1931—EVENING

We follow a British Police Officer (JAMES MCKINLEY), as he walks towards  
an adjacent cell.

He stops by a cell door.

INT. LAHORE JAIL, BHAGAT SINGH'S CELL; 23 MARCH 1931—  
EVENING

A strikingly handsome young man (BHAGAT SINGH) is reading Lenin's biography. As he hears the cell door unlock, he looks up. The door opens and JAMES MCKINLEY walks in.

भगत सिंह

ज़रा रुकिए, मिस्टर मकिनले! एक क्रांतिकारी  
की दूसरे क्रांतिकारी से मुलाकात हो रही है!

BHAGAT SINGH

Just a minute, Mr. McKinley. One  
revolutionary is meeting another!

He finishes reading and puts the book down.

भगत सिंह

थैंक यू। चलें?

BHAGAT SINGH

Thank you... Shall we go?

जेम्स मकिनले

काश सबकुछ इस तरह खत्म नहीं होता।

JAMES MCKINLEY

I'm sorry it had to end this way.

भगत सिंह

यह अंत कहाँ है मिस्टर मकिनले? यह तो  
शुरुआत है। हमारे बाद और भी आएँगे,  
और भी।

BHAGAT SINGH

This isn't the end Mr. McKinley. This  
is just the beginning. There will be  
others after we're gone, many others.

CLOSE-UP: JAMES MCKINLEY's eyes turn moist.

DISSOLVE TO:

INT. LAHORE, JAMES MCKINLEY'S HOUSE, STUDY—NIGHT

Darkness. An oil lamp lights up as JAMES MCKINLEY's hand opens a leather-bound diary with his name, JAMES MCKINLEY, etched in gold on it, and starts to write in it.

जेम्स मकिनले (V.O.)

मुझे हमेशा लगता था कि दुनिया में दो तरह  
के इंसान होते हैं। एक जो चुपचाप मौत  
का दामन थाम लेते हैं, और दूसरे जो रोते-  
चिल्लाते मौत की तरफ़ बढ़ते हैं।

JAMES MCKINLEY (V.O.)

I always believed there were two  
kinds of men in this world. Men  
who go to their death in silence,  
and men who go to their death  
screaming.

**CLOSE-UP:** Page of his diary as his pen finishes writing the next line.

जेम्स मकिनले (V.O.)  
और फिर मैं तीसरे किस्म के इंसानों से  
मिला...

JAMES McKINLEY (V.O.)  
Then I met a third kind...

FADE TO:

INT. LONDON, BBC OFFICE, SUE McKINLEY'S CABIN—NIGHT

The pages become yellow and worn, the ink fades. We pull back to reveal an attractive 26-year-old British girl. She's sitting on a couch, her legs folded to her chest, reading McKinley's diary. This is SUE McKINLEY.

The camera moves around the cluttered room. Hundreds of photographs and a pile of research material [of the British Raj in India] covers every inch of visible space.

जेम्स मकिनले (V.O.)  
कई बार मैं अब भी उन्हें सपनों में देखता  
हूँ...बेखौफ, अपने आखिरी कदम बढ़ाते हुए...  
डगमगाना तो उनके कदमों ने सीखा ही  
नहीं था...

JAMES McKINLEY (V.O.)  
Sometimes in my dreams I can still  
see them...taking that last step...  
they never faltered and never so  
much as broke their stride...

Through the window we see the main office deserted, except for a cleaning lady.

I/E. LAHORE JAIL, CORRIDOR TO GALLOWS; 23 MARCH 1931—  
EVENING

SLOW MOTION: BHAGAT SINGH, RAJGURU and SUKHDEV are  
being lead past JAMES McKINLEY. BHAGAT SINGH looks directly into  
JAMES McKINLEY's troubled eyes.

जेम्स मकिनले (V.O.)  
और सबसे ज़्यादा याद हैं वो आँखें...  
अंदर तक चीरती हुई...निडर, साफ, स्थिर...

JAMES McKINLEY (V.O.)  
But above all, I remember those  
eyes...how they looked at me...  
clear, defiant, unwavering...

BACK TO:

INT. LONDON, BBC OFFICE, SUE McKINLEY'S CABIN—NIGHT  
SUE reads on.

BACK TO:

EXT. LAHORE JAIL; CORRIDOR TO GALLOWS, 23 MARCH  
1931—EVENING

The long corridor leads to a door which opens to reveal the towering gallows outside.

JAMES McKINLEY stares intensely at the gallows as if he is facing his own death. The three young men stand at the gallows fearlessly. They look at each other and smile. Then their faces are covered by black cloth. JAMES McKINLEY looks at his watch.

जेम्स मकिनले  
वक्त हो गया है...

JAMES McKINLEY  
It's time...

As the trap door under their feet is opened, JAMES McKINLEY shuts his eyes and his pocket watch falls from his hand.

INT. LONDON, BBC OFFICE, SUE McKINLEY'S CABIN—NIGHT

SUE is sleeping on the couch. In extreme slow motion, the diary slips from SUE's hand and falls. We follow the diary as it spirals down into inky shadows and is lost in the darkness.

I/E. TITLE SEQUENCE

We catch a glimpse of faded photographs and flickering 1920s newsreel footage of the brutal, oppressive British rule of India.

INT. LONDON, BBC OFFICE—MORNING

SUE strides across the busy open plan space.

SUE  
Hi, Morning...

INT. LONDON, BBC OFFICE, CONFERENCE ROOM—MORNING

The three executives sit facing SUE at the table. BETH is the only one not smiling.

SUE  
Hi...Good Morning...

But none of them seem to want to say anything. SUE, still confident, senses some tension in the air. She decides to break the silence and peels open her production folder to bring out a couple of documents and photographs.

SUE  
So Sonia...My contact in Delhi. She's found  
a steam train for us to film on.

She passes them a photo which they only politely glance over.

SUE  
But we need to wire her some money to secure it.  
Everything's cash out there.

No one answers her. SUE suspects something. She looks towards BETH who should be her ally.

SUE  
Have I come to the wrong meeting?

The chief programmer and the young executive look at BETH; it's her job to come clean.

SUE fixes her a hard stare at BETH, wanting her to be direct.

BETH  
We've had a directive from above...budget cuts...

SUE sits still, eyes searching the faces.

BETH  
So we had to take some very tough decisions.

SUE's face is frozen in disbelief.

BETH  
Sorry, Sue. Really sorry.

CHIEF PROGRAMMER  
*(stepping in)*  
If you were doing an episode on Gandhi, it would work for us.  
The young executive nods enthusiastically.

BETH  
*(jumping in)*  
Gandhi sells, as does Che Guevara, even Robin Hood, but these other revolutionaries, this Bhagat Singh, Chandrashekhari Ali...

SUE  
Azad okay...Chandrashekhari Azad. And Azad means freedom.

BETH  
Azad...sorry, I know what it means Sue.

SUE  
I don't believe this. You know...everything's set up! I've been working on this for two years. I've been going to bloody Hindi night classes.

SUE recomposes herself.

SUE  
Look, please their story deserves to be told. Look...this is my grandfather's diary. He was an eyewitness...

She angrily waves the diary in front of their faces.

SUE  
It's filled with real conversations...their very words. Boys no older than 23, fighting the Empire. Okay that's an important story, a bloody important...

Her voice trails off her, as she realises from the blank expressions that their decision is final.

INT. LONDON, BBC OFFICE, SUE MCKINLEY'S CABIN—DAY

SUE angrily kicks the wastepaper basket across the room. Holding back the tears, she slumps in her chair, surrounded by her research. Among the paperwork and folders is her grandfather's old pocket-watch with a shattered glass front. SUE picks it up and turns it over in her hand as her mind races. She reaches a decision.

SUE

This is not the end, Ms. McKinley.

INT. LONDON, BBC OFFICE - DAY

SUE walks down the corridor holding some files, the diary and some tapes. BETH calls her from behind.

BETH

Sue...Sue... Can I talk to you?

She catches up with Sue.

BETH

Where are you going?

SUE

To India, to shoot a documentary. I'll send you a postcard.

BETH

How? With what?

SUE

Tumhari maa ki aankh!  
(Shove it!)

EXT. NEW DELHI, INDIRA GANDHI INTERNATIONAL AIRPORT  
—DAY

A beat of silence.

SUE's POV: She is hounded by cab drivers, hotel touts, travel agents, flower sellers, beggars, peacock feather sellers and other hawkers.

CLOSE ON: SUE walks out of the exit gate.

#### HOTEL TOUT

Hello Madam hotel arranger Madam. Big room, honeymoon suite is very sweet, Madam.

#### CARPET SELLER

Carpet Madam, genuine Indian! Drawing room...

#### PEACOCK FEATHER SELLER

*(trying to catch SUE's attention)*

Hello Madam...hello Madam...look...look. Madam, here!

#### MAP SELLER

*(with maps around his neck and hands)*

Indian globe. Real, correct map!

#### TRAVEL AGENT

Taxi Madam? Whole day, very cheap. Famous private travel agent. A/c inside, black window.

होटल टाउट

अरे पीछे हट, मेरा कस्टमर है।

HOTEL TOUT

Step back, she is my customer!

#### MONEY CHANGER

Dollar change...rupaiyya Madam. Very good rate.

SUE is overwhelmed. Everyone is suddenly pushed aside by a burly Sikh cab driver with a booming voice; he shoos everyone away.

कैब ड्राइवर

चुप ओए! एक मिनट जी, ओए चुप हो जाओ, ओए बात कर रहे हो कि हाईजैक कर रहे हो, ओए चुप हो जा... मैडम डॉट टेंशन।

CAB DRIVER

Get out of the way. Scoot!

The cab driver reaches out for SUE's luggage; she is taken aback.

CAB DRIVER  
You come India first time, Madam?

SUE  
Yes!  
(*holding on to her luggage*)  
No...no...no!

CAB DRIVER  
(*pulling at her luggage*)  
First time in India? No worries. Are you married?  
Even I and my wife are also married.

SUE is at a loss for words. A voice interjects.

SONIA (O.C.)  
Don't worry, he's with me.

SUE turns to find herself face-to-face with a young attractive woman of 24, with a warm smile (SONIA). SONIA hugs SUE who is very relieved.

SUE  
Sonia, how are you? It's so great to see you.

SONIA  
I can't believe you are here, that it's happening at last.

स्यू  
आती कैसे नहीं? पर सॉरी, इतनी जल्दी में  
तुम्हें सब कुछ अरेंज करना पड़ा।

SUE  
Of course I am here. But sorry you  
had to make arrangements at such  
short notice.

SONIA waves to the cab driver, who without a word loads the luggage in a rundown cab.

सोनिया  
Mindblowing ya. तुम्हारी हिन्दी तो  
एकदम ज़बरदस्त हो गई है।

SONIA  
Your Hindi has really improved!

SUE  
Thank you!

## EXT. NEW DELHI, STREETS—DAY

Aerial view of the cab moving through the congested streets of Delhi.

## INT. TAXI—DAY

SUE sits in the back. SONIA keeps filling her in. SUE stares out of the window taking in the sights and sounds of India. She looks a bit nervous.

सोनिया

हे स्यू, घबराने की कोई ज़रूरत नहीं है। सारी तैयारियाँ हो चुकी हैं। जगह जगह पोस्टर लगवा दिये गए हैं। रेडियो पर भी एनाउंस कर दिया है। अब देखो ऑडिशंस में कितने लोग आते हैं।

SUE is still quiet.

सोनिया

क्या हुआ?

स्यू

मैंने तुम्हें बताया नहीं, पर सच तो यह है कि अब सिर्फ मैं ही हूँ! कोई पैसा, कोई प्रोड्यूसर कुछ नहीं आ रहा...

SONIA

Hey Sue, no need to worry. Everything has been taken care of. Posters have been put up everywhere. It's also been announced on radio. Let's see how many turn up for the auditions.

SONIA

What's wrong?

SUE

I didn't tell you. The truth is that I've come alone. No money, no producer is going to turn up...

SONIA

I know.

स्यू

तुम्हें पता था?

SUE

You knew it?

सोनिया

ऐलिस के बाद किसी बैथ विलियम्स का फोन आया था! कह रही थी कि, अब ना यह शो रहा, ना उन्हें मेरी ज़रूरत...और बाय दी वे, तुमने उसे कुछ कहा था...'माँ की आँख' और समथिंग? मतलब पूछ रही थी। मैंने समझा दिया...फुल डिटेल में।

SONIA

After Alice, there was a call from Beth Williams. She informed me of the cancellation of the show and also my services...did you abuse her in Hindi? She wanted to know what it meant. I explained to her in graphic detail.

SUE looks at her. SONIA bursts out laughing. SUE joins her.

स्यू  
तुम्हारा जवाब नहीं, सोनिया।

SUE  
You are amazing, Sonia.

SUE looks out as the cab passes the Red Fort.

SONIA  
Look there, that's the Red Fort.

EXT. DELHI UNIVERSITY, FRONT ENTRANCE—DAY

The cab enters the University campus, blasting its horn to scatter the young boys and girls in its path.

कैब ड्राइवर  
लो जी, आ गई तोआड़ी दिल्ली यूनिवर्सिटी।

CAB DRIVER  
This is Delhi University.

EXT. DELHI UNIVERSITY, CAMPUS—DAY

SONIA carefully counts her money as she pays the cab driver. SUE is checking if all the luggage has been offloaded.

सोनिया  
कितना हुआ?

SONIA  
How much?

कैब ड्राइवर  
बहनजी, दरया तो था आपको।

CAB DRIVER  
Ma'am, I've already told you.

A studious-looking young man (RAVI) walks up to the girls and starts picking the luggage.

SUE  
No...no...no!

RAVI  
I can help?

सोनिया

Thanks Ravi. You are a sweetheart!  
सारा सामान ऊपर ले आओ, प्लीज़।

SONIA

Please get all the luggage upstairs.

SONIA tucks her hand into SUE's and leads her towards the main building. RAVI follows carrying all the luggage. A group of youths whistle as SUE passes them. One of them, Prem, is particularly attentive. SUE is rather thrown by the attention, and gives a nervous grin.

PREM

Hello! Which country, Madam?

SUE

*(a little confused, looks at SONIA)*  
India I hope!

The two girls giggle and move in, followed by RAVI.

INT. DELHI UNIVERSITY, HOSTEL HALLWAY—DAY

SONIA leads SUE along the cluttered, noisy hallway up the staircase and shows SUE her room. RAVI can be seen struggling behind them. As they reach the room, SONIA stops, takes out the key and opens the door.

INT. DELHI UNIVERSITY, SUE'S HOSTEL ROOM—DAY

SONIA opens the room and the three walk in. RAVI puts the last of the luggage down.

SONIA

This is your room.

SUE

OK.

सोनिया

अब तुम आराम करो! कल काफी काम पड़ा है। कोई ज़रूरत पड़े तो मेरा नम्बर है तुम्हारे पास।  
(रवि को)  
चलो रवि।

SONIA

Get some rest now. I'll see you tomorrow. If you need anything, you have my number.  
*(to Ravi)*  
Let's go Ravi.



SUE  
Thanks.

As SONIA leaves, SUE slumps down on the bed. She digs out the old pocket watch from her jacket and holds it up on its thin chain and smiles to herself.

स्यू (V.O.)  
दादाजी की बात सही थी। इंडिया से पहली  
नज़र में ही प्यार हो जाता है।

SUE (V.O.)  
Grandpa was right. You fall in love  
with India at first sight.

FADE TO BLACK:

INT. DELHI UNIVERSITY, SUE'S HOSTEL ROOM—MORNING

On the dark screen we hear a buzzing sound. The sound become louder as we slowly fade in to SUE's sleeping face. She wakes with a start, gathers herself and walks to the window.

EXT. DELHI UNIVERSITY, CAMPUS GROUNDS—MORNING

SUE's POV: The grounds are swarming with students in a highly charged state. SONIA is being hounded by everyone, she is taking down everyone's names.

INT. DELHI UNIVERSITY, SUE'S HOSTEL ROOM—MORNING

SUE turns and takes a deep breath.

EXT. DELHI UNIVERSITY, AMPHITHEATRE—DAY

The camera is set up, SUE and SONIA sit side-by-side at a table.

BOY #1, a well-built boy, looks like a boxer.

BOY #1  
*(flexing his muscles)*  
This is Daboo speaking. My hobbies are bikes, babes and...

CUT TO:



लड़की #1

(गाते हुए)

नन्हें मुन्ने बच्चे तेरी मुट्ठी में क्या है? नन्हें  
मुन्ने बच्चे तेरी मुट्ठी में क्या है?

GIRL #1

(singing)

Little ones, what do you have in  
your fists?

CUT TO:

लड़की #2 looks very nervous.

GIRL #2

Oh Shit! I can't do it! Listen...

SONIA

Just try once.

लड़की #2

मुझे नहीं आता।

GIRL #2

I can't do this.

The crowd jeers at the girl.

लड़की #3

हमें ऐक्टिंग का रोल इसलिए मिलना चाहिए...  
क्योंकि हमारे गालों के डिंपल बिल्कुल प्रीति  
जिंटा के जैसे हैं।

GIRL #3

I deserve a role because...I have  
dimples just like Preity Zinta.

Boy #2 sings a cabaret number in a nasal tone.

लड़का #2

(गाते हुए)

कलियों का चमन जब खिलता है...

BOY #2

(sings)

When flowers bloom in spring...

Boy #3 is wearing a US flag as a bandana; he raps in a very false  
American accent.

लड़का #3

जन गन मन, वन्दे मातरम्। यू कर्मिग  
ऑन बेबी!

BOY #3

Jana Gana Mana, Vande Mataram.

लड़की #4 looks like a feminist.

## INT. DELHI UNIVERSITY, SUE'S HOSTEL ROOM—NIGHT

On a soft board, SUE pins maps, newspaper cuttings and photos of CHANDRASHEKHAR AZAD, BHAGAT SINGH, ASHFAQULLAH KHAN, RAJGURU and DURGA BHABHI.

GIRL #4

*(in a staccato authoritative voice)*

Because women can make possible impossible...  
er...impossible possible.

SONIA and SUE look at each other—not much 'revolution' here.

CUT TO:

## EXT. DELHI UNIVERSITY, AMPHITHEATRE—DAY

Boy #4 brings up a rose.

BOY #4

I love you...

Boy #5 shows his muscles.

BOY #5

Hi. How's that?

लड़का #2

*(गाते हुए)*

कलियों का चमन...

BOY #2

*(sings)*

When flowers boom in spring...

सोनिया

आप गाइए मत। आप 'वन्दे मातरम्' बोलिए।

SONIA

Don't sing. Just recite 'Vande Mataram'.

लड़का # 2

वन्दे मातरम!

BOY # 2

Vande Mataram!

CUT TO:

लड़का #3

(गाते हुए)

वन्दे मातरम्। जन गन मन। वन्दे मातरम्।  
जन गन मन।

BOY #3

(raps on)

Vande Mataram. Jana Gana Mana.  
Vande Mataram. Jana Gana Mana.

Boy #6 melodramatically delivers a Hindi film dialogue.

लड़का #6

कुत्ते! माँ का दूध पिया है तो सामने आ!

BOY #6

You dog! If you've got mother's  
milk running in your veins,  
confront me!

लड़का #4

अकखा मुम्बई अपने को भाई बोलेगा, भाई...

BOY #4

I am the Don of Bombay...

SUE and SONIA stare back at him from behind the table. Their stunned expressions tell us exactly how they feel.

CUT TO:

सोनिया

(जोश के साथ)

हाथ उठाकर बोलिए 'वन्दे मातरम्'!

SONIA

(all charged up)

Raise your hands and say 'Vande  
Mataram!'

लड़का #5

(ढीलेपन के साथ)

वन्दे मातरम्!

BOY #5

(loosely)

Vande Mataram!

सोनिया

एक बार ज़रा जोर से कहिए... 'वन्दे मातरम्'!

SONIA

Say it loudly... 'Vande Mataram'!

लड़का #5

(कोई खास फ़र्क नहीं)

वन्दे मातरम्!

BOY #5

(showing no improvement)

Vande Mataram!

CUT TO:

Boy #7 is so thin that it seems a gust of wind can blow him away.

लड़का #7  
मैंने अपनी जिंदगी देश की आज़ादी के नाम  
कर दी है।

BOY #7  
I have dedicated my life to the  
freedom of this nation.

Boy #8 is so casual as if fighting for freedom is like roaming in a park. He seems to be utterly unmotivated.

लड़का #8  
मैंने अपनी जिंदगी देश की आज़ादी के नाम  
कर दी है।

BOY #8  
I have dedicated my life to the  
freedom of this nation.

लड़का #7  
(बहुत ही दुबला लड़का)  
मैं जानता हूँ, आप चाहते हैं मेरी शादी  
हो, मगर मेरी दुल्हन तो आज़ादी है, सिर्फ  
आज़ादी...

BOY #7  
(*painfully thin boy*)  
I know you want me to get married  
but FREEDOM is my bride.

Boy #9 is trying to act like Dilip Kumar.

लड़का #9  
मैं जानता हूँ...मैं जानता हूँ...  
(जायलॉग भूलते हुए)  
एक मिनट...  
(स्क्रिप्ट को पढ़ते हुए)  
कि मैं जानता हूँ कि...आप मेरी शादी करवाना  
चाहते हैं...

BOY #9  
I know...I know...  
(*forgets the dialogue*)  
one minute...  
(*digs into the script*)  
I know that...you want me to get  
married...

Boy #10 has an irritatingly thin voice.

लड़का #10  
...मगर मेरी दुल्हन तो आज़ादी है।

BOY #10  
...but my bride is FREEDOM.

Boy #2 is almost in tears and acts as if he's actually writing the letter, as he speaks melodramatically.

लड़का #2  
...मगर मेरी दुल्हन तो आज़ादी है। आपका  
आज्ञाकारी बेटा, भगत सिंह।

BOY #2  
...but my bride is FREEDOM. Your  
obedient son, BHAGAT SINGH

BOY #7  
(*painfully thin boy*)  
Bhagat Singh.

BOY #9  
(*Dilip Kumar style*)  
Bhagat Singh.

BOY #10  
Bhagat Singh.

लड़का #8  
(*बहुत ही सुस्त*)  
मेरा नाम भगत सिंह है!

BOY #8  
(*too casual*)  
My name is Bhagat Singh.

INT. DELHI UNIVERSITY, CAMPUS—DAY

SUE is sitting on the stairs, exhausted and forlorn. The auditions were clearly a disaster.

सोनिया  
चाय!

SONIA  
Tea!

SUE attempts a smile and takes the glass from SONIA's hand.

SUE  
Thanks...

सोनिया  
अभी तक कुछ मज़ा नहीं आया ना?

SONIA  
None work, right?

स्यू  
छोटे-मोटे रोल के लिए एक-आध को यूज़ कर सकते हैं, पर आज़ाद, भगत सिंह, दूर-दूर तक नहीं।

SUE  
One or two of them can be used for minor roles, but no one's even close for Azad or Bhagat Singh.

SONIA nods apologetically.

सोनिया  
हाँ सच्ची। सब मेरी ही गलती है।

SONIA  
You're right. I guess it's all my fault

स्यू  
नहीं सोनिया, एक तुम्हीं तो हो मेरे साथ।  
It's my fault. I should never have come.

SUE  
No, Sonia, you're my rock.



सोनिया  
देखो स्यू अब दुखी होने से कोई फ़ायदा  
नहीं है। I think we need a break. चलो  
कुछ मस्ती मारते हैं।

SONIA  
Sue, there's no point feeling sad.  
Let's go and have some fun.

स्यू  
मूड नहीं है।

SUE  
Not in the mood, Sonia.

SONIA  
Come on...we are going to the classroom.

SUE  
Classroom?

EXT. DUST ROADS—DUSK

ON THE SOUNDTRACK: 'The Rebel' fades up. The sun sets behind an old fort ruins. A few cars and motorcycles speed along the dusty dirt track in front of a setting sun, towards the place known as THE CLASSROOM.

गाना: पाठशाला  
लूज़ कन्ट्रोल...आइ एम ए रेबल  
ना कोई पढ़ने वाला,  
ना कोई सीखने वाला,  
अपनी तो पाठशाला  
मस्ती की पाठशाला,

SONG: PAATHSHALA  
*Lose control...I'm a rebel  
No students here,  
No teachers here,  
Here's to our kind of school,  
Having fun, breaking rules...*

EXT. THE CLASSROOM—NIGHT

The classroom is fort ruins on top of a hill overlooking the city spread below. Passing a water reservoir surrounded by concentric stone steps we reach the high fort wall overlooking the city.

Two bikes ride down the narrow fort wall towards a parapet. A few young boys and girls are hanging out.

SONIA leads SUE along the wall. SUE looks around absorbing her surroundings. A good-looking boy [ASLAM] with long hair is scrawling graffiti on the wall.

सोनिया  
कविराज...शायर-ए-आज़म...क्या हो रहा है?

SONIA  
O poet of poets... what's up?



ASLAM turns. The first thing SUE notices are his sensitive eyes. His face breaks into a smile as he hugs SONIA.

ASLAM  
Hey Sonia...

सोनिया  
कैसे हो  
असलम  
में ठीक। तुम कैसी हो?

SONIA  
How're you buddy?  
ASLAM  
I'm good. What about you?

SONIA  
Aslam... Sue McKinley.

स्यू  
आप भी यूनिवर्सिटी में पढ़ते हो?

SUE  
You study at the University?

असलम  
ओए तेरे की। बहुत बढ़िया...जी हम लोग  
यहाँ खाते-पीते हैं...मौज-मस्ती करते हैं, मगर  
यह पढ़ाई वाला इल्जाम हम पर पहली बार  
लगा है...क्यों सोनिया?

ASLAM  
Wow! Her Hindi is great. We live  
there, eat there, but no one has  
ever accused us of studying there...  
right, Sonia?

EXT. THE CLASSROOM, BONFIRE—NIGHT

गाना: पाठशाला  
चेहरे की किताबें हैं, हम वो पढ़ने आते हैं  
ये सूरत तेरी मेरी, मोबाइल लाइब्रेरी  
यारों की इक्वेशन है, लव मल्टीप्लीकेशन है  
जिसने दिल को जीता है, वो अल्फा है ए थीटा है  
लूज़ कन्ट्रोल...वन मोर टाइम  
लूज़ लूज़ लूज़ कन्ट्रोल  
आइ एम ए रेबल!

SONG: PAATHSHALA  
*Where every face is a book that we read.  
Both your and my face is our mobile  
library  
Friendship is a lesson on equations.  
Love teaches us multiplication.  
The one who wins hearts is the true  
alpha and beta.  
Lose control...one more time  
Lose lose lose control...  
I'm a rebel!*

The three walk along the wall towards the parapet.

LONG SHOT: A crowd has gathered at the circumference of the pool. A lone girl dances atop a dilapidated wall; a boom box plays nearby. The crowd is cheering for someone.

CROWD  
DJ DJ DJ DJ...

CLOSE-UP: SUE's eyes travel up to the narrow ledge until they land on...

CUT TO:

Two young men [DJ and SUKHI] are balancing precariously on the narrow ledge above the water reservoir. They are deliberately bending backwards and guzzling beer from bottles in a single gulp. They are daring each other—who will bend back further? They could both easily fall into the water!

BACK TO:

स्यू  
कौन है यह पागल?

SUE  
What are those madcaps upto?

SONIA  
That's DJ.

CUT TO:

HIGH ANGLE: The two young men are arching way back, and the crowd below roars. A group of teenage girls are excitedly waving at the daredevils.

TEENAGE GIRL  
DJ, I love you!

SUE looks up, focusing on the young man who seems to have captured the imagination of all the young girls.

SONIA  
And that's Sukhi

CUT TO:

HIGH ANGLE: The crane swoops down towards the young man who is the spectators' favourite—this is the first time we see his face; this is DJ. He drains the last drop from his bottle and casually tosses it down into the water. The crowd cheers.

DJ then sweeps up two more bottles and opens them with his *kada* (steel bangle). He throws one to SUKHI who totters as he catches the bottle. The crowd groans. DJ lifts his bottle up and acknowledges the crowd. The two do cheers with their bottles.

डीजे/सुखी  
चक्क दे फट्टे।

DJ/SUKHI  
Let's rock it.

GIRL IN CROWD  
DJ, I love you!

डीजे  
आइ लव यू टू कुड़िए...हाय!

DJ  
I love you too, baby!

A young intense looking boy (KARAN) bends dangerously close to the fire and lights his cigarette.

SUE's eyes are now locked on DJ, who has stepped closer to the ledge.

डीजे  
ओए एक और ले आ ओए।

DJ  
Keep it coming!

KARAN steps up between them breaking SUE's spell.

करण  
नौटंकी साला!

KARAN  
Damn exhibitionist!

असलम  
अरे कभी नहीं सुधरेंगे।

ASLAM  
These idiots will never change.

DJ gulps another bottle daring his opponent SUKHI to do the same. The crowd roars again.

डीजे  
ओए चल मेरे चीते, चक्क दे फट्टे!

DJ  
Come on dude, let's bring it on!

सुखी  
तो हो जाए!

SUKHI  
Let's do it!

SUKHI raises his bottle to his lips. An overweight, plump girl screams.

PLUMP GIRL  
कम ऑन सुखी, दिखा दे!

PLUMP GIRL  
Sukhi, I love you!

SUKHI is taken aback, loses his balance, totters over the brink and plummets into the water below. The crowd screams and laughs.

The teenage girls cry out as DJ now balances on one leg and gulps down the remaining beer.

डीजे

टिम लक लक दे। टिम लक लक दे

DJ

Tim lak lak de. Tim lak lak de...

The crowd applauds.

DJ enjoys the adulation of the crowd. He takes a bow.

ANGLE ON WATER. SUKHI is desperately flapping his limbs and doesn't seem to be able to swim.

KARAN and ASLAM exchange a look.

CUT TO:

KARAN and ASLAM emerge out of the water pulling a drunk SUKHI behind them. SUE is staring at SUKHI.

स्यू

ठीक तो है यह?

SUE

Is he OK?

सोनिया

यह इसका फेवरिट पोज है।

SONIA

That's his natural state.

SUKHI coughs and splutters. DJ swaggers towards the group like he is a huge movie star. A good-looking girl kisses DJ's cheek.

YOUNG GIRL

Hi DJ!

डीजे

(सुखी को)

ओए काके, हाय...तू ठीक तो है, उतर गई तेरी?

DJ

(to Sukhi)

Sukhi, all parts working?

SONIA

DJ...

DJ looks at SONIA and notices SUE.

डीजे

ओए तेरी! बहन दी...सो नाइस यार, यह कौन है?

DJ

Whoa! Whoa! Who is this?

SONIA

Sue...this is DJ. DJ, this is Sue.

SUE

Hi!

डीजे

स्यू...ऐं की नाम है? इतनी गुलाबी गुलाबी...  
इसका नाम तो गुलाबो होना चाहिए!

DJ

Sue... What kind of a name is this?  
She's so pink...her name should be  
Gulabo (Rose).

SONIA

DJ...

डीजे

ओए बड़ी सोनी है यार...आई मीन इट्स वेरी  
कोल्ड यार।

DJ

She's quite hot...perfect for this cold.

Everyone laughs. SUE and DJ's eyes lock for a moment. SUKHI gets up unsteadily and hugs KARAN.

सुखी

करण, तूने मेरी जिंदगी बचाई है! आइ लव यू!

SUKHI

Karan, you saved my life! I love you!

KARAN

I love you too, Sukhi.

सुखी

असलम, तूने भी मेरी जिंदगी बचाई है! आइ  
लव यू टू!

SUKHI

Aslam, you too saved my life. I love  
you too!

SUKHI goes to hug ASLAM.

असलम

ठीक है, ठीक है, ठीक है...

ASLAM

It's OK...

सुखी

यू..यू..

(स्यू की तरफ देखते हुए)

तुमने भी मेरी जिंदगी बचाई होगी...

SUKHI

I'm ok...

(he notices Sue)

You must have saved my life too...

SUKHI moves towards SUE to hug her. ASLAM catches him by his collar.

असलम  
ओए नहीं नहीं सुखी! इसने तेरी जिंदगी  
नहीं बचाई।

ASLAM  
No! Sukhi! She didn't save your life.

सुखी  
कोई बात नहीं। कभी न कभी जरूर बचाएगी।  
Coming...

SUKHI  
No problem. One day she'll  
definitely save my life.

SUKHI lunges to hug SUE who moves out of the way. DJ comes in between.  
SUKHI ends up hugging DJ.

डीजे  
ओए काके, बैठ जा, बैठ जा! भाभी है तेरी।

DJ  
Relax bro! She is your sister-in-law.

SUE looks on from DJ to SUKHI and then back to DJ. The song on the boom box changes. DJ takes SUE's hand and leads her to the dance area. Taken aback, at first, by his bold move, SUE goes with the flow.

गाना: पाठशाला  
टल्ली होकर गिरने से समझी हमने ग्रेविटी  
इश्क का प्रेक्टीकल किया तब आई क्लेरिटी  
ना कोई पढ़ने वाला। ना कोई सीखने वाला  
नाटा ये सन्नाटा है, देखो लम्बू शोर है  
हर दिल में बुड़-बुड़ करता एच टू एस ओ फोर है  
ना कोई पढ़ने वाला  
ना कोई सीखने वाला  
अपनी तो पाठशाला  
मस्ती की पाठशाला  
आइ एम ए रेबल  
लूज कन्ट्रोल।

SONG: PAATHSHALA  
*Getting tipsy and toppling over  
taught us gravity.  
Doing our practicals in love gave us  
clarity.  
The quietness is a midget.  
The noise that looms large is more  
Every heart is bubbling over with  
H2SO4  
No one's learnin', no one's teachin' - 2  
Our classroom is just about chillin' - 2  
I'm a rebel!  
Lose control...*

EXT. THE CLASSROOM, DANCE AREA—NIGHT

DJ is a flamboyant dancer and his *bhangra* (North Indian folk dance) moves are infectious. SUE tries to match his steps. She moves well too. SONIA, dancing nearby, notices the natural chemistry they share.

EXT. THE CLASSROOM, BONFIRE—NIGHT

ASLAM, SUKHI and KARAN are also watching and seeing the connection.

करण  
सुखी, तू बस बाहर बैठकर तमाशा देख,  
डीजे सीधा दुकान में घुस गया।

KARAN  
Sukhi, you just sit and watch like  
a dumb-ass...DJ doesn't waste a  
second.

सुखी  
साला कैट है!

SUKHI  
He's a stud.

Suddenly a hand lands on KARAN's shoulder. KARAN looks up to face the young and wired RAHUL.

राहुल  
भाई, कैसे हैं सब?

RAHUL  
Hi! How's everybody?

KARAN slaps hands with him.

करण  
हाँ राहुल, तो क्या चल रहा है?

KARAN  
Hi Rahul! What's up?

राहुल  
बस यही सब, और क्या...

RAHUL  
Got a few gigs lined up.

असलम  
और तेरा वह रेडियो-वेडियो?

ASLAM  
How's your radio thing going?

राहुल  
रेडियो-शेडियो नहीं यार, रेडियो जॉकी है...

RAHUL  
What radio thing? I'm a radio jockey...

करण  
कुछ बात बनी?

KARAN  
Did anything work out?

राहुल  
ऑल इंडिया रेडियो पे नाइट स्लॉट मिला है, यार।

RAHUL  
All India Radio has given me a night slot.

करण  
मतलब सीन बन रहा है तेरा।

KARAN  
Cool.

राहुल  
क्या सीन बन रहा है यार? जब सारा वर्ल्ड सोता है, तब राहुल रेडियो पर होता है।

RAHUL  
Not really. When the whole world's asleep, I'm on air.

असलम  
अरे नहीं, कहाँ यार। पर उसमें भी कई लोग जागते हैं। आशिक, बीमार, चौकीदार और उल्लू।

ASLAM  
But many people stay up late. Lovers, insomniacs, watchmen and idiots!

SUKHI lets out a hoot and laughs.

राहुल  
हाँ भाई, तुम भी खींच लो यार, वे भी खींच रहे हैं...क्या करूँ ट्रायल जॉब है, ना जीरो इन्कम, यार।

RAHUL  
Have fun at my expense. What to do? It's a trial job with zero income.

This has obviously happened many times before. KARAN fishes out some money from his pocket, and gives it to RAHUL. ASLAM clearly disapproves.

राहुल  
Thanks man...thanks a lot. चल, सी यू गाइज़। यार एक सिगरेट होगी?

RAHUL  
Thanks man...thanks a lot. See you guys. Got a cigarette?

KARAN holds out the whole packet for him. RAHUL takes two cigarettes.

RAHUL  
See you, take care. Thanks.

RAHUL heads off to join some friends.

असलम  
फिर लपेट लिया।

ASLAM  
Got fooled again!

करण  
(व्यंगपूर्वक)  
छोड़ ना! बाप का पैसा है! पड़े-पड़े सड़ जाता है।

KARAN  
(sarcastically)  
Let it be! It's Dad's money. It's lying around gathering dust.

Just then the music abruptly stops. KARAN and ASLAM are startled. DJ and SUE dancing some distance away are equally taken aback. Even those dancing on the main 'dance floor' look around, startled by some aggressive sounds.

EXT. THE CLASSROOM, DANCE AREA—NIGHT

A group of fierce looking young men with saffron bandanas and armed with hockey sticks are pushing the revellers aside and tearing apart couples on the dance floor. A fiery looking youth [LAXMAN PANDEY] picks up the boom box and throws it on the ground.

लक्ष्मण पाण्डेय  
ऐ बन्द करो यह नंगा नाच। कितनी बार समझाया तुम लोगों को? देश की पूरी संस्कृति भ्रष्ट कर दी है। हैं? चलो, निकलो यहाँ से, चलो। चलो।

LAXMAN PANDEY  
Stop this obscene dance! How many times do I have to make you understand this? Polluting the culture of this country... Leave this place right now. LEAVE!



He then yanks apart a teenage girl from her boyfriend.

BOYFRIEND

Hey, bastard!

He slaps the boyfriend hard. The boy reels back.

SUE can't believe what she is witnessing.

लक्ष्मण पाण्डेय

ऐ, सावधान कर रहा हूँ। वारनिंग दे रहा हूँ!  
सब सुन लो सालो, आज से यह ठिक-चिक  
ठिक-चिक एकदम बंद। बस, बहुत हो गया,  
बहुत मटक लिए। अगर अब भी नहीं माने,  
तो टॉग तोड़ के हाथ में दे दूँगा एक एक  
की। समझे के नहीं?

LAXMAN PANDEY

This is your last warning. From  
now on, no Western music out  
here. No lewd dancing! Or I'll  
break your legs. Is that clear?

ASLAM and KARAN rush up the steps onto the dance floor.

असलम

वारनिंग क्या दे रिया है बे? तेरे को पसंद  
नहीं, तू मत आइयो।

ASLAM

Who are you to warn us? If you  
don't like it, don't come here.

लक्ष्मण पाण्डेय

तू चुप बे, साला पाकिस्तानी।

LAXMAN PANDEY

Shut up! You bloody Pakistani!

LAXMAN PANDEY rushes towards ASLAM, but DJ blocks his path. SUE looks on horrified. Everyone watches in tense silence. DJ and LAXMAN PANDEY glare at each other. LAXMAN PANDEY's companions pace up to stand beside him. KARAN and ASLAM join DJ.

करण

चल खत्म करते हैं।

KARAN

Let's finish it.

