

Episode 2: *The Calm*

OML Entertainment Pvt. Ltd.



Maria gets Nakul's call as she continues watching.

MARIA

Hello?

NAKUL

Maria ji, kya hua? Main abhi tak zinda hu.

Maria is confused.

MARIA

Nakul? Nakul Aap toh mar chuke ho?

Maria drops the binocular as she is shocked to get Nakul's call.

NAKUL

Arre main aapko call kar raha hoon, main bilkul zinda hoon.

MARIA

Ho hi nahi sakta, Upadhyay ne teen goli maari aapke sir pe.

Maria looks at some notes nearby.

MARIA (CONT'D)

Aapka address N/37 Lok Gaurav complex

NAKUL

Arre nahi mera M/37 hai. M for (thinks for a while) M for Mandir.

MARIA

Aapne N bola tha. N for Nagpur.

Nakul realises the resident of the address, holds his head and says in a raised voice.

NAKUL

Arre aapne Sudarshan ji ko maar diya kya?

Maria is unable to form a reply.

MARIA

Jo address... diya

Nakul takes a deep breath and interrupts.

NAKUL

Mariaji please, main aapke pair padta hoon, aap please mujhe abhi maar do. Maine aapko contract diya hai, phir bhi main nahi marr raha hu.

MARIA

Haan Nakul, ab toh tum maroge hi maroge. Just give me some time.

NAKUL

Aur tab tak?

MARIA

Tab tak matlab? Aaj aapka aakhri din hai, ise enjoy kijiye. Today is YOUR day.

Nakul contemplates.

### **AFSOS PACKAGING**

N1

**INT. UPADHYAY'S HOUSE (DAY)**

N1

Upadhyay's house is a spacious place with the biggest room dedicated as the painting studio. It's a nice looking room, lots of canvases on the floor arranged nicely, along with her equipment. There is a statue with a gunshot in the head.

In this room, we see a man with a slightly annoying face sitting on a chair holding a pose in all seriousness (posing in a pre-decided manner with chin up).

Upadhyay is applying finishing touches to the painting. It's a very accurate and beautiful piece of work. The painting is on the screen as we can see some fingers and the brush applying some touch ups on the forehead.

She gets a call. She picks it up.

She listens and acknowledges.

UPADHYAY

Hmmm.

She cuts the call. Flips her hand to see the newly made mark.

We cut to the man who now starts reacting to Upadhyay's movements off-screen. He is struggling to hold the pose and his facial expressions change to fear as he is...

... shot on the head. He falls to the floor. We hear Upadhyay's footsteps as she walks out.

We cut back to the painting that has a beautiful hole on the forehead.

He shot through the canvas and hit the target on the forehead.

N2 INT. SHLOKA'S CABIN (DAY)

N2

Shloka is in her cabin, with a couple of young therapists. She is inducting them into the clinic, and giving some advice.

In a small white board behind her these words are written 'I understand - I have also - but can you?'

SHLOKA

See, I understand what they teach at therapy schools are all valid, I have also blindly followed the text book methods for years, but can we dare to look beyond the obvious.

SHLOKA (CONT'D)

Text books kehte hai ke apne patients ko patients tak rakho, unke personal life mein mat ghuso, unhe kisi tarah se aggravate mat karo. Dekho yeh sab principals 10 saal pehle applicable the, aaj shayad nahi.

In my opinion, today's therapist can and should go out of the box because coz the problems are not in the box to begin with.

The students are listening with full attention.

SHLOKA (CONT'D)

From my personal experience, the best way to decode a patient is to first empathise, then cite your own examples and then challenge them to change their outlook. Hence,

(looks at the board)

I understand, I have too, but... can you.

Students nod.

She dismisses the students, as they leave she smiles at them.

She checks her bag for her mobile phone.

She sees there is a message from a strange number which has alphabets - '81af6827'

Shloka opens it to read the message. Shloka is rattled.

We don't see the message.

7 **EXT. MUMBAI STREETS (DAY)**

7

A background song's tune kicks.

Waves gush to the shore.

