

PAATAL LOK

EPISODE 3

DRAFT 5.0

A HISTORY OF VIOLENCE

Written by

Gunjit Chopra

December 2018

FADE IN:

3.1 EXT. CHITRAKOOT SCHOOL GATES - PLAYGROUND - DAY 3.1

A hand rings a gong with a hammer. It's the school bell. \*

THREE SCHOOLBOYS - in various stages of teenhood - walk towards the school, laughing. Seems like the YOUNGEST BOY, 13, is regaling them with his stories. \*

YOUNG SCHOOL BOY  
(cute lisp)  
Bhai ek aur, ek aur... Ek baar ek  
launde ne kuchh doston ko apne ghar  
khaane pe bulaaya. Dost khaa rahe  
thhe toh launde ki behenein aa ke  
boli, arey tum logon ne toh kuchh  
khaaya hee nahi.

ANGLE from behind. Getting NEARER and nearer. It's like  
SOMEONE's following them. Oblivious -

YOUNG SCHOOL BOY (O.S.) (CONT'D)  
(lispng)  
Toh behnon ne chicken ka ek ek leg  
piece utha ke ladkon ki plate mein  
rakh diya. Agle din school mein  
launde ne doston ko poochha -  
khaana kaisa thha? Toh dost boley -

That SOMEONE'S right behind them now. The SECOND BOY, 17,  
feels the presence. TURNS to look.

Which is exactly when - Something SWINGS in the air.

A weird sound, a cross between a THUDDDD! and a PHUCHHHHH!

In the next instant - a fountain of blood SPURTS out from the  
boy's smashed head.

The Oldest Boy goes down like a felled tree.

The remaining two boys turn in shock. The first thing they  
notice is a HAMMER - blood dripping from it like water from a  
leaking faucet.

And then the person holding it. Despite the blood splattered  
all over his face, he looks familiar to us. Ah, it's a MUCH  
YOUNGER TYAGI, only 17, but the dead cold eyes give it away.

A tense long BEAT. And then the THIRD BOY, 15 years, turns  
around and RUNS towards the school, SCREAMING -

THIRD SCHOOL BOY  
MASTERJI!!!...!

Tyagi chases him as a DOG in the playground begins to BARK.

The boy has only made it a few yards across the school playground when -

Tyagi JUMPS and lands on his back - taking him down.

He pins the boy down - pressing his head against the ground.

And then - the hammer SWINGS again. And again. And again.

Until - the THUD in the sound is totally replaced by a PHUCH! - the sound of a kid playing in mud.

When we finally see the PULVERISED HEAD, we know we wouldn't be able to do that even to a pumpkin.

Tyagi - his face smeared in blood, like he's performing a ritual. He turns to look at the third boy - the youngest one.

The dog. It's barking its guts out - as if warning the Youngest Boy to run.

But - the boy stands rooted with shock and fear. Even when - Tyagi turns and slowly walks up to him.

YOUNG TYAGI  
Dost kya boley?

The boy looks at Tyagi - too scared to understand.

YOUNG TYAGI (CONT'D)  
Wo jo launde ke ghar khaane pe aaye  
thhe...

The boy fights back tears. Tyagi's grip tightens around his hammer. The boy BLABBERS out -

YOUNG SCHOOL BOY  
(lisp; trying to  
remember)  
Dost boley... dost boley... khaana  
toh theek thha, lekin... lekin last  
mein teri behenon ne jo taang uthaa  
ke di... mazaa aa gaya...

The punchline falls flat as Tyagi just stares at him for a long time - totally deadpan.

And then - the hammer SWINGS again. And with it we -

SLAM FADE TO BLACK

TITLE appears - 'A HISTORY OF VIOLENCE'.

SOUND OVERLAY - The harsh grrrrrrrrrr of -

FADE IN:

3.2 INT. SANJEEV'S HOUSE - OUTSIDE LIVING ROOM - DAY 3.2 \*

A DRILLING MACHINE at work. CCTVs cameras being installed. \*

Dolly supervises the MECHANICS with a missionary's zeal.

3.3 INT. SANJEEV'S HOUSE - LIVING ROOM - DAY 3.3

Sanjeev on a phone call.

FEMALE VOICE ON PHONE (O.S.)  
(filtered)  
Is this your new number?

SANJEEV  
(into the phone)  
Haan, wo puraane waala shaayad tap  
ho raha tha.

The woman sighs.

FEMALE VOICE ON PHONE (O.S.)  
This country is going to the dogs.  
Gauri Lankesh ke saath jo hua, wo  
hum mein se kisi ke saath bhi -

She stops herself and lets out an awkward laugh.

FEMALE VOICE ON PHONE (O.S.) (CONT'D)  
Sorry, mujhe is waqt tum se toh ye  
baatein nahi karni chahiye... by  
the way, did you hear? Kapoor is  
actively looking to invest in a  
media outlet.

SANJEEV  
Who?

FEMALE VOICE ON PHONE (O.S.)  
Vikram Kapoor, yaar... tumhaare  
defence scam waala! Can you even  
believe it?

Sanjeev - genuinely surprised to hear that. And just then -  
GRRRRRRRR! The drilling sound takes over.

Sanjeev cups the phone and shouts out at Dolly.

SANJEEV  
Dolly! Can we please do this later?

An apologetic Dolly peeps in.

DOLLY  
Sorry, sorry. We're almost done.

She smiles at him - a bit too wide, a bit too reassuring.

DOLLY (CONT'D)  
We'll be safe now. Hai na?

And then she disappears again. An exasperated Sanjeev goes back to the phone.

SANJEEV  
(into the phone)  
Listen Arundhati, I need some help. \*  
Do you know a good journalist  
around Chitrakoot? Someone with his  
ear to the ground...

3.4 EXT. DELHI HIGHWAY TO CHITRAKOOT - MOVING BUS - DAY 3.4

A TRRRRRRING!

Hathi Ram wakes up with the rather LOUD phone ring.

And so does his CO-PASSENGER, who gives him a dirty look.

Hathi Ram quickly answers his phone.

HATHI RAM  
Haan bol, Tokas.

3.4PC INT. JAMUNA PAAR POLICE STATION - DAY 3.4PC \*

It's an excited Constable Tokas on the other side.

TOKAS \*  
(filtered; off the phone)  
Jai Hind Sir. Jamuna ji ne hamari  
sun li. Ek peelee rang ka phone mila  
hai nadi mein.

HATHI RAM \*  
Wahi phone hai? Us Tope Singh ka?

TOKAS \*  
(filtered; off the phone)  
Lag toh wahi raha hai Sir.

HATHI RAM  
Lab bhi jwaya?

TOKAS \*  
(filtered; off the phone)  
Haan Sir. Forensics wale keh rahe  
the data recovery mein do ek din  
lagenge.

A pleased Hathi Ram cuts the phone.

## 3.5 EXT. PUNJAB BUS STAND - DAY 3.5

A noisy bus stand. People, animals and vehicles milling about. Ansari gets off from a bus.

AUTO DRIVERS SHOUT out a list of destinations in Punjabi.

Ansari walks up to one.

ANSARI  
Pind haveliyaan...?

## 3.6 EXT. CHITRAKOOT ROAD - MOVING AUTO - DAY 3.6

Peeping out from the moving auto, Hathi Ram witnesses the first sights of Chitrakoot. \*

And we INTERCUT with -

## 3.7 EXT. PUNJAB ROAD - MOVING VIKRAM - DAY 3.7

Ansari balancing precariously on a small seat shared by three, driver in the middle.

