

Episode 3: *The Afterlife*

OML Entertainment Pvt. Ltd.

FADE IN:

1 **EXT. CRIME SCENE ROAD. EVENING**

1

Phone camera POV:

- Nakul is lying on the road beside paanwala.
- Shloka screaming for help.

Shloka looks directly into the camera.

SHLOKA

Help! HELP!!

Phone camera zooms in to her distraught face.

Pan out from her face to the actual scene, as..

A YOUNG MAN with a phone camera trained at Shloka and Nakul drives past them, phone trained on them.

A huge crowd has gathered. No help forthcoming since everyone is busy talking at the same time or taking selfies.

Cars go past, some slowing and rolling windows down for a closer look.

Into this melee comes a local Mumbai taxi (kaali-peeli) which screeches into a halt in front of Shloka and the prone Nakul.

Fokatiya is waving madly at Shloka as he jumps out of it.

FOKATIYA

Beta, jaldi! Haspatal chalte hai!

Both of them struggle to lift Nakul, Shloka gets the feet and Fokatiya gets the head and arms.

Nakul's phone and wallet falls out from his pockets. Two kids sweep in to take phone and the wallet but finds no money inside. They throw it away in anger.

CUT TO:

2 **EXT. ROAD. EVENING**

2

A taxi (Kaali Peeli) is seen in a hurry on the busy roads of Bombay. The driver is honking hard. The roads are cramped.

3

INT. TAXI

3

Quick transition treatment. Nakul's feet are dangling outside the window of the backseat. He is unconscious, his head is lying on Shloka's lap.

Fokatiya is sitting in the front seat beside the taxi driver.

Shloka is howling and panicking. Continues to shake Nakul vigorously to wake him up, but to no avail.

Taxi driver turns to Fokatiya and says.

TAXI DRIVER

Laal kapda hoga?

Fokatiya looks around. Looking at his saffron attire, he says

FOKATIYA

Peela chalega?

TAXI

Nahi laal chahiye.

Fokatiya rips a portion of his attire and turns to the back seat.

He drenches the saffron cloth in blood on Nakul's face and head and offers it to the driver.

FOKATIYA

Ye lo beta.

Taxi driver is perplexed. He hold the bloodied cloth gingerly by the finger tips.

He waves it out of the window to signal emergency.

Taxi drives on.

AFSOS PACKAGING

7

INT. HOSPITAL CORRIDOR (NIGHT)

7

Doctor removes his mask and breathes heavily. Takes out a CT scan and shows them.

DOCTOR

Very surprising.

Shloka and Fokatiya are in the hospital waiting area, waiting for the doctor's verdict. They are tense.

DOCTOR (CONT'D)

In my 25 years as a surgeon..
never seen such a case. Bullet hit
the frame of the specs. Here.

Doctor points to the edge of his own specs

DOCTOR (CONT'D)

Got deflected and got lodged....
inside the skull. Here... without
exploding the skull. If it had
traveled just few inches more, it
would have ruptured his nerves.
Instant Death. It's a miracle...

Shloka is grateful and thrilled.

Fokatiya not understanding anything.

SHLOKA

Ohh thank god.

DOCTOR

We didn't take the bullet out coz
that can rather create problems. So
he still has the bullet stuck to
his head. This is incredible.

Doctor says the last couple of lines with a bit more
excitement than required.

SHLOKA

But is everything ok?

DOCTOR

I suggest we keep him under
observation for a day or two..
Should wake up soon. Looks like
he's absolutely fine.

SHLOKA

Sure doctor.. Thank you so much!

Doctor nods and leaves.

Fokatiya is observing Nakul from the glass separation.
Without looking at Shloka, he asks.

FOKATIYA

Inhone kya kaha?

She thinks to herself and replies.

SHLOKA
Nakul phir se bach gaya

FOKATIYA
Phir se matlab?

With his eyes focussed on Nakul. He begins wondering if Nakul is immortal.

10 INT. TRUTH MAGAZINE OFFICE

10

A young woman journalist Ayesha Mirani (25) is engrossed looking over some documents.