It's a lazy afternoon.

All shops are empty.

A dog sleeps in an out of order ATM.

A man takes an afternoon nap resting on the laps of common Man statue bench in Mumbai.

There is a calmness and coherence in everything.

Everybody seems to be in peace with what's happening around. The song is about serenading death as as a lover. As the song continues we see Nakul romancing his impending death.

7A **INT. NAKUL'S BATHROOM (DAY)**

7A

Nakul stands in the shower and allows water to fall on his face. He's calm. He uses a lot of his showering gel, forces out the gel from the bottle and finishes it as he won't require it once he is dead.

Cut to Nakul is by the bathroom mirror, He trims his beard to perfection and then disposes it in the bin.

Cut to

7B **INT. NAKUL'S KITCHEN (DAY)**

7B

Train noise can be heard. Nakul makes tea for himself.

While the water boils he logs out of all the apps from his phone. He then switches off the phone. Absent minded.

Nakul only switches off the gas when the tea is boiling over, while spilling a little on his fingers. He winces in pain.

## 7C INT. NAKUL'S BEDROOM (DAY)

7C

Cut to Nakul is sitting up on his bed sipping on his tea out of a steel glass while reading the news paper. He turns to the astrology section to check out his zodiac sign: Libra.

It reads 'Today you will find love' Nakul chuckles.

Song picks up pace as Nakul steps out of his house.

## 7D EXT. STREETS (DAY)

7D

There is a crowd of mourners in the building downstairs but Nakul is immersed in his own thoughts. He walks on. The newspaper guy greets him. Nakul pays him 100 bucks. He looks at him with confusion.

NAKUL

Main shift ho raha hu.

As Nakul walks away, we hear the newspaper guy says - bataiyega kidhar - 'Pura Mahim mein apna service hai'. Song picks up.

There is a spring in his step as he goes to the local cigarette-chai shop, the song softens down as Nakul speaks to the local kid who runs the shop.

NAKUL (CONT'D)

Bhaiyya, yeh lo ab hisaab barabar.

LOCAL KID

Kahi jaa rhe ho kya?

NAKUL

Chhor raha hoon

LOCAL KID

Arreee. aap bhi sir?

Nakul had stepped down from the shop. He turns back and says

NAKUL

Chalo Ek last dedo.

The kid smiles and hands him a cigarette. Nakul lights the cigarette and blows the smoke with peace.

Song picks up pace again. Nakul buys an ice cream from a street side cart. The ice cream is full of gems and jelly like a kid will have.

As he walks past a joggers park with ice cream spilling all over his hands and shirt, he sees a couple of kids playing badminton with a paper ball, Nakul smiles. He notices an office going man is yelling at someone on the phone.

At a distance he sees an old couple struggling and helping each other to get up from the park bench. Nakul realises that he just witnessed the journey of life in a scope of a few steps and really that's all there is to see.

8           **INT. BUILDING STAIRS (DAY)**

8

As he is climbing up the stairs of his apartment, he hears a commotion. Song ends

Sudarshan's dead body is being carried down the stairs. Nakul finds himself awkwardly climbing up while four men are taking the body downstairs chanting religious slogans.

Sudarshan's relatives are crying. He quickly makes his way past and heaves a sigh of relief.

He knows he is the culprit.

3           **INT. HOTEL BANQUET HALL (DAY)**

3

Montage shots of Dubai streets and glitz.

An exclusive gathering at a banquet hall in Dubai. Dr. GOLDFISH, 40, a scientist-businessman, holds forth from a podium.

He has armed bodyguards around the stage.

The audience is made up of foreign investors, several sheikhs etc. They are investing in the reality of immortality. It's a grand occasion, the stage has depth.

Goldfish is talking via a podium mic and a remote controlled ppt. The ppt screen has '2045' on it. That he switches as he talks. He speaks with child-like enthusiasm.

GOLD FISH

We say 'death is inevitable' as if it's a fact. However we completely ignore the exceptions. An aquatic animal found in Iceland called 'ocean quahog' has been alive for over 507 years.