It's an area pock marked with several brick kilns. \*

The vehicle crosses a sign board - 'Proprietor - Balbir Singh'. \*  
\*

## 3.8 EXT. CHITRAKOOT ROAD - MOVING AUTO - DAY 3.8

Vikram crosses a bridge. A curious Hathi Ram looks.

It's a small ghat. Women washing clothes. Naked kids diving into the water.

## 3.9 EXT. PUNJAB ROAD - MOVING VIKRAM - DAY 3.9

Ansari looks at a brick kiln in the distance as the auto passes it by. \*  
\*

## 3.10 EXT. CHITRAKOOT POLICE STATION - DAY 3.10

The Vikram stops outside a nondescript building fronted by a little courtyard.

Hathi Ram gets down and walks in to realise - the building is getting a FRESH PAINT JOB. \*  
\*

An OLD CONSTABLE, SHALIGRAM, barks at the painters as they move around with cannisters and brushes. \*  
\*

Hathi Ram walks up to a WOMAN CONSTABLE.

HATHI RAM

SHO saab?

WOMAN CONSTABLE

(mouthful of gutkha)

Kaam boliye?

HATHI RAM

Inspector Hathi Ram Chaudhry. Delhi  
Police.

She spits out the gutkha and in a flurry salutes him.

WOMAN CONSTABLE

SHO saab vidhayak ji ghar gaye  
hain. Unke pote ka mundan hai.

From a distance - The Old Constable turns to glance at Hathi  
Ram, who says to the woman constable -

\*  
\*

HATHI RAM

Haath-munh dhona hai. Bathroom...?

WOMAN CONSTABLE

Andar toh gandhaata hai saahab.  
Bagal mein GG restaurant hai. Apna  
hee samajhiye. Police ID dikhaiye,  
naashta bhi free of cost milega.

\*

Hathi Ram's eyes go to the Old Constable - Who quickly turns  
his gaze away.

3.11 EXT. PUNJAB VILLAGE - LANE OUTSIDE BUNGALOW - DAY 3.11

Ansari walks down a village lane - his bag on the shoulder.  
The *kothis* indicate that it's the rich part of the village.

He crosses a big bungalow with a huge iron gate. A name plate  
- BALBIR SINGH.

He notices SOMEONE in the courtyard, playing with his rather  
fierce-looking BULLY KUTTA (PAKISTANI MASTIFF).

ANSARI

(calls out)

Jee suniye... Mahipal Singh ka  
makaan kahaan padega?

The YOUNG MAN turns to look at Ansari. A dangerous looking  
SCAR cuts across his entire face.

ANSARI (CONT'D)

Mahipal Singh... wo Tope Singh ka  
Chacha?

The man doesn't reply. He just stares at Ansari.

And then - he lets go of his dog. The dog CHARGES at Ansari - barking viciously.

Ansari backs off instinctively - as the dog JUMPS. But thankfully there's the gate in between.

The dog continues to bark from behind it - while Ansari stares in anger at the Man with the scar.

As Ansari turns away to walk, a VOICE -

OLD MAN (O.S.)  
Chaaku... oo Manjaaran da munda.

Ansari turns to look - a SENILE OLD MAN, 70, sitting by the side of the road.

SENILE OLD MAN  
Jaat ka manjaar, par jattan de teen  
mundeyan nu kaat ditta... shoo-  
shaan... Andar-bahar, Utte-thalle  
penchod...

Ansari looks at him with interest.

ANSARI  
Tope Singh ki baat kar rahe ho na?

SENILE OLD MAN  
Poora pind, khoonam khoon. Bund  
paad ti penchodayan di...

Ansari's intrigued.

ANSARI  
Uska chacha kahaan milega? Wo  
Mahipal Singh...

3.12 EXT. PUNJAB VILLAGE - CHAUPAL - DAY

3.12

The village chaupal. A tense game of 'seep' is under way.

A SHORT, WIRY MAN, 40, screws his eyes at the cards he is holding. The Village Idiot. We'll call him CHACHA.

The BIG OPPONENT makes his move.

BIG OPPONENT  
Tere kol kadi begum nai auni. Na  
taash ch na zindagi ch.

Everyone around laughs. Chacha eyes them. And then speaks in his shrill voice, which is kinda funny -

CHACHA  
Bhenchodon apni jananiyan sambhal  
lo tussi oh hee boht hai.



Chacha plays a card. It's a winning move. The Opponent grimaces. Everyone else cracks up.

CHACHA (CONT'D)  
Lag gaye, lag gaye, lag gaye,  
fudduan de lag gaye! O sabton sonni  
begum kee di... Mahipal di!

\*  
\*  
\*  
\*

Chacha celebrates and grabs all the money. And just then -

ANSARI (O.S.)  
Mahipal Singh?

Chacha turns around.

CHACHA  
Oh keda bolda Mahipal Singh de agge-

He stops mid-sentence on noticing Ansari's cop-like demeanor.

3.13 EXT. PUNJAB VILLAGE - DERA - DAY

3.13

Chacha sits with Ansari outside a 'dera' (community center).

CHACHA  
Oh tan naukri karda eh ji Dilli ch.  
Changi vaddi company eh, saah-  
sutthre log ne. Biraadri ch nau  
chamka ta sade munde ne.

ANSARI  
Main bhi yahi pata karne aaya hoon  
ki kahaan naukri karta hai. Kaun  
log hain jo use bandey maarne ke  
paise dete hain?

CHACHA  
Saabji kiddan di gal kar rahe ho.  
Twanu koi galti laggi ae.

Ansari stares at Chacha.

ANSARI  
Aur jab usne gaaon mein bandey  
kaate thhe tab kiski galti thhi?

Chacha is put on the back-foot. But tries to protest -

CHACHA  
Zaroor pind ch kisi pehnchod ne kan  
bhare ae twade thaanedaar saab.  
Apna Tope tan...

ANSARI  
Tum thaane chal ke hee maanoge...

Ansari grabs his hand. And starts to drag him along -

CHACHA

(pleading)

Saabji...Lai chalo thane te jee  
 bhar ke kutt lo par meri ek gal sun  
 lo..galti ohdi hai hi nai, meri ae  
 janaab. Phuddu main aa. Main kadi  
 ohde lai kujh kitta hi nai..

Ansari stops. Turns to look at Chacha.

3.14 EXT. PUNJAB VILLAGE - CHAAKU'S HOUSE - COURTYARD - DAY 3.14

FLASHBACK:

Chacha, younger by a few years, sits in the courtyard. Glum.

A little away, CHAAKU'S MOTHER, cries silently. While an OLD GRANDFATHER quietly smokes his hukkah.

We can hear SOUNDS of beating and cries coming from a room.

CHAAKU (O.S.)

Papa ji, sorry papa ji... galti ho  
 gayi papa ji... maaf kar do  
 mainu...

\*  
\*  
\*  
\*

But no one dares to intervene. Finally -

CHAAKU'S DRUNK FATHER walks out with a belt in his hands.

Chacha immediately rushes to the room.

3.15 INT. PUNJAB VILLAGE - CHAAKU'S HOUSE - ROOM - DAY 3.15

A bruised and battered YOUNG CHAAKU, 16, lies whimpering in a corner.

3.16 EXT. PUNJAB VILLAGE - GRAFFITI WALL + LANE - DAY 3.16 \*

ON a popsicle as it melts away. Chaaku's holding it as he walks alongside Chacha down a village lane.