LAXMAN PANDEY coldly studies the three defiant young men. DJ stands calm and still, KARAN and ASLAM at his shoulder. Just then some sounds are heard; everyone reacts. In the distance, a police sub-inspector and four constables blow their whistles and make a general racket; they can be seen climbing up steps.

LAXMAN PANDEY stares in their direction and then turns to glare at DJ, KARAN and ASLAM.

पुलिसवाला

चलो, खाली करो यह जगह! चलो...

POLICEMAN

Come on! Clear out...



लक्ष्मण पाण्डेय  
आखिरी वारनिंग! समझे? जय हिन्द!

LAXMAN PANDEY  
Last warning! Got it? Hail India!

He and his men move off in the opposite direction. SUKHI stumbles to his feet.

सुखी  
तू असलम को हाथ तो लगा के देख साले...  
वो फोड़ूंगा... तेरी माँ भी नहीं पहचानेगी,  
साले।

SUKHI  
You touch Aslam and see what I do  
to you... Even your mother won't  
recognise you.

Meanwhile the sub-inspector has reached the group. He walks up from behind SUKHI and whacks him on his buttocks with his baton.

सब-इंस्पेक्टर  
बंदर की सी देखी से? मार-मार के वैसे ही  
लाल कर दूँगा। ले चलो सालों को थाने।

SUB-INSPECTOR  
Ever seen a baboon's arse? Yours will  
be as red after I've finished with you.  
Take them to the police station.

SUKHI looks confused. DJ slides his hand onto the sub-inspector's arm and lowers the baton.

डीजे  
चौधरी साहब, तुआड्डे नाल इक एडल्ट बात  
करनी है। इधर आओ।

DJ  
Sir, I'm sure we can work it out.

सब-इंस्पेक्टर  
बहुत जवानी छा रही है...हेरीटेज साइट में  
पार्टी कर रहे थे।

SUB-INSPECTOR  
Too much hot blood...messaging  
about in a heritage site!

The SUB-INSPECTOR steps aside, with DJ still muttering angrily.

डीजे  
कोई गल नहीं, कोई गल नहीं, आप देखिए  
कि मैं क्या दे रहा हूँ...खुश रहिए, और क्या...

DJ  
No, never mind. Keep this...

The SUB-INSPECTOR gives DJ a knowing look, and they move away from everyone.

SUE's point of view: DJ says something and then forcefully shakes hands with the SUB-INSPECTOR. They laugh.

CLOSE ON: We catch a glimpse of a few crumbled 500-rupee notes being pushed into the SUB-INSPECTOR's eager hands.

SUE  
Was that a bribe?

KARAN  
Welcome to India, Sue.

LONG SHOT: DJ stands alone. Everyone else is in tight groups as they watch the cops leave. DJ turns around and focuses on his friends.

डीजे  
ओए, किसी को भूख लगी है? मेरे तो पेट में  
चूहे कबड्डी खेल रहे हैं यार...

DJ  
Anyone hungry? I'm famished...

SUE can't believe how brazen he is after what has happened.

EXT. THE CLASSROOM, ARCHWAY—NIGHT

DJ sits astride his bike and offers SUE a ride.

DJ  
Hey Sue, want a ride?

SONIA drags her away.

SONIA  
You've got insurance, no?

ON THE SOUNDTRACK: Strains of 'The Rebel' fades in.

SUE shrugs 'Sorry' to DJ. He throws her a cocky look and races off, his wheels kicking up dirt as he turns the bike 360 degrees and then takes off, riding a wheelie.

ANGLE ON JEEP: SUE slumps in the back between SONIA, SUKHI and ASLAM. KARAN is at the wheel.

EXT. HIGHWAY—NIGHT

DJ rides his bike alongside the jeep. SUKHI leans out and holds a beer bottle out for DJ. Just as DJ reaches for it, KARAN swerves. There are roars of laughter from everyone. The entire ride is potent with the rush of adrenaline and youthful passion. SUE is intoxicated by these characters.

She looks at DJ and for a split second sees him as **CHANDRASHEKHAR AZAD**, one of the revolutionaries from the past, riding a bike (*the ambience sounds recede*).

EXT. DIRT TRACK—NIGHT

They now hit a dirt track. KARAN switches off the headlights. The dust particles dance like fireflies. His passengers shriek as they glide through darkness. SUE looks back and sees DJ's headlight chasing after them. Then another light brightens behind him so that she can see DJ's silhouette. The new light speeds past DJ. It's a second bike and as it roars past the jeep, the rider gives them a thumbs-up sign.

SONIA  
Love you...!

The rider, AJAY, blows a kiss at SONIA. She blows one back.

EXT. HIGHWAY—NIGHT

The jeep thumps back onto the main road, its headlights coming back on so that we can see the two bikes racing each other. The camera following as AJAY lurches back on his bike and overtakes DJ. DJ goes full throttle and catches up. The bikes zoom away, leaving the jeep behind. DJ and AJAY can be heard whooping loudly as they speed off, neck to neck.

EXT. MITRO'S *DHABA*—NIGHT

A typical Punjabi *dhaba* (highway restaurant) with an old house at the rear. Attached to it is a small *gurudwara* (Sikh place of worship). Half the tables are placed close to the road, and the other half, in a makeshift interior. A bike skids to a halt outside. The rider pulls off his helmet—it's DJ; however he doesn't look triumphant—and now we see why. AJAY is calmly leaning back on his own parked bike. He easily beat DJ.

DJ  
Shit!

AJAY  
Almost...almost!

डीजे  
(अजय के हाथ पर ताली मारते हुए)  
साले, फ़ैन दे टके...

DJ  
(*giving Ajay a high-five*)  
Bloody idiot...

अजय  
कमीने...कैसा है तू?

AJAY  
How are you?

They hug. The jeep drives up, and SONIA jumps out even before it stops. She rushes up to AJAY, who throws open his arms to embrace her.

AJAY  
Hey honey, come here you.

But SONIA kicks him in the shins instead.

सोनिया  
अगर तुम्हें कुछ हो जाता ना, तो मैं तुम्हें  
जान से मार डालती।

SONIA  
Had something happened to you,  
I'd have killed you.

AJAY laughs.

अजय  
ओए, अपने बॉयफ्रेंड से मिलने का यह  
तरीका है? How are you?

AJAY  
Is this any way to greet your  
boyfriend? How are you?

The two lock in an embrace. The others are out of the jeep.

सुखी  
ओए, की हाल...

SUKHI  
Hey, what's up?

AJAY now greets his friends.

अजय  
ओए, बढ़िया। How are you?

AJAY  
Great buddy! And you?

असलम  
राठौर साब!

AJAY  
Mr. Rathod!

अजय  
असलम भाई, और लम्बे हो गए हो।

AJAY  
Aslam, you look taller each time.

KARAN is waiting.

अजय  
चल, तू स्टाइल मारना बंद कर। इधर आ।

AJAY  
Stop posing. Come here.

KARAN  
Sexy jacket bro...

अजय  
वो तो है।

AJAY  
That it is!

KARAN throws an arm around AJAY as they all head towards the *dhaba*. SONIA introduces SUE to her boyfriend. He extends his hand to her.

AJAY  
Hi! Ajay...

SONIA  
Flight Lieutenant Ajay Rathod.

With a twinkle of mischief in his eyes

AJAY  
Don't miss that!

SUE looks at SONIA, approving her choice of men. SONIA playfully punches his arm. ASLAM asks everyone to hurry up.

असलम  
अब चलो यार, नहीं तो खाना नाराज़ हो  
जाएगा।

ASLAM  
Hurry guys, I'm famished.

They are stopped in their tracks by a voice.

मित्रो (O.C.)  
कोई खाना-शाना नहीं मिलने वाला।

MITRO (O.C.)  
You won't get any food here.

An earthy woman in her early 50s, MITRO peers out at them from the doorway.

डीजे  
ओए मित्रो, मेरी बेबे, किंचे है तू?

DJ  
Mitro, my sweetheart, how are you?

I/E. MITRO'S *DHABA*, *DHABA* AREA—NIGHT

DJ heads straight into the humble restaurant, with the gang right behind him. He hugs MITRO. She holds her stern expression.

मित्रो

मर गई मित्रो... परे हट, मेरे नेड़े ना आ। दो महीने बाद आई है माँ दी यादें? नौ महीने तुझे पेट में पाला। पता नहीं तेरे कितने पोतड़े धोए। आ गया फटे कपड़े पा के जेंटलमैन बना फिरता है। चल दफा हो!

She slaps him. The others laugh.

मित्रो

और तुम सब, कभी सोचा मित्रो जिंदा है कि दफन हो गई?

Drunk SUKHI staggers up and oblivious of the situation goes to give MITRO a high five. He gets a slap instead.

मित्रो

एक फौजी तो दूजा मौजी।

डीजे

पहले खाना खिला दे, फिर जितना मर्जी डॉट पिला दियो।

मित्रो

ओय होय। किसी ने रोटी नहीं खाई? क्या होगा इस नस्ल का? और तू सोनिया, कितनी पतली हो गई है, ऐनी कु!

सोनिया

सच...मित्रो!

मित्रो

बड़ी खुश हो रही है। आजकल की लड़कियाँ है ना-हड्डी ज्यादा ते माँस कम। कल को बच्चा कैसे पालेगी पेट में?

ASLAM, who has been standing in a corner all the while, echoes MITRO in her support.

असलम

कल को बच्चा कैसे पालेगी पेट में?

मित्रो

ओए असलम, मेरा पुत्र! मेरा ध्यान ही नहीं गया तेरे पे।

MITRO

Stay away! Remembered your mother after two months? I carried you in my stomach for nine months, and washed your bum for years. Now you turn up in these torn clothes, pretending to be a gentleman. Get lost!

MITRO

Does anyone bother to check if Mitro is alive or dead?

MITRO

You're drunk again.

DJ

First give us food Ma, then yell at us all night.

MITRO

None of you have eaten? What's with this generation? And Sonia, you've lost even more weight.

SONIA

Really...Mitro!

MITRO

The girls of today are more bones than flesh. How will you bear children?

ASLAM

How will you bear children?

MITRO

Aslam, how are you my son?

MITRO hugs ASLAM.

मित्रो

जे मेरा अच्छा बेटा है जो मुझे मिलने आता है।

MITRO

He is my true son who bothers to check on me.

MITRO gives DJ a slap.

मित्रो

(डीजे की तरफ)

और जे नालायक है! गलती की तेरे को शहर भेज के।

MITRO

(to DJ)

And you useless fellow! Shouldn't have sent you to the city.

डीजे

हद हो गई यार...

DJ

Come on...

DJ tries to divert MITRO's anger, he takes SUE's arm, all confident.

डीजे

ओये माँ, देख मैं तेरे वास्ते किन्नी सोणी चीज लाया हूँ। ये है तेरी नू, तेरी बहू। ऐदा नाम हैगा स्यू।

DJ

Look ma, what I brought for you. Your daughter-in-law. Her name is Sue.

मित्रो

मेम चुग के ले आया?

MITRO

What? A foreigner?

Everyone laughs. SUE looks at DJ.

डीजे

होर की, खास लंदन से फड़ के लाया हूँ। इसलिए तो इतने दिन आ नहीं सक्या।

DJ

Brought her specially from London. That's why I was away for so long.

DJ

(to Sue)

I am telling her from London first trip yours.

SUE decides to get back at DJ. She moves towards MITRO and touches her feet.

स्यू

पाए लागू माँजी। आप का बेटा थोड़ा पागल है।

SUE

Give me your blessings Ma. Your son's a bit soft in the head.



DJ is blown to discover that SUE not only speaks Hindi, but is also familiar with Indian customs. Everyone laughs at the shocked expression on DJ's face...except MITRO who is a little confused at first until she realises that the joke is on DJ. DJ is embarrassed.

डीजे

ओ तेरी फ़ैन दी... ओए ये तो सब समझती है यार... सब समझती है...ओए तू सब समझती है? ये तो गड़बड़ हो गई यार...

SUE grins at DJ.

DJ

Gosh! She understands Hindi! You really understand everything? What a goof-up...

DISSOLVE TO:

I/E. MITRO'S *DHABA*; *DHABA* AREA—LATER

The gang is wolfing down the food laid out on the table.

मित्रो

में अन्दर चलिये, बिस्तर लगवा दित्ते ने, सो जाइए, कोई लोड नहीं! रात नू गड़डी चलान दी।

MITRO

I'm going off to sleep. Your beds are ready. No need to drive back so late at night.

डीजे

ओए ठीक है, ठीक है। तू फिकर ना कर।

DJ

Alright. You don't worry.

As SUE turns her attention back to the rest of the group, the sounds in the *dhaba* recede once again. Everything becomes slow motion.

She imagines KARAN, DJ, SUKHI, ASLAM and SONIA turning into BHAGAT SINGH, CHANDRASHEKHAR AZAD, RAJGURU, ASHFAQULLAH KHAN and DURGA BHABHI (The characters from the past).

स्यू (V.O.)

और तब उन्हें देखकर मुझे लगा जैसे कि मेरे दादाजी की डायरी के पन्नों से वो सारे कैरेक्टर जीते-जागते बाहर निकल आए हों -भगत सिंह, चंद्रशेखर आज़ाद, राजगुरु, दुर्गा भाभी, अशफ़ाक़उल्ला खान-जैसे ये सब लोग मेरे आगे बैठे थे।

SUE (V.O.)

I saw them then. Like they'd leapt out of the pages of my grandfather's diary—Bhagat Singh, Chandrashekar Azad, Rajguru, Durga Bhabhi, Ashfaqullah Khan, —they were sitting there, right in front of me.

ASLAM snaps his fingers in front of SUE's face, bringing her back to the present.



असलम  
स्यू...कहाँ खो गई थीं आप?

ASLAM  
Sue...where are you?

स्यू  
तुम लोग मेरी फिल्म में एक्टिंग करोगे?

SUE  
Will you guys act in my film?

Everyone looks up.

असलम  
क्या?

ASLAM  
What?

स्यू  
क्या तुम लोग मेरी फिल्म में एक्टिंग करोगे?  
You guys are perfect!

SUE  
Will you guys act in my film?  
You guys are perfect!

All of them burst out laughing at what seems like a ridiculous idea.

सुखी  
ओए तुम लोग हँस क्यों रहे हो भाइ? मैं  
इसकी फिल्म का हीरो हूँ।

SUKHI  
Hey, why are you guys laughing?  
I'm the hero of her film.

More laughter.

अजय  
एक्टिंग में तो ये लोग चैम्पियन हैं।

AJAY  
These guys are champions when it  
comes to acting.

SUE looks hopeful.

अजय  
हाँ, दिन भर नाटक जो करते रहते हैं।

AJAY  
Yeah, clowning around as they do  
all day.

Everyone laughs again.

स्यू  
I am serious. पर सच। तुम चारों भगत  
सिंह, चंद्रशेखर आज़ाद, अशफ़ाक़उल्ला ख़ान  
और राजगुरु के रोल के लिये एकदम फिट  
रहोगे। और सोनिया होगी मेरी दुर्गा भाभी।

SUE  
Really. The four of you will  
be perfect as Bhagat Singh,  
Chandrashekhar Azad, Ashfaqullah  
Khan and Rajguru. And Sonia will  
be my Durga Bhabhi.

SONIA is pleasantly surprised.

डीजे

ओए ये तो हिन्दी बोलती है यार!

They all laugh.

असलम

ओ छोड़ यार... ये सब देशभक्ति-वक्ति की बातें बड़ी बोरिंग लगती हैं, यार।

स्यू

बोरिंग? इन लोगों ने जान दी थी आज़ादी के लिए, तुम्हारे देश की...

करण

कैसी आज़ादी स्यू? हालात देखी है इस देश की? कोई नहीं मानता इस बकवास को।

KARAN is interrupted by a gentle but firm voice with steady conviction.

अजय

एक मिनट करण। मैं मानता हूँ। मुझे विश्वास है इस देश पर, देशभक्ति पर। वरना मैं अपने देश के लिए क्यों लड़ता?

करण

I don't know. मेबी तुम्हें पायलेट बनने का शौक है... कीमती जेट उड़ाना, सेक्सी जैकट पहनना...

सुखी

...और लड़कियाँ... लड़कियाँ तो यूनीफॉर्म वालों पे मरती हैं।

अजय

हाँ मैं मानता हूँ...मानता हूँ... मुझे इन सब चीज़ों में मज़ा आता है, लेकिन फिर भी, मैं इस देश के लिए जान देने के लिए तैयार हूँ... मुझे नाज़ है इस देश पर।

करण

नाज़ है? किस चीज़ पर? देश की पॉपुलेशन पर?

DJ

Gosh, she really knows Hindi!

ASLAM

Come on... All this talk of patriotism is boring.

SUE

Boring? These guys gave their lives for the freedom of your country.

KARAN

What freedom? Have you seen the state of this country? No one believes this crap.

AJAY

Excuse me, Karan! I believe in this country, in patriotism. Otherwise, why would I be fighting for it?

KARAN

Maybe because it's cool being a pilot... Flying expensive planes, wearing sexy jackets...

SUKHI

...and women... Women love men in uniform.

AJAY

Sure... I love being a pilot. Sure it's cool, but I can give my life for this country... I am proud of this country.

KARAN

Proud of what? This country's exploding population?

असलम  
नहीं...नहीं बेरोज़गारी पर?

ASLAM  
Or unemployment?

करण  
करण पर? किस चीज़ पर सबसे ज़्यादा  
गर्व है?

KARAN  
Or corruption? Which of these are  
you most proud of?

अजय  
Hey come on guys! कोई भी देश  
परफेक्ट नहीं होता है! उसे बेहतर बनाना  
पड़ता है।

AJAY  
Hey come on guys! No country's  
perfect. We've got to make it better.

SUE  
Right.

करण  
(व्यंगपूर्वक)  
चल यार तय हुआ तू देश को परफेक्ट  
बनाता रह। मैं तो जिस दिन डिग्री मिली,  
उसी दिन कट लूँगा अमेरिका। मेरा तो कुछ  
नहीं होने वाला इस कूड़ेदान में।

KARAN  
(sarcastically)  
OK, Ajay you make this country  
perfect. The minute I get my degree,  
I'm out of this dump to America.

सोनिया  
तू जा ही नहीं पाएगा हमें छोड़कर।

SONIA  
You won't be able to leave us and go.

KARAN  
Wait and see.

डीजे  
अरे यार, ये हिन्दी बोलती है यार, मैं नू पता  
ही नहीं सी...  
(असलम को मज़ाक में मारते हुए)  
तूने बताया नहीं फ़ैन दे टके, गल किया  
जा रहा हूँ...

DJ  
She speaks Hindi so well!  
(hits Aslam light-heartedly)  
Why didn't you tell me, you idiot?  
I kept making a fool of myself...

EXT. MITRO'S *DHABA*—PRE DAWN

They are all lying on cots. Some of them are half asleep, the others are just lying in easy silence. AJAY is dozing in SONIA's arms. SUE sits next to SONIA. SUKHI is snoring loudly. SUE gazes at them all, thinking hard. SUE and SONIA speak in hushed tones.

स्यू  
पर एक बार इनसे पूछो तो सही, प्लीज़।

SUE  
At least ask them once, please.



74

सोनिया  
तो तुम नहीं मानोगी...

SONIA  
You don't give up, do you...

SUE looks SONIA in the eye.

सोनिया  
ओके, पर कोई आने वाला नहीं।

SONIA  
OK, but nobody will turn up.

DJ turns over, only half asleep, overhearing the conversation.

डीजे  
आएँगे, मैं लेके आऊँगा। डीजे दा प्रॉमिस।

DJ  
They'll turn up. I'll get them. That's DJ's promise.

He smiles at SUE who smiles in turn at SONIA, but SONIA is not convinced. The silence is broken by the sound of shuffling feet. DJ gets up to greet the old man who appears.

डीजे  
करण, बुझा दे।

DJ  
Karan, put out your cigarette.

The old man blesses DJ and looks at the entire gang.

डीजे  
पैरीपौना बाऊजी।

DJ  
Greetings, Grandpa!

दादाजी  
जींदा रह पुतर। कदों आया?

DADAJI  
God bless you. When did you come?

डीजे  
बस हल्ली आया। कुछ दोस्त हैं।

DJ  
Just last night. With some friends.

The old man nods affectionately, pats DJ on the cheek and moves on. SUE watches the old man shuffle towards a tiny tower-like structure: a small *gurudwara*. Loudspeakers attached on either side of the tower, are broadcasting the morning prayers.

स्यू  
कौन हैं?

SUE  
Who is he?

सोनिया  
डीजे के दादाजी।

SONIA  
DJ's grandfather.





The old man disappears into the *gurudwara*.

DISSOLVE TO:

EXT. MITRO'S *DHABA*—dawn

The old man's voice fills the early morning air. The bikes and jeep speed off down the road. Flamboyant DJ pulls away MITRO's *dupatta* (scarf) as he rides off on his bike. MITRO watches them disappear into the distance and prays for their safety.

मित्रो  
वाहे गुरु...

MITRO  
Lord, watch over him...

EXT. SINGHANIA RESIDENCE—MORNING

KARAN's jeep drives through the imposing gates. The driveway surrounded by sprawling lawns leads to the portico.

INT. SINGHANIA RESIDENCE; VERANDAH—MORNING

KARAN walks quickly and quietly along the verandah.

राजनाथ सिंहानिया  
गुड मॉर्निंग करण। आ रहे हो या जा रहे हो?

RAJNATH SINGHANIA  
Good morning Karan. Back so early?

KARAN stubs his cigarette and stops in his tracks. He looks at his father, RAJNATH SINGHANIA. They are not on great terms.

करण  
मुझे मालूम नहीं था आप शहर में हैं, सर।

KARAN  
I didn't know you were in town,  
Sir.

RAJNATH SINGHANIA, a distinguished looking man in his early 50s, is slumped in a chair, nursing a drink. His cell phone is lying on his lap, ready to be answered again; he's obviously expecting another call. He's looking tired, jet-lagged, and a little disturbed.

राजनाथ सिंहानिया  
बस अभी घंटा भर पहले पहुँचा हूँ। बहुत लम्बी फ्लाइट थी। तुम्हारा कॉलेज कैसा चल रहा है?

RAJNATH SINGHANIA  
Just arrived an hour ago. It was a long flight. Everything ok at college?



करण  
बढ़िया, डैड।

KARAN  
Everything's fine, Dad.

Awkward silence. KARAN turns to leave.

राजनाथ सिंहानिया  
कुछ सोचा? अगले साल कौन सी अमेरिकन  
यूनिवर्सिटी जाओगे? मिशिगन यूनिवर्सिटी के  
मैनेजमेंट प्रोग्राम की काफ़ी तारीफ़ सुनी है।  
फिर कार्नेगी मेलन है, व्हाटन् है...

RAJNATH SINGHANIA  
Have you decided which American  
university you want to go to next  
year? Michigan University offers  
a fine Management programme.  
Then Carnegie Mellon, Wharton...

करण  
(बीच में)  
यह लिस्ट मैं जानता हूँ।

KARAN  
(cuts in)  
I know the list.

RAJNATH SINGHANIA's cell phone rings. He picks it up, irritated.

राजनाथ सिंहानिया  
हैलो हॉं...  
(करण की तरफ़ देखकर)  
रुको...  
(फोन पर)  
ठीक से सुनाई नहीं दे रहा...बाद में फोन  
करो...बोला ना बाद में फोन करो।

RAJNATH SINGHANIA  
Hello...  
(to Karan who's about to leave)  
Wait...  
(on the phone)  
I can't hear you clearly...call me  
later.

He disconnects the phone.

राजनाथ सिंहानिया  
मैं जानता हूँ कि तुम हर लिस्ट के बारे में  
बहुत अच्छी तरह जानते हो। लेकिन जिंदगी  
में कुछ ऐसे ही नहीं मिलता। उसके लिए  
प्लैनिंग करनी पड़ती है। हर सेकिंड एक  
नया इंसान पैदा होता है, इस देश के गटर  
में! कोई नहीं पूछता, ना सरकार, ना उनका  
भगवान...  
(नौकर को)  
नहीं चाहिए।  
(करण को)  
कुछ करो... नहीं तो इनकी तरह होकर रह  
जाओगे।

RAJNATH SINGHANIA  
I know that you know about the  
lists. But life doesn't just happen  
to you. You've got to plan it. Every  
second someone is born in this  
country. Nobody cares about them.  
Neither the government, nor their  
God.  
(to a servant)  
Take it away!  
(to Karan)  
Do something... Or else you will  
be one of them.

KARAN bristles; he's heard this a thousand times before.

करण  
अब फिर से लेक्चर शुरू मत कीजिए, प्लीज़...

KARAN  
Please, don't start with your lectures...

राजनाथ सिंहानिया  
एसएमएस जनरेशन। चार लाइन ज़्यादा क्या  
हो गई, लेक्चर लगने लगता है।

RAJNATH SINGHANIA  
SMS generation. Any conversation  
that goes beyond four lines  
becomes a lecture.

RAJNATH SINGHANIA's mobile rings. He checks the number on the  
phone and holds it to his ear.

राजनाथ सिंहानिया  
हाँ, हैलो भाई, यहाँ...ठीक से...अच्छा...हाँ ठीक  
है, मैं बाहर जाकर बात करता हूँ।

RAJNATH SINGHANIA  
Hello...the signal's weak here...give  
me a second. Excuse me, Karan.

KARAN sighs deeply as he watches RAJNATH SINGHANIA walk out of  
the room and into the balcony. A glass door separates them.

NOTE: The conversation that follows is shot in such a way that we are  
sometimes near RAJNATH SINGHANIA, and at other times near KARAN.  
The sum effect of this is that while the viewer hears the complete conversation,  
KARAN is only able to get snatches of information.

राजनाथ सिंहानिया  
हाँ, बोलो!

RAJNATH SINGHANIA  
What is it?

राजनाथ सिंहानिया  
अच्छा तो उनसे कह दो कि हमें यह सौदा  
नहीं करना।

RAJNATH SINGHANIA  
The deal is off then, we are not  
interested.

राजनाथ सिंहानिया  
देखो, तुम मेरा वक्त बरबाद कर रहे हो। एक  
तो जैसे भी रशियन क्वालिटी का भगवान ही  
मालिक है, ऊपर से यह अकड़। और उनके  
लिए तो यह फायदे का सौदा ही है। उन्हें  
बाज़ार में इसका आधा भी नहीं मिलेगा। वे  
फैसला कर लें, हाँ या ना।

RAJNATH SINGHANIA  
Please don't waste my time. You  
know Russian quality is doubtful,  
they can't afford to be arrogant.  
Anyway, in the open market, they'd  
not get anything close to the price  
we're offering. They need to make  
up their minds.

देखो भइया, जब इंडिया में डील होती  
है, तो दूल्हे के साथ पूरी बारात भी खाती  
है... और बैंड वाले भी... कुछ नहीं। उनको  
बोलो पैसे भिजवा दें।

And you know how many fathers  
there are to every deal in India. Tell  
them no more negotiations. They  
should wire the money to us.

While on the phone, he notices KARAN leave after a while. It disturbs him.

He disconnects the phone.

## INT. SINGHANIA RESIDENCE; KARAN'S BEDROOM—DAY

KARAN comes to his room and aimlessly opens a drawer and takes out a photograph. It's a photo of a young woman who we can guess is KARAN's mother. He caresses the photo.

## EXT. DELHI UNIVERSITY, AMPHITHEATRE—DAY

SUE has the camera set up; she is looking at her watch. SONIA is wrapping up for the day. After a couple of beats.

सोनिया  
एक बार फिर सोच लो, ये लोग ऐसे ही  
लटकाएँगे।

SONIA  
I warned you. They won't turn up.

स्यू  
नहीं, नहीं, डीजे ने प्रॉमिस किया था मुझे।

SUE  
But DJ promised me.

सोनिया  
(स्यू की नकल करते)  
डीजे ने प्रॉमिस किया था!

SONIA  
(*mimics Sue*)  
Oh! But DJ promised me!

A figure emerges from the side; it is KARAN.

करण  
तो आप सचमुच फिल्में बनाती हैं?

KARAN  
So you really are a filmmaker?

SONIA is at first overjoyed to see him,

SONIA  
Karan...

But reminds herself...

सोनिया  
तुम अब आ रहे हो? बाकी सब कहाँ हैं?

SONIA  
Why are you so late? And where are  
the others?

KARAN walks up to the stage area, shrugs, picks up a script and reads the title.

करण  
‘The Young Guns of India.’ काफी  
हैवी नाम है।

KARAN  
‘The Young Guns of India.’ Very  
dramatic.

He flicks through the script. SUE starts to pack her camera.

सोनिया  
तुम कहाँ जा रही हो?

SONIA  
Where are you going?

स्यू  
चलो, एक रोल का तो फैसला हो गया।

SUE  
Well, that’s one part cast.

SUE puts the hat on KARAN’s head.

स्यू  
करण को ज़रूर पता होगा उसके बाकी  
दोस्त कहाँ होंगे इस वक्त।

SUE  
I am sure Karan would know where  
his friends are right now.

The two girls stare at him.

EXT. *ADDA*—DAY

The *adda* (hangout) is a tea stall at the University square. A small television is showing some fashion channel. The tea stall owner [Kaka] is pumping the stove; a young boy is serving tea, bun and omelettes. DJ, SUKHI and ASLAM are stuffing food in their mouths, checking out the stunning women on TV, rating them on a scale of one to ten.

सुखी  
आठ!

SUKHI  
She’s an eight.

डीजे  
वाह! नौ।

DJ  
Wow! Nine!

सुखी  
आह! क्या छोरी है...

SUKHI  
What a girl...

असलम  
ओए छोट्टू चाय पिला...

ASLAM  
Hey Chotu, get me a cup of tea...

सुखी  
दो! Tell her to go!

SUKHI  
Two.

डीजे  
छः!

सुखी  
ओह! दस!

असलम  
दूर से दस, पास से बस, वो भी डी.टी.सी की।

डीजे  
ओए होए! काके यह तो कमाल दा लैग  
पीस है यार! देख कैसे चल्दी है, लेफ्ट-राइट,  
लेफ्ट-राइट, लेफ्ट राइट...टिक-टिक...ओह!

DJ looks back and finds SUE and SONIA standing behind them. DJ's face drops.

डीजे  
शिट यार...

सुखी  
क्या बात कर रहा है, आठ-नौ से कम नहीं  
है।

DJ looks at ASLAM for protection as SONIA and SUE stare.

सोनिया  
मुझे मालूम था। दबोओइंग ऑमलेट अगैन। इन्हें  
बस खिलाओ, इनकी जगह से हिलाओ नहीं।

डीजे  
ओए होए, हम तो बस आने ही वाले थे, वो  
हम करण की वेट कर रहे थे।

सुखी  
हाँ!

सोनिया  
अच्छा करण? करण ठीक टाइम पर आया था।

डीजे  
अच्छा, तभी तो मैं कहुँ वह उधर वेट कर रहा  
है और हम इधर वेट कर रहे हैं।

DJ  
Six!

SUKHI  
Ten!

ASLAM  
Ten? She looks like a hen.

DJ  
What? Dude...look at those legs!  
Left Right, Left Right, Tik Tik.

DJ  
Oh shit...

SUKHI  
Don't be silly, that's at least an  
eight.

SONIA  
Thought I'd find you stuffing your  
faces. You lazy good-for-nothings.

DJ  
We were about to come, but we are  
waiting for Karan actually.

SUKHI  
Right!

SONIA  
Oh! So you were waiting for Karan?  
Karan was there on time.

DJ  
We are waiting for him here and  
he was waiting for us there. What  
confusion...

सुखी  
मिलना तो यहाँ था।

SUKHI  
But we were supposed to meet here.

डीजे  
हद हो गई यार, कमाल हो गया।

DJ  
Can you believe it?

DJ tries to get a laugh but finds that SUE is not amused. She straightaway thrusts the script copies in their hands.

स्यू  
(असलम की ओर)  
तुम अशफ़ाक़उल्ला ख़ान हो।  
(सुखी की ओर)  
तुम राजगुरु।

SUE  
(to Aslam)  
You're Ashfaqullah Khan.  
(to Sukhi)  
You're Rajguru.

सुखी  
हीरो ना?

SUKHI  
The hero, right?

स्यू  
और तुम, पता है कौन हो?

SUE  
And do you know who you are?

She shoves the script pages in DJ's hand.

स्यू  
बहरूपिया, किसी के हाथ ना आने वाले  
चंद्रशेखर आज़ाद।

SUE  
The master of disguise and  
deception, Chandrashekhar Azad.

डीजे  
हाय मैं मर जावाँ।

DJ  
Killing me softly!

स्यू  
अब सब अपनी लाइन सीख लीजिए। हम  
कल मिलते हैं।

SUE  
Learn the lines properly. We'll meet  
tomorrow.

सोनिया  
कल सुबह रिहर्सल ठीक आठ बजे!

SONIA  
Eight! Sharp!

सुखी  
(टीवी पर लड़की को देखकर)  
नौ!

SUKHI  
(spotting a girl on TV)  
Nine!

सोनिया  
ठीक आठ बजे!

SONIA  
8 a.m. sharp!

SUKHI's attention has totally shifted to the television set by now.

सुखी  
वह ठीक...

SUKHI  
Oh that! Fine...

सोनिया  
वैसे भी आज का दिन पहले से ही वेस्ट हो  
गया है।

SONIA  
We've already wasted a day.

SONIA thwacks the television and strides off with SUE. The channel changes. SUKHI rushes to the TV and desperately thrashes it several times to get back the fashion channel.

सुखी  
ऐ यार...यार...

SUKHI  
Hey wait...what...

डीजे  
ओए काके, तेरी भाभी गुस्से में किन्ती सोंगी  
लगदी है यार...

DJ  
Aslam, your sister-in-law looks  
even better when she's angry...

All laugh. DJ melodramatically performs like a lover. DJ sings a popular song.

डीजे  
मैनु इश्क दा लगया रोग। मेरे बचने दी  
नइयो उम्मीद।

DJ  
Bitten by the bug of love! No hope  
of surviving.

SUKHI and ASLAM join him. They all dance to the song.

INT. POLITICAL PARTY OFFICE—DAY

LAXMAN PANDEY walks into the party office. He finds the photo of the party chief on the wall is slightly tilted. He straightens it and looks to see if it is perfect. The party chief, MISHRA, walks in and meets him.

मिश्रा (O.C.)  
क्या कर रहे हो, लक्ष्मण?

MISHRA (O.C.)  
What are you doing, Laxman?

LAXMAN folds his hands to MISHRA.

लक्ष्मण पाण्डेय  
प्रणाम!

LAXMAN PANDEY  
Greetings, Mishraji.

मिश्रा

पार्टी हाई कमान तुम्हारे काम से बहुत खुश है, यह जो पश्चिमी सभ्यता के विरुद्ध तुमने डेमन्स्ट्रेशन चालू किया है, उससे बाकी यूथ पार्टियों की चमक कुछ फीकी पड़ गई है...

MISHRA

The Party High Command is really happy with your work. These demonstrations that you have started against Western culture, they've helped us overshadow other parties.

He puts his arm around LAXMAN and takes him inside. Two young party members are counting money at a table.

मिश्रा

आओ, आओ...

(पार्टी वर्कर को)

देना।

(मिश्रा नोटों की दो गड्डियाँ लेते हुए)

यह लो।

MISHRA

Come, come...

(to a party worker)

Give.

(Mishra takes two wads of notes)

Here. Take this.

LAXMAN hesitates.

लक्ष्मण पाण्डेय

जी...यह...

LAXMAN PANDEY

Er...for what...

मिश्रा

यह तुम्हारे लड़कों के लिए, और यह तुम्हारे लिए, लक्ष्मण पांडे।

MISHRA

This is for your boys, and this is for you Laxman Pandey.

लक्ष्मण पाण्डेय

इसकी ज़रूरत नहीं है, मिश्राजी। मैं पार्टी का काम पैसें के लिए नहीं कर रहा हूँ। मुझे सचमुच विश्वास है, अपनी पार्टी के सिद्धांतों पर।

LAXMAN PANDEY

That's not necessary, Mishraji. I'm not doing this for money. I really believe in the principles of my party.

MISHRA looks at the other party members who smile.

मिश्रा

(लक्ष्मण पाण्डेय को)

वह सब तो ठीक है लेकिन कोई भी आंदोलन चलाने के लिये खर्च पानी की ज़रूरत पड़ती है। रख लो इसे, काम आएँगे।

MISHRA

(to Laxman Pandey)

That's fine, but every movement needs fuel to keep it going.

He closes LAXMAN PANDEY's fist around the second wad of notes. LAXMAN PANDEY accepts the money, but he looks uncomfortable.

EXT. DELHI UNIVERSITY, AMPHITHEATRE—DAY

स्यू (V.O.)

चौदह मार्च। हमने रिहर्सल शुरू की। अगर डीजे के शब्दों में कहा जाये, तो फटी पड़ी थी।

SUE (V.O.)

March 14th. We started rehearsals. To say I was nervous would be an understatement.

ANGLE ON: Stage. KARAN, DJ, SUKHI, ASLAM and SONIA are seated in front of SUE. Each of them has a script in their hands.

सुखी

(पढ़ते हुए)

'तुम कुछ भी कर लो, मुझे झुका नहीं सकते। मैंने दर्द से यारी की है। और मैं हर दम मौत की उँगली थामकर चलता हूँ।'

SUKHI

(reading)

'There is nothing you can do to break me. Because I have made pain my friend. As I hold Death's fingers.'

SUKHI looks at DJ, and immediately the two burst out laughing.

सुखी

डीजे साले, कंसंट्रेशन की बत्ती मत बुझा यार।

SUKHI

DJ you idiot, don't spoil my concentration.

SUE gives DJ a warning look.

SONIA

Please guys, be serious.

SUKHI

Sorry *yaar* (friend)...

DJ

Sorry...sorry. Shh...

He holds a finger to his lips. Then suddenly looks at the finger and remembers—

डीजे

मौत की उँगली...हा हा हा!

DJ

Look...death's finger.

They all burst out laughing.

JUMP CUT TO:

KARAN starts to read his lines with as much emotion as a robot.

करण

'मैंने अपनी जिंदगी देश की आज़ादी के नाम कर दी है। मैं जानता हूँ आप चाहते हैं मेरी शादी हो, पर मेरी दुल्हन तो आज़ादी है। आज्ञाकारी बेटा, भगत सिंह।' कौन बात करता है ऐसे 'आपका आज्ञाकारी बेटा, आज़ादी मेरी दुल्हन है...' What's his problem?

असलम

ये लाइन तो सिर्फ़ सुखी के लिए होनी चाहिए यार। वैसे तो इसे कोई लड़की मिलने वाली नहीं। कम से कम आज़ादी वाली तो उसके लिए छोड़ दो, यारै...

DJ and KARAN burst out laughing.

सुखी

हँस लो, सालो, हँस लो। बारात में लेकर नहीं जाऊँगा...

असलम

अरे यारै, तू तो सेन्टी हो गया यार...

DJ looks at SUE who is sad, and starts singing.

डीजे

(गाते हुए)

स्यू...कर मेरे मन को, किया तूने क्या इशारा...

ASLAM and SUKHI also join in.

सभी

बदला ये मौसम, लगे प्यारा जग सारा!

KARAN

'I've committed my life to the freedom of this country. I know you want me to get married, but I have made freedom my bride. Your obedient son, Bhagat Singh.' Who talks like this, for God's sake? 'Freedom is my bride.' What's his problem?