She has bunch of scriptures, mythological diagrams and some books. One of which is Immortals Of The World.

In the background, her laptop is playing a youtube clip of Goldfish's speech. (same location as episode 2, Goldfish wearing different color suit). She is listening as well as studying her documents.

GOLDFISH
For instance in India, a number of sadhus claim to be immortal. A lot of spiritual leaders claim to be immortal. Maybe it's all bogus but has science verified every case?

Her boss, Kartik (34) enters her cabin, holding one of those Rs. 5 small mineral water.

KARTIK
Ayesha, did you start on the underworld story yet?

He takes a sip of the water.

Ayesha answers quickly.

AYESHA
No sir. I am following up on the immortality story.

KARTIK
What? You still after that stupid story?

Ayesha doesn't reply.

KARTIK (CONT'D)
Ayesha. Here!

Ayesha sits up and reluctantly listens.

KARTIK (CONT'D)

I let you publish that immortality story because it seemed fun at first, but there is no point following up on a fiction piece. This was a one-off feel-good piece. People like this shit from time to time. It helps our sales. But we are Truth Times. Not Fantasy Times.

AYESHA

Fantasy nahi hai yeh. Haven't you seen this?

Ayesha quickly shows him a newspaper article claiming, '12 Sadhus Killed in Himalaya Ashram'.

Kartik reads it.

AYESHA (CONT'D)

I reported that this Manikaran ashram has an immortality potion. Kuch hi dino baad, the same ashram is attacked. Yeh coincidence nahi hai, Kartik. This could be our biggest story!

Kartik, after a moment's pause says.

KARTIK

You fucking idiot, you know what you have done?

He slams the newspaper on the desk.

KARTIK (CONT'D)

The attack hasn't happened because there is some stupid potion in the ashram, the attack happened because you casually reported there is such a potion in the ashram. You created this. And after what? After hearing a stupid story from a stupid beggar on a train? That was your reliable source? Guess what, you have blood on your hands.

Ayesha doesn't reply as she realises there is some truth to what her boss said.

As he takes another sip, he sternly says.

BOSS

Drop this story immediately before
we get involved in this mess... and
this is what you will do right now.

Karthik drops the flyer on her table and leaves.

Ayesha picks up the flyer of Maria's agency and reads it.

4 **INT. VISION**

4

Stand-alone piece. We see a video treatment of a stylised snappy psychedelic vision.

On a black background, we see 86 faces whose lips are moving, (each person Upadhyay has murdered) in 30 seconds.

All the faces seem to be whispering something.

It is all very artistic like how a painter would imagine.

A dominant hiss covers the whole sequence.

Over this, we hear strains of Beethoven's Ninth Symphony.

We do not disclose who's vision this is.

5 **INT. FINE DINING RESTAURANT (NIGHT)**

5

Back to reality.

The previous scene's blood cuts to fish/meat being chopped in a restaurant kitchen. It's messy.

A well-dressed Upadhyay and Maria face each other inside the restaurant. Upadhyay pours a generous peg of an expensive classic wine into Maria's glass.

An instrumental version of a classical piece (not the Ninth Symphony) plays discreetly. It's a posh place.

The restaurant is minimalistic with some high concept paintings on the walls.

Annie, meanwhile, is struggling to have her food with a fork and knife, dropping some on her dress sloppily.

MARIA

Annie, how you eating?

Maria wipes some sauce of Annie's face.

Upadhyay dips her finger and puts more sauce on the other side of Annie's face. Annie giggles.

Upadhyay mischievously smiles. Maria is irritated.

MARIA (CONT'D)

Eh!

Kid giggles some more, gets off her chair and runs around the restaurant.

MARIA (CONT'D)

Uff!

Maria gets further irritated. Upadhyay just looks at the kid and smiles. Maria goes over some details.

