

Episode 4: *The Stranger*

OML Entertainment Pvt. Ltd.

FADE IN:

1

EXT. BUILDING COMPLEX (DAY)

1

CU of MAQSOOD, 45, and MAJID, 25, as they are having a conversation.

We don't know where they are yet.

(Both are painting a wall with big brushes).

MAQSOOD
Kitna mahina hua?

MAJID
Aakhri.

MAQSOOD
Accha. Sab theek?

MAJID
6000 rupaye lagenge bol raha hai

MAQSOOD
6000? Ha ha. Humaare time pe toh sirf mithai khila dete the.

MAJID
Haan. Paida hone se pehle se hi kharcha chalu.

MAQSOOD
Itna mat soch Majid, maine contractor babu se baat kar li hain. Raat ka kaam bhi tera.

Majid finally breaks into a smile.

MAJID
Shukriya Maqsood bhai.

MAQSOOD
Arre tu toh apna hai

They go back to painting. After a moments silence, Majid speaks again. He seems to be troubled with this job.

MAJID
Maqsood bhai, aapko kabhi yeh nahi lagta hai ki hum yeh sab kyu kar rahe hai?

MAQSOOD

Matlab?

MAJID

Matlab sirf din ke teen sau rupaye
ke liye, aisa kaam?

Maqsood scolds him.

MAQSOOD

Ehh... koi bhi kaam chhota nahi
hota. pata hai. Kitne log isi kaam
karne ke liye ro rahe hai! Tu yehi
mann laga ke kar, phir dekh kya kya
hota hai.

MAJID

(disillusioned)

Ghanta kuch hoga, ek pair phisal
gaya toh seedha... maut.

The camera zooms out, they are painting the outside of a high
rise building standing on a temporary wooden framework at a
dangerous height.

MAJID (CONT'D)

Arre phislega kyun?! Do ungliyon ke
beench mein aise kass ke pakad ...

Maqsood Bhai shows him to get a strong grip on bamboo.

MAJID (CONT'D)

phir bhi khatra toh hai na

We zoom out further, as their conversation becomes
increasingly inaudible with the sounds of cars and city life
mixing in.

MAQSOOD

Arre khatra toh ghar se nikalne ka
bhi hai, toh phir tu ghar pe baith.

We now are in a wide shot and can hear their voices as it
drowns out.

MAJID

aap nahi samjhoge Maqsood bhai

MAQSOOD

chod naa yaar, woh dekha kya?
paanchwe maale pe kya kya chal raha
hai?

From the wide, we pan...

2

INT. SHLOKA'S APARTMENT (DAY)

2

...into Shloka's apartment which is few windows and levels away from the workers.

A tastefully done up flat, it has some expensive art pieces juggling with art deco knick-knacks and motivational quotes hung on the walls along with several pictures of Shloka with her late husband. There is a couple of trophies/certificates of Shloka winning best actor in theatre.

Shloka is pulling out a big trunk...

SHLOKA

Thank you Jim once again.

...as Jim sits on it. The others are seated on the sofas.

Shloka holds Jim's hand in gratitude, the proximity makes Nakul slightly awkward.

JIM

Of course of course, but thank you madam. You people. You make my holiday. I come to India on holiday and see bollywood! action, bullet woah. India is crazy.

AYESHA

It really is. A female Hitman! what a report this will be?

SHLOKA

Report?

AYESHA

Matlab, report! I work for Truth Times. I was there to research.

Ayesha shows her I-card proudly.

NAKUL

Ayehsa Mirani?

Nakul speaks up as he is familiar with her work.

NAKUL (CONT'D)

I have read your piece- The Immortal?

AYESHA

(surprised, flattered)
Getttt out!!!

(MORE)

AYESHA (CONT'D)
You have actually read the
Immortal?

Ayesha smiles. Looking at the action, Fokatiya who can't understand English says

FOKATIYA
Imm... Kya kaha apne?

AYESHA
Immortal. Immortal matlab?

Every one look at each other trying to pin-point the word.

NAKUL
Amar. Joh mar nahi sakta.

FOKATIYA
Ohh amar? Matlab aapke baare mein
likha hai?

Everyone looks at Nakul as Nakul is left speechless.

AFSOS PACKAGING

3

EXT. CLIFF

3

Maria and Upadhyay are holding Vikram's body from both ends, and dragging it towards the edge of the cliff.

They reach the edge and fling the body down.

Upadhyay steps forward to have a look beneath.