ASLAM

I think it's a good line for Sukhi. Since no girl is ever going to marry him, let freedom be his bride...

SUKHI

Laugh bastards, laugh. You guys are not invited to my wedding.

ASLAM

Hey, don't be sentimental...

DJ

(singing)

S(o)ue, what have you done to me?

ALL

The season has changed and the world looks so pretty!

JUMP CUT TO:

SONIA appears now wearing a sari over her jeans. The boys clap and cheer. SONIA ignores them.

डीजे

यह है फ्रीडम कांटेस्ट दा साड़ी राउंड।

DJ

This is the sari round of The Miss Freedom contest.

सोनिया

(स्यू की ओर)

मैंने सोचा इससे कैरेक्टर का एक फील मिलेगा। इडियट्स!

SONIA

(to Sue)

Just thought it would help me get into the character. Idiots!

SUE smiles. SONIA's commitment will help inspire the boys.

JUMP CUT TO:

स्यू

लिसेन, ऐसे नहीं होगा। तुम लोगों को थोड़ी मेहनत करनी होगी। थोड़ा सीरियस होना पड़ेगा। जब तक तुम्हारे अंदर से इमोशन नहीं निकलेंगे, कैरेक्टर पकड़ में नहीं आएगा। कोशिश करो, अंदर से खुद आवाज़ आएगी।

SUE

This isn't going to work. You have to work hard to bring out the characters. Unless you emote from within, you won't understand these characters. Try, it will come from within you.

SUKHI inadvertently burps.

डीजे

ओए सुनिए, सुखी के अंदर से तो आवाज़ आनी शुरू हो गई! बड़ी जल्दी कैरेक्टर पकड़ लिया तैनु यार, कमाल हो गया यार, हद हो गई यार, बड़ी जल्दी कैरेक्टर पकड़ लिया यार।

DJ

See, he's got into his character already. You understood the character pretty fast.

The boys crack up.

SONIA

DJ stop it *yaar*, just shut up or get out.

डीजे

देखिए अब लग रही है तू कम्प्लीट क्रांतिकारी। गुलाबो, तू कुछ भी बोल, मूड तो मैं ही सैट कर रहा हूँ।

DJ

See! Now you look like a revolutionary! Whatever you say Gulabo, you need me to create the mood.

More laughter. Then ASLAM looks at SUE and mutters.

असलम

ओए चुप हो जा, नहीं तो मार खाएगा।

ASLAM

DJ, watch it.

डीजे

भड़क गई है यार, भड़क गई!

DJ

Now she's upset!

As all of them look apologetically at her, SUE at last gives up her stern look and begins to smile.

डीजे  
ओए ओए, हँसी तो फँसी...

DJ  
She's smiling. She's mine!

DISSOLVE TO:

EXT. DELHI UNIVERSITY, AMPHITHEATRE—DAY

SUE is with KARAN and ASLAM.

स्यू  
...ऐसे भगत सिंह सोचते थे। वह भी २३ साल की उम्र में। और इतनी सी उम्र में वह देश के लिए फाँसी पर चढ़ गए।

SUE  
Those are the words of a 23-year-old. That's how old Bhagat Singh was when he walked to the gallows—23.

असलम  
हाँ, लेकिन तब वक्त और था, स्यू। आज अगर तुम किसी से कहो ना कि तुम देश के लिए जान दे सकते हो, तो तुम्हें पता है लोग क्या कहेंगे, 'दिमाग तो ठीक है?'

ASLAM  
Those were different times, Sue. Today, if you tell people that you want to give your life for your country, they'll call you mad.

करण  
एक्ज़ेक्टली, मेरी अब भी...समझ में आ नहीं रहा, साला।

KARAN  
Exactly. I don't think I can relate to this...

स्यू  
बस, अब समझना छोड़ो...शब्दों को नहीं, उनके पीछे की फीलिंग्स को महसूस करो। एक बार फिर करके देखो।

SUE  
That's it. Don't think...feel. Just don't read the words. Feel them. Let's do it again.

असलम  
फिर से ट्राई करते हैं, चल...

ASLAM  
Why don't we try again? Come on...

करण  
(गहरी साँस लेते हुए)  
मैंने अपनी जिंदगी देश की आज़ादी के नाम कर दी है...

KARAN  
(*taking a deep breath*)  
I have committed my life to the freedom of the country...

KARAN looks at SUE.

SUE  
Good!

करण

ऐशो आराम, नौकरी, घर जैसी चीजें मेरे लिए कोई मायने नहीं रखतीं। मैं जानता हूँ आप चाहते हैं मेरी शादी हो, मेरा घर बसे, जैसे की हर बच्चे के माँ-बाप चाहते हैं, लेकिन मेरी दुल्हन तो आज़ादी है।

KARAN

I've committed my life to the freedom of this country. A job, a well settled life—these things don't matter anymore. I know you want me to get married, but I have made freedom my bride.

His words continue. ASLAM looks up from the script and glances at the far end of the hall. In the shadows at the far entrance, a figure is standing and watching them—it is LAXMAN PANDEY. As he realises that ASLAM is looking at him, LAXMAN PANDEY backs off into the shadows.

JUMP CUT TO:

EXT. ADDA—DAY

SUKHI is in RAJGURU's costume. He is practising his lines. He keeps a bottle of tomato ketchup under his palm as a standby for a lit candle.

सुखी

मैं भारत माँ का बेटा अग्नि को साक्षी...अग्नि को साक्ष...

SUKHI

I swear on Mother India...

Concentrating much too hard, he forgets his lines. He looks into the script and starts again, eyes shut.

सुखी

मैं भारत माँ का बेटा अग्नि को साक्षी मानकर शपथ लेता हूँ...कि...

SUKHI

I swear on Mother India...

KARAN quietly removes the bottle of ketchup and holds a lighter flame under SUKHI's palm. As SUKHI feels the heat, he opens his eyes with a start.

सुखी

तेरी तो!

SUKHI

Damn it!

EXT. *ADDA*; FOLIAGE BEHIND *ADDA*—DAY

A close-up of DJ and SUKHI. DJ is whistling a song.

सुखी

यार, ये असलम का सीन फिट है। आँखों में आँखें डालकर पोयट्री सुनाता है। हाथों में हाथ लेकर तकदीर बताता है। ओए डीजे, मुझे तो कभी-कभी डर लगता है कि मैं कहीं जिंदगी भर कुँवारा ना रह जाऊँ।

SUKHI

This Aslam is a real stud. Take a look at the packaging—poetry, palmistry... DJ, I'm scared at times that I'll remain a bachelor all my life.

डीजे

ओए काके, तू घबरा मत। मेरे जीते जी तू कुँवारा नहीं मरेगा।

DJ

Trust me I won't let you die a bachelor.

SUKHI

Promise?

डीजे

डीजे दा प्रॉमिस।

DJ

It's DJ's promise.

SUKHI holds DJ's hand. DJ realises that they have not washed their hands after pissing. Both grimace.

EXT. *ADDA*—DAY

ASLAM is holding SUE's hand and reading her palm.

असलम

अरे जाने कितनों की तकदीरें बदलनी हैं तुम्हें...  
जाने कितनों को अभी रास्ते पर लाना है तुम्हें...  
तकदीरें बदलने का हुनर जानती हो तुम...  
इन लकीरों से बहुत आगे जाना है तुम्हें।

ASLAM

You'll be changing people's destinies...  
You'll show them the way...  
You know how to change destinies...  
Far beyond these lines must you traverse

करण

हे पप्पू, चैनल चेंज कर!

KARAN

Hey Pappu, change the channel!

KARAN and SONIA are playing with a ball. Just then, DJ and SUKHI walk in. DJ's and SUE's eyes meet for a moment, but SUE deliberately looks away. DJ smiles to himself.

असलम

वाह! लव लाइन ना तुम्हारी कमाल की है।  
तुम्हें चाहने वाला काली टी-शर्ट में आएगा  
और तुमसे कहेगा...

ASLAM

Your love line is very strong. The  
man of your dreams will come  
along in a black T-shirt and say...

DJ, who's wearing a black T-shirt breaks into a song—

डीजे

स्यू... कर मेरे मन को, किया तूने क्या इशारा।

DJ

S(o)ue, what have you done to me?

All laugh.

सुखी

यार मेरी तो लगता है लव लाइन है ही नहीं।

SUKHI

Do I even have a love line?

करण

बचपन में चूरन के साथ चाट गया होगा। चल।

KARAN

You must have washed it off in the  
loo.

The news channel is on.

INT. NDTV STUDIO; NEWSROOM (ON TV)—DAY

समाचारवाचक #1

‘पार्लियामेंट में आज फिर वाकआउट हुआ।  
विपक्ष के आरोप के अनुसार रक्षा मंत्री भी  
लड़ाकू विमान मिग 21 के पुर्जों की दलाली  
में शामिल हैं।’

NEWSREADER #1

‘There was another walkout in the  
Parliament today. According to the  
opposition, the Defence Minister  
has also received kickbacks in the  
MiG-21 scandal.’

EXT. SOUTH BLOCK, MINISTRY OF DEFENCE (ON TV)—DAY

We see DEFENCE MINISTER SHASTRI on the TV sets. He's outside  
Parliament House being mobbed by the Press.

रक्षा मंत्री शास्त्री

‘यह आरोप निराधार है। और यह सब  
सरकार को गिराने के लिए विपक्ष के सस्ते  
हथकन्डे हैं। इसके लिए एक जाँच आयोग  
जल्द ही बिठाया जाएगा।’

DEFENCE MINISTER  
SHASTRI

‘This is a blatant lie, and a ploy by  
the opposition to bring down the  
government. I am ordering a probe.’

EXT. *ADDA*—DUSK

करण  
क्या डिप्रेसिंग नॉनसैंस है यार। चल, चलते  
हैं...

KARAN  
This is really depressing. Come on,  
let's go...

He thwacks the TV as he gets up and turns to leave.

EXT. INDIA GATE , RAJPATH—NIGHT

ON THE SOUNDTRACK: On the jeep deck 'Rebel' is playing. DJ is on the wheel, everybody is enjoying the ride. KARAN takes a big gulp from the beer bottle. The jeep now races down the wide avenues towards India Gate. KARAN stands on the bonnet of the jeep; others follow suit. They all salute the 'Amar Jawan Jyoti' (Soldier's Memorial). SUE grabs the moment on her camera.

ON THE SOUNDTRACK: The song 'Be A Rebel' plays on.

SONG: *BE A REBEL*

*Be a rebel*

*To the Mahal of the Taj*

*To the Minar of Qutub*

*To the Kumari of Kanya (Say hoi oh hoi)*

*To the Panjim of Goa (Say hoi oh hoi)*

*To the Kaancheepuram*

*Zindabad Zindagood*

*They all have something to say (Say hoi oh hoi)*

*They all have something to say (2)*

*Follow me; Follow me; Follow me now!*

*अपनी तो पाठशाला (Here's to our kind of school)*

*मस्ती की पाठशाला, (Having fun, breaking rules...)*

*Be a rebel*

*Chorus:*

*ना कोई पढ़ने वाला, (No students here)*

*ना कोई सीखने वाला, (2) (No teachers here)*

*अपनी तो पाठशाला (Here's to our kind of school)*

*मस्ती की पाठशाला, (2) (Having fun, breaking rules...)*

*Lose control*

*India and Pakistan  
 Bangladesh all in the song  
 Khajuraho to Coimbatore  
 Say hoi oh hoi (2)  
 From the Gateway of India  
 Upto the Himalayas  
 Across the Ganga Jamuna  
 Say hoi hoh hoi (2)  
 From Shirdi to the Red Fort  
 Laal Kila, Yeah u know  
 From Ajmer to Orissa  
 Say hoi hoh hoi (2)*

*Loose Control*

*Chorus (x1)*

*Be a rebel*

*Amar Akbar Antony  
 Ram Rahim Abdullah  
 Searching for a bright star  
 Say hoi hoh hoi(Say hoi hoh hoi)  
 To the corners of the earth  
 What is our search worth?  
 What is our destiny?  
 Say hoi oh hoi (2)  
 Imagine we go back in time  
 Free your soul, Free your mind  
 Take a look what do you find?  
 Say hoi hoh hoi (2)*

*Lose control*

*One more time!!  
 Lose... Lose... Lose Control  
 Haha!! (3)  
 Be a rebel !*

EXT. STREET OUTSIDE ASLAM'S HOUSE—NIGHT

All are in a quiet mood as the jeep drives through the narrow lanes of Old Delhi and comes to a halt. SONIA has crashed out on the rear seat. ASLAM climbs out of the jeep.

असलम  
चल कल मिलते हैं।

ASLAM  
See you guys tomorrow.

सुखी  
(लड़खड़ाती ज़बान से)  
तू तो मेरा यार है, मैं तुझे मंज़िल तक  
छोड़ूँगा।

SUKHI  
(*slurring*)  
You're my buddy. I'll drop you  
home.

असलम  
मंज़िल बस दो गली दूर है। तू आराम से  
बैठ।

ASLAM  
Home is just two lanes away. I'll  
manage.

KARAN and SUKHI, a little unsteady on their feet, walk down the narrow alleys with a perfectly sober ASLAM, singing a merry tune and dropping ASLAM home.

सुखी  
खलबली खलबली टल्ली गली...

SUKHI  
Khalbali khalbali talli gali...

करण  
इतने भी नहीं टल्ली कि भूल जाएँ असलम  
की गली।

KARAN  
We aren't so drunk that we have  
forgotten where you live.

करण  
टल्ली गली...

KARAN  
Talli gali...

सुखी  
टल्ली गली...

SUKHI  
Talli gali...

करण  
टल्ली गली...

KARAN  
Talli gali...

करण  
इतने भी नहीं टल्ली कि भूल जाएँ यार की  
गली।

KARAN  
We aren't so drunk that we have  
forgotten where you live.

EXT. JEEP—NIGHT

DJ is watching them with a huge grin on his face.

डीजे  
फ़ैन दे टके...

DJ  
Idiots!

स्यू  
कहाँ मिलते हैं ऐसे दोस्त!

डीजे  
एक दिन यह सब कुछ नहीं रहना! सब  
अपने-अपने रास्ते निकल जाएँगे।

स्यू  
पर फिर भी, कभी-कभी तो मिल ही सकते हो।

डीजे  
होता नहीं जी, वही दुनिया दे झमेले, नौकरी  
ढूँढ़ो, पैसा कमाओ, घर बसाओ, ते लाइफ़ दे  
इशारों पर नाचते जाओ, टिम लक लक टिम...  
कॉलेज दे गेट दे इस तरफ़ हम लाइफ़ को  
नचाते हैं ते दूजी तरफ़ लाइफ़ हमें नचाती है,  
टिम लक लक। यू नो गुलाबो, यूनिवर्सिटी से  
पास-आउट हुए मैंनू पाँच साल हो गए फिर  
भी आइ एम हियर ओनली...

स्यू  
मैं...मैं समझी नहीं।

डीजे  
मैंनू बस यूनिवर्सिटी में ही रहना है...

स्यू  
क्यों?

There is silence for a while.

डीजे  
इधर? कैम्पस में लोग जान्दे हैं मैंनू। डीजे  
दी इत्थे कोई औकात है। लोग कहते हैं  
डीजे में बड़ी बात है, कुछ करेगा डीजे।  
लेकिन बाहर दुनिया में अच्छे-अच्छे डीजे  
पिस गए, लाखों की भीड़ में...

SUE  
You're very lucky to have friends  
like them.

DJ  
One day, this will all end. We'll all  
go our separate ways.

SUE  
But you can always keep in touch.

DJ  
Doesn't happen. Life gets busy.  
Too many problems—getting a  
job, a house, money. In college,  
we are the masters of our destinies.  
But after college, we have to dance  
to fate's tune. You know Gulabo, I  
passed out 5 years ago, but still...

SUE  
I don't understand.

DJ  
I don't ever want to leave college...

SUE  
Why?

DJ  
At least in the campus I'm  
someone. People know me. DJ's  
a somebody. People expect me  
to do something big in life. But  
when I'm out on the streets, I'll  
just be like the rest of the slobs in  
this country. Nameless. Faceless.  
Scared. Just walking the streets...

He turns to SUE and sees that she is looking very intently at him. He realises that his mask has slipped, his vulnerabilities are exposed.

डीजे

ओए हद हो गई यार, कमाल हो गया, फ़ैन दी टकी... बीयर दा कसूर है यार, सब बाहर निकल आया...

DJ

I can't believe this. It's all the beer's fault. Everything came out...

SUE

Hmm...

डीजे

गुलाबो इक और चीज़ है जिससे मैंनू बड़ा डर लगदा है...त्वाडी फ़िल्म में एक्टिंग करने से।

DJ

You know what else I'm scared of? Acting in your film.

स्यू

तुम घबराओ मत। मैं तुम्हारे साथ हूँ...

SUE

Don't worry. You're in safe hands...

SUE reaches out and holds DJ's hand. DJ takes a long hard look at her. SUE smiles back.

डीजे

टिम लक लक ते टिम लक लक...

DJ

Tim lak lak te tim lak lak...

DJ smiles and blushes.

EXT. ASLAM'S LANE—NIGHT

KARAN and SUKHI, pissed drunk, are still determined to see ASLAM off till his doorstep. They sing along.

करण

टल्ली गली...

KARAN

Talli gali...

सुखी

(गाते हुए)

लम्बा मेरा यार और छोटी गली।

SUKHI

(singing on)

My friend is tall but the lane is small...

करण

(साथ-साथ गाते हुए)

असलम की गली...

KARAN

(singing along)

It's still Aslam's lane.

SUKHI

Mind you, watch it, I am Mohammad Ali...

KARAN

Don't be silly...

ASLAM

*(trying to quieten them)*

Shhh...

They have reached the front door of ASLAM's house. On the door there is a name plate in Urdu and English reading AMANULLAH KHAN. ASLAM reaches out to knock on the door, but before he can touch it, the door opens sharply. A man in his early 50s, dressed in Muslim attire, is at the door [AMANULLAH KHAN].

अमानुल्लाह खान  
कहाँ थे अब तक?

AMANULLAH KHAN  
Where have you been?

Immediately KARAN and SUKHI stand alert.

सुखी  
हैलो अंकलजी!

SUKHI  
Hello Uncle!

AMANULLAH KHAN ignores them.

असलम  
कल मिलते हैं।

ASLAM  
We'll catch up tomorrow.

सुखी  
असलम...

SUKHI  
Aslam...

SUKHI gestures to ASLAM, 'You are fucked'. KARAN pulls a tipsy SUKHI back.

करण  
चल ना।

KARAN  
Come on.

सुखी  
टल्ली गली...

SUKHI  
Talli gali...

INT. ASLAM'S HOUSE—NIGHT

ASLAM shuts the door as KARAN and SUKHI leave. He turns and faces his father.

अमानुल्लाह खान  
तुमने भी पी है?

AMANULLAH KHAN  
You've been drinking as well?

असलम  
अब्बा, आप जानते हैं कि मैं शराब को हाथ  
भी नहीं लगाता।

ASLAM  
Father, you know I don't drink.

AMANULLAH KHAN looks in the direction of the door where the others were standing moments ago.

अमानुल्लाह खान  
बरबाद हैं सब के सब।

AMANULLAH KHAN  
Good-for-nothings.

ASLAM starts walking. AMANULLAH KHAN follows him.

असलम  
जो भी हैं, मेरे दोस्त हैं, अब्बा।

ASLAM  
Whatever, they're my friends.

अमानुल्लाह खान  
कैसे दोस्त हैं ये! मुँह से शराब की बदबू  
आ रही है और तुम्हारे बाप के सामने आते  
हुए शर्म तक नहीं आती। तुम्हें अपनी क़ौम  
में दोस्त नहीं मिलते हैं? बस यही मिलते  
हैं? ग़ैरमज़हबी जो तुम्हें तबाह करने पर  
आमादा हैं...

AMANULLAH KHAN  
Friends! They feel no shame  
standing in front of your father  
reeking of alcohol. Why can't  
you get friends in your own  
community? Why do you make  
friends with people who corrupt  
you...disgrace your religion...

असलम  
इसमें मज़हब-क़ौम की बात कहाँ से आ  
गई, अब्बा?

ASLAM  
What does friendship have to do  
with religion or community, father?

ASLAM turns. He is face-to-face with his elder brother, a Muslim youth [MOINUDDIN].

मोइनुद्दीन  
चुप रहो। अब्बाजान के सामने आवाज़ ऊँची  
कर के बात मत करो। वे ठीक कह रहे हैं।  
यह मुल्क हम मुसलमानों को अपना हिस्सा  
ना कभी मानता था, ना कभी मानेगा। अरे  
खून नहीं खौलता तुम्हारा? तुमने मुझे देखा  
है कभी किसी हिन्दू से दोस्ती करते हुए,  
देखा है कभी?

MOINUDDIN  
Shut up! Don't raise your voice  
in the presence of your father.  
He's right. This country has never  
accepted Muslims and it never will.  
How can you be so passive! Do you  
ever see me friends with a Hindu?



असलम

मैं आपकी तरह नहीं सोच सकता, भाईजान।  
और सोचना भी नहीं चाहता। मैं अपने अंदर  
नफ़रत की आग को...

ASLAM

I'm not you and I don't want to be  
like you, brother. I can't fill myself  
with so much hate...

मोइनुद्दीन

तुम बस डरपोक हो, डरपोक। और भी कुछ  
नहीं।

MOINUDDIN

Coward. That's what you are.

The two boys square up to each other, but their mother appears.

असलम की माँ

शर्म आनी चाहिए तुम दोनों को।

ASLAM'S MOTHER

Stop it!

असलम

दम घुटता है मेरा इस घर में। दिन-रात बस  
वही एक बात...

ASLAM

I feel suffocated in this house. It's  
the same old thing every single  
day...

ASLAM looks at his mother; his eyes well up as he walks away from his family. He takes the stairs, increasing his pace with every step he takes, and reaching the door leading to the terrace, flings it open.

**EXT. UTTAR PRADESH, SHAHAJAHANPUR; TERRACE; AUGUST  
1925—NIGHT**

The door opens and a good-looking, well-built man of about 25 [ASHFAQULLAH KHAN, played by ASLAM] steps onto the terrace with a gas lamp. It is a cold winter night. ASHFAQULLAH KHAN moves to a group of young revolutionaries talking at the far end of the terrace and warming their hands on burning coals in a clay pot.

अशफ़ाकउल्लाह खान

शहीदों की मज़ारों पर लगेंगे हर बरस मेले।  
वतन पर मिटने वालों का यही बाकी निशां  
होगा।

ASHFAQULLAH KHAN

Carnivals will be held on martyrs'  
graves every year. That will be the  
most of those who sacrifice their  
lives for the country.

The others turn towards ASHFAQULLAH KHAN and smile. One among them is a young robust looking man—a pock-marked face, eyes full of life [CHANDRASHEKHAR AZAD, played by DJ].



कुछ क्रान्तिकारी  
क्या बात है वाह!

SOME REVOLUTIONARIES  
Well said, Ashfaq sahab...

चन्द्रशेखर आज़ाद  
काश अंग्रेज़ आपको सुन सकते। भाग खड़े  
होते।

CHANDRASHEKHAR AZAD  
If only the English were to hear  
you, they would leave this country  
immediately.

AZAD hugs ASHFAQ, and leading him to the gathering, seats him.

अशफ़ाकउल्लाह खान  
तो क्या फैसला हुआ?

ASHFAQULLAH KHAN  
So what has been decided?

CHANDRASHEKHAR AZAD looks at the other faces, then back at  
ASHFAQULLAH KHAN.

चन्द्रशेखर आज़ाद  
लखनऊ जाने वाली ट्रेन जिसमें फ़िरंगियों  
का पैसा जाता है, उसे हम ठीक आठ दिन  
बाद काकोरी में लूटेंगे और उन पैसों से  
हम खरीदेंगे हथियार। बिस्मिल साहब आकर  
सारा प्लान समझाने वाले हैं।

CHANDRASHEKHAR AZAD  
In eight days, we'll steal the Empire's  
money from the train that passes  
through Kakori. And with that  
money we will buy arms. Bismil  
*sahab* will explain everything.

अशफ़ाकउल्लाह खान  
बिस्मिल...कहाँ है मेरा राम?

ASHFAQULLAH KHAN  
Bismil...where is my Ram?

स्यू (V.O.)  
कहाँ है मेरा राम?

SUE (V.O.)  
Where is my Ram?

INT. DELHI UNIVERSITY, AUDITORIUM—DAY

SUE is scanning through the auditions on the monitor of her laptop. With  
the remote she rewinds and forwards, screening the faces from the auditions.

स्यू  
रामप्रसाद बिस्मिल कैसे मिलेंगे हमें?

SUE  
I just can't find my Ramprasad  
Bismil.

SONIA is wrapping up for the day.

सोनिया  
रिलैक्स। मिल जायेगा।

SONIA  
Relax. We will find him.

स्यू  
पर कब? कहाँ?

SUE  
But where? How?

SONIA  
Very soon. Don't you wo...

Her voice trails off as she turns to see LAXMAN PANDEY.

SONIA  
Oh no...

लक्ष्मण पाण्डेय  
रामप्रसाद बिस्मिल आपको यहाँ नहीं  
मिलेंगे। आपको चाहिए सच्चे हिन्दुस्तानी।  
जो लोग खुद विदेशी बनना चाहते हैं, उनमें  
आप सच्चे भारतीय क्रांतिकारी ढूँढ़ रही हैं?

LAXMAN PANDEY  
You won't get Ramprasad Bismil out  
here. You need a true Indian. How  
can you find Indian revolutionaries  
amongst people who want to be  
Westerners?

सोनिया  
इस से मुँह मत लगे स्यू... चलो चलते हैं।

SONIA  
Ignore him... Let's go.

PANDEY raises his voice.

लक्ष्मण पाण्डेय  
रामप्रसाद बिस्मिल सौ जन्म सिर्फ़ इसलिए  
लेना चाहते थे कि सौ बार वो अपनी मातृभूमि  
पर मर-मिट सकें।

LAXMAN PANDEY  
Ramprasad Bismil wished to be  
reborn a hundred times so that he  
could give his life for his country a  
hundred times over.

सोनिया  
चलो चलते हैं, स्यू।

SONIA  
Let's go, Sue.

SUE ignores SONIA.

स्यू  
तो तुम बताओ, कहाँ मिलेगा मुझे मेरा  
बिस्मिल?

SUE  
So where do you think I can find  
my Bismil?

SUE and PANDEY exchange a look. PANDEY stands erect, head up, as if BISMIL himself is standing in front of SUE. SUE hands over an audition sheet to PANDEY.

SONIA  
I don't believe this.

PANDEY glances at the sheet, and returning it to SUE, begins to recite.

लक्ष्मण पाण्डेय

सरफ़रोशी की तमन्ना अब हमारे दिल में है,  
देखना है ज़ोर कितना बाजू-ए-कातिल में है।  
करता नहीं क्यों दूसरा कुछ बातचीत,  
देखता हूँ मैं जिसे वह चुप तेरी महफ़िल  
में है...

LAXMAN PANDEY

Because this day, we walk with  
death, and laugh at its pale spectre,  
we will not fear these cruel swords,  
our courage is far sharper.  
Mistake not our silence for  
submission, for beneath, lies lava,  
molten.

CLOSE-ON: SUE's face.

DISSOLVE TO:

EXT. fields; september 1925—DAY

CLOSE-ON: In a blur, a pair of running feet.

ON THE SOUNDTRACK: Heavy breathing.

CLOSE-ON: In a blur, a horse's legs, galloping through the fields.

CLOSE-ON: The pair of running feet stop. Another pair of feet joins it.  
Heavy breathing.

CLOSE-ON: The two pairs of feet break into a run in opposite directions.

लक्ष्मण पाण्डेय (V.O.)

ऐ-शहीद-ए-मुल्क-ओ-मिल्लत  
में तेरे ऊपर निसार।  
अब तेरी हिम्मत का चर्चा  
गौर की महफ़िल में है।

LAXMAN PANDEY (V.O.)

O martyrs, O men of valour,  
I'd give my life for you.  
In every lane, even the enemy sings  
your praise these days.

BACK TO:

EXT. DELHI UNIVERSITY, AMPHITHEATRE—DAY

SUE is transfixed by LAXMAN PANDEY's narration.

लक्ष्मण पाण्डेय  
वक्त आने दे, बता देंगे तुझे ए आसमाँ...  
हम अभी से क्या बताएं क्या हमारे दिल  
में है।

LAXMAN PANDEY  
We will show our mettle when the  
moment of truth arrives...  
For courage lives in deeds, not  
boastful claims.

EXT. fields; september 1925—DAY

CLOSE-ON: A pair of running feet stop. The man in question [RAMPRASAD BISMIL] stops but doesn't turn around. We hear his breath coming in ragged gasps. The British Sergeant reins his horse in and stares at his back.

लक्ष्मण पाण्डेय (V.O.)  
खींचकर लाई है सबको कत्ल होने की  
उम्मीद,  
आशिकों का आज जमघट कूचा-ए-कातिल  
में है,  
देखना है जोर कितना बाजू-ए-कातिल में है।

LAXMAN PANDEY (V.O.)  
We've gathered in the enemy's lair  
my friend,  
In the hope of dying for our  
motherland,  
We will not fear those cruel swords,  
our courage is far sharper.

Then he slowly turns, but you do not get to see his face.

EXT. DELHI UNIVERSITY, AMPHITHEATRE—EVENING

LAXMAN PANDEY turns, his body is heaving with the passion of his narration.

लक्ष्मण पाण्डेय  
सरफ़रोशी की तमन्ना अब हमारे दिल में है,  
देखना है जोर कितना बाजू-ए-कातिल में है।

LAXMAN PANDEY  
Because this day, we walk with  
death, and laugh at its pale spectre.  
We will not fear those cruel swords,  
our courage is far sharper.

There is deafening silence in the auditorium. SUE looks stunned.

SONIA shakes her head and looks down.

INT. DELHI UNIVERSITY, SUE'S HOSTEL ROOM—NIGHT

On the soft-board, SUE pins LAXMAN PANDEY's photograph under RAMPRASAD BISMIL's.

## EXT. DELHI UNIVERSITY, AMPHITHEATRE—DAY

SUE, SONIA, ASLAM, DJ, KARAN and SUKHI are sitting around. The news of LAXMAN's inclusion has been broken to the team and obviously no one is happy about it.

सोनिया

लुक स्यू, ये लन्दन नहीं है। तुम अभी लक्ष्मण पांडे जैसे घटिया लोगों को नहीं जानती हो।

SONIA

Sue, this isn't London. You don't know what kind of scum, men like Laxman Pandey are.

असलम

देखो स्यू, अगर तुम उसे लेना चाहती हो, ना तो मैं यह फिल्म नहीं कर रिया।

ASLAM

Look Sue if he is a part of this, then I can't do the film.

लक्ष्मण पाण्डेय (O.C.)

अगर मुझसे दिक्कत है, तो मेरे मुँह पर बोल ना, पीठ पीछे क्या चुगली करता है लड़कियों की तरह... हैं?

LAXMAN PANDEY (O.C.)

If you have any problem with me, say it to my face. Don't stab me in the back like a coward.

Everyone turns to look at LAXMAN PANDEY. The air suddenly becomes tense.

DJ

पांडे, तू जा इधर स। हमें पंगा नहीं चाहिए समझा...

DJ

Pandey, just leave! We don't want trouble.

लक्ष्मण पाण्डेय

(असलम से)

बोल ना, ए डरपोक।

LAXMAN PANDEY

(to ASLAM)

Speak up, you coward.

ASLAM looks at SUE who is non-committal. ASLAM gets up and starts walking towards the exit.

डीजे

असलम, तू बैट... कहाँ जा रहा है?

DJ

Aslam, sit...where are you going?

लक्ष्मण पाण्डेय

बोल ना, ए डरपोक।

LAXMAN PANDEY

You coward, what were you saying?

LAXMAN PANDEY steps in front of ASLAM and pushes him to dare him.

लक्ष्मण पाण्डेय  
बोल...बोल...मुँह पर बोल...

LAXMAN PANDEY  
Go on...speak up...

सुखी  
माँ की आँख, इसकी तो।

SUKHI  
Hey you! How dare you hit Aslam?

DJ rushes towards LAXMAN PANDEY. A violent fight erupts between DJ and LAXMAN PANDEY.

स्यू  
रुक जाओ। प्लीज़।

SUE  
Stop it! Please!

SUE  
Stop it guys! Please stop this!

स्यू  
करण, रोको उन्हें।

SUE  
Karan, stop them!

KARAN lights a cigarette and calmly looks on.

सुखी  
मार साले को...

SUKHI  
Thrash him!

SUE  
Aslam, do something...

No one reacts.

SUE  
Stop it! For Christ's sake, stop it!

Her hysterical screaming grabs DJ's attention...who stops fighting. LAXMAN PANDEY continues to fight, then stops a moment later as DJ offers no resistance. Everyone stops in their tracks. A deathly silence falls over the hall.

स्यू

I am sorry ok I am sorry. मैंने तुम लोगों को अपनी फ़िल्म में लिया। पता नहीं, क्या सोच कर मैं यहाँ चली आई। I was so stupid to pack my bags and come to a place where people are just looking for an excuse to kill each other. Well...at least now you have one less excuse...

SUE

I took you guys in my film. God knows what made me come here. I was so stupid to pack my bags and come to a place where people are just looking for an excuse to kill each other. Well...at least now you have one less excuse...

She storms out of the amphitheater, her eyes welling with tears. There is pin drop silence.

INT. DELHI UNIVERSITY, SUE'S HOSTEL ROOM - DAY

SUE rips out the photographs of the group from the board. She then sits on her bed very still and breaks down. The diary of her grandfather is sitting silently on the bed. She looks at it for a long time, picks it up and starts crying. Just then there is a knock on the door.

DJ (O.S.)

Sue...

The door is unlocked. DJ enters.

DJ looks around the room. He sees the photographs that have been ripped off the board.

डीजे

Sue, I am sorry. यार, तू तो जानदी है लक्ष्मण पाण्डेय दे साथ हमारी हमेशा टेंशन रही है।

DJ

You know we've got a problem with Pandey. There's a lot of bad blood.

स्यू

और अगर मैं अब रुकी, तो ये फिर होगा।

SUE

And if I stay, it's sure to spill.

डीजे

नहीं नहीं नहीं नहीं होगा। मैं कह रहा हूँ ना, हमारी बात हो गई है। अब तैनुं कोई प्रॉब्लम नहीं होगी। स्यू, हम सब जान्दे हैं कि यह फ़िल्म तेरे वास्ते किन्नी ज़रूरी है! सब चाहते हैं कि जो काम करने वास्ते आई थी, वो तू कम्पलीट कर। सब चाहते हैं कि तू रुक जा। मैं चाहता हूँ कि तू रुके, बोल ना...

DJ

No, Sue. We've worked it out. You won't have any problems. Sue... we all know how much this film means to you. We want to help you finish what you came here to do. Everyone wants you to stay. I want you to stay. Say something...

SUE turns around and looks at DJ. She can read between his words. She is touched by his admission of affection, yet unsure.

SUE  
I am scared...

डीजे  
तू घबरा ना, मैं तेरे साथ हूँ। चल उठ...  
सुन... इधर आ।

DJ  
I'm with you now. You're in safe  
hands. Come on...get up.

DJ holds SUE by the shoulders and turns her towards the window. The rest of the gang are standing below, waiting expectantly. LAXMAN PANDEY is among them. As DJ whistles, SUKHI puts his arms around LAXMAN PANDEY, even kisses his cheek. SUE can't suppress her smile.

डीजे  
ओए, ओए, ओए, हँसी तो फँसी...  
(आवाज़ ऊँची करते हुए)  
ओए काके, कुड़ी रुक गई। कहीं नहीं जा  
रही।

DJ  
She smiles, she's mine!  
(raises his voice for them)  
She's not going anywhere. Now  
just chill.

As SUE turns, her eyes fall on the soft board; DJ has started to clear up the mess.

डीजे  
फ़ैन दी टकी... बड़ी झामेबाज़ है तू... चल  
सफ़ाई कर कमरे की। बेड़ा गर्क कर दिया है।

DJ  
Bloody idiot... What a drama...  
Clean up the room now. What a  
mess!

स्यू (V.O.)  
आने वाले चार हफ़्ते मेरी जिंदगी के सबसे  
मुश्किल दिन थो...और सबसे यादगार भी।

SUE (V.O.)  
The next four weeks were the  
hardest four weeks of my entire  
life...and the happiest.

EXT. Amritsar, GOLDEN TEMPLE—DAY

ON THE SOUNDTRACK: 'Ek Omkaar' (a traditional Sikh prayer) plays.

MITRO takes the gang to the Golden Temple. All are completely overwhelmed by the imposing structure and the environment.

MITRO, SUE and SONIA visit the inner sanctum of the Golden Temple. The boys take a holy dip at the reservoir. Later, all eat at the *langar* (community dining hall).

PRAYER: *EK OMKAAR*

इक ओंकार सत नाम करता पुरख  
 निर्भव निर्भय अकाल मूरत  
 अजूनि सभंग गुर प्रसाद जप।  
 आद सच जुगाद सच।  
 है भी सच नानक होसी भी सच।  
 सोचया सोच ना होवेया  
 जे सोची लख वार।  
 चुपइया चुप ना होवेया  
 जे लाई रहा लिव तार।  
 भुखिआ भुख ना उतरी  
 जे बना पुरिया बहार।  
 सहस स्यापण होय ता  
 इक ना चलिया नाल।  
 किव सचियारा होइए  
 किव कूड़े टूटे पाल।  
 हुकम रजाई चलणा  
 नानक लिखिया नाल।

PRAYER: *EK OMKAAR*

*(There is) One God, eternal—true his name, creative his personage, fearless, with malice towards none, form beyond time and death, unborn, self-emanated; (can be realised by) Guru's grace. Meditate (on Him). Before time (started ticking), He was 'The Truth' (Everlasting); When (cycle of) Ages started, He was 'The Truth'. Even now He is 'The Truth'; True, O, Nanak, He Will Ever Be. (One) cannot achieve purity (and hence piety of mind, by simply) washing (body) clean, even hundred thousand times. By remaining mute (ever moving mind) stills not, (even if body seemingly) poses deep concentration. Hunger (lust and greed) of the hungry, ceases not, even if loads of world's (choicest gifts) are tied to us and piled (around him). In fact, with meeting demands of mind, its craving goes on increasing. (One) may have a thousand, nay a kindred thousand worldly wisdoms, not even one will be of any avail (to him in the divine court). How then to become 'Truthful' and how veil of falsehood torn? (The answer is), by submitting O, Nanak, to the Pre-ordained Written Command of the Lord of Will—God.*

## मित्रो

वाहे गुरु जी दा खालसा, वाहे गुरु जी की  
 फ़तेह।

## MITRO

May victory be with the followers  
 of the Almighty.

## EXT. PUNJAB, COUNTRYSIDE LANES—DAY

ON THE SOUNDTRACK: The first notes of the Song 'Rang De Basanti' fade in.

Preparations for the shoot begin. A lone motorcycle cuts through the fields. SUE is hunting for locations for the shoot, DJ escorts her on his bike.

EXT. PUNJAB, VILLAGE FAIR—DAY

The 'Nihang' faction of the Sikhs display the traditional arts of horsemanship and swordsmanship. DJ rides a horse in the Nihang style. Friends cheer.