(MORE)



GOLD FISH (CONT'D)

A North American species of trees called 'Bristlescone pine' have been alive for over 5000 years with no signs of ageing. And all this is not just because they don't smoke.

He gets a laugh from the audience.

GOLD FISH (CONT'D)

So if these animal and plants with significantly inferior intelligence can live forever why can't we humans- 'The greatest species' be immortal?

Goldfish gets a call on his mobile placed on the platform. Shown in passing.

GOLD FISH (CONT'D)

We can and we will. Fellow scientists around the world agree that immortality is not just a possibility, it is gonna be a reality by 2045.

Points to the screen.

GOLD FISH (CONT'D)

Which means we are either the last generation to die or the first generation to live forever. The question is how?

He switches position to reflect conviction is his next few words. The sheikhs observe him with complete attention.

GOLDFISH

There are two schools of thought. One group of scientists believe we will get immortality like in the movie 'AVATAR' where our consciousness will be transferred to a computer.

Image on ppt of Avatar.

GOLDFISH (CONT'D)

The other group believe we will be immortal much like an 'antique car' where every little body part upto a cellular level will be replaced as soon as its damaged.

Image on ppt of an antique car

GOLDFISH (CONT'D)  
However I believe there is a third way...

CUT TO:

9

**INT. MANIKARAN POLICE STATION (DAY)**

9

BIR SINGH

Amrit!

Bir Singh shouts out as he has hit upon a theory.

BIR SINGH (CONT'D)

Fokatiya amrit leke bhaaga hai!

Bir Singh speaks out conclusively. Dwivedi and Bir Singh are in their small police station. There is a portrait of Netaji Subhash Chandra Bose on the small wall behind. Dwivedi dismisses.

DWIVEDI

Hahahaha

BIR SINGH

Dekh bachpan se hum sunte aaye hai ki ashram mein amrit hai.

DWIVEDI

Kahan sir, woh toh bas kahaani hai.

Amongst the pile of evidence, Bir Singh picks up a magazine. The blood is wiped out. It's the Truth Times, cover of which says - The Immortal.

BIR SINGH

Aur yeh bhi kahaani hai? Yeh pichle hafte chhapa aur aaj sabka khoon ho gaya?

DWIVEDI

Toh aap kya keh rahe ho?

Bir Singh is hesitant to come to a conclusion. He ponders.

DWIVEDI (CONT'D)

Fokatiya baba ko hum jaante hai sir. Bachpan se. Matlab aap keh rahe ho ki Fokatiya ne 12 sadhuon ko maara?

Bir Singh is deep in thought.

BIR SINGH  
Pata nahi.

CUT TO:

N4 **EXT. ASHRAM IN THE HIMALAYAS**

N4

TEXT: Three days back.

Shot of a small ashram amongst the hills in a sleepy town called Manikaran.

In a quiet and serene environment, a group of twelve sadhus are chanting 'OM' in unison. Through the vibrations of their chants we see the lid of clay jugs vibrating along with the chant.

Behind them, the head sadhu is dragging a stick on the ground and keeping a tight eye on the meditating sadhus. He is about to test these sadhus.

After walking around for a while, he stops behind one of the sadhus. He picks up his stick and strikes his head. The sadhu doesn't stop, continues chanting OM (in a slightly lower volume).

The head sadhu moves around and stops behind another sadhu. He repeats the exercise. The sadhu in this case also continues chanting OM, but at a slightly higher volume, after being hit. Both seemed to have passed the test. They don't cease to meditate.

Next, head sadhu stops behind a third sadhu. He lifts up his stick and prepares to strike. There is a pause.

Just as he is about to swing his arm, the sadhu next to the one about to be hit senses danger, turns back and takes evasive action in anticipation of being hit.

FOKATIYA  
AAA...aaa nahi guruji nahi!

He sees the head sadhu wasn't even about to strike him. Head sadhu has frozen with his arms raised after seeing Fokatiya's pre-mature and evasive reaction.