MARIA (CONT'D)

Upadhyay, so this it it. Dhyan se sun.
Kal visa lena hai, phir mere se itinerary. Day after you go to Istanbul, client tumhe khud receive karne ayega. Kaam hone ke baad you will be in Lisbon for 6 months and then....

Upadhyay who was listening disinterestedly so far interrupts Maria with a finger in the air.

Maria stops talking, instinctively.

They listen to the track for a few seconds. Upadhyay speaks up.

UPADHYAY

The Ninth Symphony. Beethoven ne compose kiya tha. Woh bhi after he became deaf. He loved his work so much ki woh ice water mein apna sir duba ke rakhta tha. Isliye ki unko neend na aaye aur zyada kaam kar sake. Yehi karte karte he lost his hearing..

(bangs the table)

Now THAT's an artist.

Maria doesn't know what to say. Maria pretends to agree.

MARIA

Haan haan mujhe bhi bahut pasand hain, Beethoven aur Arijit singh.

The quiet restaurant is split by loud clattering.

Maria and Upadhyay both turn to the sound.

It is Annie!

Unknown to both of them, the girl has got up from her seat and has accidentally dropped someone's plate of food on to the floor.. along with some on his clothes!

The guest is visibly annoyed.

ANNIE

I'm sorry, Uncle. I didn't see..

She takes a napkin from another table and starts dabbing at the man's clothes. It only worsens the food stain.

GUEST

Shocking, just shocking. These kind of people, how do they allow them?

The ANNOYED GUEST pushes the kid away as Maria rushes towards her and holding her from falling.

Upadhyay immediately stands up with a fork in her hand tightly clenched, ready to attack. The guest is startled but tries to be brave.

MARIA

Upadhyay sit down.

Upadhyay stares at the guest. Maria can see, Upadhyay is furious. Her grip on the fork is tightening. Maria realizes they are at a public place and Upadhyay is about to make a scene.

Upadhyay is oblivious to Maria's call.

MARIA (CONT'D)

Upadhyay sit down.

Realising she is about to make a scene, Maria intervenes.

MARIA (CONT'D)

(fiercely)

Sit down! Karima.

Upadhyay ignores her and takes a step forward.

Upadhyay startled by Maria's voice and use of her original name, blinks and gives in. She sits down.

There is silence all around.

Upadhyay goes back to eating calmly.

6

EXT. MARIA'S VAN (NIGHT)

6

Maria is driving as Upadhyay is looking out.

The kid is fast asleep in between them.

Maria breaks the silence in a jovial way.

MARIA

I'm impressed.

Upadhyay has a questioning look.

MARIA (CONT'D)

Yahi Upadhyay kuch saal pehle tak
bhi uss bande ka ankhein noch leti.
You have evolved. Good.

Upadhyay nods a yes with a slight smile. They drive on quietly.

They reach Upadhyay's house. Vikram is waiting outside the door.

Maria waves to Vikram casually.

As Upadhyay unbuckles her seat belt to get out.

MARIA (CONT'D)

Arre ruk. Tere liye gift hai.

Maria takes her seat belt off, turns backwards and gently taps her daughter's cheeks to check if she is asleep.

She is.

Maria takes out a crafty looking pistol from her bag and hands it to Upadhyay.

Upadhyay's eyes light up like a kid.

She smiles as she check it.

UPADHYYAY

C37? It's a paint brush!

Upadhyay hugs Maria.

UPADHYAY

Thank you.

Maria teasingly asks.

MARIA
Aur mere liye?

Upadhyay smiles back. Then she opens the dashboard, gets off and slams the door shut.

Maria looks and jerks back in her seat!

In the dashboard, there is a fork with an eye ball attached along with some noodles.

There is blood/sauce all over it. Maria exclaims with disgust in her closed van. She wants to scream but can't.

Cut to:

Vikram is waiting to say bye to Maria, Upadhyay grabs his neck and points the new gun at him playfully and asks him to get inside.

Maria remains in her van with a man's eyeball.

Wide shot to show Maria car with her parking indicator on.

8 **INT. UPADHYAY'S HOUSE**

8

Beethoven plays in the background softly.