गाना: रंग दे बसंती

थोड़ी सी धूल मेरी धरती की मेरे वतन की  
थोड़ी सी खूशबू बोलाई सी मस्त पवन की  
थोड़ी सी धोंकने वाली धक.धक धक.धक  
धक.धक साँसों  
जिन में हो जुनून जुनून वो बूँदे लाल लहू की  
ये सब तू मिला मिला ले फिर रंग तू खिला  
खिला ले  
और मोहे तू रंग दे बसंती यारा मोहे तू रंग  
दे बसंती

SONG: RANG DE BASANTI

*Take some soil of my land, the scent  
of this gypsy air  
Add the breath of my being, the  
drumming of my heart  
And the passion, that races through  
every bead of my blood  
Take all these, and stir it  
Then watch as it brings out the colour  
Watch as it brings out the colour of  
sacrifice, my friend*

EXT. MITRO'S DHABA, COWSHED—DAY

DJ is rehearsing his lines with a buffalo.

डीजे

बिस्मिल दा संदेश है कि लखनऊ जाने वाली  
ट्रेन जिसमें फिरंगियों का पैसा जांदा है, उसे  
हम काकोरी में लूटेंगे। काकोरी कबाब खाते-  
खाते लूटेंगे। और उसी पैसे से खरीदेंगे बम।  
क्या खरीदेंगे? बम।

DJ

Bismil's sent a message that the  
Lucknow train carrying the  
Empire's money will be looted by  
us in Kakori while eating Kakori  
kababs. And we will buy bombs  
with that money.

मित्रो

तू नहीं हटदा। उन्हें दूध देना बंद कर दिता है।

MITRO

Leave her alone. She will stop  
giving milk.

EXT. PUNJAB, VILLAGE FAIR—DAY

The group reaches an old village where time stands still. The village is celebrating Baisakhi (North Indian harvest festival). Traditionally all men wear *basanti* (yellow) turbans and the women wear *basanti* clothes. The group joins the dancers.

SUE tries to pull LAXMAN along but he's shy. He admires a traditional sword and enjoys the village fair atmosphere. The gang is dancing. One Punjabi Bhangra dancer comes too close to SUE while dancing. DJ promptly comes between the two and starts to dance.

The gang clicks a group photo with the dancers at the fair.

गाना: रंग दे बसंती  
 सपने रंग दे  
 अपने रंग दे  
 खुशियाँ रंग दे  
 गम भी रंग दे  
 नसलें रंग दे, फसलें रंग दे, रंग दे धड़कन,  
 रंग दे सरगम  
 रंग दे सूरत, रंग दे दर्पण  
 ओर मोहे तू रंग दे बसंती यारो, मोहे तू रंग  
 दे बसंती

SONG: RANG DE BASANTI  
 Give colour to your dreams  
 And those who are your own  
 Give colour to your happiness  
 And your sadness too  
 Give colour to the coming generations  
 And to the fields  
 Give colour to the beat of your heart  
 And to its melody  
 Give colour to your face  
 And to the mirror  
 And watch as it brings out the colour  
 of sacrifice, my friend.

EXT. ADDA—DAY

DJ is still rehearsing, and decides to have some fun with the young boy who serves tea, CHOTU.

डीजे  
 बिसमिल का संदेश। लखनऊ जाने वाली  
 ट्रेन। उसमें...छोटू सुन... तैनू बिसमिल दा  
 संदेश मिल गया? नहीं? ...तो सुन। आठ  
 दिन बाद जो लखनऊ ट्रेन जा रही है, उसे  
 हम काकोरी में लूटेंगे। बड़े पैसे जा रहे हैं  
 फिरंगियों के उसमें। बोल, लूटेंगे?

DJ  
 Hey Shortstuff! Did you get Bismil's  
 message? No?... Then Listen... The  
 train that's going to Lucknow will  
 be looted in Kakori in 8 days. It's  
 loaded with the Empire's money.  
 Will you loot it?

The young boy has no clue what DJ is talking about.

छोटू  
 नहीं।

CHOTU  
 No.

डीजे  
 यार, उससे हम हथियार खरीदेंगे। क्या  
 खरीदेंगे?

DJ  
 We will be buying arms from it.  
 What will we buy?

छोटू  
 ह...थि...यार...

CHOTU  
 Arms...

डीजे  
हाँ, शाबाश! जा।

DJ  
Very Good!...now get back to work.

EXT. PUNJAB, VILLAGE—DAY

The gang attends a Punjabi wedding. DJ plays cards with the village oldies. SUE shoots the card game on her camera.

The rustic beauty of the Indian countryside affects SUE deeply. And her being a foreigner, her sense of dressing (shorts and vests), her sensuality and her body language affects the Indian villagers equally deeply. DJ is caught between the two.

DJ is rolling his bike. SUE is walking ahead. Some village women walk past with stacks of grass on their head. DJ gestures to them to put a stack on SUE's head. They do it. SUE finds it very amusing.

गाना: रंग दे बसंती  
धीमी आंच पे तू जरा इश्क चढ़ा  
थोड़े झरना ला, थोड़ी नदी मिला  
थोड़े सागर ला, थोड़ी गागर ला  
थोड़ा छिड़क छिड़क, थोड़ा हिला हिला  
फिर एक रंग तू खिला खिला  
और मोहे मोहे तू रंग दे बसंती यारा मोहे तू  
रंग दे बसंती

SONG: RANG DE BASANTI  
*Slowly on the fire, won't you, put this  
passion to cook  
Then as it simmers, add a babbling  
brook  
Add a river, and an ocean  
And maybe a little water from an  
earthen pot  
Then sprinkle a bit of it all, stir it up  
And watch as it brings out the colour  
of sacrifice, my friend.*

INT. DELHI UNIVERSITY, AUDITORIUM—DAY

DJ stands in front of a projection. He's more serious and closer to AZAD in his body language.

डीजे  
बिस्मिल का संदेश है। लखनऊ जाने वाली  
ट्रेन जिसमें फिरंगियों का पैसा जाता है, उसे  
हम सात दिन बाद काकोरी में लूटेंगे। और  
उन्हीं पैसों से आएँगे हमारे हथियार।

DJ  
Bismil has sent a message. The  
Lucknow train which carries the  
Empire's money will be looted by  
us in seven days, in Kakori. And we  
will buy bombs with that money.

## EXT. PUNJAB, VILLAGE FAIR, WRESTLING PIT—DAY

At the wrestling pit, a giant of a wrestler who has just knocked out his opponent challenges the crowd, DJ finds his hand involuntarily raised by SUE. The giant lifts DJ up in the air like a mere toy and spins him around before throwing him back to the crowd. DJ lands on his friends. It takes the combined strength of DJ, KARAN, ASLAM and SUKHI to pin down the giant wrestler.

गाना: रंग दे बसंती  
 बस्ती रंग दे, हस्ती रंग दे  
 हँस हँस रंग दे  
 नस नस रंग दे  
 बचपन रंग दे  
 जोबन रंग दे  
 अब देर ना कर सचमुच रंग दे  
 रंगरेज़ मेरे सब कुछ रंग दे  
 मोहे मोहे तू रंग दे बसंती यारा मोहे तू रंग  
 दे बसंती

SONG: *RANG DE BASANTI*  
*Now paint the whole town with it*  
*Paint your very being*  
*Paint your every vein with it*  
*Paint it with a smile*  
*Paint those childhood years, won't*  
*you*  
*Paint the flush of youth*  
*Don't hesitate, for we have to master*  
*the art of dying*  
*Paint your sacrifice over everything*  
*Watch as it brings out the colour of*  
*sacrifice, my friend*

## INT. DELHI UNIVERSITY, SUE'S ROOM—DAY

The make-up and dress trials are going on. Wigs and fake moustaches are tried on by the boys.

KARAN tries on a Sikh turban. SUE and SONIA help him. They jokingly tie the turban all around his face.

SONIA ties her hair in a bun and applies a vermilion bindi on her forehead. DJ tries some obnoxious moustaches.

SUKHI wears RAJGURU's cap, checks himself in the mirror and smiles like a kid.

गाना: रंग दे बसंती  
 मोहे मोहे तू रंग दे बसंती यारा  
 मोहे तू रंग दे बसंती...

SONG: *RANG DE BASANTI*  
*Watch as it brings out the colour of*  
*sacrifice, my friend*  
*Then watch as it brings out the colour...*

## EXT. RAILWAY TRACKS—DAY

ON THE SOUNDTRACK: The Song 'Rang De Basanti' fades out.

SUE, her hair flying, is taking a ride on the cart that runs on the railway tracks. She is reading out from her grandfather's diary, oblivious to her surroundings. DJ, ASLAM and LAXMAN PANDEY in their costumes, sit with their legs dangling, eating sugarcane. The camera travels over them and back to SUE and tilts down on the tracks. The movement turns into a blur.

जेम्स मकिनले (V.O.)  
1925 की काकोरी डकैती! वहीं से शुरू हुआ  
था सब कुछ।

JAMES McKINLEY (V.O.)  
The Kakori Robbery of 1925, that's  
where it all started.

MATCH CUT TO:

## EXT. KAKORI, RAILWAY TRACKS—DAY

On the blur of the tracks CAPTION: 9 August 1925

जेम्स मकिनले (V.O.)  
उसके बाद कुछ भी पहले जैसा नहीं रहा।

JAMES McKINLEY (V.O.)  
Nothing would ever be the same  
after that.

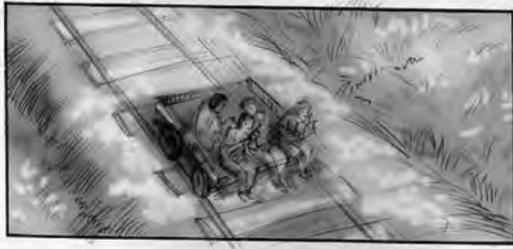
## EXT. KAKORI, STEAM TRAIN; 9 AUGUST 1925—DAY

A passenger train, pulled by a steam locomotive passes through the Indian countryside. CHANDRASHEKHAR AZAD is hanging upside down; holding on to his legs is BISMIL.

## INT. STEAM TRAIN, COMPARTMENT; 9 AUGUST 1925—DAY

CHANDRASHEKHAR AZAD's upside-down point of view of the compartment. To his alarm, a platoon of British officers are on board.

Shot - 1



Shot - 2



Shot - 5a



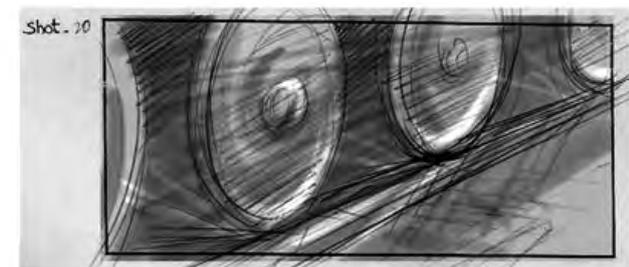
Shot - 7



Shot - 8



\* The storyboard along with the corresponding final images.



## EXT. KAKORI, STEAM TRAIN; 9 AUGUST 1925—DAY

The camera pulls out of the coach in a single motion and moves into an aerial shot of a steam train, with CHANDRASHEKHAR AZAD hanging upside down and BISMIL holding him. BISMIL pulls CHANDRASHEKHAR AZAD up from the awkward position.

चंद्रशेखर आज़ाद  
अंग्रेज अफ़सर... करीब बीस-पच्चीस।

CHANDRASHEKHAR AZAD  
British Officers... around 20 to 25  
of them.

रामप्रसाद बिस्मिल  
मिशन को रोकना होगा... काकोरी आ गया।  
अशफ़ाक़ को रोको जल्दी।

RAMPRASAD BISMIL  
We have to call it off... We've nearly  
reached Kakori. Stop Ashfaq, quick.

CHANDRASHEKHAR AZAD leans over the edge and signals to another revolutionary BANWARILAL, hanging out of the door, with a slashing gesture across his throat.

## INT. STEAM TRAIN, SECOND CLASS COMPARTMENT; 9 AUGUST 1925—DAY

BANWARILAL rushes towards ASHFAQULLAH KHAN, but is late by a fraction of a second.

बनवारीलाल  
नहीं, रुकिये अशफ़ाक़।

BANWARILAL  
Ashfaq, stop!

ASHFAQULLAH KHAN has already pulled the chain by then. The train screeches to a halt.

अशफ़ाक़उल्लाह खान  
चलो, अब पीछे नहीं हट सकते।

ASHFAQULLAH KHAN  
It's too late to back out now. Come  
on, move!

## EXT. KAKORI, STEAM TRAIN; 9 AUGUST 1925—DAY

Sparks fly off the wheels as they grind to a halt.

INT. STEAM TRAIN, SECOND CLASS COMPARTMENT; 9 AUGUST 1925—DAY

Passengers are thrown around, they all look around confused.

EXT. KAKORI, STEAM TRAIN; 9 AUGUST 1925—DAY

SLOW MOTION: CHANDRASHEKHAR AZAD and BISMIL jump to the ground from the top of the coach.

INT. STEAM TRAIN, SECOND CLASS COMPARTMENT; 9 AUGUST 1925—DAY

ASHFAQULLAH KHAN whips out his Mauser pistol. The ticket checker opens his mouth to scream but ASHFAQULLAH KHAN is faster, he shoves the barrel into his mouth.

अशफ़ाक़उल्लाह खान  
अंदर चलिए।

ASHFAQULLAH KHAN  
Get inside.

EXT. KAKORI, STEAM TRAIN; 9 AUGUST 1925—DAY

The revolutionaries jump out of the train, and take up positions at either end of the train and begin firing warning shots.

रामप्रसाद बिस्मिल  
घबराइए मत, किसी को कुछ नहीं होगा!  
हिन्दुस्तानियों को कुछ नहीं होगा! हमारी  
लड़ाई अंग्रेजी हुकूमत से है! हम अपना काम  
करके चले जाएँगे।

RAMPRASAD BISMIL  
Keep the windows shut. No Indian  
will be hurt. We have a score to  
settle with the British, and we'll  
leave after that.

ASHFAQULLAH KHAN immobilises the Engine Driver. BANWARILAL peers into the GUARD's cabin, but waits for his comrades to go in first. The British officers try to get out of the compartment but the barrage of bullets from the revolutionaries prevent them from doing so.

INT. KAKORI, STEAM TRAIN, GUARD'S CABIN; 9 AUGUST 1925—  
DAY

CHANDRASHEKHAR AZAD levels the gun at the GUARD's face. The GUARD looks back at him sternly. The iron safe is behind the GUARD.

चंद्रशेखर आज़ाद  
चाबी दो।

CHANDRASHEKHAR AZAD  
Come on! The keys!

गार्ड  
तुम बच नहीं पाओगे।

GUARD  
You won't get away with this.

CHANDRASHEKHAR AZAD shoots a bullet inches from his head. The GUARD's stubbornness has miraculously vanished.

चंद्रशेखर आज़ाद  
चाबी दो।

CHANDRASHEKHAR AZAD  
Give me the keys!

गार्ड  
कसम से, मेरे पास नहीं है।

GUARD  
I swear I don't have it.

AZAD yanks the GUARD off his feet, and out. CHANDRASHEKHAR AZAD helped by BANWARI pushes the iron safe out of the GUARD's cabin onto the tracks.

EXT. KAKORI, STEAM TRAIN; 9 AUGUST 1925—DAY

चंद्रशेखर आज़ाद  
हटो... बनवारी औज़ार निकालो...

CHANDRASHEKHAR AZAD  
Banwari...get the weapon...

रामप्रसाद बिस्मिल  
(अशफ़ाक़उल्लाह खान से)  
मैं इन्हें सम्भालता हूँ। तुम जाओ, पैसे  
निकालो जाओ...जल्दी।

RAMPRASAD BISMIL  
(to ASHFAQULLAH KHAN)  
I'll handle them. You go get the  
money...hurry.

ASHFAQULLAH KHAN and CHANDRASHEKHAR AZAD, with a weapon bludgeon the safe with all their might.

The iron safe breaks open. Sacks of money tumble out, scattering coins.

INT. JAMES MCKINLEY'S QUARTERS—DAY

JAMES MCKINLEY is getting ready, wearing his uniform.

जेम्स मकिनले (V.O.)

काकोरी की डकैती ब्रिटिश सरकार के कान पर एक करारा थप्पड़ था। पर उसके दोषी भी तो हम ही थे। अब जो सुनाई दे रही थी, वो हमारी ही बँदूकों की गूँज थी।

JAMES McKINLEY (V.O.)

Kakori had sent shock waves throughout the establishment. But we had no one to blame but ourselves. What we were hearing were the echoes of our own guns booming.

ON THE SOUNDTRACK: Machine-gun firing.

EXT. AMRITSAR, JALLIANWALA BAGH; 13 APRIL 1919 (DREAM)—  
DAY

Images: In a stylised treatment of audio and visuals, we see shots of people being mowed down by gunfire in Jallianwala Bagh. Hundreds of men, women and children drop dead. We see the barrels of guns booming under General Dyer's command.

INT. LAHORE, BHAGAT SINGH'S HOUSE, BHAGAT SINGH'S  
BEDROOM; 1924—NIGHT

[Note: BHAGAT SINGH's house is recreated in Mitro's *dhaba*]

A young Sikh boy [BHAGAT SINGH, played by KARAN] wakes up with a start, from a nightmare. Covered in perspiration, he reaches under his pillow and takes out a bottle with mud in it. He looks at it for some time.

जेम्स मकिनले (V.O.)

जलियाँवाला कांड ने शांतिप्रिय भारतीयों के अंदर आक्रोश भर दिया।

JAMES McKINLEY (V.O.)

Jallianwala Bagh had made an essentially non-violent people consider taking up arms.

EXT. AMRITSAR, JALLIANWALA BAGH; 13 APRIL 1919 (DREAM)—  
DAY

Among the dead and wounded, a 12-year-old Sikh boy [BHAGAT SINGH] scoops blood-soaked mud into a bottle.

ON THE SOUNDTRACK: The sound from his dream still reverberating.

जेम्स मकिनले (V.O.)

यही समय था, जब भगत सिंह ने कलम छोड़ी और हथियार उठाकर अपनी तकदीर लिखी।

JAMES McKINLEY (V.O.)

This was when Bhagat Singh stepped out of the shadows to claim his destiny.

INT. LAHORE, BHAGAT SINGH'S HOUSE, BHAGAT SINGH'S BEDROOM; 1924—NIGHT

BHAGAT SINGH puts down the bottle filled with mud soaked in blood, lights a lamp and begins writing a letter in Urdu.

भगत सिंह (V.O.)

मैंने अपनी जिंदगी देश की आज़ादी के नाम कर दी है। ऐशो आराम, घर नौकरी जैसी चीजें मेरे लिए कोई मायने नहीं रखतीं। मैं जानता हूँ, आप चाहते हैं, मेरी शादी हो, मेरा घर बसे जैसे कि हर बच्चे के माँ-बाप चाहते हैं। पर मेरी दुल्हन तो आज़ादी है, आशा करता हूँ आप मुझे माफ़ कर देंगे। आपका आज़ाकारी बेटा, भगत सिंह।

BHAGAT SINGH (V.O.)

I've committed my life to the freedom of this country. Comfort, and other worldly desires do not attract me. I know you want me to get married and settle down, like all parents do. But freedom is my bride. I hope you'll forgive me. Your most obedient son, Bhagat Singh.

INT. LAHORE, BHAGAT SINGH'S HOUSE, BHAGAT SINGH'S PARENT'S BEDROOM; 1924—NIGHT

BHAGAT SINGH enters his parents's room, touches their feet and keeps the note under his father's pillow.

SUE (O.C.)

Let's take a break.

Immediately the sleeping actors get up, the lights come on in the darkened room. The illusion is broken. But it still echoes on KARAN's face till it is broken by MITRO.

MITRO

Breakfast?

Everyone laughs.

INT. MITRO'S *DHABA*, MAKE-UP ROOM—DAY

KARAN, still shaken, is taking off the Sikh turban, in a makeshift make-up room. His cell phone rings, the display shows 'Dad'. He picks up the bottle filled with mud kept next to the phone and stares at it, and disconnects the call.

EXT. MITRO'S *DHABA*, *DHABA* AREA—DAY

All except SUE and ASLAM are at the table.

करण

जनरल डायर... कोई बंदा ऐसा करने की सोच भी कैसे सकता है?

KARAN

General Dyer... How can one even think of doing something like this?

सोनिया

मुझे मालूम नहीं था कि उसने जलियाँवाला बाग में करीब चार सौ लोगों को मार डाला।

SONIA

I can't believe that he actually killed over 400 people at Jallianwala Bagh.

लक्ष्मण पाण्डेय

सरकारी आँकड़ा था वह। तीन सौ उन्यासी। असल में हजार से भी ज़्यादा मारे गए थे।

LAXMAN PANDEY

389... That was the official figure. Actually nearly 1000 people were butchered.

SUE, is learning to make *parathas* (Indian bread) under MITRO's watchful eyes, with a little help from ASLAM. SUE notices that two of MITRO's fingers are tied together with a black thread. MITRO finds SUE looking at it and says—

मित्रो

पिछले साल पीर साई के मजार पर मन्त माँगी थी, दलजीत की खैरियत के लिए।

MITRO

Last year at the tomb of Peer Sai, I prayed for Daljeet's well-being.

स्यू

ये दलजीत कौन है?

SUE

Who's Daljeet?

MITRO looks at her in utter surprise that she does not know DJ's real name is DALJEET.

डीजे

यार, हम भी ना बर्दाश्त करने में चैम्पियन थे। जितना मर्जी दबा लो।

DJ

We were champions of tolerance. So they really went for us.

सुखी

चींटी को भी दबाओ तो काटती है! हमें तो वापस देना आता ही नहीं था यार...

SUKHI

Even an ant bites back. But we are conditioned to take everything lying down...

मित्रो

आता था पुत्र! आजकल की नस्ल को नहीं आता! शहीद उधम सिंह का नाम सुना है?

MITRO

Rubbish! It's today's generation which lacks the will to do anything. Have you ever heard of Shaheed Uddham Singh?

Everyone looks at her blankly.

मित्रो

शहीद उधम सिंह ने विलायत जाकर उस डायर को गोली से उड़ा दिया था।

MITRO

He went all the way to London and killed that Dyer.

SONIA looks at the butter dripping from the *parantha*. MITRO sees her expression.

मित्रो

ओ सोनिया, खा ले। मक्खन नाल तेरी हड्डी विच ताकत आएगी। साडे पंजाब विच ते हर माँ अपने एक बेटे को फ़ौज में भेजती आई है। और हम क्यों पीछे हटेंगे? कुर्बानी तो खून में है हमारे। पिच्छे हटेगा तो ये नालायक डीजे तुम्हारा।

MITRO

Eat it Sonia. The butter will strengthen your bones. In Punjab every mother sends at least one son to the army. Why should we retreat? Sacrifice runs in our blood. Only idiots like DJ retreat.

डीजे

अरे घूम फिर के तू मैं नू क्यों चपेड़ मारनी है?

DJ

Why does it always come back to me?

मित्रो

चुप कर, परांटे खा।

MITRO

Shut up and eat your *parantha*.

ASLAM now walks to the table with a platter of food.

मित्रो

ओए भोलू लस्सी ले आई।

MITRO

Oye Bholu, get some buttermilk.

असलम

यार हमें बचपन से ही सिखाया जाता है एडजस्ट करियो। ट्रेन में तीन की जगह छः बैठे होंगे, सातवाँ आ के बैठ जाएगा बोलेगा, 'यार थोड़ा एडजस्ट कर लो'।

ASLAM

What is the most used word in this country? ADJUST! Six people sitting on a seat for four, yet a seventh one will squeeze in and say, 'Please adjust.'

ASLAM sits down next to LAXMAN PANDEY, who stops eating, then gets up and sits at the next table. Everyone reacts.

डीजे

ओह! तू क्यों एडजस्ट कर रहा है भाई? बैठ जा बैठ जा, ओ भाई...

DJ

Hey! Why are you adjusting? Come on, sit down...

EXT. VILLAGE, DESERTED HOUSE, COURTYARD; SEPTEMBER 1925—DAY

ASHFAQULLAH KHAN and RAMPRASAD BISMIL are eating from the same plate. They are on the run, unkempt, unshaven and hungry.

अशफ़ाक़उल्लाह खान

अजीब बात है ना? मुल्क अपना, ज़मीन अपनी, और हमें भगा रहे हैं विदेशी।

ASHFAQULLAH KHAN

Strange, isn't it? We are being hunted like animals in our own country by foreigners.

रामप्रसाद बिस्मिल

अशफ़ाक़ तुम अफ़ग़ानिस्तान चले जाओ। वहाँ हमारे कई सारे मुसलमान दोस्त हैं। तुम उनके साथ महफूज़ रहोगे। आख़िर तुम उनके अपने हो।

RAMPRASAD BISMIL

Ashfaq you should cross the border and get to Afghanistan. We have many Muslim friends there. You will be safe with them. After all, you're one of their own.

अशफ़ाक़उल्लाह खान

उनका? क्या मैं तुम्हारा अपना नहीं?

ASHFAQULLAH KHAN

One of their own? Why? Do not you think me as one of your own?

ASHFAQULLAH KHAN gets up and walks away angrily.

रामप्रसाद बिस्मिल

नहीं, अशफ़ाक़...मेरा वह मतलब नहीं था।

RAMPRASAD BISMIL

Ashfaq...I didn't mean to hurt you.

ASHFAQULLAH KHAN washes his hands.

Silence.

रामप्रसाद बिस्मिल

अशफ़ाक़, मेरा वो मतलब नहीं था, अशफ़ाक़। ये देश जितना मेरा है, उतना तुम्हारा भी है! इसके लिए लड़ने का, इसके लिए मरने का तुम्हें भी पूरा हक़ है। मुझे माफ़ कर दो, अशफ़ाक़।

RAMPRASAD BISMIL

Ashfaq, that's not what I meant. This is as much your country as it is mine. You have a right to fight and die for it too. Forgive me.

ASHFAQULLAH KHAN holds RAMPRASAD BISMIL's hand.

अशफ़ाक़उल्लाह खान  
मरने की बात क्यों करते हो? खुदा करे  
हम अपनी आने वाली नस्ल को आज़ाद  
हिन्दुस्तान में साँस लेते देखें।

ASHFAQULLAH KHAN  
Ram, let us not talk of dying. I  
pray that we all live to see our  
grandchildren live in a free country.

RAMPRASAD BISMIL smiles. They embrace each other.

ASHFAQULLAH KHAN, sensing somebody's presence, looks up towards  
the door. There is no one there.

अशफ़ाक़उल्लाह खान  
राम, भागो।

ASHFAQULLAH KHAN  
Ram, run!

Just then the police break down the door and rush in on horses.  
ASHFAQULLAH KHAN and RAMPRASAD BISMIL run.

EXT. VILLAGE, FIELDS; SEPTEMBER 1925—DAY

The police chase them through the village, the fields and the river bed, led by  
the British sergeant on horseback. ASHFAQULLAH KHAN suddenly stops  
running and turns towards the posse. He urges RAMPRASAD BISMIL to  
run. Like a wall, he stands between the posse and RAMPRASAD BISMIL.  
Holding on to the reins of the running horse, he brings it to a halt, and with  
all his might, brings the horse and the rider down, making him stumble in  
the process, buying time for RAMPRASAD BISMIL.

अशफ़ाक़उल्लाह खान  
भागो, राम भागो।

ASHFAQULLAH KHAN  
Run Ram, run!

RAMPRASAD BISMIL is surrounded by an advance team already waiting  
for him. There is nowhere to run. The British sergeant approaches him with  
his baton raised.

ब्रिटिश सार्जेंट  
तुम्हारे बाकी साथी कहाँ हैं? आज़ाद कहाँ है?

BRITISH SERGEANT  
Where are your other friends?  
Where's Azad?

RAMPRASAD BISMIL turns. He stands his ground. He scoops some water in his hand, and lets it flow through his fingers (gesture of the ritual of your own last rite). He smiles, looking straight into the eyes of the sergeant. The British sergeant clobbers him with his baton.

जेम्स मकिनले (V.O.)  
आज़ाद आसानी से हाथ आने वालों में से नहीं था।

JAMES McKINLEY (V.O.)  
Azad was not a man who would easily play into our hands.

EXT. AGRA, NEAR THE TAJ MAHAL, RAMLILA GROUNDS—DAY

जेम्स मकिनले (V.O.)  
भेस बदलने में माहिर, वो पलक झपकते ही गायब हो जाता था। महीनों की दौड़-धूप के बाद, ब्रिटिश सरकार के हाथ एक मौका आया। बनवारी लाल, जो पकड़े गए क्रांतिकारियों में सबसे कमजोर था, और जिसने हमें बिस्मिल और अशफ़ाक़ के ठिकानों की खबर दी थी, वो हमारे लिए आज़ाद तक पहुँचने का रास्ता बना।

JAMES McKINLEY (V.O.)  
A master of disguise, he appeared and vanished at will. After months of frustration, came the breakthrough for the British Government. Banwarilal, the weakest of the revolutionaries in captivity, the man who had given us information on the whereabouts of Bismil and Ashfaqullah, agreed to be the bait to trap Azad. We had found our Judas.

BANWARILAL, the traitor with shifty eyes, scans the crowd for CHANDRASHEKHAR AZAD.

Crowds throng the Ramlila ground where the triumph of good over evil, the triumph of Lord Rama over Demon Ravana are being celebrated. There are huge 100-foot effigies of the Demon Ravana, his brother Kumbhakaran and son Meghnad. As faces, young and old, look up in wonder, policemen led by a British officer pretend to be tourists and await BANWARILAL's signal.

In the crowd, disguised as a police officer, CHANDRASHEKHAR AZAD checks the bullets in his Mauser pistol. Then he spots BANWARILAL; with steely eyes he begins advancing towards him. When he is merely a few feet from BANWARILAL, he raises his Mauser pistol to go in for the kill, only to find himself looking into the barrels of many British guns.

CHANDRASHEKHAR AZAD  
Banwari...

An arrow with a sparkler hits Ravan's effigy.

BANWARI is happy with his own smartness, but the smile fades as he finds AZAD glance above his head and smile. Following his gaze BANWARI looks up and is horrified. The effigy explodes into flames. Ravan's burning head is falling towards BANWARI. The crowd breaks into a mighty roar and moves back. There is a wave in the sea of people which crashes into the police surrounding AZAD.

Finding the perfect diversion, AZAD dives into the crowd just before the burning effigy falls on him. The British officers chase him through the fields.

AZAD manages to whisk away one of the motorcycles of the police. The policemen get on their bikes and chase him.

Note: (It is the same shot that SUE imagined when she saw DJ riding alongside KARAN's jeep enroute to the CLASSROOM.) AZAD dives off the cliff on his motorcycle into the river and makes his getaway.

EXT. MOVIE THEATRE, EXIT—DAY

The door of the theatre opens. The gang is part of the crowd that steps out. SUKHI hums a song from the film.

सुखी  
(हिन्दी फिल्मी गाना गाते हुए)  
देख ले आँखों में...

SUKHI  
(singing a Hindi film song)  
Look into my eyes...

स्यू  
डॉस और गाने...अमेज़िंग।

SUE  
I loved those songs and dances.

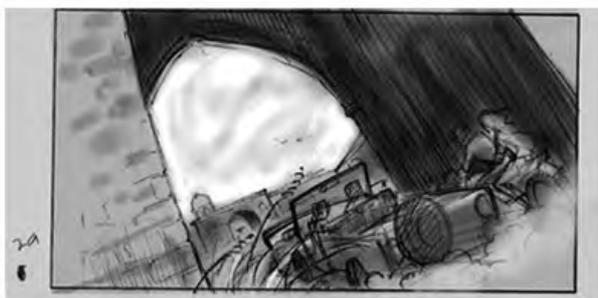
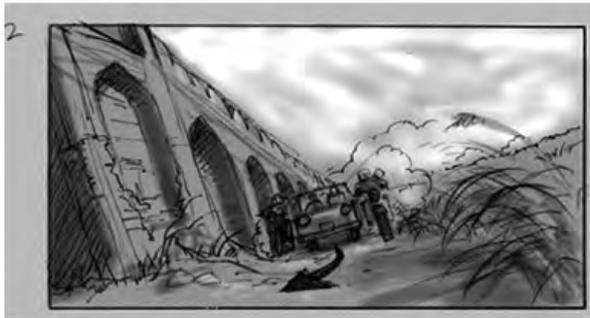
करण  
इसलिए तो बनाते हैं पिकचर। इसे देख कर  
नाचने के लिए।

KARAN  
That's the reason we grow trees  
in this country...to dance around  
them.

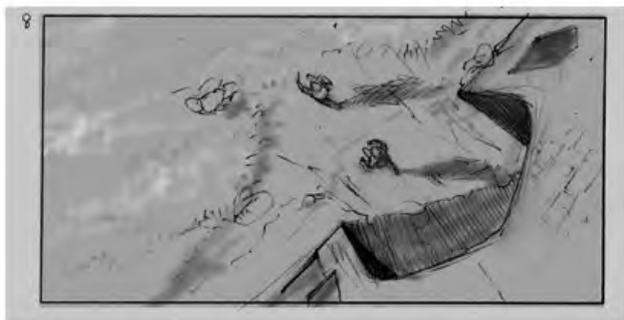
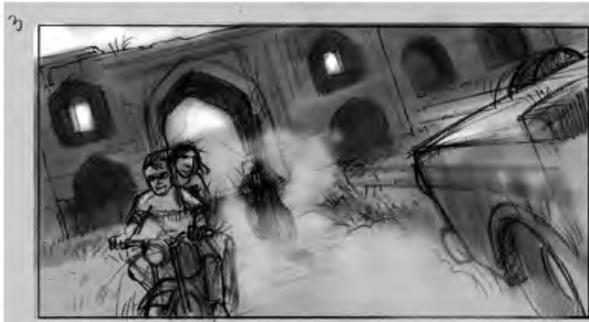
अजय  
अबे हॉलीवुड का भतीजा।

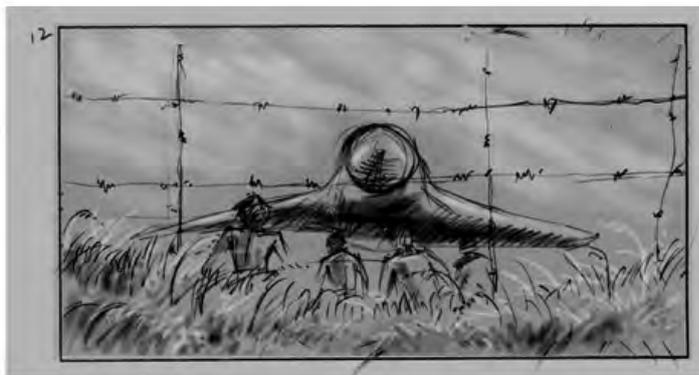
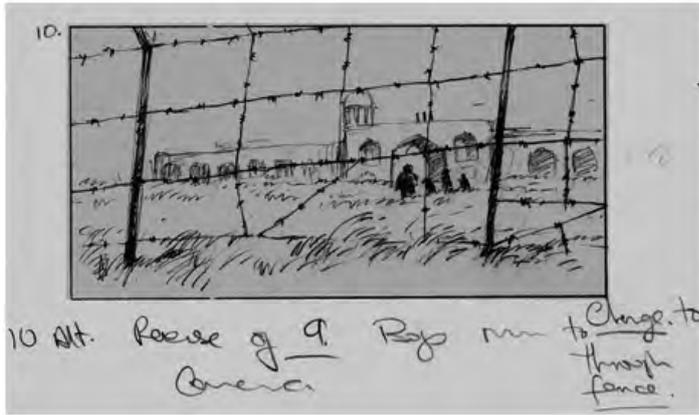
AJAY  
Right, Mr. Hollywood.

The gang comes down the stairs of the theatre.



\* The storyboard along with the corresponding final images.





सुखी अरे भाई, जाना कहाँ है?	SUKHI So...where are we going?
डीजे हाँ ओए, जाना कित्थे है?	DJ Yes...where are we going?
असलम ओ भाई हैलो! कहाँ?	ASLAM Hello...where?
अजय स्पेशल दिन...स्पेशल जगह...	AJAY Special day...special place...
Everyone wonders where...	
सोनिया स्पेशल दिन?	SONIA Special day?

EXT. MOVIE THEATRE, PARKING LOT—DAY

ON THE SOUNDTRACK: FM music builds up.

AJAY kick starts his bike. SONIA sits pillion.

DJ with SUE as pillion, does a wheelie. SUE screams as they exit down the road.

KARAN burns the wheels, ASLAM and SUKHI jump into the jeep.

EXT. FORT RUINS, ROADS—DAY

POV from the racing jeep: fort ruins among paddy fields. The three vehicles race through paddy fields towards fort ruins. The fields extend inside the fort as well. All vehicles skid to a halt.

ON THE SOUNDTRACK: FM music builds up.

EXT. FORT RUINS, AIR FORCE BASE—DAY

AJAY, holding SONIA's hand, leading her and SUE up broken stone steps to the fort wall. They find themselves looking down on an air-force runway. A gush of wind hits them; it is really windy.

SUE

It's amazing!

अजय

Isn't that? आई थिंक में फिफथ या सिक्स्थ  
स्टैन्डर्ड में था, जब मैं पहली बार यहाँ आया।  
बस, प्लेन को उड़ते देखना और तब तक  
देखना जब तक वह आसमान में खो ना जाए।

AJAY

Isn't that? Ever since I was a kid, I  
used to come here to watch planes  
take off. And watch them till they  
disappeared in the sky.

Just then, the three see a fighter plane taxiing down the runway. As if on cue, they hear loud whooping sounds. They look down to see DJ, KARAN, ASLAM and SUKHI emerge from below, running towards the barbed wire of the runway.

स्यू

ये क्या...

SUE

What the hell are they doing?

अजय

ओए...अबे ओए...जंगली।

AJAY

Oye...hey...rowdies.

The boys break through the wire. Tearing their shirts off, they run through the tall grass towards the runway, shouting at the top of their lungs, waving their shirts in the air. There is a moment when the fighter plane looks like it is merely a few feet away from the boys, then it takes off above them. The boys shout at the top of their lungs, like a war cry, competing with the drone of the jet engines.

स्यू

पागल हो गए हैं ये।

SUE

I don't believe them.

सोनिया

लड़के!

SONIA

Men!

अजय

चलो, बनो मत। मन तो तुम्हारा भी कर  
रहा होगा।

AJAY

Come on, face it. You'd love to do  
that as well.

सोनिया

क्या? पहले कमीज़ फाड़ने का, फिर गला  
फाड़ने का?

SONIA

What? Take my shirt off and howl  
at planes.

अजय

नहीं, सिर्फ़ कमीज़ फाड़ने का।

AJAY

I won't mind if you do.

सोनिया  
ख्वाब देखते रहना, लल्लू।

SONIA  
Dream on, buddy.

SONIA and SUE laugh. The boys come back panting, their faces flushed.

अजय  
बॉयज़ एंड गर्ल्स, और गर्ल्स के पीछे पड़े  
हुए सुखी जी।

AJAY  
Boys and girls and Sukhi who is  
running after girls...

सुखी  
मेरी ही क्यों लेते हो, यार?

SUKHI  
Why me all the time?

AJAY  
A very special announcement...

All look at AJAY, not knowing what to expect. He reaches into his jacket and takes out a little box, and gets down on his knees in front of SONIA. The rest watch with widening grins.

SONIA  
I don't believe this.