Fokatiya is left embarrassed and he apologetically returns to his original position and tries to resume his OM chanting, as if nothing happened.

4

**EXT. ASHRAM. BY A BIG BANYAN TREE. FLASH BACK SCENE**

4

The moon casts a mystic glow over the distant peaks as the Head Sadhu quietly chants Om with his eyes closed at the foot of a banyan tree.

FOKATIYA

Shama kare guruji, magar itni se baat ke liye aap mujhe nikal nahi sakte.

Fokatiya sits down in a crouching position in defiance.

HEAD SADHU

Haha Fokatiya, tumhe is ashram se bahar bhejne ki manokamna mujhe bhi nahi hai, Main tumhe koi dand nahi de raha hu, balki tumhe ek uddeshya de raha ho.

FOKATIYA

Uddeshya?

HEAD SADHU

Jiske liye tumhara janam hua tha.

He draws out a tiny bottle that shines. The beauty and grandeur of this container clearly stands out in every frame it is part of.

It is the IMMORTALITY POTION.

In the moonlight, it throws a magical glow.

HEAD SADHU (CONT'D)

Samudra manthan se nikla yeh amrit apni jagah, apni sthaan kai baar badla hai. Aur ab yeh yaha bhi surakshit nai raha. Parivartan ka samay aa gaya hai

Fokatiya looks at the potion with the wonder.

FOKATIYA

Lekin Babaji, yeh sahi mein kaam karta hain?

HEAD SADHU

Is ashram mein koi jhooth nahi bolte Fokatiya. Bolne ki zaroorat nahi. Jo hona hai ho ke rahega.

FOKATIYA

Nahi nahi mera matlab woh nahi tha.  
Mera matlab agar isi main pee lu,  
toh sach mein amar ban jaunga.

HEAD SADHU

(firmly)

Nahi. Yeh sirf tabhi amrit ka kaam  
karega, jab koi amar vyakti apne  
haathon se kisiko pialyega...

FOKATIYA

Nahi toh?

HEAD SADHU

Nahi toh yeh vish hain.

Head Sadhu hands over the potion to Fokatiya tenderly.

Fokatiya is dumbfounded with this crazy amount of  
information. He is still unable to process everything and  
keeps questioning.

FOKATIYA

Toh aap... amar ho?

HEAD SADHU

Nahi. Meri mrityu nabbaye saal mein  
hogi.

(Fokatiya's expression  
changes)

Tumhari paisat mein.  
Amar hone ka bhagya na tumhare  
kundli mein hai, na meri. Ise tum  
durbhagya bhi maan sakte ho.. ya  
phir ek tarah se saubhagya bhi.

FOKATIYA

toh phir amar hai kaun?

HEAD SADHU

Ek hai chiranjeevi. Bambai mein.  
Dhoondo unhe aur unke haathon mein  
yeh saunp do.  
Dhyan rahe, agar galti se bhi galat  
haathon mein padh jaye toh  
sarvanaash nischit hai. Tum taiyyar  
raho. Humare Bhagwan ki amanat ab  
sirf tumhare hawale hai. Tumhe kisi  
bhi waqt nikalna hai.

FOKATIYA

Magar maharaj, itne bade sheher  
mein Yeh ek amar insaan ko main  
pehchanoonga kaise?

Head sadhu refers to scriptures placed next to him.

HEAD SADHU

Alag alag granthon mein alag alag  
sutra likhe hai. Kahin likha hai  
amar insan ki ek ungli zyada hai,  
kahin ek ungli kam. Kahin likha hai  
mard hai toh kahin aurat. Kahi  
likha hai ek daat toota hai kahin  
likha hain daath hai hi nahi, magar  
sab jagah yeh zarroor likha hai....

Fokatiya is listening with full attention.

HEAD SADHU (CONT'D)

ke amar insaan ko mrityu se prem  
hai!

Fokatiya is processing all the information while holding the  
amrit.

HEAD SADHU (CONT'D)

Ghabrao nahi Fokatiya. Yeh amrit hi  
tumhe uss chiranjeevi ke paas le  
jayegi.