We can see Vikram is sitting side ways on a big stool, topless. It's implied that he is naked.

Upadhyay is on the side behind a canvas painting him. She's in a jovial mood.

As Vikram speaks the following lines, he doesn't move at all apart from his lips. He is been told to stay still.

VIKRAM
Mujhe yeh sab aur nahi karna, tera
alag hai, you like what you do. I
don't.
I have made enough to sustain, kuch
bhi aur kar loonga main magar Mujhe
zindagi bhar logon ko dhakka nahi
dena. Har baar kisi ko maarta hoon
to lagta hai...

Upadhyay interrupts to shut him down

UPADHYAY
Toh chhod de.

Upadhyay says while continuing to paint.

Vikram shows feeble determination as he says to himself.

VIKRAM

Haan.

9

INT. HOSPITAL. (LATE LATE NIGHT/EARLY MORNING)

9

Clock reads 6 am. Fokatiya is in the ICU room with the still unconscious Nakul.

There are three more patients alongside him, separated by a curtain.

A nurse is attending to Nakul, changing the daily supplies. Through the glass we see Shloka is outside still talking to the doctor.

Fokatiya looks around the room and can see other patients lying down on their respective beds.

FOKATIYA

Woh... unko kya hua?

Fokatiya says while pointing towards a middle aged lady with bruises all over her face and a plastered leg.

Nurse replies in a gossipy manner.

NURSE

Woh? Kehti hai dance karte waqt gir gayi, par mujhe toh lagta hai pati ne maraa hai.

FOKATIYA

Ohh... aur woh?

Fokatiya says while pointing to an old man with pipes running over his upper lip and saline bottles attached to his arm.

NURSE

Severe cerebral attack. Doctor ne bola hai ki ek hafte mein discharge ho sakta hai, par mujhe toh lag raha hai marr gaya hai.

FOKATIYA

Accha?

Fokatiya sees a terrible bruised and disfigured man almost completely wrapped from head to toe in bandages being carried towards him in a wheel chair.

Fokatiya is scared to see his condition. Before he can ask, nurse answers.

NURSE

Arre yeh toh Dilip ji hai, Inka humesha kuch na kuch chalte rehta hai, kabhi mooh mein talwaar daal diya, Kabhi train ko jhappi de di toh kabhi saanp ki chummi le li. .

Fokatiya and nurse both chuckle when suddenly Nakul speaks in his sleep

NAKUL

Shloka...

Nakul's eyes are still shut, but he says out Shloka's name clearly.

Fokatiya turns towards Nakul but immediately feels a force of cold wind, it hits his face (like head sadhu had predicted) and he is concussed.

He loses the strength on his feet, stepping over the feet of the bandaged man on the wheel chair.

The bandaged man shrieks in pain. The shriek is abrupt and familiar.

Fokatiya is still looking at Nakul. His guru's voice plays in his head.

HEAD SADHU (VO)

Amrit tumhe khud uski taraf leke jayegi

Fokatiya mumbles to himself.

FOKATIYA

Maharaj!

FADE OUT:

11 INT. HOSPITAL (NIGHT)

11

SLOW FADE IN:

Nakul is out of his bed.

He is walking around. We don't see the bed.

Nakul's VO kicks in

NAKUL

Mujhe kuch der ke liye sach mein
laga ke main marr gaya tha. Aisa
lag raha tha- main apne sharir se
bahar tha.

Nakul looks around as he sees his dead body lying in bed.

More people are coming towards the dead body.

Nakul is also present in the crowd. He peeps over some
shoulders. Hazy footage.

NAKUL (CONT'D)

Kuch log aaye the mere maut ka
afsos banane. Magar aisa laga ki
woh ab bhi mujhpe gussa hai.

Nakul is moving around to see people coming forward and
insulting his dead body.

MOTHER

Oh mera raja beta, marne ke baad
kitna sundar lag raha hai aaj.

FISHERMAN

Jaldi aajao sir.

Shloka is crying on the side in the vision.