अजय  
मैम, अगर आपके पास थोड़ा सा टाइम हो,  
तो क्या अपनी सारी जिंदगी आपके साथ  
गुज़ार सकता हूँ? Will you please  
marry me?

AJAY  
I was wondering if you'd like to  
spend the rest of your life with me.

SONIA is stunned, she doesn't know what to say. And then she lets out a loud shriek and hugs AJAY. The others rush at AJAY in joy and jump on him like a rugby pile. SUE joins the boys too. All dance around them.

डीजे  
ओए ओए चक्क दे फट्टे... अजय दी हो गई  
वाह भाई वाह...

DJ  
Bloody idiots... AJAY's life's made...

लड़के  
...वाह भाई वाह...वाह भाई वाह...

BOYS  
...Life is made...life is made...

ON THE SOUNDTRACK: The Song 'Tu Bin Bataye...' begins.

SONIA's eyes get moist. AJAY hugs her. Everyone is happy.

गाना: तू बिन बताए  
तू बिन बताए,  
मुझे ले चल कहीं  
जहाँ तू मुस्कराए,  
मेरी मंज़िल वहीं

SONG: *TU BIN BATAYE*  
*Without saying a word*  
*you steal my heart*  
*I'll find happiness by your side*  
*I can't stay apart*

DISSOLVE TO:

AJAY and SONIA are sitting huddled together. The gang quietly peeps from the fort above them and showers neem leaves on the couple.

गाना: तू बिन बताए  
मीठी लगी,  
चख के देखी  
अभी मिशरी की डली,  
ज़िंदगी हो चली

SONG: *TU BIN BATAYE*  
*My life tastes sweet now,*  
*Since you walked through that door*  
*When your arms wrap around me,*  
*I know I've found my shore*

DISSOLVE TO:

EXT. FORT RUINS, AIR FORCE BASE—DAY

AJAY and SONIA see fighter planes making tri-colour lines in the air. The two spend intimate moments with each other.

गाना: तू बिन बताए  
जहाँ हैं तेरी बाँहें,  
मेरा साहिल वहीं  
तू बिन बताए,  
मुझे ले चल कहीं

SONG: *TU BIN BATAYE*  
*When your arms wrap around me,*  
*I know I've found my shore*  
*Without saying a word*  
*You steal my heart*  
*I'll find happiness by your side*  
*I can't stay apart*

DISSOLVE TO:

SUE captures these delightful moments shared by the friends on her camera.

DISSOLVE TO:

SUE and DJ sit together, discussing a book. SUE feels a little cold. DJ puts his jacket around her.

गाना: तू बिन बताए  
 मन की गली,  
 तू फुवांरो सी आ  
 भीग जाए मेरे ख्वाबों का काफिला  
 जिसे तू गुनगुनाए,  
 मेरी धुन है वही  
 तू बिन बताए,  
 मुझे ले चल कहीं

SONG: *TU BIN BATAYE*  
*Wander through the streets of my*  
*mind, like a gentle spring*  
*Walk through the corridors of my*  
*heart, fill the caravan of my dreams*  
*Whatever you sing, that is my tune*  
*Without saying a word*  
*You steal my heart*  
*I'll find happiness by your side*  
*I can't stay apart.*

DISSOLVE TO:

All are lost in their own thoughts. SUE puts her arm around DJ's shoulder. SUKHI notices this and stealthily draws the gang's attention to this. DJ realises what is happening. He slaps SUKHI and puts his arms around SUE. Everyone laughs. It is a self-conscious moment for DJ who is slowly, but surely, falling in love with SUE.

EXT. FORT RUINS, AIR FORCE BASE—MAGIC HOUR

The gang looks inseparable as they walk, hands around each others' shoulders, away from the camera. The shot goes out of focus.

ON THE SOUNDTRACK: The song fades out.

FADE TO BLACK.



**intermission**



## INT. GORAKHPUR JAIL, CORRIDORS TO CELLS—DAY

The Jail Superintendent leads JAMES McKINLEY down the corridor. JAMES McKINLEY looks through the bars. He sees a figure [BISMIL] sitting still in the lotus position, chanting.

जेम्स मकिनले  
सबसे पहले मैंने उसकी आवाज़ सुनी, एक  
ऐसी आवाज़ जिसमें सच्चाई की गूँज थी  
और तभी मैं समझ गया था कि मेरा काम  
आसान नहीं होगा।

JAMES McKINLEY  
The first thing that hit me about  
this man was his voice. A voice  
without fear. I knew then, my job  
was not going to be easy.

JAMES McKINLEY enters the cell. BISMIL, however, does not miss a beat. He does not turn to acknowledge JAMES McKINLEY, nor does he stop chanting.

जेम्स मकिनले  
मैं थोड़ी देर में आता हूँ।

JAMES McKINLEY  
I'll come back later.

रामप्रसाद बिस्मिल  
मेरी प्रार्थना तब तक चलेगी जब तक मेरे  
देश को आज़ादी नहीं मिलती। मुझे नहीं  
लगता आप तब तक इंतज़ार कर पाएँगे।

RAMPRASAD BISMIL  
My prayers won't stop till my  
country gets its freedom. I don't  
think you can wait till then.

जेम्स मकिनले  
मैं जेम्स मकिनले हूँ। मैं यहाँ तुमसे यह  
जानने के लिए आया हूँ कि चंद्रशेखर आज़ाद  
और तुम्हारे दूसरे फ़सादी साथी कहाँ हैं।

JAMES McKINLEY  
My name is James McKinley. I'm  
here to find out from you where  
Chandrashekhar Azad and the  
other terrorists are hiding.

रामप्रसाद बिस्मिल  
फ़सादी नहीं वो क्रांतिकारी हैं, उन्हें  
क्रांतिकारी कहिए।

RAMPRASAD BISMIL  
Not terrorists. Revolutionaries.

BISMIL resumes chanting.

## INT. CHURCH, ALTAR—DUSK

JAMES McKINLEY is standing at the altar. A church organ plays.

जेम्स मकिनले (V.O.)  
किसी इंसान को धीरे-धीरे तोड़ना—मुझे कहा  
गया था कि वक्त के साथ ये काम आसान  
हो जाएगा। लेकिन मेरे साथ ऐसा नहीं हुआ।

JAMES McKINLEY (V.O.)  
Breaking a man, bit by bit—they  
said it would get easier each time.  
It never did for me.

He looks up at the crucifix, reaches for a candle, and strikes a match.

ON THE SOUNDTRACK: A scream.

INT. GORAKHPUR JAIL, TORTURE CHAMBER—DAY

ON THE SOUNDTRACK: The organ continues to play, the scream dies down. A steel boot leads us to a spread-eagled BISMIL, racked out and being tortured. BISMIL turns and looks into JAMES McKINLEY's eyes. JAMES McKINLEY nods to the torturer, and a finger is broken.

ON THE SOUNDTRACK: Screams.

INT. CHURCH, ALTAR—DUSK

JAMES McKINLEY lights the candle and bows his head.

INT. GORAKHPUR JAIL, CORRIDORS—EVENING

RAMPRASAD BISMIL's screams echo down the long dark corridors. JAMES McKINLEY comes out of the torture chamber sweating, tired and dishevelled. Behind him, RAMPRASAD BISMIL's limp body is dragged out. In the dim light emanating from one of the prison cells, we see RAMPRASAD BISMIL tortured beyond recognition. It is a sight one would never forget.

INT. CHURCH, ALTAR—DUSK

Shot of Christ on the crucifix.

जेम्स मकिनले (V.O.)  
हम जुल्म करते रहे, लेकिन बिस्मिल नहीं  
टूटा और ना ही अशफ़ाक़।

JAMES McKINLEY (V.O.)  
The torture went on for some time,  
but Bismil didn't break, nor did  
Asfaq.

Over JAMES McKINLEY's face, we travel into darkness, and then into another torture chamber.

## INT. FAIZABAD JAIL, TORTURE CHAMBER—DAY

ASHFAQULLAH is being mercilessly beaten by the Jail Superintendent [TASSADUK KHAN] and his two assistants. The beating is brutal and continuous, coming from all directions; there is no respite, even to breathe.

जेम्स मकिनले (V.O.)  
दोनों ने दर्द से ऐसे दोस्ती कर ली थी, वो  
टूटे नहीं। बल्कि उन्होंने कुछ ऐसा किया जो  
मैंने कभी नहीं देखा था।

JAMES McKINLEY (V.O.)  
Both men had made pain their  
friend. They didn't break. Instead,  
they did something I had never  
seen any prisoner do before.

## INT. GORAKHPUR JAIL, RAMPRASAD BISMIL'S CELL—DUSK

RAMPRASAD BISMIL, with broken fingers, manages to engrave the lines of a poem with a stone on the walls of his cell.

रामप्रसाद बिस्मिल (V.O.)  
सरफरोशी की तमन्ना अब हमारे दिल में है...

RAMPRASAD BISMIL  
On this day, we walk with death  
and laugh at its pale spectre...

FADE TO BLACK.

## INT. FAIZABAD JAIL, TORTURE CELL—NIGHT

ASHFAQULLAH KHAN lies naked on a slab of ice, hands and feet bound behind him. His body has numerous marks of torture on it. His lips have turned blue as he murmurs deliriously.

अशफ़ाक़उल्लाह खान  
तुझको ज़िंदगी बादे फ़नाह मिलेगी अशफ़ाक़।  
तेरा मरना तेरे जीने के बदौलत होगा।

ASHFAQULLAH KHAN  
Death cannot take you Ashfaq,  
when you live in people's hearts  
and minds.

जेम्स मकिनले (V.O.)  
जब हम उन्हें तोड़ रहे थे, तो शायद वो  
उनकी शायरी थी, जो उनके रुह को कायम  
रखे हुई थी। जब हमारे सारे जुल्म नाकाम  
हुए, तब हमने दूसरे तरीके इस्तेमाल किए।

JAMES McKINLEY (V.O.)  
I think it was the poetry that held  
their souls together as the torture  
tore their bodies apart. The torture  
didn't work, so we thought of  
other ways.

## INT. FAIZABAD JAIL, ASHFAQULLAH KHAN'S CELL—NIGHT

The Holy Quran wrapped up in green cloth is placed in ASHFAQULLAH KHAN's hands by a *Qazi* (Muslim priest). TASSADUK KHAN, a Muslim officer in the jail, is also present.

काज़ी  
बेटे, यह कलामे पाक है तुम्हारे लिए।

QAZI  
This is the Holy Quran.

तसद्दुक खान  
बिस्मिल जैसे हिन्दू अपने लिए एक अलग मुल्क हासिल कर लेंगे। वे सिर्फ तुम्हारा इस्तेमाल कर रहे हैं।

TASSADUK KHAN  
Hindus like Bismil will create a country for themselves. What will a Muslim like you get out of it? They're just using you.

अशफ़ाक़उल्लाह खान  
(पाक कुरान शरीफ़ को चूमते हुए)  
हिन्दुओं की आज़ादी नहीं, हिन्दुस्तानियों की आज़ादी, मियाँ। पर छोड़ो, क्या समझोगे तुम, तुम्हें तो आदत पड़ चुकी है इन अंग्रेजों के जूतों को चाटने की।

ASHFAQULLAH KHAN  
(*kissing the Holy Quran*)  
He's not fighting for Hindu freedom, he's fighting for Hindustan's freedom. But you won't be able to understand this. You've been licking the British boots for so long, you've begun to like the taste of it.

ASHFAQULLAH is hit on the head with an iron rod.

## EXT. GORAKHPUR JAIL, GALLOWS—EVENING

The hangman pulls the lever, the sack hurtles down into the pit and hangs from the noose. The sack dangles in front of RAMPRASAD BISMIL's face. JAMES McKINLEY is standing behind him. BISMIL looks on and smiles.

जेम्स मकिनले  
कहाँ हैं तुम्हारे बाकी फ़सादी साथी? कहाँ है आज़ाद? बता दो, बच जाओगे।

JAMES McKINLEY  
Tell us where Azad and the other terrorists are. You can still save yourself.

RAMPRASAD BISMIL looks into the eyes of JAMES McKINLEY with so much fire in his own that McKINLEY looks away.

जेम्स मकिनले  
उन्नीस दिसंबर।

JAMES McKINLEY  
19 December.

JAMES McKINLEY walks away.

रामप्रसाद बिस्मिल  
इसमें आपकी कोई गलती नहीं है, मकिनले  
साहब। आप तो सिर्फ अपना काम कर रहे हैं।

RAMPRASAD BISMIL  
It's not your fault. You're only  
doing your duty.

JAMES McKINLEY stops for a brief moment, his face betraying his inner turmoil.

INT. CHURCH, ALTAR—DUSK

The instrumental version of 'Abide With Me' plays. JAMES McKINLEY kneels before the altar, his eyes filled with tears. He's angry...with his government...with himself...with his God.

JAMES McKINLEY

How can this be your will, tell me... Tell me...  
Tell me... How can this be the will of God?

A teardrop escapes JAMES McKINLEY's eyes. JAMES McKINLEY begins to recite the Lord's Prayer.

INT. GORAKHPUR JAIL, RAMPRASAD BISMIL'S CELL; DECEMBER 1927—DAWN

JAMES McKINLEY's recitation blends with the words of RAMPRASAD BISMIL reciting from the Bhagvad Gita (holy book of the Hindus) as he takes a bath.

INT. FAIZABAD JAIL, ASHFAQULLAH KHAN'S CELL; DECEMBER 1927—DAWN

ASHFAQULLAH KHAN applies *kajal* (kohl) to his eyes. On the soundtrack we hear verses being recited from the Holy Quran.

DISSOLVE TO:

INT. GORAKHPUR JAIL, CORRIDORS TO GALLOWS; DECEMBER 1927—DAWN

ON THE SOUNDTRACK: Recitation of the three scriptures—Bhagvad Gita, Holy Quran, Lord's Prayer overlap one another.

RAMPRASAD BISMIL looks out of the high ventilator washed in a shaft of light as he holds the Bhagvad Gita in his hands.

INT. FAIZABAD JAIL, CORRIDORS TO GALLOWS; DECEMBER 1927—DAWN

Ashfaquallah Khan is offering *namaz* (prayers).

INT. CHURCH; ALTAR—DUSK

JAMES MCKINLEY kneels before the crucifix and prays.

INT. GORAKHPUR AND FAIZABAD JAIL, CORRIDORS TO GALLOW; 19 DECEMBER 1927—DAWN

Images: The long corridors lead to a door.

INT. CHURCH, ALTAR—DUSK

Image: Of the Crucifix from various angles

EXT. GORAKHPUR JAIL, GALLOWS; 19 DECEMBER 1927—DAWN

JAMES MCKINLEY stares at the hanging noose.

INT. GORAKHPUR AND FAIZABAD JAIL, CORRIDORS TO GALLOWS; 19 DECEMBER 1927—DAWN

The door opens and the corridors are filled with light. RAMPRASAD BISMIL and ASHFAQULLAH KHAN reach the end of their respective corridors and burn out in the bright light.

## INT. DELHI UNIVERSITY, SUE'S HOSTEL ROOM—NIGHT

In a seamless transition, we are in SUE's hostel room.

The last shot from the previous scene is playing, projected on the wall through SUE's laptop, which is attached to a projector. The entire group is watching. The reel runs out now. The blank white screen stares back at them. They do not move.

ON THE SOUNDTRACK: Recitation of the three scriptures—Bhagvad Gita, Holy Quran, Lord's Prayer—fades away.

A blanket of silence hangs over them. Only the resonance of what they just saw and heard remains. In the dark room, ASLAM and LAXMAN look at each other. SUE slowly gets up to put on the light. As the light comes on, for a moment, the two catch themselves staring at each other, then immediately look away. Just then AJAY opens the door.

AJAY

Hey guys! What's up?

He sees them looking zapped. They barely react to him.

अजय

कोई मर गया क्या?

AJAY

Did someone die?

## EXT. DELHI UNIVERSITY, PARKING LOT—NIGHT

All walk to their own vehicles in silence.

अजय

स्यू, मैंने इन बन्दों को इतना सीरियस कभी नहीं देखा। तुम मेरे इन दोस्तों के साथ कर क्या रही हो?

AJAY

Sue, I haven't seen these guys so serious. What are you doing to my friends?

स्यू

कुछ नहीं। जो भी है... ये खुद कर रहे हैं।

SUE

It's not me... it's them.

Just then AJAY sees LAXMAN PANDEY going his own way.

अजय

लक्ष्मण, तू चल रहा है ना?

AJAY

Hey Laxman, aren't you coming along?

लक्ष्मण पाण्डेय  
नहीं, फिर कभी।

LAXMAN PANDEY  
No. Some other time.

अजय  
अरे यार, कल मैं जा रहा हूँ।

AJAY  
Come on. It's my last night in town.

LAXMAN PANDEY looks at the rest of the group uncertainly.

लक्ष्मण पाण्डेय  
नहीं, मुझे भूख नहीं है।

LAXMAN PANDEY  
I'm not really hungry.

करण  
खाना मत, पर चल।

KARAN  
Watch us eat then. Come on.

अजय  
चल ना, कम...

AJAY  
Come...

DISSOLVE TO:

INT. PUB—NIGHT

The pub is almost empty. The group sits at a large table. The boys are in a solemn mood. SUE tries to cheer them up; she raises a toast.

स्यू  
(गिलास उठाते हुए)  
अजय एंड सोनिया के लिए! दोनों हमेशा  
खुश रहें। May the insanity and the  
romance never die.

SUE  
(*raising her glass*)  
To two lovebirds with the most  
insanely romantic engagement in  
the whole wide world...

SONIA and AJAY cuddle up and smile. But the mood is sombre.

SUE  
I said, 'Cheers', guys.

The mood is somewhat revived as all of them clink glasses.

ALL  
Cheers... Cheers...

अजय  
मेरे लिये सिर्फ़ दो चीज़ें जान से भी प्यारी  
हैं, एक तो प्लेन उड़ाना और एक सोनिया।

डीजे  
(हिन्दी फ़िल्मी गाना गाते हुए)  
दिल चीज़ क्या है, आप मेरी जान लीजिए...

SUKHI gives a chorus support to DJ.

असलम  
तू खुशकिस्मत है यार, तुझे कम से कम  
किसी चीज़ का जुनून तो है।

DJ does a bottom's up.

अजय  
तेरे पास तेरी शायरी है ना।

असलम  
(व्यंगपूर्वक)  
जैसे डीजे के पास उसका गाना।

अजय  
हम सबके पास कुछ ना कुछ है, बस  
पहचानने की देर है।

स्यू  
हाँ, जैसे हमारे क्रान्तिकारी... उनके लिए देश  
कि आज़ादी जान से ज़्यादा प्यारी थी।

करण  
दुनिया में जान-वान देने लायक कुछ नहीं  
है। Do you hear me? कुछ नहीं।

डीजे  
करेक्ट, सिवाय उमराव जान के।

AJAY  
I'm insane only about two things in  
my life—Sonia and flying.

DJ  
(sings a Hindi film song drunkenly)  
What is a mere heart? Take my  
life instead...

ASLAM  
You're lucky to feel so passionately  
about something.

AJAY  
You have your poetry.

ASLAM  
(sarcastically)  
Just like DJ has his singing.

AJAY  
Everyone has passion for  
something, they just have to find  
this 'thing'.

SUE  
Just like our revolutionaries... Their  
passion for freedom was greater  
than their love for their own lives.

KARAN  
There's nothing in this world worth  
giving your life for. Do you hear  
me? Nothing!

DJ  
Agreed, except a beautiful woman!

सुखी  
(गाते हुए)  
'बस एक बार...'

SUKHI  
(singing)  
'Just this once...'

डीजे  
(स्टीवर्ड को बुलाते हुए)  
'बस एक बार'... रिपीट...

DJ  
(calls the steward)  
Repeat...my drink.

सोनिया  
डीजे, बस यार। बहुत हो गया।

SONIA  
Easy DJ...

डीजे  
ठीक है, मेरी माँ।

DJ  
Yes, mama.

अजय  
C'mon Karan! कुछ चीजें हैं जान देने लायक।

AJAY  
There are things worth giving your life for, Karan.

करण  
छोड़ यार। भगत सिंह, चंद्रशेखर आज़ाद, बिस्मिल, अशफ़ाक़, इन्होंने जान दी थी ना देश के लिए। कुछ हुआ? सब बेकार। आज हालत देखी है इस देश की? और किसी को पड़ी भी है कि उन्होंने जान दी थी?

KARAN  
Like what? Look at Bhagat Singh, Azad, Bismil and Ashfaq. They gave their lives for this country. All for nothing. It's a shit-hole today. And who cares a shit about them now?

SONIA is offended.

सोनिया  
मुझे पड़ी है! अजय जैसे लोगों को पड़ी है, जो इस देश के लिए लड़ते हैं, करण, ताकि तुम जैसे लोग चैन की नींद सो सको।

SONIA  
I give a shit. People like Ajay who fight for their country, give a shit. So that people like you can sleep peacefully.

डीजे/सुखी  
(नशे में गाते हुए)  
जान लीजिए।

DJ/SUKHI  
(singing drunkenly)  
Take my life instead.

करण  
सोनिया इमोशनल हो रही हो, बेवकूफ़ मत बन।

KARAN  
Sonia get real.

स्यू  
क्या गलत कह रही है सोनिया?

SUE  
Sonia's right.

असलम

स्यू, तुम बाहर से आई हो, इसलिए तुम्हारे लिए ना, यह सब कहना बहुत आसान है। यहाँ पर ज़िन्दा रहने की लड़ाई में लोगों कि ज़िन्दगियाँ निकल जाती हैं, बेसिक्स के चक्कर में रोटी, कपड़ा और एक छत।

करण

यहाँ पर सिस्टम बदलने की कोशिश करो तो सिस्टम खुद तुम्हे बदलता है। सब माँ के पेट से सीख के आते हैं ना बेईमानी और करप्शन। कोइ फ्यूचर नहीं यार इस देश का।

डीजे

(*नशे में*)

ओ बहन दे टके! वो पास्ट दी गल कर रही है, तू फ्यूचर दे पीछे पड़ा है। एक पैर पास्ट में, एक पैर फ्यूचर में, तभी तो हम आज पर मूत रहे हैं।

सोनिया

DJ just shut up! कभी तो सीरियसली सुना करो।

अजय

करण दूर से कॉमेंटरी देना बहुत आसान होता है। दूसरों को गालियाँ देना और भी आसान। अगर तुम्हें इतना प्रॉब्लम है, तो तुम बदलो ना इस देश को। यह तुम्हारा भी देश है। पॉलिटिक्स ज्वाइन करो, पुलिस, या आई.ए.एस में भर्ती हो जाओ, बदलो चीजों को। लेकिन तुम नहीं करोगे, और मैं बताऊँ क्यों? क्योंकि घर की सफ़ाई में हाथ गंदे कौन करे। अगर इतनी हिम्मत है, तो आगे बढ़ो ना। बदलो इस देश का फ्यूचर।

करण

कुछ नहीं बदलेगा। यार ऐसा ही होता आया है। ऐसा ही होता रहेगा। इधर तुम शुरुआत करो, उधर तुम्हारा 'दी एंड' हो जाएगा।

डीजे

(*शराब की वजह से ज़बान लड़खड़ाते हुए*)  
करेक्ट, बस अलग होगा तो तुम्हारा 'दी एंड' दा स्टाइल।

ASLAM

Sue, it's all fine for a foreigner like you to say all this. Out here, we're fighting for the basics—food, clothing and shelter.

KARAN

Out here you try to change things you'll get even more screwed. Corruption is in our fucking DNA. There is no future for this country.

DJ

(*drunkenly*)

She's talking about the past, you're thinking about the future. One foot in the past and one foot in the future, that's why we're pissing on the present.

SONIA

DJ just shut up! For once in life, get serious.

AJAY

Karan, it's easy to be an arm-chair critic. Blaming others is even easier. If there are problems, why don't you go out there and change things? Take a stand. Join politics, the police force, government and clean it up. But you won't! I'll tell you why. Because you don't want to dirty your hands sticking it into the shit-hole.

KARAN

Nothing's going to change. You can go to your grave trying, it won't make any difference.

DJ

(*a little more drunk now*)

Correct...the only difference will be how you go to your grave.

SONIA  
DJ, relax.

डीजे  
(ज़बान लड़खड़ाते हुए)  
ओए, आइ एम रिलेक्स्ड यार। मैंनू चढ़ी थोड़ी  
है, पूछ ले स्यू से। क्यों स्यू, मैं पीती है...

DJ  
(*slurring*)  
I'm not drunk. Am I drunk Sue?

SUE  
No.

डीजे  
हा हा...देखा? डायरेक्टर दा वर्ड फाइनल...  
कट इट... काके मैं की कह रिया सी?

DJ  
See, the director's word is final. Cut  
it!... Where were we?

सुखी  
(ज़बान लड़खड़ाते हुए)  
'दी एंड' दा स्टाइल।

SUKHI  
(*slurring*)  
On the way to our graves.

डीजे  
हाँ, 'दी एंड' दा स्टाइल, हम सबदा 'दी एंड'  
दा स्टाइल एको ही होगा...सफ़ेद कपड़े में  
लपेट के ले जाएँगे। फ़ैन दे टके... सिर्फ़  
अजय को लपेटा जाएगा तिरंगे में।

DJ  
All our 'THE END's' will be the  
same, wrapped in white shrouds.  
Only Ajay will be wrapped in the  
national flag.

SONIA  
DJ stop it...

डीजे  
ओए करण, कुछ भी कर ले यारा, गली  
का कुत्ता भी नहीं भौंकेगा हमारे मरने पर।  
लेकिन अजय... अजय को दिती जाएगी 21  
तोपों दी सलामी...

DJ  
Karan, you can say whatever you  
want, not even the street dogs will  
bark when we die. But Ajay will get  
a 21 gun salute.

DJ laughs and then stands up and salutes AJAY. Then he play-acts like he has a rifle in his hand, and shoots off imaginary rounds into the air. The group breaks into laughter as DJ gets up and begins to carry AJAY on his shoulder.

AJAY  
Hey DJ...what the...

The boys join DJ for AJAY's mock funeral, lifting him on their shoulders and performing a slow march. LAXMAN PANDEY sits and watches, seems a new side to the boys.

INT. AIR FORCE COLONY, AJAY'S RESIDENCE, HALL—DAY

AJAY, dressed in an Indian Air Force Squadron Leader's uniform, walks in from the bedroom carrying one large suitcase. He then flings his bomber jacket to KARAN.

अजय  
करण, ये ले।

AJAY  
Karan, this is for you.

KARAN  
For me? Thanks dude.

KARAN tries it on. He hugs AJAY. The whole gang, including LAXMAN PANDEY, has come to see AJAY off to his base.

सुखी  
इस पर वैसे ही लड़कियाँ मरती हैं! जैकेट तो मुझे मिलनी चाहिए।

SUKHI  
The girls fall for Karan anyway. If anyone deserves the jacket, it's me.

AJAY's MOTHER applies a *tika* (vermilion mark, as a symbol of being victorious) on AJAY's forehead. AJAY touches her feet as she blesses him. AJAY's MOTHER distributes *prasad* (offering made to God) to the group. SONIA too touches her feet.

डीजे  
ओए, वाह, वाह, आन्टी जी, बड़ी चंगी बहू मिली है आपको। क्या संस्कार हैं, ओय अभी देखना यह अजय के पैर भी छुएगी।

DJ  
Wow! What a dutiful daughter-in-law. Now show what a dutiful wife you will be too.

KARAN, ASLAM and SUKHI nod as though a pearl of wisdom had been cast by DJ. AJAY extends his feet.

अजय  
डीजे ठीक कह रहा है। आइए।

AJAY  
DJ's right. Touch my feet, madam.

SONIA kicks AJAY's feet playfully.

सोनिया  
(स्यू को)  
इंडीयट, स्यू देख लो इस देश में औरत की क्या हालत है। क्या-क्या करना पड़ता है उसे?

SONIA  
(to SUE)  
See what women in this country have to put up with?

With a hint of mischief in her voice, SUE says—

स्यू  
DJ is right. अपनी ट्रेडिंशंस का सम्मान तो करना ही चाहिए।

SUE  
I think DJ's right. You should respect your traditions.

डीजे  
वाह गुलाबो...

DJ  
Wow, Gulabo...

अजय  
लो, इसे भी पता है। औरत की जगह आदमी के चरणों में होती है! हनी, तुम्हें ये पता होना चाहिए।

AJAY  
See, even Sue agrees, a woman's place is at her husband's feet.

सोनिया  
अच्छा?

SONIA  
Really?

SONIA picks up a stick to beat AJAY. AJAY runs around the hall to get away from her. The two run out of the room.

अजय की माँ  
इनका बचपना नहीं गया। आधे समय लड़ते रहते हैं, और बाकी समय एक दूसरे को मनाते हैं।

AJAY'S MOTHER  
These two can be such children. They spend half their time fighting, the other half making up.

INT. AIR FORCE COLONY, AJAY'S RESIDENCE, CORRIDOR—DAY

सोनिया  
पुच्छू, कुछ दिन और नहीं रुक सकते?

SONIA  
Sweetie-pie, can't you stay a while longer?

अजय  
काश! लेकिन पुच्छू नहीं रुक सकता।

AJAY  
No, I have to go...

The boys catch the two.

सुखी  
(मज़ाक उड़ाते हुए)  
पुच्छू!

SUKHI  
(*mocking them*)  
SWEETIE-PIE!

लड़के

(एक उदास हिन्दी फिल्मी गाना गाते हुए)  
ना जाओ सड़ियाँ, छुड़ा के बड़ियाँ। कसम  
तुम्हारी, मैं रो पड़ूँगी...

BOYS

(singing a sad Hindi film song)  
O beloved, don't leave my arms.  
I promise, I will break down  
and cry...

INT. AIR FORCE COLONY, AJAY'S RESIDENCE, HALL—DAY

SUE comes to AJAY's MOTHER.

स्यू

मैं समझ सकती हूँ, सोनिया को कैसा लग  
रहा होगा। मेरे डैड भी आर्मी में थे।

SUE

I know how Sonia must be feeling  
right now. My father was also in  
the army.

AJAY's MOTHER goes near AJAY's father's photograph.

अजय की माँ

मुझे भी पहले-पहले ऐसा ही लगता था जब  
कमोडोर राठौड़ से मेरी शादी हुई थी। फिर  
धीर-धीरे मुझे रियलाइज़ होने लगा कि वे  
पहले देश के हैं, फिर तुम्हारे। तुम चाहो या  
ना चाहो, यह सच तुम्हें एक्सेप्ट करना ही  
होता है।

AJAY'S MOTHER

I used to think that way too, when  
Ajay's father and I got married. But  
then you realise something about  
being an Air Force pilot's wife.  
You realise that your husband has  
pledged his life for the country. The  
least you can do for him, is control  
your emotions. Not be weak.

There is dead silence in the room. SONIA and AJAY come back to the hall.  
SONIA holds AJAY's MOTHER's hand, breaking her reverie.

अजय की माँ

बेटा, मैं बहुत खुश हूँ, अजय ने तुम जैसी  
लड़की चुनी है। अब मैं चली भी जाऊँ तो  
मुझे कोई फ़िकर नहीं।

AJAY'S MOTHER

I'm so happy Ajay's chosen a girl  
like you. Now I can die in peace.

सोनिया

क्या कह रहे हैं, माँ?

SONIA

Don't talk this way, Ma.

अजय

अभी तो आपको अपने पोते-पोतियों को मेरी  
बहादुरी के किस्से सुनाने हैं।

AJAY

You'll have to tell stories of valour  
to a dozen grandchildren too.

असलम  
पोता-पोती? घर पे रहेगा तब होंगे ना!

ASLAM  
Grandchildren? First you've got to stay home long enough to make them, dude.

Everyone laughs... Even LAXMAN. The camera pans to AJAY's father's photograph and focuses on the flame of the lamp.

**EXT. FERUZESHAH KOTLA RUINS; 8 AUGUST 1928—DAY**

Another candle comes into focus.

**ON THE SOUNDTRACK:** The oath 'Lalkaar (The Call)' fades in.

Inside a massive stepwell, CHANDRASHEKHAR AZAD administers the oath to serve the motherland until death.

BHAGAT SINGH, DURGA BHABHI, RAJGURU, SUKHDEV and the others follow CHANDRASHEKHAR AZAD by holding their palms over the flame of burning candles while the oath is recited.

आज़ाद (V.O.)  
है लिये हथियार दुश्मन, ताक में बैठा उधर  
और हम तैयार हैं, सीना लिये अपना इधर  
खून से खेलेंगे होली, गर वतन मुश्किल में है  
सरफ़रोशी की तमन्ना अब हमारे दिल में है।

AZAD (V.O.)  
*The bugle sounds,  
the enemy wakes.  
The battle is upon us, and in our  
hearts  
We feel the swell, of pride and steel  
and valour.  
For we will play the game of blood,  
if dark clouds shroud our land.  
Because this day, we walk with death,  
and laugh at its pale spectre.*

Their oath recited like a pledge reverberates off the empty broken walls of the ruins.

In a top angle shot the camera spirals up to a wide shot revealing more and more revolutionaries taking the oath.

आज़ाद (V.O.)

हाथ जिन में हो जुनून, कटते नहीं तलवार से  
सिर जो उठ जाते हैं, वो झुकते नहीं  
ललकार से  
हाथ जिन में हो जुनून, कटते नहीं तलवार से  
सिर जो उठ जाते हैं, वह झुकते नहीं  
ललकार से  
और भड़केगा जो शोला.सा हमारे दिल में है  
सरफरोशी की तमन्ना अब हमारे दिल में है।

AZAD (V.O.)

*We will not fear those cruel swords,  
our courage is far sharper.  
The hands of men filled with passion  
can never be slashed with swords.  
We will not lower, in the face of  
threats, a hand raised to its mother.  
For let them know, their cowardly  
deeds, just serve to fuel our fires.  
Because this day, we walk with death,  
and laugh at its pale spectre.*

Later, denouncing religion, BHAGAT SINGH cuts off his hair.

## ARCHIVAL FOOTAGE

British Movietone newsreel plays the nationwide protest against the visiting Simon Commission. The Empire strikes back, and the demonstrations are dispersed with severe measures. However, the people come back on the streets in thousands. In a seamless transition, we are now at a live protest at a railway platform.

EXT. LAHORE RAILWAY STATION, 30 OCTOBER 1928—DAY

A Superintendent of Police, J.A. SCOTT, is standing along the railway track on horseback. A large contingent of policemen led by a nervous Assistant Superintendent of Police [J.P. SAUNDERS] is cordoning the crowd.

The protestors are led by a 63 year old leader [LALA LAJPAT RAI]. The protestors are carrying black banners painted in white reading 'Simon Go Home' and raising slogans.

A young lady [DURGA BHABHI played by SONIA] leads a contingent of women. They are shouting slogans as well.

लाला लाजपत राय  
साइमन, वापस जाओ!

LALA LAJPAT RAI  
Simon! Go back!

भीड़  
घर जाओ, साइमन!

CROWD  
Go home, Simon!

The train chugs into the station. The crowd become even more spirited. Some of them jump on the tracks to cross over.

As Sir John Allsbrook Simon and the other six members of the Commission get down from the train, LALA LAJPAT RAI and the crowd start to move towards them slowly and peacefully. Pushing back the cordon, which is now insufficient to contain the crowd. J.P. SAUNDERS begins to retreat on his horse. The crowd is now all over the tracks getting out of control when J.A. SCOTT barks his orders.

SCOTT  
Lathi charge!

आज़ाद (V.O.)  
हम तो घर से निकले ही थे बाँधकर सर  
पे कफन  
जान हथेली पर लिए लो बढ़ चले हैं ये  
कदम  
ज़िंदगी तो अपनी मेहमान मौत की महफिल  
में है  
सरफ़रोशी की तमन्ना अब हमारे दिल में है।

AZAD (V.O.)  
*We bade farewell, to this day,  
knowing it could be our last.  
We swore to play, with our lives,  
never waver in our task.  
For we have accepted the invitation,  
Of fate's celebration of death.*

The police force led by J.P. SAUNDERS and SCOTT mercilessly rain blows on the crowd. BHAGAT SINGH and other revolutionaries (SUKHDEV, DURGA BHABHI, RAJGURU, BHAGWATICHARAN VOHRA, JAIGOPAL) encircle LALA LAJPAT RAI and form a human shield.

BHAGAT SINGH gets a blow on his head. He looks at the British officer with fire in his eyes and cries out—

भगत सिंह  
इंकलाब जिन्दाबाद!

BHAGAT SINGH  
Long live the revolution!

The brutal lathi-charge continues.

ON THE SOUNDTRACK: The oath poem 'Lalkaar' echoes, making the scene appear almost surreal.

कोरस (V.O.)

दिल में तूफ़ानों की टोली और नसों में  
इंकलाब  
होश दुश्मनों के उड़ा देंगे हमें रोको ना आज  
दूर रह पाए जो हमसे दम कहाँ मंज़िल में है  
सरफ़रोशी की तमन्ना अब हमारे दिल में है।

CHORUS (V.O.)

*In our hearts we have a horde of  
storms, and the spirit of revolution in  
our veins.*

*We will unleash this and more, and  
upon them we will rain.*

*The destination dare not defy us,  
when passion is our beacon.*

*Because this day, we walk with death,  
and laugh at its pale spectre.*

The protesters brave the blows without resistance; they stand their ground displaying great resilience, facing one blow after another.

One by one, BHAGAT SINGH, RAJGURU and SUKHDEV fall to the blows. DURGA BHABHI shields LALA LAJPAT RAI with her body and suffers blows. Gathering all her strength, she tries to protect LALA LAJPAT RAI but in vain, the next blow in the mayhem catches LALA LAJPAT RAI on the forehead and he collapses.

Superimposed: Newspaper headlines proclaiming the death of LALA LAJPAT RAI, the Lion of Punjab.

रेडियो उद्घोषक (V.O.)

बुजुर्ग भारतीय नेता लाला लाजपत राय की  
मौत से पूरा देश शोक में डूबा हुआ है। मरने  
से पहले लाला जी के आखिरी शब्द थे...

RADIO ANNOUNCER (V.O.)

The entire country is in a state of  
mourning over Lala Lajpat Rai's  
death. Just before his death, Lalaji  
had said this...

INT. LAHORE, JAMES MCKINLEY'S BUNGALOW, BEDROOM;  
DECEMBER 1928—DAY

JAMES MCKINLEY is writing in his diary as the radio plays the same news.

जेम्स मकिनले (V.O.)

'मुझ पर किया गया एक-एक वार अंग्रेज़ी  
हुकूमत के ताबूत की कील बनेगा।' ये तूफ़ान  
से पहले की खामोशी थी।

JAMES MCKINLEY (V.O.)

'Every blow aimed at me is a nail in  
the coffin of British Imperialism'. It  
was the calm before the storm.

EXT. AMRITSAR, TERRACE; DECEMBER 1928—DAY

On a terrace overlooking the famous Golden Temple, BHAGAT SINGH, AZAD, SUKHDEV, MANMATHNATH, RAJGURU, BHAGWATICHARAN VOHRA, JAIGOPAL are lost in their thoughts, sad, angry and helpless.

चन्द्रशेखर आज़ाद  
हमें कुछ ऐसा करना होगा जो उन्हें जड़  
से हिला दे।

CHANDRASHEKHAR AZAD  
We have to take drastic measures.

सुखदेव  
मतलब क्या?

SUKHDEV  
What drastic measures?