Chacha looks at him.

CHACHA

Kaake maafi de de yaar. Agli vaari  
 asi doven mil ke lamma paadange  
 tere pyo nu te ohdi belt na  
 kuttange.

Chaaku smiles at him briefly. But we know he's hurting.

We TRACK ALONG a long village wall as the two walk -

CHACHA (V.O.)  
 Manjaaron de mundeyan da koi haal  
 nai. Ghar ch peyo pee ke kuttda te  
 bahar jattan de munde bund len ton  
 baaj nai aunde.

Until we come across a graffiti - 'PUTT JATTAN DE'. And then -  
 legs, dangling down the wall.

It's a bunch of OLDER BOYS lounging on the village wall.

Chaaku notices - Tenses up. And so does Chacha. But it's too  
 late to turn back. They proceed - pretending to be unnerved.

BHUPINDER, 18, the boy we saw earlier with the scar, stands  
 up on the wall.

BHUPINDER  
 Baari barsi khatan gaya si,  
 Khat ke layanda...

JATT BOYS  
 (chorus)  
 ...MANJAAR!

Bhupinder unties his drawstrings while -

BHUPINDER  
 Naade khol lao mundeya,  
 Inna di bund deni...

JATT BOYS  
 (chorus)  
 ...AJ MAAR!

They all laugh. We STAY on Chaaku's face as Chacha turns to  
 shout at them -

CHACHA (O.S.)  
 O sharam karo oye! Ghar jaaon apne!

A BULLY mimics Chacha's shrill effeminate voice -

BULLY (O.S.)  
 O sharam karo oye! Ghar jaaon apne!

ANOTHER BULLY shouts -

BULLY-2 (O.S.)  
 Chacha Manjaar. Bhateer Manjaar.

A humiliated Chaaku tries hard to control his tears and looks  
 at Chacha - Who grabs his arm, and tries to rush from there.

Bhupinder jumps down the wall and goes after them.

BHUPINDER

Janaani naal kitthe ghum reya Tope  
Singh? Eh tere chacha nai chachi  
ae.

Chacha and Chaaku hasten their walk - the humiliation ringing in Chaaku's ears.

BHUPINDER (CONT'D)

Vekhiye Tope Singh di lulli kinni  
vaddi hai. Tope jinni ya bandook di  
goli jinni?

Loud laughter from the boys behind. Chaaku can't take it any more. He grabs a stone and -

Throws it at them.

It doesn't hit them. But it's enough to piss them off. Bhupinder SHOUTS. Behind - the boys jump down the wall.

CHACHA

(screams)

TOPE! Chal bhajiye etthon.

The popsicle drops from Chaaku's hand. And he RUNS.

The bullies go after him. And a NERVE-WRACKING CHASE ensues.

It's a mostly silent chase through the village alleys. Where we focus on the the sound of Chaaku's strained BREATH. And the FOOTSTEPS chasing him. And the occasional SHOUT coming from behind.

But most importantly, we focus on the desperation on Chaaku's face. And his visibly primal need to survive through this.

He runs through criss-crossing alleys - trying desperately to stay ahead.

Chaaku reaches a T-alley. He can go either way. He turns left and runs in that direction. He has only run halfway when - two bullies come running from there.

Chaaku swirls around. And runs in the opposite direction.

The bullies chase. But Chaaku's fast.

But just then - His sandals give away. Chaaku stumbles and falls - injuring himself.

The bullies gain ground. Getting closer and closer.

Chaaku gets up and runs again. His sweat flies all around.

All he can see - is the corner at the end of the alley.

And the promise of safety that lies beyond it.

He runs - leaving the bullies behind. Looks like he's going to make it.

But as Chaaku turns the blind corner - someone emerges running from the other side, right in front of him. And just as Chaaku RAMS into him -

3.17 INT. CHITRAKOOT POLICE STATION - DAY

3.17

PHUT!

SHO RAMAVTAR, late 40s with dyed jet black hair on his balding head, dusts off his desk with a file.

PHUT! PHUT! PHUT!

SHO RAMAVTAR  
Is putaayi ke chakkar mein sab  
dhool dhakkad ho rakha hai...

\*  
\*  
\*

Hathi Ram waits for him to finish before -

HATHI RAM  
Vishal Tyagi ke baare mein kuchh  
bataayenge. Ye Hathoda Tyagi...

SHO look at him.

SHO RAMAVTAR  
Badmaashon ka ilaaka hai jee.  
Hathoda lauda... yehi sab hai  
yehaan pe toh. Bhonsadi waale rakt  
beej hain. Prabhu Ram chandar se  
khatam nahi hue, ye SHO Ramavtar  
kya cheez hai...

\*  
\*  
\*  
\*

Behind - a local news channel PLAYS on a TV, loud enough to bother Hathi Ram. But he tries to ignore it.

HATHI RAM  
Ye Tyagi khud contract leta hai ya  
kisi aur ke liye kaam karta hai?

\*

SHO RAMAVTAR  
(vaguely)  
Badmaash aadmi aur kiske liye kaam  
karega? Paisa. Power. Yehi sab hai.

The two continue the game of sizing each other up.

HATHI RAM  
Pehle ke cases mein kin kin logon  
ka naam aaya tha is ke saath, unki  
list mil sakti hai?

SHO RAMAVTAR  
Aap dilli waale ek dum se suddenly  
is Tyagi mein kahaan se interested  
ho gaye?

It's Hathi Ram's turn to be vague.

HATHI RAM  
Ek local case mein naam aaya hai  
uska...

The SHO doesn't look entirely convinced -

SHO RAMAVTAR  
Accha aisa... local case mein naam  
aaya hai...

And then - something on the TV catches SHO's attention. He  
increases the volume.

ON THE TV:

3.17INS EXT. CHITRAKOOT HIGHWAY - DAY

3.17INS

A report on a highway robbery and rape. An over-enthusiastic  
reporter in his early thirties. He is AMITOSH.

AMITOSH (ON T.V.)  
Shaadi huyi aur dulhan apne dulhe  
ke saath ek nayi duniya basaane ka  
sapna sanjoye Chitrakoot ko nikal  
padi.

Hathi Ram follows the SHO's gaze and turns to the TV.

AMITOSH (ON T.V.) (CONT'D)  
Lekin laut-te waqt National highway  
76 par us waqt jab UP police chain  
ki neend so rahi thhi, uske saath  
ek dardnaak haadsa ho gaya.

\*  
\*

Anger rises on SHO's face. He picks up the phone and makes a  
phone call.

SHO RAMAVTAR  
(on the phone)  
Yeh NH76 wala rape case jis tehsil  
mein hua woh Satna jile mein padta  
hai. Aur Satna MP ka jila hai, hai  
ke nahi? Toh yeh saala Amitosh  
kaahe gaand marwa raha hai. Saaley  
ko bolo abhi thane aaye...  
(beat)  
Arey toh parivaar Chitrakoot ka hua  
toh hum kya karein... kal bhonsadi  
waale London Amreeka jaa ke marenge  
toh hamaari galti hai?

\*

He slams the phone down.

Hathi Ram tries hard to check the irritation in his voice -

HATHI RAM

Ji mein poochh raha tha ki Tyagi ke  
cases ki detail mil sakti hai?

SHO RAMAVTAR

(shouts)

SHALIGRAM!

SHALIGRAM, the old constable from earlier, appears.