Maria puts her hand over Upadhyay's shoulder.

MARIA
(calmingly)
Jo ho gaya so ho gaya.
I know you didn't mean to.

Upadhyay doesn't respond, keeps looking below perhaps in repentance.

MARIA (CONT'D)
But no more now. That guy doesn't
want to die. We will not pursue him
anymore. Okay?

Upadhyay still doesn't respond.

Maria takes out Upadhyay's passports, flight tickets and other docs.

MARIA (CONT'D)
Tomorrow you fly to Turkey as
planned.
And try to forget...

Before Maria could finish her sentence, Upadhyay snatches away the passport from Maria's hands and throws it off the cliff.

Before Maria can react, Upadhyay walks out.

4 INT. SHLOKA'S APARTMENT

4

Back in the apartment, half the people have left their seats and standing after the big revelation from Fokatiya.

Fokatiya takes out the potion and addresses Nakul as everyone surrounds them.

FOKATIYA
Yeh dekho maharaj- amrit.
Aapko yehi saupne ke liye guruji ne
mujhe Bambai bheja tha.

Fokatiya hands it over to Nakul.

Everyone is quite speechless and don't know how to react as Ayesha speaks out.

AYESHA
Nakul, he is right.
Yeh jis Manikaran ashram ka naam
bol rahe hai na, mere source ne bhi
usi ashram ka naam bataya tha.

SHLOKA
Yeh sab kya hai?

NAKUL
Bakwas hai, pagal ho aaplog.
Main koi amar wamar nahi hu, mai
Nakul hoon.

Jim comes forward with eyes locked on something.

JIM
Hey brother, what is this?

Jim says pointing towards Nakul's bullet wound.

NAKUL
Kuch nahi, woh mere sir pe goli
atka hua hai.

Nakul says in a very matter of fact way and then immediately realises how strange that sounds.

Some silence.

Now Fokatiya walks upto Nakul

FOKATIYA

Yeh satya hai Maharaj, aap amar ho.
Aap khud hi socho, gyarah baar
koshish karne ke pashchyat bhi aap
marr nahi paayein.
Kyun? Kyun ki aap marr hi nahi
sakte.

SHLOKA

Magar babaji aapko yeh kaise pata
ki Nakul hi hai woh amar insaan?
Aise toh bahut log honge jo suicide
kar nahi paa rahe.

FOKATIYA

Mere Guruji ne kaha tha ki jab main
amar insan se miloonga, mere sharir
mein ek sansanahat si hogi. Hawa ka
ek jhonka mujhmein daud jayega.
Joh mere saath hua jab main Nakul
maharaj ke saath haspataal mein
tha.

NAKUL

Arre... woh hospital ka AC tez tha.
aap rakkho yaar apna amrit.

Nakul says while trying to give back the potion to Fokatiya but Fokatiya runs away from Nakul like a child.

FOAKTIYAN

Main nahi lunga.

Nakul tries to chase Fokatiya and Fokatiya keep moving away.

NAKUL

Arre yeh kya bachpana hain?

FOKATIYA

Mera kaam ho gaya! mera kaam ho
gaya!

NAKUL

Main gira doonga!

Fokatiya stops.

Ayesha breaks into a fit of laughter.

AYESHA

This is hilarious, the whole story is insaaaaane. The world will go crazy.

Nakul you will be a star. The worlds biggest celebrity. The celebrity who will never die..

SHLOKA

No no wait wait, you can't publish this nonsense.

AYESHA

Of course I can. I have to. It's my duty.

Shloka assesses the situation and shifts her tone...

SHLOKA

Ayesha, look I understand this is a great story for you. If it was my job i would be excited too.

But you have to understand that right now there is a murderer on the loose.

Nakul's life is in danger. So I am sure you wont risk our lives for a story right?... right?

Ayesha takes a moment to contemplate.

AYESHA

No, of course not. I understand you guys have gone through a lot today, i wont put your names. Don't worry. Don't you worry at all.

She says as she gets up to leave.

AYESHA (CONT'D)

I'll head now. Aur koi bhi zaroorat ho toh please get in touch.

Ayesha gives everyone a visiting card each, and thanks Shloka and Jim.

Shloka nods a yes with a smile.

SHLOKA

Sure. Actually main bhi abhi police station hi jaa rahi thi..

(MORE)

SHLOKA (CONT'D)

Jim, do you mind just dropping me
to the police station.

Jim din't see the question coming and hesitates for a moment.

JIM

Aah me?