BHAGAT SINGH and RAJGURU are silent; CHANDRASHEKHAR AZAD appears contemplative. DURGA BHABHI walks in with tea. She says softly.

दुर्गा भाभी  
मार डालो उसे।

DURGA BHABHI  
Kill him!

The revolutionaries look at her and then look at each other. A smile spreads across CHANDRASHEKHAR AZAD's face.

EXT. LAHORE, PUNJAB CIVIL SECRETARIAT; 17 DECEMBER—DAY

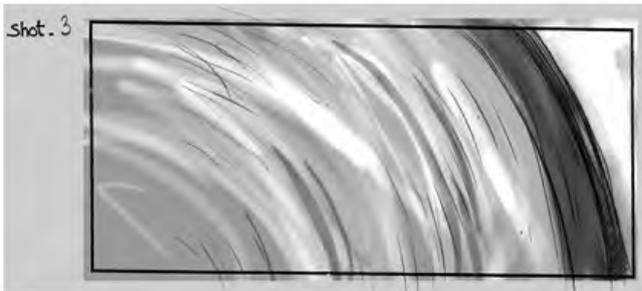
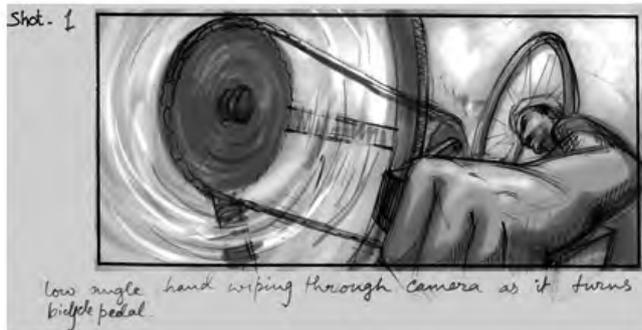
CLOSE UP: Spinning bicycle wheel.

CHANDRASHEKHAR AZAD, BHAGAT SINGH and RAJGURU are hiding behind pillars of the college building facing the police station, clutching guns in their sweaty hands.

The spinning bicycle wheel stops and through the spokes we see: J.P. SAUNDERS rides out of the gate, on his red motorcycle, and passes the man mending his bicycle. The man signals to the boys in hiding.

Suddenly RAJGURU steps out on the road in the path of the approaching motorcycle and shoots SAUNDERS at point blank range. SAUNDERS is hit on the head. He falls down. BHAGAT SINGH pumps more bullets into SAUNDER's body.

Close-up of the gun barrel firing. CHANDRASHEKHAR AZAD runs up and hurries them away.



\* The storyboard along with the corresponding final images.





Shot- 7



Shot- 8c



Shot- 9



Shot- 9a



Shot-



चन्द्रशेखर आज़ाद  
चलो।

CHANDRASHEKHAR AZAD  
Come on.

Some police guards chase them. AZAD holds the policemen with a gun aimed at them.

चन्द्रशेखर आज़ाद  
भगत? जाओ भागो। भाग... भाग...  
(भारतीय पुलिस कर्मी को)  
ओए, तुम जाओ यहाँ से। हम किसी  
हिन्दुस्तानी को नहीं मारना चाहते।

CHANDRASHEKHAR AZAD  
Bhagat run! Quick!  
(to an Indian police officer)  
You! Get going! We don't want to  
kill any Indian.

One policeman chucks his baton at AZAD, who shoots in return. The revolutionaries scale the wall and disappear.

EXT. DUST ROADS—NIGHT

The jeep with the gang is on the road. ASLAM is at the wheel and SONIA is beside him. DJ, KARAN and SUKHI share a beer in the backseat. They are all lost in their thoughts. SUKHI raises his fingers and shoots into the air with an imaginary gun. All break into smiles.

INT. DELHI UNIVERSITY, SUE'S HOSTEL ROOM—NIGHT

It is raining. Sitting at the window, sipping a hot cup of coffee, SUE is engrossed in reading her grandfather's diary. Raindrops fall on the glass window pane which holds her reflection.

जेम्स मकिनले (V.O.)  
इसके बाद आज़ाद, भगत सिंह, राजगुरु और  
उनके साथी, सभी गायब हो गए। यही वक्त  
था जब उन्होंने ये नारा बनाया...

JAMES McKINLEY (V.O.)  
In the days that followed  
Chandrashekhar Azad, Bhagat  
Singh and the others went missing.  
This was the period when they all  
coined the two words...

BACK TO

INT. DELHI UNIVERSITY, SUE'S HOSTEL ROOM—NIGHT

SUE turns a page. Close on the letters on the page 'Inquilab Zindabad'.

जेम्स मकिनले (V.O.)  
‘इंकलाब जिन्दाबाद’!

JAMES McKINLEY (V.O.)  
Long live the revolution.

INT. LAHORE, JAMES McKINLEY’S BUNGALOW, BEDROOM;  
DECEMBER 1928—NIGHT

JAMES McKINLEY writes the words, loving the sound of it.

जेम्स मकिनले (V.O.)  
‘इंकलाब जिन्दाबाद’!

JAMES McKINLEY (V.O.)  
Long live the revolution!

INT. DELHI UNIVERSITY, SUE’S HOSTEL ROOM—NIGHT

SUE is reading out from the diary to the boys.

स्यू  
इंकलाब जिन्दाबाद! दो शब्द जो इंडियन  
फ्रीडम स्ट्रगल का नारा बने।

SUE  
Inquilab Zindabad—two words  
that became the slogan for India’s  
freedom struggle.

EXT. STEAM TRAIN—DAY

A train passes with the slogan ‘Inquilab Zindabad, Inquilab Zindabad’  
painted on it.

INT. AGRA, HIDEOUT, *HING KI MANDI*; JANUARY 1929—DAY

चन्द्रशेखर आज़ाद  
वाह! क्या प्लान है...लेकिन भगत वहाँ से बच  
निकलना नामुमकिन है।

CHANDRASHEKHAR AZAD  
Great idea! But Bhagat, escaping  
will be impossible.

भगत सिंह  
बचना किसे है पंडितजी, हमारा असली  
मकसद तो अपने आप को अंग्रेजों के हवाले  
करना है।

BHAGAT SINGH  
Our mission is to get caught, not  
escape.

चन्द्रशेखर आज़ाद  
क्या?

CHANDRASHEKHAR AZAD  
What?

भगत सिंह  
पकड़े जाएँगे तो मुकदमा होगा, और इस  
मुकदमे के ज़रिए, हम अपनी आवाज़ उन  
लोगों तक पहुँचाएँगे। उनको जगाएँगे।

BHAGAT SINGH  
If we get caught, there will be a  
trial, we'll get a chance to speak.  
We'll be heard by all Indians.

CHANDRASHEKHAR AZAD turns away, contemplating.

चन्द्रशेखर आज़ाद  
लेकिन जो पकड़ा जाएगा, उसे फाँसी भी  
हो सकती है।

CHANDRASHEKHAR AZAD  
But if they catch us, they'll hang us  
for certain.

BHAGAT SINGH holds him by the shoulders.

भगत सिंह  
जानता हूँ। पर जो लोग ऊँचा सुनते हैं ना,  
उनको धमाके की ज़रूरत होती है।

BHAGAT SINGH  
I know. But it takes a loud noise to  
open deaf ears.

INT. CENTRAL ASSEMBLY HALL; APRIL 1929—DAY

BHAGAT SINGH hurls a bomb. It explodes with a bang. The hall is filled  
with smoke. People scatter in terror.

ON THE SOUNDTRACK: Shrieks.

भगत सिंह  
इंकलाब जिन्दाबाद!

BHAGAT SINGH  
Long live the revolution!

बटुकेश्वर दत्त  
इंकलाब जिन्दाबाद!

BATUKESHWAR DUTT  
Long live the revolution!

BATUKESHWAR DUTT hurls another bomb. A thick smoke engulfs the  
hall. BHAGAT SINGH throws a sheaf of leaflets into the hall.

भगत सिंह  
इंकलाब जिन्दाबाद!

BHAGAT SINGH  
Long live the revolution!

The revolutionaries then lay down their arms and give themselves up.

SLOW MOTION: The pink leaflets flutter down from the gallery like a  
shower of leaves in the smoke.

जेम्स मकिनले (V.O.)  
 वो सिर्फ धुएँ के बम थे जिनका मकसद था  
 इंग्लैंड को उनकी गहरी नींद से जगाना।  
 भगत सिंह का प्लान कामयाब हुआ।

JAMES MCKINLEY (V.O.)  
 They were mere smoke bombs  
 intended to awaken England from  
 her slumber. Bhagat Singh had  
 more than achieved his task.

EXT. THE CLASSROOM—DAY

ON THE SOUNDTRACK: The song 'Khalbali' fades in. KARAN is sitting on the high wall looking at the city.

गाना: खलबली  
 खलबली है खलबली  
 खलबली है खलबली  
 खलबली है खलबली  
 है खलबली  
 शोला-शोला बल खाए  
 दरिया-दरिया लहराए  
 ज़र्रा-ज़र्रा थर्राए  
 है खलबली।

SONG: KHALBALI  
*There is an unrest sweeping through  
 the land  
 The embers are swaying  
 The tide, it's turning  
 You can feel the winds of change  
 You can feel the unrest  
 Feel the unrest sweep through  
 the land.*

SONIA and DJ dance in wild abandon next to the water reservoir. ASLAM is painting graffiti on the wall. SUE relaxes nearby. As SUKHI tries to kid with ASLAM, ASLAM pushes SUKHI away.

MATCH CUT TO:

INT. CELL—DAY

RAJGURU is thrown into a cell. BHAGAT SINGH and SUKHDEV are already there. Breaking into laughter, they embrace each other.

INT. MIANWALI JAIL, CELL; JUNE 1929—DAY

While other prisoners eat, BHAGAT SINGH, RAJGURU and SUKHDEV use their plates for percussion. JAMES MCKINLEY walks up with the jailer. RAJGURU comes near them and bangs his plate harder. The jailer raps RAJGURU with his baton.

## INT. MIANWALI JAIL, COMPOUND; JUNE 1929—DAY

When it is their turn to be served, BHAGAT SINGH, RAJGURU, SUKHDEV and some others do not take the food. Instead, they start banging their plates with their cups as a mark of protest.

## EXT. MIANWALI JAIL, COMPOUND; JUNE 1929—DAY

भगत सिंह

हम सियासी मुजरिम हैं। Political prisoners. हमें किताबें मिलनी चाहिए, लिखने के लिए पैन, पेपर और कम-से-कम, रोज़ का एक अख़बार।

BHAGAT SINGH

We are political prisoners. We should be allowed books, writing material and at least one daily newspaper.

राजगुरु

और तब तक हम नहीं खाएँगे। भूख हड़ताल जारी रहेगी।

RAJGURU

We will not eat till then. The hunger strike will continue.

RAJGURU gets hit on his face. He looks up defiant.

## INT. LAHORE CENTRAL JAIL, CELL; JULY 1929—NIGHT

JAMES McKINLEY looks on as police struggle to hold down the revolutionaries. Funnels and tubes are thrust down to pour milk down their throats. They resist all attempts at force-feeding and throw up the milk.

जेम्स मकिनले (V.O.)

उनकी भूख हड़ताल पूरे एक सौ चौदह दिन चली...एक सौ चौदह दिन दुनिया के इतिहास में कोई भी क्रांतिकारी इतने दिनों तक ऐसी अमानवीय परिस्थितियों में जुल्म बरदाश्त नहीं कर सका। हमने पूरा जोर लगा लिया, लेकिन हम उनके ज़ब्दे को तोड़ नहीं सके।

JAMES McKINLEY (V.O.)

The fasting and the torture went on for 114 days...114 days. Never before in the history of any revolution anywhere in the world had anyone lasted so long in such inhuman conditions... We could crush these young boys, but we could not crush their spirit.

गाना: खलबली  
 ज़िद्दी... ज़िद्दी ज़िद्दी ज़िद्दी ये जुबान,  
 ज़िद्दी... ज़िद्दी ज़िद्दी ज़िद्दी अरमान  
 ज़िद्दी ये तूफ़ान  
 ज़िद्दी हम भी यहाँ।

SONG: KHALBALI  
*Our words won't falter now, we will  
 speak our mind  
 We won't back down now.  
 Our dreams, we won't leave behind  
 We won't let the storm die  
 Injustice we will defy.*

#### EXT. THE CLASSROOM—DAY

Finally SUE joins the rest. The dancing is getting wild.

गाना: खलबली  
 होने होने दे नशा  
 खोने खोने को है क्या  
 एक साँस पीजा  
 जरा ज़िन्दगी चढ़ा  
 है ये तो एक जशन तू थिरकने दे कदम  
 अभी साँसों में है दम अभी चलने दे सितम  
 आखों में है खलबली  
 धड़कनों में खलबली  
 मौसमों में खलबली  
 है खलबली।  
 कैसी ये तबदीली है शीशी-बोतल पी ली है  
 रात नीली-नीली है  
 है खलबली।

SONG: KHALBALI  
*Feel the unrest  
 You can feel it possess you now  
 Feel your soul claim it  
 Drink this spirit in one long swallow  
 and let it course through your veins  
 Let the celebrations begin now, feel  
 your body sway  
 In every breath feel more alive to keep  
 the storm at bay  
 See the unrest in those eyes, See it all  
 around, See it in the air, my friend  
 In those hearts, abound.*

#### EXT. THE CLASSROOM—DAY

One by one, they all jump into the water and rejoice.

गाना: खलबली  
 हम लपट के साए हैं  
 हम सुलगने आए हैं  
 घर बता के आए हैं  
 है खलबली।

SONG: KHALBALI  
*The winds of change are blowing now  
 The tide it is, a turning  
 The moment of truth is upon us now.*

#### EXT. THE CLASSROOM—DAY

The gang is lying on the steps, breathing heavily.

The camera moves to the wall—a newly painted graffiti reads ‘Inquilab Zindabad’ (Long live the revolution).

गाना: खलबली

ज़िद्दी... ज़िद्दी ज़िद्दी ज़िद्दी ये जुबान,  
ज़िद्दी... ज़िद्दी ज़िद्दी ज़िद्दी अरमान  
ज़िद्दी ये तूफ़ान  
ज़िद्दी हम भी यहाँ।

SONG: *KHALBALI*

*It's time to do or die.  
We are engulfed in the shadows  
But we will come out brighter.*

EXT. *ADDA*—DAY

The gang is hanging out. The television is blaring. SONIA is trying green bangles from the hawker.

SUE  
Pretty huh?

SONIA  
I like these ones. I think I'll buy them. Very pretty.

SUE  
Nice huh?

SUKHI plays around hitting the TV, as the music channel changes from the cartoon network...to a news channel.

सुखी  
ओए...

SUKHI  
Oops...

INT. NDTV STUDIOS, NEWSROOM (ON TV)/EXT. *ADDA*—DAY

The caption reads ‘BREAKING NEWS’.

समाचारवाचक #2

आइए अब आपको ले चलते हैं एक ताज़ा खबर की तरफ़। अभी-अभी पता चला है कि एक मिग-21 विमान दुर्घटनाग्रस्त हो गया है। पिछले 6 महीनों में यह दूसरी विमान-दुर्घटना है। रक्षा मंत्रालय ने इस दुर्घटना के जाँच के आदेश दे दिए हैं...

NEWSREADER #2

In breaking news today, a MiG-21 fighter plane has just crashed. This is the second such crash in the past six months. The Defence Ministry has ordered an investigation into the crash...

The gang is all ears. SONIA, now tense, moves towards the television.

SONIA  
(whispering)  
No...please...please...no...

She holds her breath. The NEWSREADER reads on.

समाचारवाचक #2

सूत्रों से पता चला है कि इस लड़ाकू विमान के पायलट फ़्लाइट लेफ्टीनेंट अजय राठौड़ की दुर्घटना में मृत्यु हो गई है।

NEWSREADER #2

We have just received news that the pilot, Flight Lieutenant Ajay Rathod, has died in the crash.

A deathly silence falls over the group. Then as AJAY's smiling face flashes on the screen, SONIA collapses. DJ reaches out and holds her, she pushes him away.

EXT. CRASH SITE (ON TV)/EXT. ADDA—DAY

The fire brigade at the crash location, the debris being cleared, etc.

समाचारवाचक #2

फ़्लाइट लेफ्टीनेंट अजय राठौड़ ने काफ़ी सूझबूझ से काम लिया और नियंत्रण खो चुके मिग को एक खाली मैदान में क़ैश कराया जिससे आबादी वाले इलाकों पर कोई आँच ना आए। हमारे पास जो आँकड़ें हैं, उसके मुताबिक, अब तक एक सौ तिरसठ मिग-21 लड़ाकू विमान दुर्घटनाग्रस्त हो चुके हैं, जिसमें एयरफ़ोर्स के सड़सठ पायलट अपनी जान गँवा चुके हैं।

NEWSREADER #2

Flt. Lt. Rathod apparently did not eject from the burning plane. Instead he steered it away from Ambala city and crashed it in an open field. thus saving many lives. Viewers may recall that until now, 163 MiG-21 of IAF have crashed and 66 Air Force pilots have lost their lives in these accidents.

SONIA screams like a wounded animal, a long blood-curdling scream. SUE hugs her, holding her still as she thrashes about in pain. The boys just stand around helplessly.

EXT. FUNERAL GROUND—DAY

A coffin enshrouded in the Indian Flag is borne by Air Force personnel. AJAY's MOTHER tries hard to maintain her composure. SUE is holding her. SONIA tries hard to hold back her tears. The boys stare blankly at the proceedings.

ON THE SOUNDTRACK: AJAY'S MOTHER's lullaby 'Luka Chuppi' fades in.

गाना: लुका छुपी  
 लुका छुपी बहुत हुई  
 सामने आ जा ना  
 कहाँ कहाँ दूँदा तुझे  
 थक गई है अब तेरी माँ  
 आ जा साँझ हुई  
 मुझे तेरी फिकर  
 धुंधला गई देख मेरी नज़र  
 आ जा ना...

SONG: LUKA CHUPPI  
*This game of hide-and-peek has gone  
 on too long, son.  
 Come home now, won't you.  
 I've searched high and low,  
 These old eyes are weary so,  
 Come home now, won't you.  
 Dusk is spreading like the ache in my  
 heart...*

The bugle is blown by the soldiers; inverting their guns, they then carry out the coffin in the traditional slow march (gun salute, etc.)

DJ's eyes are brimming with tears. He remembers their playful slow march with AJAY on their shoulders at the pub. (Flash)

The tri-colour flag covering AJAY's body is folded and handed over to AJAY'S MOTHER.

गाना: लुका छुपी  
 क्या बताऊँ माँ कहाँ हूँ मैं  
 यहाँ उड़ने को मेरे खुला आसमान है  
 तेरे किस्सों जैसा भोला सलोना जहाँ है यहाँ  
 सपनों वाला  
 मेरी पतंग हो बेफिकर उड़ रही है माँ  
 डोर कोई लूटे नहीं, बीच से काटे ना...

SONG: LUKA CHUPPI  
*I'm in a place you wouldn't believe  
 Ma. Endless skies I can soar.  
 Just like your fairy tales, it's filled  
 with dreams.  
 A sea of hope with no shore.  
 My soul flies here, like a kite  
 without fear  
 No one to cut my strings, no more.*

DJ gives fire to AJAY's pyre. SUKHI salutes with brimming eyes. SONIA breaks down. AJAY's MOTHER looks at her with vacant eyes. LAXMAN PANDEY walks up and puts his hand on KARAN's shoulder. KARAN looks at LAXMAN PANDEY, tears streaking down his cheeks.

गाना: लुका छुपी  
 आ जा साँझ हुई  
 मुझे तेरी फिकर  
 धुंधला गई देख मेरी नज़र  
 आ जा ना...

SONG: LUKA CHUPPI  
*Dusk is spreading like the ache in my  
 heart and fear now blurs my vision.  
 Come home now, son, won't you...*

DISSOLVE TO:

The funeral pyre burns reflecting the fire on the faces of everyone.

NDTV Correspondent from the funeral ground, reports.

संवाददाता

विशेषज्ञों का मानना है कि फ़्लाइट लेफ़्टीनेंट अजय राठौड़ आखिरी वक्त तक विमान में ही रुके रहे ताकि घनी आबादी वाले अम्बाला शहर में वे विमान गिरने से रोक सकें। उनके इस सूझबूझ भरे निर्णय से न जाने कितने अम्बालावासियों की जानें तो बच गईं लेकिन फ़्लाइट लेफ़्टीनेंट अजय राठौड़ को अपने प्राणों की आहुति देनी पड़ी।

CORRESPONDENT

Flt. Lt. Ajay Rathod stayed in the plane until the very end and steered it clear of Ambala city, thereby saving many lives, while laying down his own.

INT. NDTV STUDIO, WE THE PEOPLE—DAY

A heated debate is in progress in a programme similar to 'We the People', conducted by celebrated news journalist PANKAJ PACHAURI. Experts voice their opinions, the IAF, the Ministry of Defence, the Russian makers of MiG aircraft, pilots who have been part of crashes and survived, families of dead pilots.

पंकज पचौरी

पिछले दस सालों में, सौ से ज़्यादा मिग विमान दुर्घटनाग्रस्त हो चुके हैं, जिसमें से तीस से ज़्यादा पायलट भारतीय वायु सेना के मारे जा चुके हैं। मंत्रीजी, यह बताएँ कि सी.ए.जी. की रिपोर्ट में कहा गया है कि हमने जो रशियन स्पेयरपार्ट्स खरीदे हैं, वो पुराने हैं। क्या मामला हाई लेवल करप्शन का है या नहीं?

PANKAJ PACHAURI

In the last 10 years, over 100 MiG-21s of the IAF have crashed, in which over 30 pilots have lost their lives. Defence Minister Shastri, the CAG report states that old and defective Russian spare parts were procured by the government. Isn't this a case of high-level corruption?

SUPER: DEFENCE MINISTER SHASTRI

रक्षा मंत्री शास्त्री

नहीं, बिल्कुल। मैं खुद इसकी सफ़ाई संसद में दे चुका हूँ। यह सरासर झूठ है। ये आज के नौजवान होश में नहीं, जोश में विमान उड़ाते हैं।

DEFENCE MINISTER  
SHASTRI

Not at all. I've personally clarified the issue in parliament. It's is a downright lie. The youngsters of today are brash and irresponsible when it comes to flying planes.

An old gentleman, a RETIRED AIR FORCE OFFICER, at the studio speaks out.

सेवानिवृत्त अधिकारी

नहीं, मैं नहीं मानता। फ़्लाइट लेफ़्टीनेंट अजय राठौड़ एक ऐसे पायलट थे जिनको मैंने खुद ट्रेन किया था। एयरफ़ोर्स एकेडमी से गोल्ड मेडलिस्ट, यंगेस्ट टू क्लीयर नाइट सॉर्टीज़, एक हजार से ज़्यादा फ़्लाइट घंटे थे उनके पास। यह रिकॉर्ड किसी लापरवाह पायलट का नहीं हो सकता।

RETIRED OFFICER

No! I don't agree. Flt. Lt. Ajay Rathod was an ace pilot whom I trained. He was a gold medalist, the youngest to clear night sorties with over 1000 flying hours. This can't be the record of an irresponsible pilot.

INT. AIR FORCE COLONY, AJAY'S RESIDENCE, HALL—DAY

The group is watching the NDTV debate.

कार्यक्रम में पधारे हुए अतिथि

मंत्रीजी, आप यह कब तक विचार करते रहेंगे? कितने पायलट मरने के बाद आपकी सोच में आएगा कि हम इस सिस्टम को सुधारें।

SPECTATOR IN THE SHOW

Mr. Minister, how many more pilots will you send to their graves, before you stem the rot in the system?

The man gets some support.

आवाज़ें  
बिल्कुल!

VOICES  
Right!

एक और आदमी  
क्या हमारे जवान इसी तरह मरते रहेंगे?

ANOTHER MAN  
Will our soldiers keep dying in vain?

The doorbell rings. AJAY'S MOTHER goes up to open the door. KARAN is behind her.

INT. AIR FORCE COLONY, AJAY'S RESIDENCE, HALL—DAY

AJAY'S MOTHER opens the door. An airman delivers a trunk containing AJAY'S belongings. He salutes her. AJAY'S MOTHER looks at the man...the box. She's too proud to cry. But she knows this is it. She loses her strength and is about to fall. KARAN holds her for support.

गाना: लुका छुपी  
कैसे तुझको दिखाऊँ यहाँ है क्या  
मैंने झरने से पानी, माँ, तोड़ के पिया है

SONG: *LUKA CHUPPI*  
*If only I could show you this place, Ma*  
*Here waterfalls are made of rainbows*

## INT. AIR FORCE COLONY, AJAY'S RESIDENCE, HALL—DAY

गाना: लुका छुपी

गुच्छा-गुच्छा कई ख्वाबों को उछल के छुआ है  
छाया लिए भली धूप यहाँ है  
नया-नया सा है रूप यहाँ  
यहाँ सब कुछ है माँ  
फिर भी लगे बिन तेरे मुझको अकेला...

SONG: *LUKA CHUPPI*

*There are no roses, just bouquets of  
dreams Ma  
Their scent no flower can hope for  
Here sunlight and shadow walk  
hand in hand  
Everything seems bright and new  
But what is heaven, and all of its  
wonders,  
when Ma, I don't have you...*

The trunk with AJAY's name on it is opened. AJAY's belongings are revealed. His uniform, his cap, his racket, his diary, from which a picture of AJAY and SONIA falls out. She hands over the diary to SONIA who takes it in her hands with tearful eyes. Everyone in the room is sad and silent. The TV plays on.

## DEFENCE MINISTER SHASTRI (ON TV)

रक्षा मंत्री शास्त्री

आगे से सरकार इस बात पर विशेष ध्यान देगी कि सिर्फ चुने हुए पायलटों को ही इन विमानों को उड़ाने की इजाज़त दी जाए, ना कि अजय राठौड़ जैसे नौसिखिये पायलट जो गैर जिम्मेदारी से इन्हें चलाते हैं। और रही बात जाँच की, तो मैं हर जाँच के लिए तैयार हूँ।

DEFENCE MINISTER  
SHASTRI

From now on, the government will make sure that only experienced pilots are given access to these machines and not to rash pilots like Ajay Rathod. I welcome any investigation. I have nothing to hide.

There is an awkward silence in the room.

असलम

ये क्या बके जा रहा है यह आदमी?

ASLAM

What the hell is he talking about?

All exchange silent looks.

## INT. CAR—DAY

DEFENCE MINISTER SHASTRI and RAJNATH SINGHANIA are in the car, MISHRA is seated behind them.

रक्षा मंत्री शास्त्री  
यह मिग विमान की इनवेस्टिगेशन कहीं हमें  
ले ना डूबे।

DEFENCE MINISTER  
SHASTRI  
This damn MiG investigation  
shouldn't take us down.

राजनाथ सिंहानिया  
कुछ नहीं होगा, शास्त्रीजी। पब्लिक की  
याददाश्त बहुत कमजोर होती है। बाकी हम  
सम्भाल लेंगे।

RAJNATH SINGHANIA  
Relax Sir. Public memory is short.  
Besides, we'll handle things.

रक्षा मंत्री शास्त्री  
मरे हुए सैनिकों की खबर मीडिया में बहुत  
समय तक ज़िन्दा रहती है।

DEFENCE MINISTER  
SHASTRI  
Dead pilots live long lives in the  
media.

राजनाथ सिंहानिया  
देश पर शहीद होने के लिए तो सेना में भर्ती  
होता है, शास्त्रीजी।

RAJNATH SINGHANIA  
But then they join the forces to  
sacrifice their lives, don't they?

#### EXT. INDIA GATE, SOLDIERS MEMORIAL—DAY

Hundreds of flickering flames come into focus; they are lit candles floating up the road that leads to India Gate. AJAY's bereaved family members, friends and relatives are accompanied by common middle-class people who have come out on the streets, and are peacefully marching towards the SOLDIER'S MEMORIAL with lit candles.

The procession is led by AJAY's MOTHER and the rest follow.

Upon reaching India Gate, they place the candles and AJAY's medals of honour along with a photograph of him respectfully on the ground. Then they sit around his photograph and the candles, in protest. Old people, young people, even children have come to India Gate with candles in their hands. It is a moving sight.

NDTV CORRESPONDENT reports from the site—

संवाददाता  
यहाँ हर आँख अजय राठौड़ के लिए नम है,  
और इन सब में एक आक्रोश दिखाई पड़  
रहा है, सरकार के प्रति और खासकर, रक्षा  
मंत्री के प्रति।

CORRESPONDENT  
The situation is tense at the  
moment. There is growing anger  
and discontent directed largely  
towards the government, especially  
the Defence Minister.



## INT. DEFENCE MINISTER'S RESIDENCE—DAY

As the NDTV CORRESPONDENT reports from the site, DEFENCE MINISTER SHASTRI watches it all on TV.

## EXT. INDIA GATE, SOLDIER'S MEMORIAL—DAY

संवाददाता

हमारे साथ हैं अजय राठौड़ की माँ।

CORRESPONDENT

Ajay Rathore's mother is with us.

The CORRESPONDENT holds the mike in front of AJAY'S MOTHER.

अजय की माँ

सरकार इस तरह मुँह नहीं फेर सकती। उन्हें जनता को साफ़ बताना ही होगा कि ये मिग विमानों के सस्ते पुर्जे, खराब क्वालिटी के पुर्जे, क्यों खरीदे जाते हैं? क्यों खरीदे गए? मिग तो दोबारा बन सकते हैं मगर हमारे बच्चे तो दोबारा नहीं आ सकते।

AJAY'S MOTHER

The government can't wash its hand off the issue like this. They are answerable to the public. If the MiG spare parts were of doubtful quality, why were they bought in the first place? For what? Money? Money won't bring our children back.

असलम

देखो बात बिल्कुल साफ़ है। डिफेंस मिनिस्टर इसके लिए जिम्मेदार ह। उन्हें रिज़ाइन तो करना ही पड़ेगा।

ASLAM

The Defence Minister is morally responsible. He has to resign.

एनडीटीवी संवाददाता

लगता है, अब लोग इस रक्षा घोटाले का पर्दाफ़ाश करके ही रहेंगे। लेकिन इसमें वो कितने सफल होंगे, यह वक्त ही बताएगा। इंडिया गेट से एन.डी.टी.वी. के लिए सी. भार्गव।

NDTV CORRESPONDENT

It looks like the veil has been pulled off the defence scam. But how much will be revealed, only time will tell. C. Bhargav from India Gate, for NDTV.

## INT. SOUTH BLOCK, MINISTRY OF DEFENCE, DEFENCE MINISTER'S OFFICE—EVENING

DEFENCE MINISTER SHASTRI looks peeved. He picks up his cell phone to make a call.

रक्षा मंत्री शास्त्री

मिश्राजी, यह क्या हो रहा है?

DEFENCE MINISTER

SHASTRI

Mishra, what's happening?



## EXT. INDIA GATE—DAY

The crowd has multiplied manifold as youth from the colleges have joined in. The media presence has built up as well. LAXMAN PANDEY is making an impromptu speech.

लक्ष्मण पाण्डेय

हमारे रक्षा मंत्री कहते हैं कि फ्लाइट लेफ़्टिनेंट अजय राठौड़ नौसिखिए थे। अजय राठौड़ ने अपना विमान शहर में गिरने नहीं दिया। जब अजय राठौड़ के विमान में तकनीकी खराबियाँ आईं तो अजय राठौड़ पैराशूट से कूदे नहीं अपनी जान बचाने के लिए। वह उस विमान को शहर से दूर ले के चले गए ताकि हजारों जानें बच सकें। पर रक्षा मंत्री क्या फिर भी कहना चाहते हैं कि फ़्लाइट लेफ़्टिनेंट अजय राठौड़ नौसिखिए थे। हमारे देश में कितने मंत्रियों के अपने खुद के बेटे फ़ौज में हैं, आज हम यह सवाल पूछना चाहते हैं।

LAXMAN PANDEY

Ajay Rathod was not a novice. He didn't let his plane crash into the town. When it developed a snag he didn't try to save his life. He steered it clear of Ambala, saving thousands of civilians. Yet the Defence Minister calls him irresponsible. Right that's enough now. We would like to know how many ministers in this country have sons are in the forces.

The sound of engines and police sirens fills the India Gate premises, drowning out the protesting voices. LAXMAN PANDEY does not give up. He raises his voice over the sound. A row of special police force (SPF) trucks drives up the slopes. SPF soldiers jump out even before the trucks come to a halt. They are dressed for riot control. Shields, batons and tear gas guns are offloaded as well. The crowd gets into a closer huddle.

## EXT. INDIA GATE, SOLDIER'S MEMORIAL—DAY

A few jeeps and cars arrive and we see party workers from LAXMAN PANDEY's group step out.

MISHRA is in one of the cars. He observes LAXMAN PANDEY. Then he instructs his party workers. The party workers move towards the speech makers and spread out among them. They start heckling the speakers and begin disrupting the proceedings. A scuffle begins to erupt between the party workers and the protestors. The SPF step in. They start to break up the protest.

विशेष पुलिस बल इंस्पेक्टर  
पीछे हटो सब! हटो पीछे!

SPECIAL POLICE FORCE  
INSPECTOR

Move on. We don't want any trouble here. Time to go home.

अजय की माँ  
मैं नहीं हटूँगी। ये अजय के लिए है।

AJAY'S MOTHER

I'm not moving. This is for Ajay.

असलम  
आप चलिए, आन्टी, यहाँ गड़बड़ हो सकती है।

ASLAM  
This could turn ugly, Aunty.

सोनिया  
होने दो।

SONIA  
Let it.

Without warning, the SPF start a lathi-charge. There is pandemonium as they carry out the lathi-charge indiscriminately, sparing no one from their blows.

ON THE SOUNDTRACK: The song 'Khoon Chala' fades in.

गाना: *खून चला*  
कुछ कर गुज़रने को खून चला खून चला  
आँखों के शीशे में उतरने को खून चला  
बदन से टपक कर, ज़मीन से लिपटकर  
गलियों से रस्तों से उभरकर, उमड़कर  
नये रंग भरने को खून चला खून चला।

SONG: *KHOON CHALA*  
*Our blood is boiling*  
*It's flowing through the streets.*  
*To seep into the mirror of our eyes.*  
*Dripping from our bodies,*  
*Caressing the earth.*  
*Meandering through the streets and*  
*alleys*  
*Surging and sweeping.*  
*To paint a new world.*

To SUKHI's horror the SPF Inspector slaps him hard on the face. A few SPF soldiers keep slapping him.

People are beaten up ruthlessly. SUE and DJ find two kids looking around in the chaos helplessly and crying. They can, be a stampede at any moment. The two rush to pick up the children and bring them to safety.

The boys are beaten mercilessly. AJAY's MOTHER shields SONIA in her embrace. Even AJAY's photograph is not spared: it is trampled upon.

गाना: *खून चला*  
खुली सी चोट लेकर, बड़ी सी टीस लेकर  
आहिस्ता आहिस्ता सवालों की उँगली,  
जवाबों की मुट्ठी  
संग लेकर खून चला...  
कुछ कर गुज़रने को, खून चला खून चला।

SONG: *KHOON CHALA*  
*From gaping wounds, and gashes*  
*large, it oozed, slowly and steadily. If*  
*the finger is but to point, the calling*  
*of the fist is to respond. Blood knows*  
*this and surges... Our blood is boiling,*  
*It's flowing through the streets.*

LAXMAN PANDEY looks in dismay at the mayhem around him. He looks at his party members raining blows on the protesters. He sees his respected Mishraji sitting in his air-conditioned car and watching all this.

KARAN is brutally hit on the head, he falls. SUKHI is dragged on the road by his collar. SONIA is trying with all her might to protect AJAY's MOTHER. LAXMAN PANDEY watches all this, numb with anger.

Some police officers and party workers are hitting ASLAM with lathis. They beat him mercilessly. Something snaps in LAXMAN PANDEY; he rushes towards ASLAM and snatches the baton from the cop and in blind rage beats the cop unconscious. Then he turns and repeatedly smashes the baton into the party workers. He then picks up the semi-conscious ASLAM and tries to take him to safety.

DJ tries to reach SONIA and AJAY's MOTHER in vain, helplessly struggling against the crowd that separates them. As a gap clears in the seething crowd, DJ sees SONIA wailing as she cradles the limp body of AJAY's MOTHER in her arms. A brutal cop has cracked a baton on AJAY's MOTHER's head.

Time slows down as SUE and DJ look on helplessly.

DISSOLVE TO:

INT. HOSPITAL, EMERGENCY—DAY

DJ rushes into the hospital carrying AJAY's MOTHER in his arms. Her head is bleeding profusely. She is unconscious. A doctor and some attendants rush to them with a stretcher.

DJ

Doctor, it's a head injury... Doctor

AJAY's MOTHER is rushed down the corridor, accompanied by medics and a young doctor. DJ, KARAN and SONIA follow.

डॉक्टर

इन्हें जल्दी इमरजेंसी में ले चलो। Hurry up!

DOCTOR

Take her to the emergency room!  
Quick!

DJ, KARAN and SONIA try to accompany AJAY's MOTHER. The doctor stops them.

डॉक्टर

आप प्लीज़...आप प्लीज़ यहीं पर रुकिए! हमें पेशेंट को चैक करने दीजिए...

DOCTOR

Could you please wait here...we need to check the patient...

They helplessly look at the departing stretcher.

INT. POLITICAL PARTY OFFICE—DAY

MISHRA enters the party office. LAXMAN PANDEY is waiting for him. They exchange a look. LAXMAN PANDEY looks straight into MISHRA's eyes.

लक्ष्मण पाण्डेय

वहाँ पर इतने मासूम लोग कुचले जा रहे थे और आप... आपने इन सबको रोका क्यों नहीं, मिश्राजी?

LAXMAN PANDEY

They were beating up innocent people. Why didn't you stop them?

मिश्रा

तुमने अपनी सरकार के खिलाफ मोर्चा निकाला। यह नहीं हो सकता।

MISHRA

You protested against the government, our own party. That's unacceptable.

लक्ष्मण पाण्डेय

मोर्चा सरकार के खिलाफ नहीं था, वह तो सच्चाई के पक्ष में था। हमारे नौजवान सेना में भर्ती होते हैं...देश के लिए अपनी जान तक दे देते...और यह भ्रष्ट मंत्री उन फ़ौजियों की जान की कीमत पर अपनी तिजोरियाँ भरते हैं? और हमारा पार्टी ऑफिस कुछ नहीं करता।

LAXMAN PANDEY

The protest was not against the government, it was for the truth. So many pilots have died...young innocent boys who were fighting for our country, killed so that someone in the government could make money. And our party office doesn't do a thing about it.

A boy gets a cup of tea, MISHRA pushes the cup towards LAXMAN PANDEY.

मिश्रा

बैठो... चाय पीयो।

MISHRA

Sit down... Have some tea.

LAXMAN PANDEY sits still.

मिश्रा

ज्यादा इमोशनल होने की कोई ज़रूरत नहीं है। राजनीति में भावना का कोई स्थान नहीं है। पार्टी तुम्हारे बारे में बहुत कुछ सोच रही है। बहुत आगे जाना है तुम्हें...

MISHRA

Don't be so emotional. In politics there's no place for emotions. The party has big plans for you...

LAXMAN PANDEY erupts emotionally.