SHO RAMAVTAR (CONT'D)

Ayodhya se Ramchandar ji aaye the  
Chitrakoot. Aur ab Hathi Ram ji  
aaye hain Dilli se. Sir ko Tyagi ke  
baare mein jo madad chahiye do.  
Hamari taraf se koi kami nahi rehni  
chahiye.

3.18 INT. CHITRAKOOT POLICE STATION - RECORD'S ROOM - DAY 3.18

The room's a mess. Shaligram points to the rows of files and  
papers that have been stacked up alongside the paint  
cannisters and what have you. \*

CONSTABLE SHALIGRAM

Sir jo hai sab yehin hai. Aapko koi  
aur madad chahiye ho toh pukariyega  
main upasthit ho jaunga. \*

He straightens his back in a manner of salute, and leaves.

Hathi Ram picks the first file and reads the name on it. It's  
not Vishal Tyagi.

Second file, same. Third file, same.

Hathi Ram sighs and ties a handkerchief around his nose and  
starts looking through a dusty cupboard. \*

A few files fall on the ground in the process. He searches  
among those. Can't find the one he's looking for.

Then goes to an almirah. \*

Dust flies all over. Some of it goes into his eyes. Damn.

More search. No result.

A frustrated Hathi Ram sits down. Looks at the cupboard  
angrily. Which is when he notices -

There are a few files lying on top of the cupboard.

He pulls a chair. Climbs on it.

It looks dusty as hell. He picks up one thick file, wipes the layers of dust with his hand.

Voila - It reads Vishal Tyagi.

Hathi Ram flips through the pages. An old picture of Vishal Tyagi from his school days, along with other details like case history, address etc.

3.19 EXT. CHITRAKOOT POLICE STATION - DAY 3.19

Hathi Ram walks out and looks around.

Shaligram seems busy.

Hathi Ram quietly sneaks out behind his back.

3.20 EXT. CHITRAKOOT STREETS - DAY 3.20

The streets of Chitrakoot. Hathi Ram walks.

Up ahead - a small RALLY seems to be heading his way. As Hathi Ram crosses them he sees -

A huge banner - 'Mukhyamantri Kalyani Jiji evam Dalit Hriday Samrat Balkishan Bajpayee'. There are also portraits of the two leaders alongside Baba Ambedkar's.

Hathi Ram looks at the FACES in the rally. Hopeful. Confident. Shouting SLOGANS on Dalit Power.

CHACHA (V.O.)

Je bande kol koi hor raah na hoye  
na, tan oh sehn kar lenda. Par je  
tussi ohde mann ch koi navi aas  
paida kar do...Badi gandu cheej  
hondi ae ye aas.

3.21 EXT. PUNJAB VILLAGE - LANE - DAY 3.21

FLASHBACK: The same scene we saw earlier - Chaaku being chased by village bullies. This time in SLO MO.

Chaaku runs desperately towards that blind turn. And -

SLAM! He runs into someone. Falls down.

Chaaku looks up from the ground. Realises - it's Bhupinder.

Desperate - Chaaku looks at the other end. Two more bullies coming from there.

No way out. Chaaku gives up. Remains slumped on the ground.



CHACHA (V.O.)  
 Tope nu aas mili jadon sade pind  
 dera khuleya...saadi biradari vich  
 vi thoda josh aa gaya.

And then - a sound. A distinct BHUT-BHUT-BHUT of an Enfield.

Chaaku turns to look. And so do the bullies.

From the dust - a bike emerges in SLO MO glory.

Chaaku's eyes are glued. As it comes closer he realizes - it carries a flag on each side - 'DALIT SHERA'.

And on the bike is the flamboyant SUKKHA, early 20s.

He is leading a rally - the Guru Ravidas Jayanti rally. Behind him are dozens of bikes with flags followed by a caravan of people.

The Jatt boys reluctantly back away and disappear.

Just as - Chacha manages to make his way to Chaaku.

CHACHA  
 Tu theek hai, Tope?

No reply. Chaaku's eyes - glued to the bike as it approaches them slowly. And then SCREECHES to a stop near them.

Chacha steps back nervously. But the young Chaaku just stares at Sukkha with fascination.

The glasses. The dalit shera bandana. The earphones. The style. He's so cool.

SUKKHA  
 (to Chacha)  
 Tere pind vichon rally nikal rahi  
 hai. Tu baitha ki tatte sek reyan.  
 Biradari da koi khayal hai tainu?

Chacha looks tentative.

SUKKHA (CONT'D)  
 Bahut zulam seh laye. Waqt aa gaya  
 hun badla len da.

Sukkha's eyes go to - the besotted Chaaku.

SUKKHA (CONT'D)  
 Pashaaneya, hero?

CHAAKU  
 Sukkha?

## SUKKHA

Kaun Sukkha? Main tan haan Danger  
Manjaar.

\*

\*

He takes off his ear phones and puts it in Chaaku's ears.

## SUKKHA (CONT'D)

Aur es vaari, oudi bund tod deni  
ae.

\*

\*

And he switches on the music. The beat kicks in. The song's called - what else but - 'Bund tod deni'. It's a song about the rise of the new Dalit and the Dalit anger.

\*

## 'DANGER MANJAAR' MONTAGE

The SONG continues as we see -

\*

3.22A EXT. PUNJAB VILLAGE - SCHOOL GROUND - DAY

3.22A

\*

Chaaku doing wheelie and stoppie.

\*

Chaaku and Sukkha cross each other on the bikes and do a high five.

\*

\*

Chaaku doing drifts.

\*

3.22B INT. PUNJAB VILLAGE - COMMUNITY GYM - DAY

3.22B

\*

Sukkha and Chaaku enter. Young men offer the equipment out of deference.

\*

\*

Sukkha and Chaaku pump iron.

\*

Children at the gym doing exercises.

\*

3.22C INT. PUNJAB VILLAGE - TAILOR SHOP - DAY

3.22C

\*

An Old Tailor at work. He seems to be stitching an inner pocket into a pair of trousers. Chaaku - awkward, without his pants - stands looking at Sukkha questioningly. Sukkha signals him to relax.

\*

\*

\*

\*

The Tailor finishes up. Hands over the pants. Chaaku wears them quickly. But before he can zip them up - Sukkha stops him.

\*

\*

\*

And then he hands him something - his knife.

\*

Chaaku looks at Sukkha with surprise. Sukkha signals - 'take it'.

\*

\*

Chaaku takes it tentatively. Flicks it open. And then swings it around a few times, his confidence growing with every swing. \*

He then shuts it tight and deposits it into his inner pocket - which is right next to his crotch. He zips up and feels the bulge of his manhood - now propped up by the weapon. \*

3.22D INT. PUNJAB VILLAGE - COMMUNITY GYM - NIGHT 3.22D \*

Sukkha and Chaaku along with a few more boys sitting by the fire and reading things out. Sukkha distributing pamphlets to people sitting. Boys and girls with bags of Dalit Shera sign printed on them. \*

Sukkha talking with fiery passion with boys and girls. \*

Chaaku practices knife. \*

3.22E EXT. PUNJAB VILLAGE - CHAAKU'S HOUSE + FIELDS - DAY 3.22E \*

Chaaku walks through the fields. \*

Chaaku practices using the knife. From a distance - Chacha watches him. \*

3.22F EXT. PUNJAB VILLAGE - CANAL - DAY 3.22F \*

Sukkha sits with Chaaku telling a story. \*

Sukkha hands over a cigarette to Chaaku. Chaaku coughs his lungs out. Sukkha doubles over laughing. \*