SHLOKA

Oh actually I am sorry ..haha.. you
have already done a lot.
It's just 10 mins, I'll take a
rick.

Jim assesses the situation.

JIM

Madam, no no madam, Of course i
take you mam. Go to Indian police
station, Wow.

He makes a gesture as if to say 'after you'.

NAKUL

(bristling)

Main bhi chaloonga.

SHLOKA

(curtly)

Nahi, it's not safe for you, tum
yaha rest lo, aur yeh phone rakho.

Shloka gives Nakul an extra cell phone.

SHLOKA (CONT'D)

Zaroorat padi toh police ko yahan
le aungi.

(turns to Babaji)

Aap zara inka khayal rakhiyega.

FOKATIYA

Ha ha. Yeh chiranjeevi hai.
Raksha yeh hume karenge!

8

EXT. RANDOM STREET. NIGHT

8

A wanted poster of Fokatiya on the wall is being peed upon by
a random person.

Inspector Bir Singh at a distance notices him and shouts.

BIR SINGH

Eh!! Ruk! Ruk!

Bir Singh runs towards the man with remaining posters in his hand.

The man stays still till he finishes and then makes an escape at the last moment.

Bir Singh gives up his chase and stops exhausted. He is out of breath.

He gets a call.

BIR SINGH (CONT'D)
(out of breath)
Haan Dwivedi.

Dwivedi hears the panting and says.

DWIVEDI
Sorry sir. Galat time pe toh nahi kiya?

BIR SINGH
Nahi bol nah.

DWIVEDI
Yahan sab theek hai sir. Abhi abhi ek-do sadhu thoda thoda juice peene lage hai.

BIR SINGH
(sounding busy and casual)
Hmm. Solid food kab se kahyenge?

DWIVEDI
Kohshish jaari hai sir.

BIR SINGH
Accha. Theek hai.

Bir Singh is tired and demotivated with what he is doing. He continues to put up posters.

DWIVEDI
Sir, udhar koi operation chal raha hai kya?

Dwivedi sounds excited. Bir Singh takes a moment to assess the situation. He looks at the wet poster, which is almost unreadable now.

Bir Singh looks around at his helpless moment but tries to put up a confident front for his subordinate.

BIR SINGH
(casually)
Aah, abhi? Shootout chal raha hai.
Ek criminal ko pakadne waale hai.

DWIVEDI
Accha matlab Fokatiya ka koi gang
hai?

BIR SINGH
Nahi nahi yeh dusra case hai, In-
charge ne kaha ke agar main yaha aa
hi gaya hu toh we should utilise
this manpower.

DWIVEDI
Accha sir. Woh Fokatiya pakda gaya?

BIR SINGH
Jaane hi wala hai bas thoda paper
work baaki hai.

Bir Singh says while putting up another poster.

DWIVEDI
Accha accha, magar sir shoot out
mein koi goli ki aawaz nahi aa
rahi?

Bir Singh has no answer.

He breaks the character he was playing, tosses aside the
remaining posters and comes clean.

BIR SINGH
Kuch nahi ho raha hai Dwivedi,
yahan koi serious nahi hai. Koi
assistance nahi mil raha. Fokatiya
kahaan hai kuch bhi nahi pata.

Dwivedi can sense Bir Singh's disappointment.

DWIVEDI
Oh!

BIR SINGH
Main wapas aa raha hu.

CUT TO:

9 INT. POLICE STATION IN MUMBAI

9

Shloka is sitting in front of Vitthal.

Shloka has explained the situation and Vitthal is summarising the facts.

VITTHAL

Toh aap keh rahe ho ke ek aadmi
khud ko maarne ki supaari di, phir
abhi woh marna nahi chahta, par woh
log maan nahi rahe hai...?

SHLOKA

Haan

Clearly, Shloka has been over this a few times with Vitthal.

VITTHAL

Madam toh phir yeh to consumer
court ka maamla hai.

SHLOKA

(incensed)

Arrre! Aapko kaam karna nahi hai
toh saaf-saaf bolo na? Yeh aadmi,
mera patient, uski jaan khatre mein
hai! Contract dene ke pehle woh
suicidal tha. Tab bhi maine report
ki thi. Aap log bole baad mein
phone karo.

(gets up)

In-charge kaun hai yahan?

Shloka frustrated gets up and goes towards the officer-in-charge's cabin.

VITTHAL

Arre rukiye madam, main hi senior
hoon. Woh toilet hai!

While storming on Shloka freezes to see Fokatiya's picture on the wanted list. (We don't show what she sees).