लक्ष्मण पाण्डेय

कहीं नहीं जाना है मुझे। कोई मतलब नहीं है मुझे आपकी पार्टी से भी और आप से भी क्योंकि आप भी बिक चुके हैं।

LAXMAN PANDEY

Big plans! I don't care either for your party or you since you have sold your soul.

MISHRA throws the hot tea on LAXMAN PANDEY's face. Party workers rush forward and a free-for-all fist fight begins. They beat LAXMAN PANDEY up.

EXT. HOSPITAL—NIGHT

A rickshaw stops outside the hospital. LAXMAN PANDEY, his face covered with cuts and bruises, gets out of the rickshaw and walks in. He sits on the hospital steps next to KARAN.

लक्ष्मण पाण्डेय

माँ कैसी हैं?

LAXMAN PANDEY

How's Aunty?

करण

एम आर आई चल रहा है। वेट कर।

KARAN

They're doing an MRI.

KARAN offers LAXMAN PANDEY the cigarette. PANDEY takes a long drag. There is a moment of silence. DJ walks out of the emergency ward; he has a grave expression on his face.

INT. HOSPITAL, CORRIDORS, ICU—NIGHT

We move through the glass partition into the ICU. AJAY's MOTHER is lying on the bed, fighting for her life.

SONIA is sitting alone on the bench. The boys are in conference with the DOCTOR.

डॉक्टर

I am sorry, वो कोमा में हैं। सर पर बहुत गहरी चोट आई है, और साथ में बेटे की मौत का सदमा।

DOCTOR

She's slipped into a coma. Severe skull damage, coupled with the shock of her son's death.

The DOCTOR looks at LAXMAN PANDEY. SONIA starts sobbing silently. KARAN walks up to her and comforts her.

डॉक्टर

आपको भी चोट आई है। नर्स, स्टिचिज़ की तैयारी करो। आपको किसी भी चीज़ की ज़रूरत हो तो आय एम देयर।

DOCTOR

That's an ugly gash. Nurse, she needs stitches. In case you need anything, I am there.

सोनिया

असलम... असलम कैसा है?

SONIA

Aslam... How's he?

DISSOLVE TO:

INT. ASLAM'S HOUSE—NIGHT

MOINUDDIN opens the door. As DJ, SONIA and KARAN get in, they find ASLAM's FATHER facing them.

अमानुल्लाह खान

यहाँ बचा क्या है जो लेने आए हो?

AMANULLAH KHAN

What have you come for? Haven't you done enough damage?

डीजे

अंकल जी, आप गलत समझ रहे हो! बात वो नहीं है, हम तो बस...

DJ

Uncle, it isn't what you think...

अमानुल्लाह खान

मुझे नहीं जानना क्या सोचते हो तुम सब, क्या करते हो, या क्या करना चाहते हो। लेकिन एक बात गौर से सुन लो। असलम अपना भला-बुरा नहीं समझता। बहुत जज़्बाती है, सोचता भी दिल से है। ये हम लोगों के लिए बहुत बुरा वक्त है, और मैं नहीं चाहता तुम लोगों के चक्कर में असलम को कुछ हो जाए।

AMANULLAH KHAN

I'm not interested in what you think, in what you want to do. I'm just going to say this once. Aslam doesn't know what's good for him. He's an emotional boy, always has been. He listens to his heart, not his head. These are bad times for people like us. Don't take him down with you.

He chokes.

अमानुल्लाह खान  
जाइए, अन्दर पड़ा है।

AMANULLAH KHAN  
He's inside. Go on...

INT. ASLAM'S HOUSE, ASLAM'S ROOM—NIGHT

They all troop into the room to find SUE with ASLAM's MOTHER and sister. ASLAM, a mass of bruises, is in bed. SUKHI is standing nearby, staring blankly in front of him.

असलम  
जा गुड्डू, बाहर जा।

ASLAM  
Guddu, go outside.

डीजे  
काके, सारे पुर्जे सही सलामत?

DJ  
All parts working?

ASLAM smiles instinctively, but the pain in his jaw makes the smile falter.

असलम  
हँसा मत साले, दर्द होता है। आन्टी कैसी हैं?

ASLAM  
Don't make me laugh, idiot. It hurts. How's Aunty?

Silence.

करण  
कोमा में हैं।

KARAN  
She's in a coma.

SUE  
Oh God!

सुखी  
हमारे साथ के हो रहा है ये?

SUKHI  
How can this be happening to us?

Silence.

ASLAM's MOTHER walks in.

असलम की माँ  
मैं खाना लगा दूँ?

ASLAM'S MOTHER  
Dinner?

करण

नहीं आन्टीजी, रहने दीजिए! असलम को देखने आए थे बस! अस्पताल वापस जाना है।  
(असलम को)  
टेक केयर यार।

KARAN

No, don't worry Aunty. We just came to see Aslam. We've got to get back to the hospital.  
(to Aslam)  
Take care...

They all file out. LAXMAN PANDEY remains in the room. He tries to speak but only manages a choked whisper.

लक्ष्मण पाण्डेय

मैंने तुम्हारे साथ... मैं तुम्हें हमेशा... सॉरी...

LAXMAN PANDEY

I... I'm sorry.

He just walks away. ASLAM's eyes well up.

INT. DELHI UNIVERSITY, SUE'S HOSTEL ROOM—NIGHT

SUE and DJ come in exhausted. They are both silent. SUE lays food on the table. DJ sits down. He looks lost.

स्यू

कुछ खा लो...

SUE

Eat something...

DJ quietly tries to eat, but he seems unable to swallow any food. He almost chokes, then breaks down.

डीजे

हर तरफ़ सब कुछ बिखर रहा है, और मैं खड़ा तमाशा देख रहा हूँ। हम जैसों की कोई औकात ही नहीं यार! अजय जैसे लाखों मर जाएँ ना, फिर भी कोई फर्क नहीं पड़ेगा। कुछ नहीं बदलेगा।

DJ

Everything's falling apart and all I can do is stand and watch. People like us don't count out here. Thousands like Ajay can die. It will make no difference. Nothing will change.

Tears course down DJ's cheek. His body is wracked by sobs. SUE caresses his face and wipes away the tears. SUE holds him and consoles him silently.

डीजे

अजय ने हमेशा सही किया, लेकिन फिर भी... वो एक अच्छा पायलट था, एक अच्छा दोस्त, एक अच्छा बेटा। उसने कभी किसी का कुछ नहीं बिगाड़ा यार...उस बंदे ने कभी गलत नहीं किया। लेकिन उसके साथ... एकदम से सब कुछ खत्म यार...और अपनी सोनिया यार, अपनी बच्ची...

DJ

This system is so messed up, a hundred more Ajay's can die and nothing will change... Ajay did everything right all his life. He was a good pilot, a good friend, a good son. He never harmed a soul...he didn't deserve this. Sonia didn't deserve this.

DISSOLVE TO:

INT. DELHI UNIVERSITY, SUE'S HOSTEL ROOM—NIGHT

DJ is lying asleep with his head in SUE's lap. SUE runs her fingers through his hair, staring at the ceiling. She looks at the sleeping form of DJ.

स्यू (V.O.)

डीजे को सोते हुए देख कर एक अजीब सा ख्याल आया! शायद वो सो नहीं रहा था, वह जाग रहे थे। शायद सब जाग रहे थे।

SUE (V.O.)

As I watched DJ sleep that night, a strange thought occurred to me. Maybe DJ wasn't sleeping, maybe none of them were. Maybe they were all waking up.

EXT. AMRITSAR, JALLIANWALA BAGH; 13 APRIL 1919 (DREAM)—DAY

Once again, we see the Jallianwala Bagh massacre. People being mowed down, General Dyer shouting commands, troops firing indiscriminately at unarmed men, women and children. The visuals have a dream-like abstract quality. We see a young BHAGAT SINGH, scooping blood-soaked mud into a bottle.

Suddenly the troops are no longer British troops but they are Indians, all firing under the command of Defence Minister Shastri. Indians are killing Indians.

Just then the falling crowd parts to reveal AJAY in his Air Force uniform.

DEFENCE MINISTER SHASTRI

Fire!

He points towards AJAY. The troops fire. A bullet punctures his jacket.

अजय  
करण, तेरी जैकेट खराब कर दी इन्होंने  
यार।

AJAY  
Hey Karan, they've spoilt your  
jacket.

Blood oozes from the jacket...

रक्षा मंत्री शास्त्री  
जय हिन्द!

DEFENCE MINISTER  
SHASTRI  
Long live India!

A MiG-21 plane bursts into flames in the sky.

INT. SINGHANIA RESIDENCE, KARAN'S BEDROOM—NIGHT

KARAN wakes up with a start; he is sweating profusely.

EXT. FORT RUINS—DAY

The boys and SONIA are sitting on the ledge.

असलम  
उस कमीने का कोई कुछ नहीं बिगाड़ पाया।

ASLAM  
The scoundrel got away with it  
again.

सुखी  
हम कर भी क्या सकते हैं? देश का कानून  
उसकी जेब में है।

SUKHI  
There's nothing can we do when  
the law of the land protects people  
like the Defence Minister.

MATCH CUT TO:

We now intercut between the revolutionaries in the past and our gang in the present.

चंद्रशेखर आज़ाद  
हमें कुछ करना होगा! कुछ ऐसा जो उन्हें  
जड़ से हिला दे।

CHANDRASHEKHAR AZAD  
We have to take drastic measures.

सुखी  
मतलब क्या करना चाहता है तू?

SUKHI  
What do you mean? Do what?

DJ, ASLAM, KARAN, and LAXMAN PANDEY, all remain silent.

**BHAGAT SINGH, AZAD and RAJGURU are silent. DURGA BHABHI walks in.**

SONIA breaks the silence.

सोनिया  
मार डालो उसे।

SONIA  
Kill him!

सुखी  
क्या? डिफेंस मिनिस्टर को मार डालें? पागल हो गयी है क्या तू?

SUKHI  
What? Kill the Defence Minister! Are you crazy?

असलम  
हम लोग कोई हत्यारे नहीं हैं, सोनिया।

ASLAM  
We aren't killers, Sonia.

करण  
पर वे लोग हैं।

KARAN  
But they are.

सुखी  
करण, तू जानता भी है इसका मतलब?

SUKHI  
Have you lost it, Karan?

## FLASHBACK

भगत सिंह  
हम किसी के खून के प्यासे नहीं पर सवाल इंसफ़ का है।

BHAGAT SINGH  
It's not blood lust. It's a matter of justice.

## PRESENT

लक्ष्मण पाण्डेय  
बंदूक का इंतज़ाम मैं कर दूँगा।

LAXMAN PANDEY  
I'll get the gun.

सुखी  
भड़का मत, पांडे। ज़रा सी बात पर तेरे लिए मार-पीट रोज़ की बात है। लेकिन हमारे लिए...

SUKHI  
Don't fuel things, Pandey. We can't start killing people for just about any reason...

करण  
ज़रा सी बात पर? अजय की मौत ज़रा सी बात है? माँ के साथ जो हुआ, वह ज़रा सी बात है?

KARAN  
You think Ajay's death is a small reason? What happened with Ajay's mother is a small reason?

असलम  
करण, बात वो नहीं है यार। समझा कर।

ASLAM  
Be reasonable Karan.

## FLASH BACK

चंद्रशेखर आज़ाद

लाला जी की मौत की कीमत तो उन्हें चुकानी ही होगी। स्कॉट को हम नहीं छोड़ सकते।

PRESENT

असलम

लेकिन हम...मुझे तो हमेशा लगता था हम किसी चीज़ के लिए लड़ जाएँ, ऐसा कोई जज़्बा है ही नहीं हमारे अन्दर।

करण

मुझे भी लगता था, पर आज से पहले।

CHANDRASHEKHAR AZAD

Lala Lajpat Rai's death has to be avenged. Scott has to be killed.

ASLAM

But... I always thought we didn't believe in anything.

KARAN

So did I. Until now.

The camera slowly dollies over the faces of ASHFAQULLAH KHAN, LAXMAN PANDEY, RAJGURU, SONIA, BHAGAT SINGH, ASLAM, RAMPRASAD BISMIL, DJ, DURGA BHABHI, and to CHANDRASHEKHAR AZAD.

Seamlessly the camera now circles between the faces in the past and present and comes to rest.

सुखी

यह पागलपन कर रहे हैं हम लोग।

SUKHI

Have we all gone crazy?

QUICK PAN:

लक्ष्मण पाण्डेय

रोज़ सवेरे आठ बजे सैर पर निकलता है! वहीं पर ख़त्म करते हैं।

LAXMAN PANDEY

He takes a morning walk at 8 a.m. everyday. We can kill him then.

QUICK PAN:

सुखी

ख़त्म कर देते हैं... कौन करेगा ख़त्म? हाँ, कौन? अरे ख़त्म कौन करेगा?

SUKHI

Who's 'we'?... Who's going to pull the trigger?

डीजे (O.C.)

मैं!

DJ (O.C.)

I will.

DJ does not look helpless anymore.

## EXT. DEFENCE MINISTER SHASTRI'S BUNGALOW—MORNING

Close-up, spinning bicycle wheel. The boys stage the exact replica of the killing of Saunders; the shots and action mirror the previous killing.

लक्ष्मण पाण्डेय (V.O.)

सबसे सिक्योरिटी कम रहती है, लेकिन पकड़े जाने का पूरा चांस है।

LAXMAN PANDEY

Even though the morning security is relaxed, there is still the danger of getting caught.

करण (V.O.)

पकड़े गए तो पकड़े गए। चांस तो लेना ही पड़ेगा।

KARAN (V.O.)

There is no looking back now!

DEFENCE MINISTER SHASTRI walks out of the driveway of his house for his morning walk, followed by two bodyguards.

Outside the gate, ASLAM is mending a bicycle. Through the spokes of the bicycle, we see DEFENCE MINISTER SHASTRI walking towards the gate, closely followed by his bodyguards.

FAST CAMERA PAN: KARAN kick-starts the bike; DJ is riding pillion. DJ pulls out a pistol.

LAXMAN PANDEY, putting on an act of a newspaper man on a cycle, engages the security guards in conversation.

KARAN and DJ ride towards DEFENCE MINISTER SHASTRI. DJ shoots at DEFENCE MINISTER SHASTRI once...twice...three times... and then KARAN speeds away on the bike before the bodyguards realise what has happened. As the guards run behind the bike in vain, the 'innocent newspaper man' disappears.

CAMERA TILTS DOWN: The Defence Minister lies dead on the road with gunshot wounds gaping on his chest, blood oozing out, spreading over his clean white *kurta* (long shirt).

## INT. HOSPITAL, RECEPTION—DAY

SUE enters the waiting area, pausing for a moment to look at the TV blaring the breaking news of the Defence Minister's assassination. There is a crowd of doctors, nurses, etc., watching the story unfold.

## समाचारवाचक #4

सात बज कर अठ्ठावन मिनट पर जब रक्षा मंत्री हर रोज़ की तरह दो बॉडीगार्ड के साथ अपनी सुबह की सैर के लिए निकले, तभी एक मोटरसाइकिल पर सवार दो अज्ञात लोगों ने उन पर गोलियाँ चलाई। पुलिस के मुताबिक, गोलियाँ उनके सीने पर लगीं, और उन्हें अस्पताल पहुँचते ही मृत घोषित कर दिया गया। अभी तक किसी ने भी...

## NEWSREADER #4

The Defence Minister was on his usual morning walk when two unidentified gunmen opened fire. He was hit by three bullets in his chest, and was declared dead after being brought to the hospital. No group has yet claimed responsibility for this incident...

SUE feels a little uncomfortable on hearing this. She rushes up the stairs.

## INT. HOSPITAL, AJAY'S MOTHER'S ROOM—DAY

SUE rushes into the room. On the bed, AJAY'S MOTHER lies motionless... alone. SUE rushes out.

## EXT. ADDA—DAY

The boys are watching TV.

Caption: Breaking News, Defence Minister assassinated.

## समाचारवाचक #4

सरकार ने रक्षा मंत्री की हत्या के पीछे विदेशी ताकतों के हाथ होने का अंदेशा जताया है।

## NEWSREADER #4

Government spokespersons believe that this is an attempt to destabilise the government.

## पार्टी प्रवक्ता

आज कुछ आतंकवादियों के इस कायरतापूर्ण हत्या के कारण, देश ने अपने एक अनमोल रत्न को खो दिया है। वह एक सच्चे सेनानी, और देशभक्त थे जिन्होंने देश के लिए अपना जीवन बलिदान कर दिया। उन्होंने देश के लिए जो कुछ भी किया, उसे शब्दों में कहना पर्याप्त नहीं है...

## PARTY SPOKESPERSON

The country has lost a great leader because of the cowardly act of some terrorists. He was a true soldier, a true patriot. His contribution to the country cannot be described in words.

SUKHI cannot take it any more. He hits the TV and the channel changes.

लक्ष्मण पाण्डेय  
सुखी...

LAXMAN PANDEY  
Sukhi...

LAXMAN PANDEY tries to get back to the news channel using the knob. At last, he hits the TV to get it back.

## समाचारवाचक #4

हथियार बनाने वाली कम्पनी के बीच काम कर रहे एक बिचौलिए राजनाथ सिंघानिया के बारे में खबर मिली है। सूत्रों के मुताबिक, यह बातचीत रक्षा मंत्री की हत्या से कुछ दिनों पहले हुई है।

## NEWSREADER #4

Meanwhile our sources have discovered a telephonic conversation involving middleman Rajnath Singhanian in an arms deal. This conversation took place just a few days before the Defence Minister's assassination.

On a split screen, photographs of RAJNATH SINGHANIA (KARAN's father) and the DEFENCE MINISTER pop up side-by-side. The recorded conversation between them is played back.

## राजनाथ सिंघानिया (V.O.)

हाँ सर, चिंता की कोई बात नहीं! वे रशियन तो अड़ गए थे कि कमीशन ज़्यादा है, कम करो।

## RAJNATH SINGHANIA (V.O.)

The Russians want us to reduce our commission.

## रक्षा मंत्री शास्त्री (V.O.)

उनको बताया नहीं तुमने, ये डिफेंस की डील बाद में है, पहले तो हमारी डील है?

## DEFENCE MINISTER

## SHASTRI (V.O.)

Didn't you tell them, it's not a defense deal, but our deal?

## राजनाथ सिंघानिया (V.O.)

हाँ सर, तभी तो मैं भी अड़ा रहा कि जो है यही है, सौदा करना है तो ऐसा ही होगा।

## RAJNATH SINGHANIA (V.O.)

That's why I told them, 'Take it or leave it.'

KARAN is in shock as are the rest. DJ switches off the TV.

## डीजे

चलो निकलते हैं यहाँ से।

## DJ

Let's go.

We stay on KARAN.

## EXT. ADDA—DAY

SUE comes looking for the boys but does not find them.

## स्यू

पाजी, डीजे कहाँ है?

## SUE

Paaji, where's DJ?

## पाजी

ओ जी, हुने इत्थे ही सन, इत्थे ही गए हो सन।

## PAAJI

They just left.

She rushes by the TV. A small crowd has gathered there.

Caption: Breaking News, Defence Minister assassinated.

EXT. ASLAM'S HOUSE—DAY

CLOSE ON: Moinuddin looks on. SUE and AMANULLAH KHAN are at the door. ASLAM'S MOTHER is standing behind AMANULLAH in the shadows.

अमानुल्लाह खान  
वह कल रात से घर ही नहीं लौटा।

AMANULLAH KHAN  
He hasn't come home all night.

SUE looks worried.

अमानुल्लाह खान  
सब कुछ ठीक तो है?

AMANULLAH KHAN  
Is everything alright.

स्यू  
हाँ...

SUE  
Yes...

असलम की माँ  
वह कह रहा था शायद रात डीजे के घर  
ही रहेगा...

ASLAM'S MOTHER  
He said he'd be spending the night  
at DJ's...

SUE  
Thank you.

I/E. MITRO'S *DHABA*—DAY

Mitro is trying to light the *tandoor* (clay oven). Embers rise as she fans the fire. She looks up to find SUE standing at the door and looking around along with RAVI.

Spotting Mitro, SUE's eyes turn moist. She runs to MITRO. MITRO greets her with a warm smile, which changes to concern.

स्यू  
डीजे यहाँ है क्या?

SUE  
Have you seen DJ?

मित्रो  
सब ठीक तो है?

MITRO  
Is everything alright?

SUE

I can't find him, I can't find SONIA or anyone or ASLAM.  
I don't know where they are.

Her suppressed anxiety comes out. She trembles all over. MITRO holds her reassuringly and makes her sit on the *charpai* (wood-and-rope cot)

मित्रो  
इत्थे आ जा। सिट!

MITRO  
Come here. Sit!

मित्रो  
तू घबरा ना। कुछ नहीं होगा इन लड़कों को।

MITRO  
Don't worry. Nothing will happen  
to those boys.

स्यू  
पर डीजे...

SUE  
But DJ...

SUE's eyes turn moist. MITRO holds her.

मित्रो  
दलजीत तो बचपन से ही बड़ा शैतान है।  
बस मोटरसाइकिल गड़डी स्टार्ट की और  
निकल गया! पूरी-पूरी रात गायब... एक ही  
है ना, दो चार होते तो सो लेती आराम से...

MITRO  
Daljeet has always been a brat, he  
used to disappear on his bike for  
days... He's my only child. If I had  
more, I wouldn't worry so much.

स्यू  
मुझे डर लग रहा है।

SUE  
I'm scared.

मित्रो  
नहीं पुत्र, डरते नहीं हैं। हाँ। गुरु महाराज  
सब ठीक करेंगे हाँ... जब प्यार हो जाए ना,  
तो बाकी सब उस पर छोड़ देना चाहिए।

MITRO  
Don't be afraid. God watches over  
the people we love.

MITRO hugs SUE. From the expression on her face, however, we can see that MITRO is worried too.

## EXT. FORT, CLASSROOM—DAY

It is a very windy day. In the cluster of broken walls, the gang is huddled together. SUKHI and ASLAM are looking at a newspaper. SUKHI reads from the newspaper.

सुखी

शहीद रक्षा मंत्री... साला... अमर सेनानी...  
भारत का अनमोल रत्न... वाह..

SUKHI

Defence Minister...the martyr, one  
of India's precious sons...scoundrel...

SUKHI starts clapping. ASLAM reads on.

असलम

लो पढ़ लो। भारत रत्न मिलेगा...

ASLAM

Next they will honour him with  
the Bharat Ratna.

लक्ष्मण पाण्डेय

साला... सब बेकार हो गया।

LAXMAN PANDEY

What a waste.

डीजे

लोगों तक सच्चाई पहुँचानी चाहिए...

DJ

People need to know the truth...

असलम

अच्छा, कौन बताएगा सच्चाई?

ASLAM

And who is going to tell it to them.

डीजे

हम... अपने आपको... हवाले करके...

DJ

We will...by surrendering ourselves.

ASLAM extends his hands to be handcuffed.

असलम

(व्यंगपूर्वक)

क्या?... हाँ... इंस्पेक्टर साहब... वो ऐसा हुआ  
वो वैसा हुआ... वह मंत्री... वह घोटाला... आप  
समझ रहे हैं ना, इंस्पेक्टर साहब...

ASLAM

(sarcastically)

What?... Terrific!... You want us to  
walk right in, give ourselves up and  
expect them to understand! Why?

सोनिया

और हवाले किसे करें? पुलिस के? वे तो खुद  
मंत्रियों की जेब में हैं...

SONIA

And who should we surrender to?  
The police are mere puppets.

लक्ष्मण पाण्डेय

तो क्या करें? हाथ पे हाथ धरे बैठे रहे? कुछ  
भी कहने दें उन्हें ?

LAXMAN PANDEY

Then what should we do? Just sit  
back? Let them make him a hero?

सुखी

(व्यंगपूर्वक)

नहीं, नहीं, उनको भी खत्म कर देते हैं ना।

सबको उड़ा देते हैं। क्यों पांडे?

(हवाई फायर करते हुए)

टीश... टीश.. टीश...

SUKHI

(sarcastic)

No! Let's kill them all! Right Pandey?

(shoots in air)

Tish...Tish...Tish...

लक्ष्मण पाण्डेय

अरे कोई चुप कराओ इसे...

LAXMAN PANDEY

Someone make him shut up...

SUKHI is laughing nervously. He snatches the newspaper from DJ's hand and holds it in front of KARAN's face. RAJNATH SINGHANIA's photograph stares back at KARAN.

सुखी

तुझे मालूम था, तेरा बाप भी शामिल है।

सब पता था तुझे।

SUKHI

You knew your father was involved.

You knew all along.

KARAN is taken aback by this reaction.

करण

मुझे नहीं पता था, सुखी...

KARAN

No, Sukhi...

सुखी

अरे सुखी गया भाड़ में। साले झूटे... तू हमेशा

अपने बाप से बदला लेना चाहता था... बस।

SUKHI

You're lying!... You always wanted to take revenge on your father...

डीजे

ओय काके, बकवास ना कर!

DJ

Sukhi, shut up!

सुखी

मैं बकवास कर रहा हूँ... हाँ मैं कौन होता हूँ

बोलने वाला? ये करण ही है ना सगा तेरा।

SUKHI

Who am I to say anything?

DJ

Oye Sukhi...

सुखी

डीजे, इसने तेरा इस्तेमाल किया है। यूज

किया है तुझे...

SUKHI

DJ, he's used you...

डीजे

ओय बकवास बन्द कर सुखी।

DJ

That's enough, Sukhi.

सुखी

हम सबका इस्तेमाल किया है, हम सबको  
यूज़ किया है।

SUKHI

He's used all of us.

DJ

Sukhi...Sukhi!

SUKHI weeps hysterically. KARAN tries to light a cigarette, his hands shake. DJ reaches out for SUKHI. SUKHI loses it; he starts screaming.

सुखी

अब देख लेना, यह तो साफ़-साफ़ बच  
जाएगा, कट लेगा पतली गली से। इसका  
बाप जो है इसके पीछे। लेकिन हम फँस  
जाएँगे और मैं मरना नहीं चाहता यार। मैं  
मरना नहीं चाहता यार...

SUKHI

Mark my words, his father will bail  
him out. But we'll get caught. And  
I don't want to die DJ, I don't want  
to die...

DJ finally slaps SUKHI to bring him to his senses. Then he holds SUKHI in a vice-like hug. SONIA pats SUKHI on the back.

सोनिया

सुखी, हमने यह सब अजय के लिए किया था...

SONIA

We did all this for Ajay...

सुखी

(बेसुध)

अब क्या होगा, डीजे?

SUKHI

(deliriously)

What will happen now, DJ?

KARAN is staring at his father's photograph. LAXMAN PANDEY consoles him.

The gang huddles together, scared, vulnerable in DJ's embrace.

EXT. SINGHANIA RESIDENCE, DRIVEWAY—NIGHT

DJ and KARAN are in the jeep, with DJ at the wheel. The jeep comes to a halt outside the gate of the Singhanian Mansion.

KARAN steps out of the jeep.

डीजे

तूने ठीक से सोच लिया ना?

DJ

Have you thought it over?

करण

हाँ, सच्चाई तो जाननी ही पड़ेगी। तू घबरा  
मत।

KARAN

I need to know the truth. Don't  
worry.

डीजे

घबरा नहीं रहा! बस तू लेट नहीं होना।

DJ

I'm not worried. Just don't be late.

KARAN walks towards the building. DJ watches him go.

ON THE SOUNDTRACK: FM radio is playing.

राहुल (रेडियो V.O.)

दी नाइट इज़ स्टिल यंग! शो का नाम है 'रात बाकी बात बाकी'। मैं हूँ राहुल एंड लेट्स रॉक दी पार्टी टूनाइट। ग्रेट डीजे रीमिक्सिंग अप फॉर यू पीपल आज कल नए गाने चलते नहीं...पुराने उठा के...

RAHUL (RADIO V.O.)

The night is still young. The name of the show is 'Raat Baki Baat Baki', I'm Rahul and let's rock the party tonight... Great DJ remixes coming up for you people...

DJ starts the car.

INT. SINGHANIA RESIDENCE; STUDY—NIGHT

RAJNATH SINGHANIA has a worried look on his face.

राजनाथ सिंहानिया

तुम्हें कुछ नहीं होगा, करण। आई प्रॉमिस यू ... तुम्हें कुछ नहीं होगा। बस मुझे उन सबके नाम बताओ जो इसमें इन्वॉल्व थे, ओके? मेरी पहुँच बहुत ऊपर तक है! मैं बेस्ट लॉयर्स की मदद लूँगा। कुछ भी करूँगा, लेकिन तुम्हें इससे बाहर ज़रूर निकाल दूँगा। इतना याद रखना कि तुम्हें यह कहना है कि तुम्हें ज़बरदस्ती इसमें इन्वॉल्व किया गया था। Then you are out of this country.

RAJNATH SINGHANIA

Nothing will happen to you Karan. That's a promise. Just give me the names of the others. I'll get you the best lawyers, pull all the strings possible. You were forced into it, do you understand? You were forced by your friends. Then you are out of this country.

KARAN just looks at him silently.

राजनाथ सिंहानिया

कुछ तो बोलो। समझे या नहीं?

RAJNATH SINGHANIA

Do you get me?

KARAN is silent.

राजनाथ सिंहानिया

Say something, God damn it. तुम्हारे बाप की जिन्दगी भर की मेहनत, नाम, शौहरत, सब डूब जाएगा।

RAJNATH SINGHANIA

Say something, God damn it. Your father's reputation, his life's work are at stake.

राजनाथ सिंहानिया  
बोलो, क्यों किया तुमने ये सब? क्यों किया  
ये सब...

करण  
आपने क्यों किया?

राजनाथ सिंहानिया  
मैंने? मैंने क्या किया?

करण  
मौत से नहीं डरते ये लोग। अजय कहता  
था, 'आने दो साली मौत को, देश के लिए  
तो कुछ भी।' अजय, अजय... 'सम्भाल लेंगे...  
आउट ऑफ दिस कंट्री'... अजय जिंदा जल  
गया, देश के लिए नहीं। आपने मार डाला  
उसे, मज़ाक बना दिया अजय को...

KARAN chokes, tears brim up.

राजनाथ सिंहानिया  
ओके, आई नो, आई नो, आई नो... तुम अभी  
बहुत डिस्टर्ब्ड हो। लेकिन जो हुआ, सो हो  
गया। अब मैं सब सम्भाल लूँगा। ओके?

RAJNATH SINGHANIA hugs KARAN.

राजनाथ सिंहानिया  
कोई रास्ता निकाल लेंगे। बेटा, कोई बात  
नहीं...

KARAN looks up, his eyes are distant.

करण  
कोई रास्ता है, पा?

राजनाथ सिंहानिया  
ऑफ कोर्स, बहुत सारे रास्ते हैं। You will  
be out of this trouble. Yes, you will  
go away from this country tonight.

RAJNATH SINGHANIA  
Why did you do it?

KARAN  
Why did you do it, Dad?

RAJNATH SINGHANIA  
What did I do?

KARAN  
Ajay always said, 'I'll give my life  
for this country', 'I'm not afraid of  
death.' Ajay was burnt alive... and  
all you can think of is sending me  
out of the country. You killed him!  
You made a joke of his death...

RAJNATH SINGHANIA  
I know you're very disturbed.  
Relax! Let me handle things.

RAJNATH SINGHANIA  
I'll find a way out.

KARAN  
Really Dad? Is there a way out?

RAJNATH SINGHANIA  
Of course.

EXT. JAMA MASJID, COURTYARD—DAWN

AMANULLAH KHAN performs the ritual of cleansing himself by washing his hands and feet.

EXT. MITRO'S *DHABA*—DAWN

MITRO is sleeping with SUE on the *charpai*. SUE is restless. She gets up and quietly moves out.

EXT. ROAD OUTSIDE MITRO'S *DHABA*—DAWN

The cab with SUE leaves from MITRO's *dhaba*.

EXT. MITRO'S *DHABA*—DAWN

MITRO wakes up to find SUE gone. She feels unsettled. She prays silently. She suddenly realises that the knot of black thread (tied for DJ's well-being) on her fingers has opened.

EXT. STREET OUTSIDE ALL INDIA RADIO STATION—DAWN

In the jeep DJ, SUKHI, ASLAM and LAXMAN PANDEY are looking at the imposing structure of the All India Radio building. The car radio is playing 'The Awakening'.

KARAN gets out of an auto-rickshaw.

Everyone gets out of the jeep except SUKHI. He is staring at his own reflection in the rear-view mirror. He seems to be getting cold feet.

डीजे  
सुखी, तू रहने दे। तेरे लिए कोई गलत नहीं  
सोचेगा।

DJ  
You don't have to do this.

सुखी  
नहीं यार ...

SUKHI  
No man...

The others are all waiting.

डीजे  
ओय काके, समझा कर, अब आगे आर या  
पार।

DJ  
Sukhi, this might end badly.

सुखी  
वैसे भी, बिना तुम्हारे, मेरा ना आर है ना  
पार है।

SUKHI  
Without you guys, it will be the  
end for me anyway.

डीजे  
फ़ैन दे टके... चल...

DJ  
Idiot. C'mon.

INT. HOSPITAL, ICU—DAWN

AJAY's MOTHER is lying in a coma. SONIA places AJAY's framed photograph on the table, then takes AJAY's MOTHER's hands in hers.

सोनिया  
माँ, हमारा अजय चला गया ना। उसकी  
जिंदगी बेकार नहीं जाएगी।

SONIA  
Ajay's death won't be in vain, Ma. I  
promise you.

EXT. STREET OUTSIDE ALL INDIA RADIO STATION—DAWN

The picture slowly starts losing colour, bleaching into monochrome. Time stretches itself (SLOW MOTION) as the boys cross the street.

जेम्स मकिनले (V.O.)  
आखिर इन लड़कों में ऐसा क्या है जो इन्हें  
डर नहीं लगता?

JAMES McKINLEY (V.O.)  
What is it about these boys that  
makes them so fearless?

MATCH CUT TO:

The boys from the past—BHAGAT SINGH, CHANDRASHEKHAR AZAD, RAMPRASAD BISMIL, RAJGURU, ASHFAQULLAH KHAN cross the street in today's time.

The heroes from the past change into the present gang of boys—DJ, KARAN, ASLAM, SUKHI and LAXMAN.

जेम्स मकिनले (V.O.)

मुझे लगता है कि कभी-कभी इंसान के अंदर की आवाज़ उसे इतनी दूर तक खींच लेती है कि डर की सारी हदें पार हो जाती हैं और वहाँ होता है बस एक अजीब सा सुकून।

JAMES MCKINLEY (V.O.)

I think sometimes a person can be pushed so far that one reaches a place beyond fear, a place where one find a strange peace.

ON THE SOUNDTRACK: 'The Awakening' grows.

MATCH CUT TO:

The boys in the present.

जेम्स मकिनले (V.O.)

और तब इंसान आज़ाद होता है, वो करने के लिए, जो सच है, और यही रास्ता सबसे मुश्किल होता है, और सबसे आसान भी।

JAMES MCKINLEY (V.O.)

Where you free yourself to do the right thing... Because sometimes, that's the hardest thing to do and the simplest too.

INT. CAB 2—DAWN

SUE is reading her diary.

स्यू

(पढ़ती है)

मैंने दुआ माँगी उनके लिए...उनकी सलामती के लिए।

SUE

(reads)

I prayed for them...I prayed for their well-being...

She turns the last page, shuts the diary and closes her eyes. The radio is playing in the cab.

राहुल (V.O. ON FM)

वेलकम बैक टू 'रात बाकी बात बाकी'। मैं हूँ आपका होस्ट राहुल। बहुत सारे अच्छे गाने बजाए जाएँगे इस शो में, तो आइए सुनते हैं आर.डी. बर्मन की आवाज़ में...

RAHUL (V.O. ON FM)

This is Rahul, and you've tuned in to your favourite radio show. We have some great music lined up tonight, so let's begin with R.D. Burman...

INT. ALL INDIA RADIO STATION, RECEPTION—DAWN

Inside, it is still the colonial edifice it was created to be. Only now, the dull ambience of a government organisation permeates the air. The dullness is echoed in the guard's eye. He tears out a visitor's pass and points them towards the staircase. They look up at the staircase.



ON THE SOUNDTRACK: 'The Awakening' builds up as the gravity of what they are about to do slowly begins to sink in.

CLOSE ON: Faces of DJ, KARAN, SUKHI, LAXMAN PANDEY and ASLAM.

INT. ALL INDIA RADIO STATION, STAIRCASE—DAWN

They walk up the staircase and reach the main reception, where they present their visitor's pass to the receptionist.

INT. ALL INDIA RADIO STATION; FINAL LEVEL—DAWN

DJ and KARAN, led by the receptionist, reach the final level. It's almost deserted. At the end of this level is a recording room encased in soundproof glass. The lady gestures to them to be quiet and wait for a while. She peeps into the recording room to inform Rahul. KARAN catches RAHUL's eye behind the glass. RAHUL sees them, waves and comes out to meet them.

राहुल  
हे करण? What a surprise man! तुम  
लोग यहाँ कैसे?

RAHUL  
Hey Karan! What're you doing  
here?

करण  
तुझसे काम था, राहुल...

KARAN  
We need a favour.

राहुल  
हाँ, बोल ना यार।

RAHUL  
Sure.

डीजे  
हमें रेडियो पर जाना है।

DJ  
I need you to put us on air.

राहुल  
हैं! मैं समझा नहीं, यार, मतलब तुम रेडियो  
पर जाना चाहते हो?

RAHUL  
Put you on air?

करण  
हाँ, अभी। लाइव।

KARAN  
Yes, right now! Live!



राहुल  
मुझे रेडियो पर जाना है... अभी! लाइव।  
मज़ाक है क्या? पागल हो गए हो क्या? मेरी  
नौकरी चली जाएगी यार।

RAHUL  
That's impossible man. I'll lose my  
job. As it is, they don't pay me.

DJ pulls out his gun and looks RAHUL straight in the eye.

डीजे  
मौका है, उधार चुका दे, चल।

DJ  
It's payback time.

राहुल  
(घबराहट में)  
ओके। ओके। देखो तुम्हारा स्टूडियो है,  
यार। जो करना है, करो यार...आ जाओ, आ  
जाओ! Unreal man!

RAHUL  
(eyes widening with panic)  
Hey! Whatever you say DJ! It's  
your station.

The receptionist comes in and sees the gun, drops her file and starts screaming.

महिला  
गन... गन है उसके पास!

LADY  
Gun... He's got a gun!

She runs out.

डीजे  
करण, तू माईक पर जा। मैं बाहर सम्भालता हूँ।  
(राहुल को)  
ओए, फ़ैन दे, तू शो ऑन रखियो, नहीं तो मैं  
तुझे ऑफ़ कर दूँगा समझा?

DJ  
Karan you go in. I'll handle it.  
(to Rahul)  
Keep the show going. Don't mess  
with us.

KARAN nods and goes in with RAHUL.

DJ starts pulling out people in and around the silent zone and moves them out of the studio. People come out of the recording room with musical instruments in their hands. Everyone is really scared to see the gun in DJ's hands.

डीजे  
चलो...चलो बाहर निकलो। घबराना मत,  
कुछ नहीं होगा।  
(पगड़ीधारी सिख को)  
पाजी, अन्दर और कोई है?

DJ  
Come on...leave. No need to panic.  
Everything's alright.  
(to a turbaned Sikh)  
Paaji, is anyone inside?

The turbaned Sikh helplessly nods.



198

डीजे

अंकलजी, बाहर नीचे तक... रुकना नहीं...

DJ

Uncleji, run... Don't stop...