BHAIYA

Tere marrne se mummy daddy theek ho
jayenge kya?

BEGGAR

takiya de mera.

Cut back to reality.

Nakul shrugs and with half a smile, says.

NAKUL

Maut ke baad bhi kuch nahi badla.

Nakul is back on his bed. Sitting up. Some silence.

Shloka puts her hand on his hand and says

SHLOKA

It's okay Nakul. You are completely
fine. What you just went through is
called near death experience...
Very common. Nothing to worry
about.

FOKATIYA

Maharaj aapko kuch ho hi nahi
sakta.

Nakul looks at him oddly.

SHLOKA

Nakul yeh Fokatiya baba hai. Inhone
meri madat ki tumhe yahan laane
mein.

NAKUL

Thank you babaji...
(turns towards Shloka
feebly and adds)
Shlokaji, aap sahi thi.

NAKUL (CONT'D)

Mujhe nahi marrna.

Shloka lets sigh of relief and smiles.

NAKUL (CONT'D)

Mujhe dikh raha hai ab.

She's glad Nakul has finally understood.

She hugs Nakul tightly. Nakul looks happy.

SHLOKA

Thank God Nakul...but what if they
attack again, we have to stop them,
kuch der mein police aa rahi hai,
we'll tell them everything.

Nakul isn't sure.

NAKUL

(with confidence)
Nahi nahi Shlokaji.. police ko kuch
nahi bolna. Aur sau sawal karenge.
Ismein unki koi galti nahi hai,
maine hi contract diya tha...

Shloka expresses frustration at Nakul's inability to see the
clear picture. She is like 'Nakul yaar'.

CUT TO:

N1 INT. VISA OFFICE

N1

Visa office, there are a few counters and seats for waiting. Upadhyay is sitting on a chair without anyone on either side. She has crossed her leg and is filling a form.

We see the form is a form for Turkey visa application. We see questions such as Have you committed any crime? And Have you ever been convicted? Do you possess arms?

Upadhyay crosses the negative box to all these questions swiftly, without any hesitation.

She gets up and proceeds to leave.

An old man stops her asking for help. The man can't read English and wants Upadhyay to fill the form up.

OLD MAN

Madam yeh form zara....

Man stops mid sentence. As Upadhyay blankly stares at the man. It's threatening.

She then smiles and takes the form. It seems she is about to help the old man.

Instead she ticks yes to all the crime related boxes.

N2 INT. SMALL TOWN POLICE STATION

N2

Inside Manikaran police station, which is just a small room with no facilities or utilities.

Sounds of protests and slogans can be heard outside the small one room police station.

Dwivedi enters the room seemingly after attempts to calm down the mob outside.

DWIVEDI

Sir, yaha thoda dabav badh raha hai. Har ghante naye naye ashram se sadhu aa rahe hai. keh rahe hai khooni ko giraftar nahi kiya toh bhook hartal nahi todenge.

Bir Singh shakes his head in disbelief.

BIR SINGH

Kuch nahi hoga. Tumne FIR darj kiya?

DWIVEDI

Nahi sir, mujhe toh aata nahi hai.

BIR SINGH

Aata nahi matlab? Tum police mein
kaise aye?

DWIVEDI

Singhji hum kya police hai sir? Yeh
kya station hai?
aaj tak ka humaara sabse bada case
hua tha jab Shankar ka gai kho gaya
... toh kaise pata hoga yeh sab FIR

BIR SINGH

accha accha Theek hai. Mujhe de.
Main samjhata hu.

Hawladar Brings over some documents. Bir Singh start writing
some stuff down on a register.

BIR SINGH (CONT'D)

Pakki hai na?
Main Mumbai jaa raha hu.

DWIVEDI

Haan sir. Bohot logon ne dekha hai
Fokatiya ko jaldbaazi mein Mumbai
ka tikat khareedte.

BIR SINGH

Theek hai. Kal se sab kuch tumhe hi
sambhalna hain.

DWIVEDI

Accha matlab kal se main senior
officer?