Chaaku practices using the knife. \*

3.22G EXT. PUNJAB VILLAGE - GRAFFITI WALL + LANE - DAY 3.22G \*

Chaaku rides the bike as Sukkha sits behind. Along with them, three more bikes with MANJAAR BOYS. \*

They ride past the village wall with the Jatt graffiti. Sure enough, the bullies are there. Chaaku looks at them from the corner of his eyes. They stare back at him - but that's about it. A hint of a smile comes up on Chaaku's face. \*

3.22H EXT. PUNJAB VILLAGE - LANES - DAY 3.22H \*

Chaaku walks in the narrow lanes by himself. \*

3.22J EXT. PUNJAB VILLAGE - CHAAKU'S HOUSE - COURTYARD - DAY 3.22J \*

Chaaku helps his mother put cowdung on the walls. \*

3.22K EXT. PUNJAB VILLAGE - CHAAKU'S HOUSE - ROOFTOP - NIGHT 3.22K \*

Solo of Chaaku with one bulb dangling on top of him. \*

3.22L EXT. PUNJAB VILLAGE - CHAAKU'S HOUSE - ROOFTOP - DAY 3.22L \*

Chaaku practices knife wielding by himself. \*

Chaaku on his rooftop with earphones on. A group of four girls are passing by. They exchange glances, the girls gush among themselves and walk away. \*

Just then, Chaaku's phone rings. \*

And with it we TRANSITION from the song to the 'Bund tod deni' ring tone. Breathless, he pauses. Takes out the phone. As he presses the button, the song ENDS and - \*

3.23 EXT. PUNJAB VILLAGE - BRICK KILN - DAY 3.23 \*

We're in the PRESENT. Ansari picks up a call on his phone.

ANSARI

Hello?

He listens on - with increasing disbelief. When finally he cuts the phone, a big smile comes up on his face.

Until, he notices - Chacha's looking at him.

ANSARI (CONT'D)

(awkward)

Wo main... mera... mains clear ho gaya...

Chacha looks at him - blank.

Ansari looks around, as if excited to share his news with someone.

Only to see - Open drains. Pigs oinking.

Ansari dials a number - 'Chaudhary Sir'.

It goes - 'unreachable'.

3.24 INT. NEWS NOW OFFICE - SARA'S DESK - DAY & 3.24 \*

3.24PC EXT. CHITRAKOOT - CIRCUIT HOUSE - DAY 3.24PC \*

A doodle of a hammer. It is on a notepad, alongside some other details -

Names. Numbers. Years. Names of towns and cities.

It's Sara at her desk, scribbling, talking on the phone.

SARA  
(into the phone)  
Thank you for the help, Amitosh ji.  
Maine apni news agencies mein bahot  
search kiya thha par kuchh mila  
nahi.

She's on the phone with AMITOSH, the journalist we saw on the TV. He's outside a government building (circuit house). \*

AMITOSH  
(filtered) \*

Arey madam, aapki un angrezi news  
agencies mein India ki news milti  
hain. Hindustan ke samachar nahi.

Sara rolls her eyes but plays along.

SARA  
Well said, Amitosh jee! You have a  
finger on the real pulse. Achcha  
agar kahin se iski ek photograph  
mil jaati...

AMITOSH  
(filtered) \*

Dekhiye, photo woto toh milna  
mushkil hai...

Sara ups her damsel in distress act.

SARA  
Please Amitosh jee, kuchh try  
kijiye na. I am sure agar aap  
chaahein toh kuchh ho sakta hai...

AMITOSH  
(filtered) \*

Dekhiye recent photograph toh kahin  
nahi hai, par... school ke samay ka  
ek photo zaroor ghoom raha hai  
market mein.

3.25 EXT. CHITRAKOOT - LANE OUTSIDE TYAGI'S HOUSE - DAY 3.25

*"Jo betiyon ko bachaana hai, Toh Jiji ko jitaana hai".*

Hathi Ram walks past the political slogan written on a wall,  
towards a middle class rural house.

3.26 INT. CHITRAKOOT - TYAGI'S HOUSE - DAY

3.26

Two SMALL GIRLS pick up a biscuit each from a plate and run off. Their MOTHER - TYAGI'S SISTER - shouts at them from a corner where she feeds another GIRL CHILD.

A SULLEN MAN sits next to her. He is Tyagi's BROTHER IN LAW.

Hathi Ram sits in front of TYAGI'S FATHER - an old, miserable looking man.

TYAGI'S FATHER

Arre ka saahab! Har doosre teesre  
maheene tain mein se koi aa javat  
hai. Keh toh chuke hain hamro koi  
leno deno naa hai va se.

Hathi Ram looks around. On a shelf - several medals and trophies. And a framed photo - Tyagi in his school uniform with a medal around his neck.

HATHI RAM

Fotu toh lagaa rakhi hai...

TYAGI'S FATHER

(sighs)

Jaa ki Amma ke kaun samjhaaye  
saahab! Pet se jano mooro hai...

Hathi Ram notices - the brother-in-law looking at him keenly.

HATHI RAM

Kaam kiske liye karta hai?

TYAGI'S FATHER

Hum kisaan aadmi saahab. Hamein  
kachhu na pato.

Just then - TYAGI'S MOTHER comes out of the kitchen.

TYAGI'S MOTHER

Chaand jaiso lalla mor. Jaane kaun  
morichod behla-fusla ke le gaye...

TYAGI'S FATHER

(reprimanding her)

Ae! Saahab baithe hain...

But the brother in law jumps in the discussion.

BROTHER IN LAW

Kaun morichod behla-fusla ke le  
gaye tor lalla ke, hain? Poori baat  
kaahe naa batlaavat ho?

Tyagi's sister pulls his hand. He shrugs it off rudely and limps away. Seems like something's wrong with his leg.

Hathi Ram watches him go as the newborn starts crying.

TYAGI'S FATHER

Paahun aaye hain beti naati leke.  
Abhi kshama karo sahab.

Hathi Ram looks at the miserable old man folding his hands at him - and at the domestic chaos raging all around him.

3.27 EXT. CHITRAKOOT - LANE OUTSIDE TYAGI'S HOUSE - DAY 3.27

A disappointed Hathi Ram walks out. He takes a few steps and then looks back at the house - thinking.

He dumps his bag near a tree and sits down - his eyes on the house.

CHACHA (V.O.)

Khoon kharaaba bandey di nature  
vich nahi, ohdi jeb ch honda hai.  
Jeb vich hathyaar toh banda gabbi  
khan. Vo sochan lagda hai ki ae jo  
system inni peerhi tohn chal rya  
hai os nu vo badal sakda hai.

3.28 EXT. PUNJAB VILLAGE - LANE - DAY 3.28

FLASHBACK: Young Chaaku cycles past a BRICK KILN with a new found confidence as somewhere in the distance, a soothing gurbaani plays. A quiet, peaceful morning. \*

When out of nowhere - Bhupinder and his gang turn up right in front of him on a bike. \*

They block his path. Bhupinder steps down and glares at him, his kirpan hanging on the side. \*

BHUPINDER

Haan bhai kusse Manjaar. Main  
suneya aj kal tu shera bana ghoomda  
ae.

ANGLE ON Chaaku as he stands there - still.

BULLY-1

Achcha? Bagair lulli da shera?

They crack up. Chaaku stares at them in defiance.

BHUPINDER

Sau sau di shart la lo. Main kehna  
es sher di lulli nai hai.