(adds)

Jab use miloge tumhare sharir mein  
ek sansanhat ki anubhuti hogi.

(adds)

Tab pata chalega ki tum apne  
lakshya tak pahunch chuke ho.

FOKATIYA

(worried)

Main woh nahi soch raha guru ji...  
aapne kaha meri mrityu paisat saal  
mein hogi, matlab is saal?

HEAD SADHU

Thoda idhar udhar hota hai..

Fokatiya looks panicky.

Cut to present day Mumbai

5

**EXT. STREETS**

5

Back to Mumbai.

Fokatiya is standing on the road looking ahead, when he senses someone is behind him.

He looks behind swiftly in his trademark fashion (like the game before).

A local child who runs a chai-cigarette shop (15 years old) is right behind him.

LOCAL KID

Babaji aapka kuch gir gaya.

Fokatiya sees the immortality potion in a random guys hands and panics, he rushes to take it away.

CUT TO:

Fokatiya and the child are smoking up and chilling on the footpath under a flyover. They are stoned.

The bag is placed in between them.

LOCAL KID (CONT'D)

Toh aap yeh keh rahe ho ki amrit  
pee liya toh main marr jaunga?  
Lekin agar koi amar vyaktimujhe  
pilaye, toh main amar bann jaunga.

Fokatiya, who swears by truthfulness has told the basic story to this guy. On hearing his summary, Fokatiya nods in the affirmative.

After much thought, the kid dismisses Fokatiya's claims.

LOCAL KID (CONT'D)

Nahi mujhe nahi lagta aisa kuch  
hoga.

He lunges forward and swiftly holds up the potion and attempts to open it to consume it.

Fokatiya's reflex immediately pounces on him to take it back, and angrily says.

FOKATIYA

Bola na nahi!

CUT TO:

11 INT NAKUL'S ROOM

11

Nakul is still waiting to be killed. He stares at the clock as it strikes 6 pm.

He takes his phone and is about to call Maria again but instead opens his laptop and goes to pornhub.com.

The display page opens. He is restless. He goes to the search button and types 'therapist'.

As the options load up, Nakul pulls down his pants.

He maximises the video, and starts watching and stroking.

The doorbell rings. Calling bell is a bird call sound.

Nakul looks towards the door in anticipation of his killer.

Now the calling bell rings 5 more times. In the same rhythm as before.

He suspects it is Upadhyay. He pulls up his pants immediately, and moves towards the door.

At the door, he pauses for a bit, takes a deep breath. He opens the door expecting to be shot. But when he opens the door he is dumbfounded to see Shloka.

SHLOKA

(crying)

Nakul, thank God! Thank God Nakul

You are okay.

(angrily)

Phone kyu nahi utha rahe ho

Shloka rushes and hugs Nakul tight. Nakul doesn't know what to say, he is not used to hugging a woman.

He suddenly hears subtle sounds of groaning coming from the porn still playing in the laptop. Nakul quickly recovers.

NAKUL

(coughs)

Shlokaji , ummm chaliye chaliye

neeche jaake baat karte hai, Roiye

matt aap, Chai peete hai chaliye.

12      **EXT. OUTSIDE NAKULS BUILDING**

12

Nakul and Shloka are walking towards the local chai stall. Shloka opens up.

SHLOKA

Mere paas unknown number se message

aaya ki Nakul is dead. Iska kya

matlab?



NAKUL

Shlokaji, maine actually apne maut  
ka ek contract diya hai.

Shloka stops in her tracks. Next to the tea stall.

SHLOKA

Kya? Kisko?

NAKUL

Hai ek agency

SHLOKA

(screams)

Tum pagal ho kya Nakul?

NAKUL

Aap hi ne toh kaha na ki mere nahi  
marrne ka kaaran main hu. Toh main  
apne aap ko hi hata diya. Ab mere  
haath mein hi nahi hai.

SHLOKA

Oh my god. You idiot, that's not  
what I meant. I was just trying  
to...

They are interrupted by background commotion at the counter  
of the chai stall.