BIR SINGH

Aur junior bhi.

Beat.

Dwivedi humbled after a brief moment of pride. He looks down
at the register only to talk again

DWIVEDI

(excited)
Mumbai ka thaana toh bahut hi-fi
hoga!

QUICK CUT TO:

N3 INT. POLICE STATION IN MUMBAI

N3

Close up for police officer Vitthal singing merrily.

VITTHAL
(singing)
Pyaar humein kis modd pe le aaya
hai!!!!!! Ki dil karein...

OTHERS
Haiiii!!!

Other officers are shown playing.

VITTHAL
(singing)
Koi yeh bataye kya hoga....

Camera pans to reveal an officer named Piyush who takes the game forward. He looks at someone and says-

PIYUSH
Ga se ga se!

A prisoner now starts singing. Even they are participating in the game.

PRISONER
Gaata rahe mera dil, tu hi meri
manzil

We reveal the entire area where the police officers and prisoners are playing antakshari. It's a nasty looking police station. Portraits of Bose and Gandhi adorn the walls.

Vitthal has drinks on the table, one constable is in his vest. Some constables at the back have converted one table into a table tennis board with registers as nets.

Bir Singh is stunned to see this. It's his first day at a Mumbai police station, and he's been asked to meet Vitthal, the sub-inspector.

As the singing goes on, Bir Singh approaches Vitthal. Vitthal signals the room to be quieter.

BIR SINGH
Aap Vitthal sir?

VITTHAL
Haan..

BIR SINGH
Jai hind sir, Inspector Bir Singh,
officer in charge Manikaran, PS
Himachal.

VITTHAL
haan bolo.

BIR SINGH
Actually sir, mujhe headquarters se
bheja hai, humare gaon ke ek ashram
mein 12 sadhuon ki hatya hui hai.
Hume lagta hai, woh unme se hi ek
sadhu hain jisne yeh hatya ki hai
aur abhi bambai mein chupa hai..

Bir Singh shows a pic of Fokatiya to Vitthal, who wears his
specs in urgency.

VITTHAL
yeh? Isko toh maine aaj hi dekha
hai ?

BIR SINGH
Kya? sach mein?

VITTHAL
Nahi!
(dismissively)
Jaao waha wanted board mein laga
do.
(murmurs to himself)
Himachal mein sadhu mar gaye uska
bhi theka maine leke rakha raha.
(to the other officers and
prisoners)
eh! na se gaa re.

Bir Singh is angry, thinks of interrupting again but
suppresses himself.

The antakshari resumes.

13 **EXT. CLIFF (MORNING)**

13

Morning at the cliff. Maria's van is parked.

Some indistinct conversation can be heard from Maria's van.

AYESHA
Toh aap keh rahe ho, ki agar main
aapko 25,000 rupaiye dunga toh aap
mera murder karwa dengi?

Ayesha says this very distinctively one word at a time as she is recording the whole conversation in some audio device under the table.

Maria is offended.

MARIA

Chheeee! Please... don't use these words here. our job is to help you in what you have already decided to do.

Vikram, who has lost interest in the business, takes Ayesha's side.

VIKRAM

Dekhiye koi jaldi nahi, aap soch lo..

MARIA

Bilkul...

Maria says in the flow but then suddenly realizes Vikram's odd statement, and gives him a stern look.

AYESHA

Okay, par aap yeh help karoge kaise?

MARIA

Aap jaise kaho waise...

Maria doesn't contest this time takes a catalogue with pictures.

MARIA (CONT'D)

... pahaar se dhakka,
strangulation,
(touching her forehead)
aur yeh latest, seedhe yaha goli.
Yeh latest client jisne goli se
udaya hai.

Maria shows her Nakul's photo.

Ayesha looks at the pic intently. After having a good look she hands the phone back to Maria.

AYESHA

Aur police-wolice?

MARIA

Aap toh nahi rahoge, aapko kya karna?

Ayesha spots Nakul walking towards the van. Shloka is also with him. Fokatiya is loitering somewhere far behind in the background in the same frame.