INT. ALL INDIA RADIO STATION, RECEPTION—DAWN

Lady

Gun... Security...gun!

The frightened female assistant runs out to the reception hysterically. The security guard rushes in with his gun raised. LAXMAN PANDEY intercepts him and yanks the gun from his hands. The guard tries to rush past him. LAXMAN PANDEY shoots close to his ears into a wall.

ON THE SOUNDTRACK: Gunfire echoes and booms.

SUKHI moves people out of the corridor.

सुखी

चलो, निकलो यहाँ से।

SUKHI

Everybody, out! Move!

ASLAM breaks the key-holder and takes the keys to all the hatch doors and proceeds to latch them.

लक्ष्मण पाण्डेय

चलो, ज़्यादा होशियारी नहीं! चलो यहाँ से!  
डरने की कोई बात नहीं, हम किसी को कुछ  
नहीं करेंगे! खाली करो यह बिल्डिंग। चलो  
यहाँ से।

LAXMAN PANDEY

Don't be a wise, guys. Don't panic.  
We won't harm anyone. Just vacate  
the building.

INT. ALL INDIA RADIO STATION—DAWN

असलम

चलो, निकलो, कुछ नहीं होगा तुम्हें।

ASLAM

Come on, move...move.

Now the production staff on night shift clamber over one another to escape.

डीजे

चलो, कुछ नहीं होगा! चलो, जल्दी नीचे  
तक...

DJ

Hurry up, quick!

The security guard backs away with his arms in the air. LAXMAN PANDEY keeps the gun trained on him. ASLAM slides the shutters close.



DJ has almost cleared the silent zone. Reassuring the staff again, he sends the last person out and shuts the main door from inside.

How so very amateur, but the boys manage to take over the radio station.

INT. ALL INDIA RADIO, BROADCASTING BOOTH—DAWN

RAHUL lowers the faders and takes the mike. He's shaking with fear.

राहुल

(घबराते हुए)

छ: बजकर पाँच मिनट हो चुके हैं। मेरा नाम है राहुल और शो का नाम है 'बात बाकी... रात बाकी बात बाकी'। और आज स्टूडियो में हमारे साथ एक सरप्राइज़ गेस्ट आ चुके हैं, जो मेरे बहुत पुराने दोस्त भी हैं, और उनका नाम है करण सिंघानिया, और वह आप सब से कुछ कहना चाहते हैं...

RAHUL

(*trembling*)

The time is 6:05 a.m. And you're listening to 'The night is still young'. Today I have a surprise guest for you—an old friend of mine, Karan Singhania who just dropped in to say something to all of you...

KARAN takes a deep breath, bends forward and begins.

करण

मेरा नाम करण सिंघानिया है। मैंने और मेरे दोस्तों ने डिफेंस मिनिस्टर शास्त्री को मार डाला।

KARAN

My name is Karan Singhania. My friends and I, we killed the Defence Minister.

RAHUL is visibly shocked.

करण

आई रिपीट, मैंने और मेरे दोस्तों ने डिफेंस मिनिस्टर को मार डाला।

KARAN

I repeat we killed the Defence Minister.

INT. CAB 2—DAWN

SUE sits anxiously in the back, listening to the radio.

स्यू

(रवि को)

रवि, मुझे रेडियो स्टेशन ले चलो, चलो जल्दी।

SUE

(*to Ravi*)

Ravi, take me to the radio station quickly. Hurry up!

## INT. ALL INDIA RADIO, ATRIUM—DAWN

DJ, Laxman, ASLAM and SUKHI listen to KARAN's voice emanating from the speakers.

करण (V.O.)

हम कोई टेररिस्ट नहीं हैं। हमारे पीछे किसी विदेशी शक्ति का हाथ नहीं है। हम किसी भी पोलिटिकल ग्रुप से नहीं हैं। हम पाँच बस दिल्ली यूनिवर्सिटी के स्टूडेंट्स हैं। हम ने डिफेंस मिनिस्टर को इसलिए मार डाला क्योंकि उसने हमारे दोस्त फ्लाइट लेफ्टीनेंट अजय राठौड़ की जान ली, और वह अजय जैसे कई बहादुर पायलटों की मौत का जिम्मेदार था...

KARAN (V.O.)

We are not terrorists. We aren't backed by any foreign organisation. We don't even belong to any political group. We're just five students from Delhi University. We killed the Defence Minister because he murdered our friend Flt. Lt. Ajay Rathod and many other Air Force pilots...

## I/E. VARIOUS LOCATIONS—DAWN

Dawn's just broken. At various locations, like the newspaper stall on the road, the milk shop, everyone is shell-shocked to hear KARAN.

करण (V.O.)

हमने उसे इसलिए मार डाला क्योंकि अजय की जान लेने के बाद, उसने उसके नाम का भी अपमान किया। अजय की माँ...जिन्होंने न सिर्फ अपना बेटा ही नहीं, बल्कि अपने पति को भी देश पर न्योछावर कर दिया, आज हास्पिटल में...कोमा में है, जिन्दगी से जूझ रही है।

KARAN (V.O.)

We killed him because after he murdered Ajay, he sullied his reputation. Ajay's mother...who not only saw her son, but also her husband lay down his life for his country, is right now in a coma... fighting for her life.

We intercut the city waking up to KARAN's words.

करण (V.O.)

डिफेंस मिनिस्टर देश की रक्षा के लिए होता है! उसने देश को बेच दिया। कौन रोकेगा इन्हें, कानून? कानून को तो ये लोग तोड़-मरोड़ के हमारे ही खिलाफ इस्तेमाल करते हैं। हमने डिफेंस मिनिस्टर शास्त्री को इसलिए मार डाला क्योंकि इतना बड़ा गुनाह करने के बाद भी हमारी आँखों के सामने वह साफ-साफ बच निकल रहा था। शायद हमने गुलत किया। किसी की जान लेना गुनाह है। पर हमसे यह सब देखा नहीं गया। आज हम अपना गुनाह कबूल करने आए हैं। आज हम यहाँ आए हैं, सबसे यह कहने कि कुछ तो करना होगा। हम सबको कुछ करना होगा।

KARAN (V.O.)

A Defence Minister is supposed to safeguard a nation. Not sell it. Men like the Defence Minister aren't just above the law. They control it. We killed him because someone had to say, 'Enough!'. It's a sin to kill someone, but we couldn't tolerate it anymore. Today we are here to confess our sin. Today we are here to tell everybody that something has to be done by all of us.

Images: Milkman on a cycle with his transistor.

Roadside tea stalls.

Delhi University students crowding outside the college building, listening to a radio.

Police vans rushing to All India Radio.

Press van rushing.

The radio is on in a car. As the man drives, he is making frantic calls.

The images end with a sage offering prayers to the Sun God.

I/E. NDTV STUDIOS—DAY

समाचारवाचक #2

और अभी-अभी ख़बर मिली है कि रक्षामंत्री शास्त्री के हमलावर ऑल इंडिया रेडियो में छुपे हुए हैं।

NEWSREADER #2

We've just received news that the Defence Minister's assassins are hiding in All India Radio building.

EXT. ALL INDIA RADIO STATION—DAY

TOP-ANGLE SHOT [time lapse]: The streets outside the radio station get crowded. Paramilitary forces, TV crews and hundreds of bystanders converge around the building.

INT. ALL INDIA RADIO STATION, FINAL LEVEL—DAY

DJ, SUKHI, ASLAM and LAXMAN PANDEY look out of the window. RAHUL's voice can be heard over the in-house speakers.

INT. ALL INDIA RADIO STATION, RECORDING ROOM—DAY

राहुल

करण सिंघानिया और उसके दोस्त अभी स्टूडियो में ही हैं। अगर आप लोग बात करना चाहते हैं तो आप हमें फोन कर सकते हैं। हमारे स्टूडियो का नम्बर है 3291777... और तब तक के लिए...

RAHUL

Karan Singhanian and his friends are still with us. Listeners can call in on 3291777, if you wish to speak to them. Till then, here is...

RAHUL fades out the mike and fades up the song.

ON THE SOUNDTRACK: The opening notes of the song 'Ru Ba Ru' plays.

INT. ALL INDIA RADIO STATION, RECEPTION—DAY

DJ, SUKHI, ASLAM and LAXMAN PANDEY look out of the window. The song can be heard over the in-house speakers. KARAN walks out of the broadcasting booth. All look at him.

करण  
हो गया।

KARAN  
It's done.

DJ chucks his pistol into the dustbin. So does LAXMAN PANDEY, throwing the gun he had earlier snatched from the guards. They all embrace each other one by one. The morning sun streams in through the open window.

All the boys feel the tension of the past few days drain away.

गाना: रूबरू  
 ऐ साला  
 अभी-अभी हुआ यकीं  
 की आग है मुझ में कहीं  
 हुई सुबह मैं जल गया  
 सूरज को मैं निगल गया  
 रूबरू रोशनी-रूबरू रोशनी है  
 जो गुमशुदा-सा ख्वाब था  
 वो मिल गया वो खिल गया  
 वो लोहा था पिघल गया  
 खिंचा-खिंचा मचल गया  
 सितार में बदल गया  
 रूबरू रोशनी - रूबरू रोशनी है

The boys get into a huddle.

सुखी  
 जेल में खाना तो अच्छा होगा ना?

डीजे  
 ओए, खाने दी छड, पीने की सोच। बीयर-  
 शियर सब बन्द। फैन दे टके...

They all laugh.

गाना: रूबरू  
 धुँआ छटा खुला गगन मेरा  
 नई डगर नया सफर मेरा  
 जो बन सके तू हमसफर मेरा  
 नज़र मिला ज़रा।

ANGLE ON: Corridor. RAHUL rushes out of the broadcasting booth.

राहुल  
 ओए करण, तुम लोग तो फ़ेमस हो गए यार।  
 पूरी कंट्री से फ़ोन आ रहे हैं...पूरी कंट्री से...

राहुल  
 अरे चलो, अब जवाब दो यार, तुम्हारी लगाई  
 आग अब फैल रही है यार...

We hear the police siren.

SONG: RU BA RU  
 Hey, dude!  
 I just realised  
 There's a fire burning within me  
 It's a new dawn, I can feel its light  
 So bright, it could consume the sun  
 Cause I'm face-to-face with the light  
 The dream I once lost,  
 I've found it, it's blooming,  
 It's melting,  
 Notes arranging  
 into a whole new melody  
 Cause I'm face-to-face with the light

SUKHI  
 Will they give us good food in jail?

DJ  
 Food? Next he'll want beer. Idiot...

SONG: RU BA RU  
 The mist has cleared, I can see the sky  
 A new road, a new journey lies before me  
 If only you could stand by my side,  
 Like a duet sharing a symphony.

RAHUL  
 You guys have become famous.  
 Calls are pouring in from all over  
 the country...

RAHUL  
 Come on! They want to talk to  
 you. The fire you lit is spreading.

ASLAM  
 Police.

राहुल

Police! This is unreal man! यह कैसा हो गया यार? वह कहाँ से आ गई? मेरा कैरियर खराब हो जाएगा यार...

RAHUL

How did this happen? Where did they come from? This will ruin my career.

डीजे

ओए, चुप ओए, चल तू निकल। काके इसको बाहर निकाल। करण, तू माइक पर जा! ज्यादा वक्त नहीं है अपने पास...वो 15-20 मिनट में अंदर घुसके हमें पकड़ लेंगे। जो कुछ बोलना है बोल दे जा...

DJ

Shut up! Karan, you get on air. We don't have much time. Say what you have to. In another 15-20 minutes, they'll get us...

करण

ठीक है।

KARAN

OK.

EXT. ALL INDIA RADIO STATION—DAY

The reporter speaks from outside the cordoned area at AIR building.

एनडीटीवी संवाददाता

जैसा कि आप देख सकते हैं, सेना ने एयर इंडिया रेडियो बिल्डिंग को चारों तरफ से घेर लिया है। ऑल इंडिया रेडियो के कर्मचारियों को बाहर निकाला जा रहा है।

NDTV REPORTER

The Delhi police have reached the spot and are rescuing people trapped in the building.

EXT. MITRO'S *DHABA*—DAY

MITRO prays facing the *gurudwara*. She is reading the Guru Granth Sahib. The TV is on.

INT. NDTV STUDIOS, NEWSROOM (ON MULTIPLE SCREENS)—DAY

CORRESPONDENT #1

The responsibility of the minister's murder has just reached Kolkata.

संवाददाता #2

बंगलौर में मौजूद हूँ और जैसा कि आप देख सकते हैं, छात्र तैयार हैं...

CORRESPONDENT #2

Reporting from Bangalore and as you can see, the students here are very excited...

संवाददाता #3

इस वक्त हम हैं मुंबई के चर्चगेट इलाके में...

CORRESPONDENT #3

Reporting from Mumbai's Churchgate area...

संवाददाता #4  
गुवाहाटी के कॉटन कॉलेज के सामने खड़े  
हैं...

CORRESPONDENT #4  
Reporting from Cotton College in  
Guwahati...

संवाददाता #5  
श्रीनगर के एस.पी. कॉलेज के सामने खड़े हैं...

CORRESPONDENT #5  
Reporting from S.P. College,  
Srinagar...

संवाददाता #6  
हम यहाँ लखनऊ विश्वविद्यालय में हैं, और  
यहाँ पर प्रतिक्रियाएँ तेज़ी से आ रही हैं।

CORRESPONDENT #6  
Reporting from Lucknow  
University, and we are getting  
many reactions.

CUT TO:

EXT. ALL INDIA RADIO STATION—DAY

The crowd is growing. The paramilitary forces are taking up positions.

INT. ALL INDIA RADIO STATION, BROADCAST STUDIO—DAY

People in Chandni Chowk, in ASLAM's lane, crowd near a radio in a shop.

SUE hears KARAN as the cab hurtles towards the AIR building.

INT. ALL INDIA RADIO STATION, BROADCAST STUDIO—DAY

कालर #1

हैलो, मैं प्रकाश बोल रहा हूँ जी, कांग्रेस्युलेशंस  
जी कांग्रेस्युलेशंस। बहुत बढ़िया किया जी  
आपने। इन सारे पोलिटिशियंस को तो लाइन  
में खड़ा करके गोली से उड़ा देना चाहिए।

CALLER #1

Hi, my name is Prakash. And I  
want to congratulate you. You did  
the right thing by killing him. All  
our ministers should be lined up  
and shot.

INT. ALL INDIA RADIO STATION, RECEPTION—DAY

ASLAM and others can hear KARAN on the radio.

CUT AWAY:

As KARAN speaks on the radio, the entire country listens, including SUE in  
the cab.

करण

मिस्टर प्रकाश, किस-किस को लाइन में खड़ा करेंगे और किस-किस को गोली से उड़ाएँगे आप? ये नेता लोग आसमान से नहीं टपके हैं, हम में से एक हैं, हमने चुना है इन्हें। यह लोग करप्ट हैं तो हम भी करप्ट हैं। कुछ बदलना है तो खुद को बदलना होगा।

KARAN

Prakash, who all will you shoot? These corrupt ministers are a reflection of our society. We've chosen them. We need to change ourselves to bring about a change.

INT. ALL INDIA RADIO STATION, RECEPTION—DAY

ASLAM, SUKHI, LAXMAN, DJ, all listen on.

कालर #2

मैं मिस्टर शर्मा बोल रहा हूँ, प्रिंसिपल, गवर्नमेंट हायर सेकेण्डरी स्कूल, इन्दौर। ये डिफेंस मिनिस्टर को मारकर आप लोगों ने एक बहुत कमज़ोर उदाहरण पेश किया है।

CALLER #2

Hello this is Principal Sharma from Indore. You have set a terrible example by taking law into your own hands.

INT. ALL INDIA RADIO STATION, BROADCAST STUDIO—DAY

करण

आप ठीक कह रहे हैं सर। We're sorry. लेकिन आप एक ऐसे मिनिस्टर या पोलिटिशियन का नाम बताएँ जो अपने किए हुए गुनाहों के लिए जेल में सज़ा भुगत रहा हो।

KARAN

You're right sir. But give us the name of a politician who has gone to jail for his crimes.

कालर #3

आपकी हिट लिस्ट में और कौन-कौन है?

CALLER #3

Who else is on your hitlist?

करण

हमारी कोई हिट लिस्ट नहीं है।

KARAN

We have no hit list.

कालर #4

डिफेंस मिनिस्टर को मारकर आप कैसा महसूस कर रहे हैं?

CALLER #4

How do you feel after killing the Defence Minister?

करण

यह कोई ज़ाती दुश्मनी नहीं थी कि मार डाला और गुस्सा उतर गया...अभी बहुत गुस्सा है...

KARAN

We did not kill him out of any blood lust...or personal enmity...

## EXT. ALL INDIA RADIO STATION—DAY

The crowd is growing. The paramilitary forces now advance towards the building. The television crews are all over. A posse of police reinforcement drives in followed by an ambulance.

कालर #5

पकड़े गए तो मौत की सज़ा होगी। तुम लोगों को डर नहीं लगता?

CALLER #5

If you get caught you'll be hanged. Aren't you afraid?

करण

नहीं लगता।

KARAN

No.

## EXT. CHANDNI CHOWK, ASLAM'S LANE—DAY

People crowd around radios and listen silently. They are tense. ASLAM's brother MOINUDDIN breaks through the crowd.

## EXT. ALL INDIA RADIO STATION, BROADCASTING BOOTH—DAY

The paramilitary forces arrive. Their vans come and stop outside the building. Black Cat Commandos jump out of the jeep and within seconds surround the building.

संवाददाता

जैसा कि आप देख रहे हैं... ब्लैक कैट कमांडोस ने ऑल इंडिया रेडियो बिल्डिंग को चारों तरफ से घेर लिया है...

CORRESPONDANT

As you can see... Black Cat Commandos have surrounded the All India Radio building...

एनडीटीवी संवाददाता

...और कॉलेज के छात्र जो खुद को रक्षा मंत्री की हत्या के लिए ज़िम्मेदार बताते हैं, अभी अन्दर ही हैं।

NDTV REPORTER

...the college students who have claimed responsibility are still inside.

## EXT. ALL INDIA RADIO STATION, OPPOSITE TERRACE—DAY

CLOSE ON: Boots of paramilitary forces pounding on the terrace as they take up positions.

## INT. ALL INDIA RADIO STATION, FINAL LEVEL—DAY

Aired voices can be heard over the in-house speakers. DJ, SUKHI, ASLAM and LAXMAN PANDEY hang on, sipping coffee.

कालर #7

करण, मुझे नहीं पता कि तुम लोगों ने सही किया या ग़लत। लेकिन तुम्हारी हिम्मत की तो दाद देनी पड़ेगी। तुम्हें लगता है कि तुम लोग यहाँ से बचकर निकल जाओगे?

CALLER #7

Karan, while we applaud your courage, do you think you'll manage to escape from here?

करण

बचना ही होता तो यहाँ क्यों आते?

KARAN

If we wanted to escape, we wouldn't have come in the first place.

## EXT. ALL INDIA RADIO STATION, OPPOSITE TERRACE—DAY

The commandos climb up to the terrace of a nearby building and take positions. They get orders...

आवाज (V.O.)

कोई भी बचना नहीं चाहिए। I don't want any survivors.

VOICE (V.O.)

None of them should escape.

## I/E. VARIOUS LOCATIONS—DAY

MONTAGE: Quick cuts of TV playing at various locations, and reactions of the people.

## EXT. ADDA—DAY

At Paaji's tea-stall, there is a crowd listening to the radio.

## EXT. DELHI UNIVERSITY, CANTEEN—DAY

Students from the university are crowded around a small radio set.

## EXT. ALL INDIA RADIO STATION—DAY

The crowd is growing. Paramilitary forces are taking up positions.

INT. ALL INDIA RADIO STATION, ATRIUM—DAY

ANGLE ON: Corridor.

DJ, ASLAM, SUKHI and PANDEY are sipping coffee. Suddenly a teargas bomb thumps down the window. The boys gasp for breath as the air becomes dense and darkness engulfs them. They run out into the corridor for fresh air.

INT. ALL INDIA RADIO STATION, FINAL LEVEL—DAY

We see the windows of the AIR building through the sniper's telescopes. They go out of focus and then come sharply back into focus with SUKHI in sight. Fingers tighten around the trigger. DJ notices this.

DJ  
Sukhi...

DJ yanks SUKHI to the floor as bullets punctuate the air and glass and wood splinters fly about. A hail of bullets punctuate the air around the boys, catching them unawares.

CUT TO:

EXT. ALL INDIA RADIO STATION—DAY

एनडीटीवी संवाददाता  
जैसा कि आप सुन सकते हैं, ऑल इंडिया  
रेडियो बिल्डिंग से गोलियों की आवाज़ आ  
रही है।

NDTV REPORTER  
We can hear the sound of gunshots  
in the All India Radio building.

EXT. DELHI STREETS—DAY

A cab battles to move through the congested street. SUE sits anxiously in the back, listening to the radio.

SUE  
Ravi, please make him go more quickly.

CUT BACK TO:

SILENCE.

Then a second round of bullets blow holes into everything.



सुखी

इनकी माँ की आँख! ये साले तो गोली चला रहे हैं, डीजे!

SUKHI

Shit! They're shooting at us DJ!  
They're shooting at us!

डीजे

एक मिनट काके, एक मिनट! चुपकर, चुपकर! वह शायद समझ रहे हैं, हम आतंकवादी हैं, हम भी गोली चलाएँगे। एक मिनट, मैं सम्भालता हूँ! तू घबरा नहीं।

DJ

Shut up for a second! They're mistaking us for terrorists. They think we're armed. Wait a minute! I'll try to handle it.

DJ raises his arms to show that they are ready to surrender and comes out in the open, slowly. The moment he's in sight, another round of bullets is fired, this time dangerously close. One hits DJ in his arm. He falls down.

सुखी

डीजे... ओय डीजे!

SUKHI

DJ... DJ!

DJ crawls to his side. SUKHI stands up screaming, his fear gone.

सुखी

मारो सालो! मारो मुझे!

SUKHI

Shoot me! Go on! Shoot!

डीजे

सुखी... नहीं! नहीं।

DJ

Sukhi... No! Don't...

A hail of bullets catch SUKHI as he stands up, and he falls to the floor riddled with them. DJ drags him slowly to a corner. SUKHI is coughing blood.

डीजे

सुखी... सुखी... काके! यह तूने क्या किया, काके?

DJ

No! Sukhi! What did you do?

सुखी

हा...हा... साले डीजे... मैं कुँवारा रह गया यार...

SUKHI

Shit DJ! I will die a virgin!

डीजे

नहीं, काके नहीं...

DJ

No kiddo...

SUKHI slumps over. DJ holds SUKHI's lifeless body to his chest.



## INT. ALL INDIA RADIO STATION, BROADCASTING BOOTH—DAY

Inside the broadcasting booth, KARAN is listening as Caller #8 is making her point.

कालर #8 (O.C.)

Hello, My name is Indra. क्या फर्क है आप लोगों में और टेररिस्ट में?

CALLER #8 (O.C.)

What's the difference between you and terrorists?

करण

फर्क है, मिस इंदिरा...टेररिस्ट्स छुप के वार करते हैं, कभी भी सामने नहीं आते। बेकसूर लोगों को मारते हैं। हम में और उनमें बहुत फर्क है।

KARAN

There's a big difference...terrorists kill innocent people, we didn't...

## EXT. ALL INDIA RADIO STATION, TERRACE—DAY

The commando force has reached the terrace of the All India Radio building. They take position.

## INT. ALL INDIA RADIO STATION, ATRIUM—DAY

ASLAM and LAXMAN PANDEY take the steps, two at a time, towards the hatch door at the top, before the paramilitary forces can come in.

लक्ष्मण पाण्डेय

बन्द कर पहले!

LAXMAN PANDEY

Aslam, close the door. Quick!

असलम

ये लोग समझ क्यों नहीं रहे? हम लोग थोड़े ही ना...

ASLAM

We are not terrorists. Why don't they...

ASLAM and LAXMAN PANDEY secure the hatch door in the nick of time. Just as they lean back and let out a sigh of relief, the door explodes in a rain of wooden splinters, smoke and fire. The impact throws them to the floor.

Both are bleeding profusely, their bodies covered with fatal wounds. They look up at the yawning gap where the door once was. It is filled with smoke.

**Through the smoke they see two figures appearing. They aren't members of the paramilitary forces, but ASHFAQULLAH KHAN and RAMPRASAD BISMIL. The two figures smile at the dying ASLAM and LAXMAN PANDEY, who smile back instinctively.**

**The figures then get engulfed in smoke and disappear.**

ASLAM and LAXMAN PANDEY look at each other, trying hard to reach out and hold hands.

ASLAM and LAXMAN PANDEY lie dead, hand in hand.

EXT. ALL INDIA RADIO STATION, BROADCASTING BOOTH—  
DAY

करण

हम किसी के खून के प्यासे नहीं हैं। सवाल  
इंसाफ़ का है।

KARAN

It's not a lust for blood. It's a matter  
of justice!

EXT. ALL INDIA RADIO STATION—DAY

एनडीटीवी संवाददाता

जबकि यह बात साफ़ है कि ये कॉलेज के  
मासूम छात्र हैं, तो गोलियों का इस्तेमाल  
क्यों? ऑल इंडिया रेडियो से एनडीटीवी  
इंडिया के लिए, सोमू बोस।

NDTV CORRESPONDENT

Why are bullets being used when  
its clear that these are college  
students? From All India Radio,  
this is Somu Bose for NDTV.

Armed forces rushing into the All India Radio building over the walls.

EXT. ALLAHABAD, ALFRED PARK; 27 FEBRUARY 1931—DAY

British police forces rush through the cold winter fog. They begin firing.  
CHANDRASHEKHAR AZAD is surrounded. All alone, he fights a losing  
battle. He takes shelter, disappearing behind a tree.

He keeps on firing bullets at the British Police Force.

A bullet gets CHANDRASHEKHAR AZAD in the gut.

MATCH CUT TO:

INT. ALL INDIA RADIO STATION, FINAL LEVEL—DAY

DJ is holding his stomach; blood is oozing through his fingers. He bolts a  
door and slumps against the wall of the broadcasting booth.

Split screen, with DJ and CHANDRASHEKHAR AZAD looking at one another. AZAD finds that there is only one bullet left in his Mauser pistol. He smiles at DJ, who smiles back.

CHANDRASHEKHAR AZAD holds the pistol to his head fearlessly, and shoots. DJ looks at him.

INT. ALL INDIA RADIO STATION, FINAL LEVEL—DAY

Black Cat Commandos shoot at the lock and open the gate. They are pouring inside.

INT. ALL INDIA RADIO STATION, BROADCASTING BOOTH—DAY

KARAN is at the mike.

कालर #9

अरे! आप सब कुछ भी कर लीजिए...कुछ बदलने वाला नहीं। कुछ नहीं होगा इस देश का। ये इंडिया है, इंडिया। यहाँ ऐसा ही होता आया है, ऐसा होता रहेगा।

CALLER #9

No matter what you do...this country, will never change. It has no future. This is India man!

A beat.

करण

कोई भी देश परफेक्ट नहीं होता! उसे परफेक्ट बनाना पड़ता है। पुलिस में भर्ती होंगे, मिलिट्री ज्वाइन करेंगे, आई.ए.एस. बनेंगे, पॉलिटिक्स का हिस्सा बनकर इस देश की सरकार चलाएँगे। यह देश बदलेगा, हम बदलेंगे इसे।

KARAN

No country is perfect. You've got to make it perfect. We will join the police, military, IAS. Become a part of the political system. This country will change. We will change it!

कालर #10

वो सब तो ठीक है करण साहब, लेकिन आपके बाप का क्या? हमने तो सुना है, राजनाथ सिंघानिया का नाम भी शामिल है विमानों की दलाली में?

CALLER #10

If you believed the Defence Minister deserved to be punished, then what about the allegations against your father? Why such double standards?

EXT. CAB—DAY

SUE hears KARAN speak in numb silence.

INT. ALL INDIA RADIO—DAY

CLOSE ON: KARAN's eyes.

DISSOLVE TO:

INT. SINGHANIA RESIDENCE, STUDY—DAY

FLASHBACK

KARAN is still in his father's embrace. He is weeping.

राजनाथ सिंहानिया  
Don't worry, don't worry. कुछ करते  
हैं, रास्ता निकालते हैं।

RAJNATH SINGHANIA  
We'll find a way to fix this.

KARAN looks up; his eyes are distant.

करण  
कोई रास्ता है, पा?

KARAN  
Is there a way, Pa?

RAJNATH SINGHANIA  
Of course, don't worry. I'll handle everything.

We hear a gunshot. RAJNATH SINGHANIA's body slides down. KARAN is holding a smoking gun.

करण  
I'm sorry, Dad.

DISSOLVE TO

INT. ALL INDIA RADIO STATION, BROADCAST STUDIO—DAY

PULL BACK: KARAN's eyes. He is sitting in front of the mike in the broadcast booth.

A bleeding DJ is standing at the door looking at him, understanding the sacrifice KARAN has made. DJ limps to the mike.

डीजे

मेरा नाम दलजीत सिंह है। ज़िन्दगी जीने के दो ही तरीके होते हैं। एक जो हो रहा है, होने दो, बर्दाश्त करते जाओ। या फिर ज़िम्मेदारी उठाओ उसे बदलने की। करण सिंघानिया ने यहाँ आने से पहले, अपने पिता राजनाथ सिंघानिया को भी मार दिया।

DJ

My name is Daljeet Singh. There are only two primary choices in life, one is to accept things the way they are. The second is to accept responsibility to change them. Karan Singhania killed his father before coming here.

DJ caresses KARAN's hair.

डीजे

ऊई माँ...

DJ

Ouch...

The effort is too much for DJ. He collapses.

INT. CAB 2—DAY

The cab reaches the radio station.

करण (V.O.)

डीजे, तेरा बहुत खून बह रहा है, यार...

KARAN (V.O.)

Shit DJ! You're bleeding badly!

स्यू

ओह गॉड, डीजे नहीं...

SUE

Oh God, no! No DJ!

INT. ALL INDIA RADIO STATION, BROADCAST STUDIO—DAY

डीजे

ओय कोई नहीं, यार। रगों में दौड़ते-दौड़ते थक गया था। आज़ाद होना चाहता है।

DJ

Relax! The blood got tired of flowing in my veins. It just wanted to be free.

KARAN  
Aslam? Laxman? Sukhi?

डीजे

सब ख़त्म।

DJ

All finished.

KARAN fights back the tears.

डीजे

ओय काके, लगता है प्यार हो गया है मैंनू।  
तुझे कभी बताया नहीं यार, फ़ैन दे टक,  
दिल में बस गई है, यार।

DJ

Karan, I think I'm in love. Never  
told you. I can't stop thinking  
about her.

करण

वैसे है बड़ी चंगी, यार। तुम लोगों की जोड़ी  
बहुत खूबसूरत रहेगी।

KARAN

I know, she's something else. You  
two'll make a great couple.

INT. CAB 2—DAY

डीजे (V.O.)

बस बच्चों की फ़िकर हो रही है यार, फ़ैन दे  
टके। पता नहीं गोरे होंगे या काले।

DJ (V.O.)

There's just one problem though.  
I don't know whether the kids will  
be brown or white.

SUE breaks down.

INT. ALL INDIA RADIO, BROADCAST STUDIO—DAY

KARAN and DJ laugh.

करण

नौटंकी साला।

KARAN

Damn clown!

EXT. ALL INDIA RADIO STATION—DAY

SUE jumps out of the cab and runs along the road, darting around the grid-  
locked cars. She pushes through the crowd staring up at the radio station.  
Press cameras and NDTV cameras are trained on the top floor. SUE is  
stopped by the sea of people at the entrance.

स्यू

(चीखकर)

स्टॉप इट! सिर्फ़ स्टूडेंट्स हैं वो...

SUE

(screams)

They're just students, damn it!

As she tries to go further, two paramilitary officers grab her and pull her back.  
SUE struggles, but to no avail. Her screams are drowned.

INT. ALL INDIA RADIO STATION, BROADCAST STUDIO—DAY

The two boys forget their grief and wounds and laugh. They forget the death approaching their door. Fearlessly they laugh.

POINT OF VIEW OF COMMANDOS APPROACHING THE DOOR.  
The door opens. Just then, they both look into the camera, laughing. The picture freezes.

Sounds of gunfire and the laughter of the two boys echo, mocking death.

ON THE SOUNDTRACK: A beat, the boys' laughter echoes.

जेम्स मकिनले (V.O.)

मैं आज से पहले सिर्फ दो तरह के लोगों को जानता था। एक जो चुपचाप मौत का दामन थाम लेते हैं। दूसरे जो रोते-चिल्लाते मौत की तरफ बढ़ते हैं... और फिर मैं तीसरे तरह के लोगों से मिला...

JAMES MCKINLEY (V.O.)

I always believed there were two kinds of men in this world. Men who go to their death in silence, and men who go to their death screaming... But then I met the third kind...

EXT. ALL INDIA RADIO STATION—DAY

SLOW MOTION: SUE screams.

INT. HOSPITAL, ICU—DAY

SILENCE

AJAY's MOTHER's fingers move. Her eyes slowly open. She seems to have seen something in her deep sleep...a single teardrop rolls from her eye.

EXT. JAMA MASJID—DAY

SILENCE

Hundreds of wide red sandstone steps lead to the entrance of the mosque. A lone and frail figure, AMANULLAH KHAN, slowly climbs down the steps.

EXT. MITRO'S *DHABA*—DAY

SILENCE

A tear rolls down MITRO's face.

I/E. VARIOUS LOCATIONS—DAY

SILENCE

TV Newsroom and other people—all silent.

Montage of various locations where the TV/Radio was playing. The entire nation is in shock.

INT. NEWSROOM, VARIOUS SCREENS—DAY

Everyone in the newsroom stares blankly in shocked silence.

Then sound fades in. Students from various parts of the country speak as the camera moves to each screen.

STUDENT #1

Sending commandos is the death of democracy.  
Today is a sad day in the history of Indian politics.

छात्र #2

इस चिंगारी को हम आग और शोले में  
बदल देंगे।

STUDENT #2

We will turn this spark into a  
raging fire.

छात्र #3

इससे एक लहर उठेगी जो पूरे इंडिया में  
फैलेगी और करप्शन मिट के रहेगा।

STUDENT #3

This will swell like a wave and will  
bring an end to corruption.

STUDENT #4

The truth has to come out in some way, and if it has  
to come out in this way, then we are all for it.

छात्र #5

अगर हमें हर इंसान को जगाना है, तो ऐसे ही किसी धमाके की हमारे देश को ज़रूरत है।

STUDENT #5

If we want to shake the entire population out of their slumber then we need an explosion like this.

STUDENT #6

How long are we just going to sit and talk about these things? We have got to take some steps. And they have done it. They have taken the right step.

छात्र #7

जो दौर नया आएगा वह खूबसूरत और करप्शन से बाहर होगा इंशाल्लाह।

STUDENT #7

When we grow out of this, we'll be a remarkable nation, free of corruption.

STUDENT #8

The fire that you have ignited in our minds and hearts, that's not gonna fizzle out very soon, and we will see that your dream goes to an end.

STUDENT #4

We will do it.

EXT. MITRO'S *DHABA*—DAY

DJ's grandfather consoles MITRO and prays.

डीजे के दादाजी

साडे बचयां दि कुर्बानी कबूल करना।

DJ'S GRANDFATHER

Lord, accept the sacrifices of our children.

DISSOLVE TO:

*EXT. MUSTARD FIELDS—DAY**CLOSE ON: yellow mustard fields.*

EXT. MUSTARD FIELDS, FORT RUINS—SUNSET

The camera cranes up the fort wall.

SUE and SONIA are staring at the tarmac.

स्यू (V.O.)

आज भी कई बार हम यहाँ चले आते हैं।  
कब कौन सी हवा कानों के पास से गुज़र  
जाए और छोड़ जाए वह हँसी...वे शब्द...वे  
यादें...

SUE (V.O.)

Even today, I come here with  
Sonia, like before. And sometimes,  
the breeze carries words...sounds of  
laughter...

*EXT. MUSTARD FIELDS, FORT RUINS—DAY*

*Lush yellow mustard fields.*

*POV: The camera caresses the vibrant yellow mustard flowers as it moves over them, and stops in a clearing.*

*A Sikh farmer (BHAGAT SINGH's father) is planting a mango sapling.*

किशन सिंह

आ, भगत सिंह, आ...

KISHAN SINGH

*Come Bhagat Singh...*

*A young 4 year-old Sikh boy [little BHAGAT SINGH].*

छोटे भगत सिंह

पाजी, ऐ तुसी की कर रहे हो?

LITTLE BHAGAT SINGH

*Dad, what are you doing?*

किशन सिंह

आम बो रहा हूँ पुत्र। इक आम लगाएँगे तो  
लाखों आम पाएँगे।

KISHAN SINGH

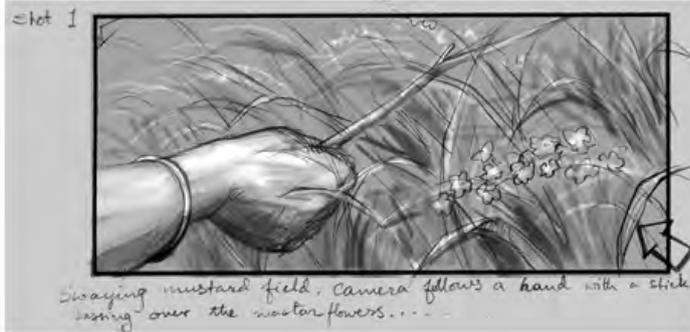
*I'm sowing mango seeds. If I plant  
one, a thousand will grow.*

*Little BHAGAT SINGH starts planting as well.*

*Shadows fall over little BHAGAT SINGH. He looks up. It's DJ, ASLAM, LAXMAN PANDEY, KARAN and SUKHI smiling down at him. DJ bends and ruffles little BHAGAT SINGH's hair.*

*The boys then walk away merrily, breaking into a playful run.*

*ON THE SOUNDTRACK: The song 'Ru Ba Ru' fades on. The young BHAGAT SINGH looks on.*



\* The storyboard along with the corresponding final images.



गाना: रूबरू  
 ऐ साला  
 अभी-अभी हुआ यकीं  
 की आग है मुझ में कहीं  
 हुई सुबह मैं जल गया  
 सूरज को मैं निगल गया  
 रूबरू रोशनी-रूबरू रोशनी है  
 आँधियों से झगड़ रही है लौ मेरी  
 अब मशालों सी बढ़ रही है लौ मेरी  
 नामो निशाँ रहे ना रहे  
 ये कारवाँ रहे न रहे  
 उजाले मैं पी गया  
 रोशन हुआ, जी गया  
 क्यों सहते रहे  
 रूबरू रोशनी-रूबरू रोशनी है।

SONG: RU BA RU  
 Hey, dude!  
 I just realised  
 There's a fire burning within me  
 It's a new dawn, I can feel its light  
 So bright it could consume the sun  
 Cause I'm face to face with the light  
 This fire is ready to face any storm  
 The flames burn brighter and stronger  
 Whether I leave my mark,  
 Whether I stay the path  
 Today I've tasted the light  
 Like a torch, I'm burning bright  
 Why must be keep bearing  
 Cause I'm face to face with the light

POV: The camera rushes towards the boys who are running away into a bright light.

BURN OUT:

END CREDITS ROLL AS 'RU BA RU' PLAYS ON THE SOUNDTRACK.

THE END