BULLY-2

Lag gayi shart.  
(shows his pinky finger)  
(MORE)

BULLY-2 (CONT'D)

Main kehna lulli tan hai par meri  
chichi ungli ton vaddi nahi hegi.

Bhupinder pushes Chaaku.

BHUPINDER

Chal bai Manjaar. Vikha de aj.

That's it. Chaaku has had enough. He lets go of his cycle. \*  
His hands reach his trousers. And he unbuttons.

The bullies - first surprised. And then they laugh out loud.

Chaaku unzips his pants. Inside - an inner pocket. But the  
bullies don't notice that.

Chaaku quietly slips his hand inside the inner pocket as -

BULLY-1

O baari barsi khatan gaya si khat  
ke layandi gulli...

Chaaku flashes out his knife and flicks it open.

CHAAKU

Le panchodaya vekh Manjaar di  
lulli.

Chaaku slashes at Bhupinder's face. Blood spurts in a line  
like juice from a sliced mango.

Bhupinder SCREAMS. Reaches for his kirpan.

Chaaku stabs him. He falls on his knees.

The other bullies charge at him. Chaaku slashes his weapon  
around like a mad artist.

Screaming mouths.

Blood-spurting stomachs.

Squirting necks.

Sliced asses.

Blood droplets land on the ground in the pattern of lines -  
like when an artist shakes his brush.

As he finishes - The three Bullies lie slashed and  
humiliated, bleeding from all over. It's all over in a flash.

He notices Bhupinder staring at him from the ground - in pain  
and anger. Bhupinder mutters -

BHUPINDER

Mera pyo Balbir Singh teri maa chod  
dega.



Chaaku looks at him. An eerie silence takes over.

\*

3.29 EXT. PUNJAB VILLAGE - CHAAKU'S HOUSE - COURTYARD - DAY 3.29

\*

The GRANDFATHER smokes his *hukkah* thoughtfully. While - The MOTHER cries in a corner.

\*

A lost Chaaku stands in front of his Chacha who looks aghast.

\*

Chacha starts hitting him all over - clumsy even in this act.

Chaaku doesn't react. Finally - Chacha breaks down. And hugs Chaaku.

And then, from a distance - O.S. barks of an angry dog.

Chacha rushes to the boundary to look -

3.30 EXT. PUNJAB VILLAGE - FIELD OUTSIDE CHAAKU'S HOUSE - DAY 3.30

A BULLY KUTTA. And several men, carrying all kinds of weapons, marching towards the house.

CHACHA

Tope tu nikal ja.

Chaaku stands rooted in shock. Chacha screams -

CHACHA (CONT'D)

Bhaj ja ethon! Te hun kadi waapas na aayi.

Chaaku - jolted. Turns around and runs.

3.31 EXT. PUNJAB VILLAGE - CANAL - DAY

3.31 \*

Chaaku runs through the fields. On his face - desperation.

He slips and falls, but gets up and runs again.

His breath - laboured. His eyes - scared. But he just runs.

3.32 EXT. PUNJAB VILLAGE - CHAAKU'S HOUSE - COURTYARD - DAY 3.32

BALBIR SINGH SEKHON - swollen blood-red eyes, walks up to the house. Blood drips from something he is holding in his hand.

He throws it in the courtyard. It rolls over and settles a couple of feet away from a stunned Chacha's feet.

It's Sukkha's head - the bandana still wrapped around it.

Balbir walks up to Chaaku's mother, who's crying in a corner.

BALBIR SINGH  
Munda kitthe tera bibi?

She just cries silently. From behind, the grandfather pleads -

GRANDFATHER  
Maaf kardo Sekhon Saab. Galti ho  
gayi bachche ton.

Balbir turns to look at the Grandfather.

BALBIR SINGH  
Penchodaya, twaanu pind vich rehen  
nu ditta, o ki ghat hai? Hun twaadi  
galtiyaan vi maaf kariye?

Balbir turns back to the mother. And says, not unkindly -

BALBIR SINGH (CONT'D)  
Bibi. Mere munde ne tere munde nu  
keya si- 'Balbir Singh teri maa  
chod dega'.

She looks at him sharply with fear and realization.

BALBIR SINGH (CONT'D)  
Aur Balbir Singh hee nahi. Oh de  
dus bandey vi.

\*  
\*  
\*

ANGLE ON A COT: Chaaku's mother - her chunni stuffed in her  
mouth - is pushed on to it. Balbir Singh climbs over her.

\*

And the cot begins to CREAK at rhythmic intervals.

Chacha screams and struggles in a corner - where two men keep  
him down and another hits him repeatedly with a rifle butt.

The old grandfather sits staring at nothing as two men with  
canisters throw gasoline around the house.

And the CREAK-CREAK-CREAK continues.

3.33 EXT. PUNJAB VILLAGE - CANAL - DAY

3.33 \*

Chaaku - still running. The Creak-Creak-Creak continues over  
his desperate run.

At one point, Chaaku stops to catch his breath.

And we SLOWLY TRACK TOWARDS his face until we reach -

3.34 INT. JAMUNA PAAR POLICE STATION - MALE LOCK UP - DAY

3.34

CLOSE ON Chaaku. He sits with his back to the wall. Stoic.  
His eyes not giving away anything.

We OVERLAY Ansari's voice -

ANSARI (V.O.)  
Aur Tope Singh?

3.35 EXT. PUNJAB VILLAGE - CHAAKU'S HOUSE - COURTYARD - DAY 3.35

Chacha and Ansari sit in the courtyard. It's quiet as death.

The house is in shambles. Gone are the buffalo and the grandfather.

\*  
\*

CHACHA  
Tope kade nai aaya. Ohdi khabar aa  
jandi si. Ethon bhajeya te seedha  
Dilli pohnch gaya, Apne maame kol.

From inside the house, Chaaku's mother appears with a glass of tea in her hand.

\*  
\*

Ansari sits with unease as as she puts the glass in front of him, and quietly walks back in.

\*  
\*

His attention is broken by Chacha -

\*

CHACHA (CONT'D)  
Shauki da saara kam saabh leya si  
ohne. Ik number te do number dono.  
Ath truck ton pandrah karte.

\*

ANSARI  
Shauki keh raha tha usne business  
mein ghapla kiya...

\*  
\*

Chacha looks at him. Sighs.

CHACHA  
Kudi da chakkar boht mada hunda  
janaab... Pher oh tan bachpan ton  
pyar da pukkha si...

Ansari looks at him with interest.

ANSARI  
Kaun ladki?

CHACHA  
Thhi ek. Saari planning ohdi si, te  
Badnaam sada Tope ho gaya.

ANSARI  
Is baat ko toh cheh maheene ho  
gaye. Tab se wo Dilli mein kiske  
liye kaam karta hai?

CHACHA  
Es baare mainu koi idea nahi ae...

ANSARI  
Kisi Masterji ki baat ki usne  
kabhi?

Chacha shakes his head.

CHACHA  
Massa tan phone karda si, te jad  
karda si har time Chanda di gal.

INSERT:

3.35 INS INT. JAMUNA PAAR POLICE STATION - INTERROGATION ROOM 3.35 INS

A tattoo flashes in front of Ansari's eyes. A crescent shaped moon ('chanda') with a knife.

ANSARI  
Ye milegi kahaan... ye Chanda?

CHACHA  
Shauki ko poochho.

Ansari looks at him.

CHACHA (CONT'D)  
Lokan agge bachchi bachchi karda si  
par asal ch tan rakhail si ohdi.

Ansari's surprised to hear that.