She goes up close.

10 **INT. SHLOKA'S APARTMENT**

10

Nakul and Fokatiya are sharing a chillum in Shloka's flat.

FOKATIYA

Dard kam hua ki nahi?

Nakul is high and staring fixedly at the potion.

He picks it up and speaks to himself.

NAKUL

Hm. Toh yeh... amrit hai.

Looks at it more keenly and continues.

NAKUL (CONT'D)

Toh yeh amrit aaya kaha se?

Fokatiya smiles and sits up in readiness as if he has been waiting to tell this story.

He pulls out an old book of manuscripts from his jhola. He tells the story in a smoky environment with pictures from the book.

FOKATIYA

Maharaj, dekhiye. Sadiyon pehle,
poore sansaar mein asuro ka raaj
tha. Unko parajit karna namumkin
tha. Aur devta saare pareshan!

Nakul nods as if it all makes sense.

FOKATIYA (CONT'D)

Tab Bhagwan Vishnu aakar bole ki
bal nahi, chaturai kaam ayegi
asuron ko haraane mein.

Nakul's eyes widen as if he wants to hear the solution.

FOKATIYA (CONT'D)

Phir unhone sujhav diya ki dono,
dev aur asur saath mein apni shakti
prayog karein, taaki woh samudra ka
seena cheerkar kayi durlabh anmol
ratna paaye.

Nakul's attention wanders a bit, eyes glazing over.

FOKATIYA (CONT'D)

(continues)

Mandrachal parbat ko mathani, aur
vasuki naag ko neti banakar unhone
samudra ko nichodkar kayi anmol
ratna dhund nikale.

Beat.

FOKATIYA (CONT'D)

(dramatically)

Usi prakriya mein ant mein nikala
amrit.

NAKUL

(interrupts)

Ek second, ek second! Yeh wohi samudra manthan waali amrit hai?

FOKATIYA

Haan! Aisa hi kuch!

NAKUL

(in dazed disbelief)

Aur yeh itne saalon tak kisiko nahi pata tha amrit ke baare mein?

FOKATIYA

Pata chala Angrezon ko Maharaj. Wohi se toh samasya shuru hui.

Fokatiya flips several pages in the book, giving way to a graphic image of the British on horses raiding India.

FOKATIYA (CONT'D)

San 1848 mein East India Company ke naye Governor-General Marquess of Dalhousie ko suchna mili ki yeh amrit Punjab mein kahi chupa hai.

(adds)

Angrezon ko kisi bhi tarah usei प्राप्त karna tha aur poori shakti laga di. Chhaan-been karte karte, humare kai sadhu bhai maare gaye.

(adds)

Tab mere guruji ke guruji, parampujya Divyanandaji ne ek upay nikali. Lahore ke tabke maharaj Duleep Singhji ke saath milkar unhone Angrezon ko murkh banaya.

Nakul is focussing hard.

FOKATIYA (CONT'D)

Raj darbar se ek kimti chamakta heera nikalkar keh diya ki yahi hai amrit. Yeh heera jiske paas hoga, wohi amar hoga.

(adds)

Bas. Angrez maan gaye. Maharani Victoria ke mukut mein heera jad diya. Aaj bhi woh mamooli heera woh nasamajh pakadkar baithe hue hai.

NAKUL

Ek second, ek second! Kohinoor heere ke baat kar rahe hai aap!

FOKATIYA

Haan! Aisa hi kuch.

NAKUL

Kohinoor ko woh amrit samajhkar
chale gaye. Aur unhe aaj tak pata
na chala?

FOKATIYA

Pata chala na, 1901 mein.

Nakul gestures 'tab kya hua?'

FOKATIYA (CONT'D)

Maharani Victoria ka dehant.

Nakul is pissed that Fokatiya has all the answers ready. He probes further.

NAKUL

Acha ek baat batao, yeh botal
khatam ho gaya, uske baad?

Fokatiya is ready to answer back immediately when Shloka calls on the spare phone.

NAKUL (CONT'D)

Haan, Shloka?

SHLOKA

Nakul, get out of the house NOW!

NAKUL

Kya? Kyun? Kya hua?

SHLOKA

Woh sadhu ek khooni hai! Bhago
wahan se. Mere office building ke
peeche ke taraf milo.

Shloka is running out of the station as she speaks to Nakul.

Nakul can't believe what he's hearing -- Fokatiya is taking a drag from the chillum, looking innocent and totally harmless. Picks up the potion.