AYESHA

Woh photo dikhana ekbar.

Maria hands back the phone again. Ayesha looks at the photo and then Nakul again and breaks into laughter.

Maria is confused to see this reaction.

14

INT MARIA VAN

14

Ayesha is just outside the van trying to eavesdrop the conversation inside. She is trying to record video through a crack in the front side of the van. We can hear murmurs inside. She cant hear properly and looks pissed.

She is surreptitiously trying to record a video through a crack in the front of the van.

She can only hear murmurs and is annoyed because she can't make out what is being spoken.

Inside, Nakul and Shloka are seated opposite Maria. We enter mid-conversation.

MARIA

Toh abhi aapko nahi marna hai?

NAKUL

Nahi.

MARIA

Do din pehle toh marna tha..

NAKUL

Haan.

MARIA

(frustrated)

Do din mein kyaaaaaa badal gaya?

Naukri mil gayi?

Ma baap chalne lage?

Therapist ko pyaar ho gaya?

Kya ho gaya?

Nakul has no answer as he is put in an awkward spot next to Shloka.

Shloka observes, hint of a smile.

MARIA (CONT'D)

Dekhiye hum koi joote nahi bech
rahe, ke jab marzi order cancel kar
diya. Aapne papers sign kiya hai.
Contract hai, humara faceloss hoga.
Sorry yeh cancel nahi ho sakta.

SHLOKA

(butts in, exasperated)
Cancel nahi kar sakti matlab? Ek
toh illegal, upar se bakwaas kar
rahi hain.

MARIA

Madam please behave yourself. iske
saath aapko bhi marna hai kya?

NAKUL

Dekhiye Maria ji, hum police ke
paas bhi jaa sakte the.

MARIA

What did you say?

She leans forward with her index finger pointing towards
Nakul's head and with clenched jaws, says

NAKUL

Angoothe se goli sir pe ghused
dungi.

She gestures how she will do it, coming very close to Nakul's
wound.

CUT TO:

15

EXT. OUTSIDE MARIA'S VAN AT THE CLIFF

15

Fokatiya is waiting by a car in the cliff some distance away
from the van, when a random person approaches. He has a
camera on him.

It's Jim (26, NRI, has an accent, speaks in English that
seems to be his 2nd language)

He approaches Fokatiya slowly and curiously.

JIM

Brother. Hey brother, you mind if I
speak to you brother?

FOKATIYA

Hain?

Jim offers a handshake.

JIM
Jim. My name- Jim.

Fokatiya confused, shakes his hand.

FOKATIYA
Bhole Bam!

JIM
Bhole Bam brother, Bhole Bam, You
Indian sadhu brother?

FOKATIYA
Sadhu? Haan, main sadhu.

JIM
Ahh, nice nice, can i ask you
question brother? You have any
super powers brother?

FOKATIYA
Haain?

JIM
I mean kya aap jaadu kar sakte
hoon?

FOKATIYA
Jaadu.. Hahaha. haan beta yeh dekho

Fokatiya shows him the old cutting the thumb trick.

FOKATIYA (CONT'D)
Dekho! Abhi ungli hai, abhi nahi.

Hold on Jim's befuddled expression.

CUT TO:

16 **INT. MARIA'S VAN.**

16

Shloka has now calmed down, assesses the whole situation and starts talking rationally to Maria.

SHLOKA
Aapka problem, I understand. Gussa
mujhe bhi aata hai jab mere clients
achanak deal break karte hai.
(giving a quick glance to
Nakul she adds)
(MORE)

SHLOKA (CONT'D)

Because it's not just about the money no. It's also the effort, the planning, the time that you spent. Ek baar hamari side se bhi sochiye. Nakul gaya toh mera kya hoga? Mere husband guzar jaane ke baad Nakul hi pehla aisa insaan mila hai jiske liye main care karti hoon.

Nakul is further surprised to hear this.

NAKUL

Haan?

Shloka smiles to him and says.