There is a scuffle going on where the local kid who is a  
shopkeeper has held Fokatiya's arm and not letting him go.  
Fokatiya is screaming.

LOCAL KID

Nahi. Paise do! Nahi chaiye yeh.

Nakul looks at the shopkeeper blankly. Shopkeeper says.

LOCAL KID (CONT'D)

(shouting)

Arre dekho bhai, do din se yeh  
babaji pata nahi kaha se aake mere  
saath chipak gaye. Ajeeb ajeeb  
kahaani sunate rehte hai. Khaana  
khaya aur ab paise manga toh ganja  
de rahe hai.

FOKATIYA

Arre ganja nahi beta, yeh  
'Manikaran ka ganja' hai. Pee ke  
toh dekho

NAKUL

Theek hai theek hai.

Nakul has been in a generous mood all today and pays for him. He doesn't make a big deal.

FOKATIYA

Bhagwan tumko lambi umar de!

Nakul is surprised to hear the choice of words. He pauses momentarily, then tells the shopkeeper.

NAKUL

Do chai.

Nakul turns back towards Shloka

NAKUL (CONT'D)

Shlokaji, thank you aap idhar aaye, but ab bohot der ho chuki hai.

SHLOKA

No Nakul, no! You can't do this to me.

Nakul is surprised.

NAKUL

Aapko maine kya kiya?

SHLOKA

Tumse main 6 mahine se mil rahi hu. You are no longer just another patient. Main unme se nahi hu jo tumhe bacha ke chale jaate hai. Jo log marte hai, woh toh marr jaate, uske aas paas ke logon ka kya? Tumne socha hai, tum chale jaaoge, how will their closed ones feel? How will I feel?

NAKUL

Mujhe nahi pata tha ki maine aapke liye...

Shloka explains herself.

SHLOKA

Nakul, mere husband Dibakar ne bhi suicide kiya tha. Woh pehle mujhe bataya tha ki he is having these thoughts.

(MORE)

SHLOKA (CONT'D)

Maine usse pyaar se samjhaya,  
sympathise karne ki kohshish ki,  
phir usne iske baare mein baat  
karna hi bandh kar diya. Mujhe laga  
ab theek ho gaya hai.

CUT TO:

12A INT. SHLOKA'S BEDROOM FLASHBACK (NIGHT)

12A

Shloka and Dibakar, her husband are sleeping. Shloka wakes up as she feels something wet. As she turns, she sees is waking up to Dibakar's slit wrists and bleeding bed-sheet. She cries.

SHLOKA (VO)

par ek din achanak se I woke up to  
find him dead right be side me on  
the same bed. Right next to me.

Quick flashback to Shloka's bedroom.

CUT TO:

Shloka starts crying. Nakul tries to console. They have the chai cups with them now.

SHLOKA (CONT'D)

So i thought if I am hard on my  
patients, challenge them, scare  
them i will be able to remove the  
thought from their minds. Thats why  
I was hard on you.

NAKUL

But Shloka...

Shloka continues looking straight into Nakul's eyes.

SHLOKA

But what have you done? You know  
how difficult it is to digest, when  
you think that someone is going to  
be the main character of your  
story, and he just dies in front of  
you.

...gunshot is heard as Shloka's face is sprayed with blood.

Blood drops on her tea as well.

As we pan out we see Nakul lying on the ground in a pool of blood. There is full commotion. .

Flamboyant track takes over as we see Upadhyay acknowledging the hit from the opposite side of the street.

She adjusts her baseball cap, and casually merges in with the crowd pretending to be one of them.

She gets on to her car, makes a cut on her arms and drive away.

FADE OUT.

OML Entertainment Pvt. Ltd.

## Certificate of Registration

This is to certify that I have registered this Screenplay  
titled **Afsos**

Written by **Anirban Dasgupta**

Whose SWA Membership No. is **036162**

On **12/11/2018**

& as a proof thereof is placed below my digital signature and  
seal of the Association with relevant details in the QR code.

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**Mr Sunil Salgia**  
(General Secretary SWA)



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