NAKUL

Shloka, are you sure?

SHLOKA

Niklo waha se! Stay on the call!

NAKUL

Okay, okay.

Nakul lowers his phone and starts walking to the door.

NAKUL (CONT'D)
Babaji, ek minute haan? Zara
cigarette lekar aata hoon.

But Fokatiya follows him.

FOKATIYA
Arre, main bhi chalta hoon na
tumhare saath!

He quickly wears his slippers, places the potion on the shoe rack instinctively before tailing Nakul out of the apartment.

SHOE RACK

11 INT. BUILDING LIFT / STAIRS

11

NAKUL
Nahi nahi Babaji! Aap rest karo na!

Nakul says while vigorously pressing the lift button.

FOKATIYA
Rest toh tumhe zaroori hai.

Nakul bolts down the stairwell to escape Fokatiya.

He keeps running, looking back once in a while as Fokatiya is slowly giving chase.

CUT TO:

The chase being seen in the lobby on the CCTV screen.

The guard is hooked to the footage. A gun is pointed at him, as we pan out to see: it's Upadhyay.

Through the half-open elevator doors wafts Beethoven's music.

Meanwhile, Fokatiya chases Nakul down the stairs.

Nakul is tracking Fokatiya while running down.

Suddenly, he trips and falls!

And just in time, he recovers and continues hurtling down.

Upadhyay continues to watch this calmly, their movements matching the beats of the Beethoven music.

She readies herself for Nakul, when--

One of the cameras conks out.

GUARD

Tcha!

But then he looks towards--

Nakul. Who stops dead in his tracks as he spots Upadhyay!

Upadhyay turns to see Nakul!

Petrified, Nakul rounds a corner and disappears after a brief eye contact!

12

EXT. STREET OUTSIDE SHLOKA'S HOUSE - CONTINUOUS

12

Upadhyay gives hot pursuit to Nakul.

She sees him escaping through the emergency exit..

He jumps over the boundary wall of Shloka's society..

And falls, face first, on the other side, breaking a tooth and bruising his forehead and jaw badly.

He keeps running, dodging cars as he crosses the road.

He runs into one of the narrower lanes.

He realises he is clutching on to the phone and tries to speak to Shloka.. unsuccessfully.

Meanwhile, Upadhyay jumps over the boundary wall cleanly.

She spots Nakul's blood on the ground and follows the trail.

She gives chase with single-minded focus. She strides on and her chase...

13

EXT. UNDER-CONSTRUCTION SITE - CONTINUOUS

13

..leads to an under-construction building.

Nakul is struggles up the stairs of the building.

After a few flights of stairs, Nakul's POV becomes blurry moments before he falls flat and unconscious.

Nakul is lying defenceless and exhausted.

Upadhyay follows, determinedly, walking up step by step up the stairs.

We follow Upadhyay in the final moments before she finally gets Nakul, who is lying at her mercy upstairs.

CUT TO:

Upadhyay is nearly there, expecting to see Nakul. But--

He isn't there!

It is Shloka!

Upadhyay walks up to Shloka who has her hands up in a defensive position, wanting to talk.

SHLOKA

(hurriedly)

Wait, please wait! Use nahi marrna.
I understand.. you are angry.. i
would be to...

Upadhyay whacks Shloka in the head with the base of her gun knocking her unconscious.

She walks on following a more pronounced blood trail of someone being dragged.

She reaches the other flight of stairs as she hears the sound of a car.

She looks down to see--

Jim drive away with Nakul.

He looks up for a moment.

Upadhyay shoots a few times at the car as it speeds away.

Behind her is Shloka, unconscious.

14 INT. JIM'S CAR NIGHT

14

Nakul is tied up in the backseat of Jim's car.

As he drives, Jim calls Dr Goldfish.

JIM

(stern)

Got him.

GOLDFISH

Don't do anything till I come.

JIM

Ha ha brother! What can I do?

As Jim's car enters a tunnel, the screen goes pitch black.

FLASHBACK CUT TO:

15

INT. ASHRAM. NIGHT

15

Jim is seen in a different avatar, his face is sweaty, there is blood marks on his clothes.

He finally stops. Smiles, and points a gun.

We reveal the gun is pointed at the head sadhu, who is seated in his trademark upright position.

We pan out to reveal the ashram where all the sadhus are lying dead.

Blood is flowing across the snow.

Head sadhu and Jim are face to face.

FADE OUT.

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

Written by Anirban Dasgupta

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