3.36 EXT. CHITRAKOOT - LANE OUTSIDE TYAGI'S HOUSE - DAY 3.36

The tree - under which Hathi Ram waits, his eyes on the door of Tyagi's house.

POV: SOMEONE'S watching him from a distance it seems.

Hathi Ram feels the presence. Turns.

But - that SOMEONE hides behind a tree before Hathi Ram can spot him.

Just then - The door to the house opens. And Tyagi's brother in law limps out.

Hathi Ram makes his way up to him.

HATHI RAM  
Do minute baat ho sakti hai?

The man lights up a beedi.

BROTHER IN LAW  
Kaa jaan-na chaahte hain? Jaana  
insaano ke baare mein jaata hai.  
(MORE)

BROTHER IN LAW (CONT'D)  
Oo morichod rakshas hai rakshas.  
Hiranyakashyap.

He throws a glance at the house to check, before -

BROTHER IN LAW (CONT'D)  
Bataayein kyun bhaaga thha ghar se?  
School mein tha jab hathode se teen \*  
logon ka sar kharbooje ki tarah  
khol diya. Woh bhi ischool mein.  
Assi nabbe pata nahi kitte murder  
kar chuka hai. Koi police volice na  
pakad payi use.

HATHI RAM  
Ab kaam kiske liye karta hai?

The man looks at him - a little wary.

BROTHER IN LAW  
Hum ko kaahe fansaate ho in sab  
mein saahab? School jaake oo Rajbir  
Gujjar se poochho. Oo jo khel kood  
sikhaawat hai mooran ke. Oo hee  
bhagaya tha usey yahan se.

From the house - Tyagi's sister emerges. She notices her  
husband and rushes towards him, but not forgetting to shut \*  
the door behind her. \*

TYAGI'S SISTER  
Andar chaliye aap. Oo chhota bhai  
hai hamaara...

She starts to pull him away but - Her husband pushes her  
violently. Her head bangs on the wall.

BROTHER IN LAW  
Bhaag saali randi. Jindagi kharaab  
kar di hamaari...

The woman holds her head, and cries out. The man goes for her  
again - But Hathi Ram steps in.

HATHI RAM  
Ae! Police ke saamne ye sab nahi!

The man stares at Hathi Ram and bitterly points at his leg.

BROTHER IN LAW  
Woh Rakshas jab hamara yeh haal kar  
gaya tab toh koi police naa aayi.

Tyagi's sister pleads to Hathi Ram with folded hands -

## TYAGI'S SISTER

Aaj poore ek saal baad hum apne  
ghar aaye hain. Pleej saahab, jaiye  
yehaan se...

Hathi Ram - a bit taken aback. He lets go of the man and  
walks away from them.

3.37 INT. / EXT. CHITRAKOOT SCHOOL - SPORTS ROOM - DAY 3.37

The sports room. Hathi Ram stands outside - looking around.  
His eyes go to -

The door. Something pasted on it - a list of staff with their  
mobile numbers.

A name - Rajbir Gujjar. And just then -

RAJBIR GUJJAR (O.S.)

Jee kahiye...?

Hathi Ram turns to look at the sports teacher RAJBIR GUJJAR,  
50, wearing a neat moustache and a whistle around his neck.

3.38 EXT. CHITRAKOOT SCHOOL - PLAYGROUND - DAY 3.38

SCHOOLKIDS practising for shotput.

Hathi Ram and Rajbir sit a little away.

RAJBIR GUJJAR

Uske jaisa shot put player maine  
apne career mein nahi dekha. Aaj  
bhi district record usi ka hai. Ek  
saal mere saath aur rehta toh  
national khila deta use.

HATHI RAM

(smiles)

Chela thha aapka. Touch mein toh  
raha hoga...

(beat)

Kaam kiske liye karta hai?

Rajbir looks at him.

RAJBIR GUJJAR

School chhodne ke baad teacheron ko  
kaun yaad rakhta hai jee?

\*

He turns and SHOUTS at the students stretching at a distance.

RAJBIR GUJJAR (CONT'D)

Yeh aise hoti hai stretching? Haan?

Hathi Ram glances at him - trying to decipher him.

RAJBIR GUJJAR (CONT'D)  
Is ground ke bahar kya karta tha  
mujhe koi idea nahi.

\*  
\*

Hathi Ram pins him with his gaze.

HATHI RAM  
Un teen bachchon ko toh yahin mara  
tha. Isi ground mein. Uske baare  
mein toh pata hoga.

Rajbir looks at him - Cornered. Sighs.

RAJBIR GUJJAR  
Bada kaam hua tha jee uski teenon  
behton ke saath.

HATHI RAM  
Bada kaam?

RAJBIR GUJJAR  
Yehaan toh yehi bhasha chalti hai  
Sirjee. Chhota kaam matlab  
ungalbaaji, bada kaam matlab rape.  
Aur poora kaam kahein toh rape aur  
murder.

HATHI RAM  
Wajah kya thi?

RAJBIR GUJJAR  
Wahi Mahabharat waali. Jameen.  
Tyagi ke baap aur Tau ke beech.

3.39 EXT. CHITRAKOOT - A HUT IN THE FIELDS - DAY

3.39

Flashback:

TYAGI'S UNCLE, 50, smokes a hukkah while staring at a GOON  
TYPE who sits in front of him.

GOON  
Bade kaam ko toh jehi rate haigo.  
Aur fir hain bhi teen. Aadmi bhi  
jyaada lagenge.

TYAGI'S UNCLE  
Kachhu toh kam kar, Sispal. Teen ko  
kaam ek saath de raho hoon, koi  
chhoot hee de de...

A little away - his THREE SONS eat watermelon (the three  
schoolboys we saw getting killed right at the beginning of  
the episode). The Oldest Boy, 17, has an ear on the  
conversation that's going on.

GOON

Tain ek kaam karo na. Chhota kaam  
karwa lo.

Tyagi's Uncle blows into his hukka - worried.

TYAGI'S UNCLE

Chhota kaam toh gaon mein aise hee  
ho jaato hai jawaan moori-n ke  
sang. Vaa se koi na ghabraato ab.

From behind - the Oldest Boy finally speaks up.

OLDEST BOY

Aapey kar lenge hum teen. Koi  
jarurat naa hai jaa ne paise dene  
ki.

His father looks at him sharply. Then picks up his shoe and  
flings it at him.

TYAGI'S UNCLE

Sharam kar haraamkhor. Tor behen  
laagat hain... behen.

3.40 EXT. CHITRAKOOT - OPEN FIELDS - DAY

3.40

Flashback. Crack of dawn. THREE SLEEPY GIRLS - of varying  
ages between 12 and 16 - walk with little tumblers. They're  
headed for their morning ablutions in the open fields.

The Youngest Girl feels a presence. Turns sleepily to see -  
HALF A DOZEN MEN, right behind them.

Her tumbler drops to the ground.

RAJBIR GUJJAR (V.O.)

Tyagi ke tau ne kisi tarah kaam ke  
liye paise jod hee liye. Aur kaam  
ho bhi gaya. Aur Tyagi ka baap  
bechaara dar bhi gaya... chhod di  
jameen saari.

3.41 OMITTED

3.41

3.42 EXT. CHITRAKOOT SCHOOL GATES - PLAYGROUND - DAY

3.42

RAJBIR GUJJAR (V.O.)