SHLOKA

Haan Nakul. I really like you. Agar yeh log tumhe marengi, mujhe bhi zinda nahi rehna. Aap ek kaam karo Maria ji, aap mujhe bhi maar do.

Shloka proceeds to take out a bunch of cash from her bag and places it on the table.

Maria and Vikram are perplexed to see this action.

Ayesha zooms into the cash from her mobile.

Vikram seeing all this softens down, He decides to plea on behalf of Nakul.

VIKRAM

Maria, agar yeh marna nahi chahte toh...

MARIA

Shut up Vikram.

Vikram retreats disappointed.

Maria assesses the situation and after a momentary pause, she turns towards Nakul.

MARIA (CONT'D)

Look, Nakul, I have nothing against you. Par yeh kaam maine Upadhyay ko saunpa hai. Ek baar agar Upadhyay ne soch liya hai ke tumhe marna hai, toh woh maroge hi. Jitna bhi paisa pheko uspe, woh nahi rukegi.

Shloka and Nakul look at each other, they are losing hope.

MARIA (CONT'D)

Magar...

Maria continues unexpectedly by placing her hand on the money.

MARIA (CONT'D)

Magar Upadhyay ko lagta hai ke tum
marr chuke ho aur woh kal Turkey
jaa rahi hai...

Maria leans in for an offer.

MARIA (CONT'D)

Toh agar tum kal tak kahin chhup
sakte ho aur use na pata chale.
then you may have a chance.
(whispers)

At least chhe mahine ke liye!

Shloka and Nakul are happy to hear this.

But immediately, they hear Ayesha's screams from outside.

Upadhyay has grabbed Ayesha by the hair at the entry as she pushes her away.

She spots a glimpse of Nakul inside via the window.

Nakul is frozen. Upadhyay moves to get a clear shot.

Shloka in a flash picks up the wad of cash and throws it hard on Upadhyay's face and they run. She leaves behind her handbag.

Upadhyay is hit on the eye, and her gun falls down.

CUT TO:

17 **EXT. MARIA'S VAN**

17

Nakul and Shloka starts running. Ayesha follows them.

AYESHA

Please please help me.

Shloka is urging Nakul to run fast.

Maria and Vikram come out. Maria urges Upadhyay to stop.

MARIA

(firmly)
Upadhyay yahaan nahi.

Upadhyay stares back at her with rage in her eyes. She implies that Maria should shut up.

She bends down to pick up the gun. She is fuming.

As she touches up the gun, Vikram appears and stops her. He holds her hands with a tight grip preventing her from picking the gun up.

VIKRAM

Nahi Upadhyay, usko jaane de.

Upadhyay struggles to get Vikram off. Vikram is holding on to her tightly.

Upadhyay stomps on his foot to release herself.

Vikram has to let go of the hold. Upadhyay swiftly picks up the gun, and instinctively shoots him.

Vikram drops dead.

Maria reacts as if she's seen a ghost.

MARIA

Upadhyay!!!!

Upadhyay has a moment of realisation on what she has just done in the spur of the moment. She snaps out of the zone and looks at the target.

She points the gun and strides forward towards Nakul and co.

She runs a bit and finally has a clean shot.

As she is about to pull the trigger, a car swerves and comes to a halt in between Upadhyay and Nakul.

It's Jim (the NRI who was just talking to Fokatiya) along with Fokatiya. They open the doors of the car.

Staying Alive song blasts from the Car Stereo.

Both say in unison.

FOKATIYA

Chalo chalo chalo.

JIM

Brother get in brother, madam get in.

Nakul, Shloka, Ayesha all bundle into the SUV. Upadhyay's shots break the car windows. Jim ducks to avoid being shot.

Jim drives away with everyone at the back.

Upadhyay screams in anger.

Jim is hurrying, looking back, and swerving while fleeing.
Staying Alive track plays on his car system.

Jim drives on.

Through Ayesha's camera phone we see Upadhyay standing in
rage as Nakul makes another escape.

FADE OUT

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