Par kisi ne teen behnon ke laadle  
bhai ke baare mein nahi socha.  
Lekin Vishal Tyagi nikla is  
mahabharat ki ladaayi ka Bheem.  
Agle hee din, school ke maidan  
mein, bade kaam ka badla poora kaam  
kar ke le liya.



Flashback. SLO MO IMAGES.

The post-carnage scenario. Flies buzz as the three dead bodies lie on the ground. And Tyagi sits nearby - getting his tonsured head licked by a dog.

3.43 EXT. CHITRAKOOT SCHOOL - PLAYGROUND - DAY

3.43

We're back to PRESENT. Rajbir looks at Hathi Ram.

RAJBIR GUJJAR

Uske baad Tyagi gaayab. Tab se koi sampark nahi.

HATHI RAM

Sab pata tha toh Police mein bayaan kyun nahi diya? Is case ki file mein ek bhi gawah nahi hai.

RAJBIR GUJJAR

Insaaf ki baat hai Sirji. Tyagi ki beheno ke saath jo hua, uski toh kabhi police report tak nahi huyi. Tyagi ke baap ko betiyon ki badnaami ki chinta thi. Chup chap agle hee hafte teeno ki shaadi karwa di. Par yeh baatein kahaan chhupti hain? Sasural waalon ko pata chala tab se maar-peet... Kehte hain second hand maal hai...

A dog approaches them - wagging its tail. Rajbir pets it, smiling.

RAJBIR GUJJAR (CONT'D)

Kutton se bada pyaar tha use. Apni garam khopadi thandi karwaane ke liye sar chatwata tha unse.

Somewhere - a gong strikes.

RAJBIR GUJJAR (CONT'D)

Accha Sir! Hamara time toh ho gaya.

Rajbir gets up. He blows the whistle and walks towards the ground calling out to kids in the manner of a friendly disciplinarian.

Hathi Ram stands looking at the sports ground. At the dog. The boys practising shot put.

A couple of boys walk up to Rajbir and touch his feet.

BOYS IN SCHOOL

Masterji pranaam!

Hathi Ram sharply turns to look in his direction.

He watches Rajbir go. Then turns back and walks up to -

3.44 EXT. CHITRAKOOT SCHOOL - SPORTS ROOM - DAY 3.44

The list with the phone numbers of staff. Hathi Ram quickly takes a picture on his phone.

3.45 EXT. CHITRAKOOT SCHOOL + LANES OUTSIDE - DAY 3.45

Hathi Ram walks out of the school.

POV: SOMEONE's watching him as -

Hathi Ram takes out his pocket diary. And scribbles something next to Rajbir Gujjar's name. 'Masterji?'

And next to it - he writes down Rajbir's mobile number from the picture he has taken.

Hathi Ram feels the presence. On a hunch, he turns sharply - And this time he spots someone trying to hide behind a car.

Hathi Ram abruptly turns around and leaves.

THE MAN IN A CAP peeps out again. Notices Hathi Ram leaving. He follows.

Hathi Ram swerves into a side alley.

And the Man does too -

Only to be surprised by a waiting Hathi Ram.

Hathi Ram slams him against the wall. We realise it's the journalist AMITOSH. He raises his hands and SHOUTS OUT -

AMITOSH  
PRESS! PRESS!

3.46 INT. SANJEEV'S HOUSE - BEDROOM - DAY 3.46 \*

A news channel plays ON A TELEVISION. The topic of discussion - Sanjeev Mehra.

(CONT'D)

3.46INS INT. NEWS CHANNEL STUDIO - DAY

3.46INS

TELEVISION PANELIST (ON T.V.)

In the past also, there've been instances of violence against journalists resulting from their own involvement in some sort of shady dealings. And if that's not the case here, then where is Sanjeev Mehra? Why is he hiding?

The OTHER PANELISTS jump up in protest.

Sanjeev stares at the television in anger.

Dolly comes and sits down next to Sanjeev. She tries to switch off the TV set but Sanjeev signals her to let it be.

DOLLY

We don't want these energies in the house right now, Sanjeev...

Sanjeev just stares at the TV. Dolly moves closer and starts to give him a little massage.

DOLLY (CONT'D)

Let's go on a holiday. Bahot time ho gaya...

SANJEEV

Not right now, Dolly! Because that's exactly what they want me to do...

DOLLY

Who???

Sanjeev - quiet. Dolly looks at him.

DOLLY (CONT'D)

You can talk to me, Sanjeev.

Just then - his phone rings.

Instinctively, they both look - It's a call from 'Sara Matthews'.

Guilt comes up on Sanjeev's face.

SANJEEV

(awkward)

Er... sorry I need to take this.

(over-explaining)

It's... it's a work call.

He grabs his phone, and walks away.

\*

Dolly - a little intrigued by his behaviour.

3.47 INT. SANJEEV'S HOUSE - STAIRCASE - DAY

3.47 \*

Sanjeev on the phone with Sara.

SARA (O.S.)  
(filtered)  
Did you check my message?

Sanjeev quickly checks. It's a picture she has sent.

ANGLE ON Sanjeev's phone: An old grainy picture. A 17-year old Tyagi in school uniform with a medal around his neck.

Sanjeev stares at it.

SANJEEV  
Is that...?

SARA (O.S.)  
(filtered)  
Vishal Tyagi. Better known as  
Hathoda Tyagi.

SANJEEV  
That's one of the men they've  
arrested. Who is he?

Sanjeev listens on. We don't hear the rest of the conversation but we can see its impact on Sanjeev's face.

OVERLAY SOUND - An O.S. Sound of temple bell being struck again and again.

3.48 EXT. CHITRAKOOT GHATS - TEMPLES + SMALL OFFICE + TEA STALL DAY

Evening. A giant brass bell rings at the temple. Under the bell sits a JUNKIE slowly crushing the marijuana.

We are at the Chitrakoot Ghats. And on the stairs next to the river - Amitosh sits a little distance from Hathi Ram. He casts furtive glances all around as he talks to Hathi Ram, without making it look like he's talking to him.

AMITOSH  
Woh toh Sir thaane mein pata chala  
ki koi Dilli se aaya hai Hathoda ke  
baare mein poochh taach karne  
toh...

He surveys his surroundings warily - scanning the faces on the ghaat.

AMITOSH (CONT'D)  
Achanak Dilli wale bahut interested  
ho gaye Hathoda mein. Aaj hee ek  
madam ka bhi phone aaya tha...  
(MORE)

AMITOSH (CONT'D)  
 Isaayi wala naam tha... kuchh  
 Sandra Sandra...

Hathi Ram is surprised.

HATHI RAM  
 Kya poochh rahi thi?

AMITOSH  
 Yehi jo aap poochh rahe hain. Tyagi  
 kaun hai? Kiske liye kaam karta  
 hai? Police record wagairah...

HATHI RAM  
 Toh, kiske liye kaam karta hai  
 Tyagi?

Amitosh looks around. Then lowers his voice.

AMITOSH  
 Donullia ka naam suna hai?

HATHI RAM  
 Donullia Gujjar? Woh dacait?

AMITOSH  
 Kaiyon ke liye dacait, kaiyon ke  
 liye devta. Kaisa dikhta hai,  
 kahaan rehta hai, kisi ko nahi  
 pata... Uske chaar-panch khaas  
 logon ko chhod ke toh kayi saalon  
 se kisi ne use dekha bhi nahi. Bas  
 afwaayein udti hain. Aji yehaan  
 dikha, aji wahaan dikha... Junglon  
 mein bhatakte bhatakte poora  
 Bundelkhand chalata hai.

HATHI RAM  
 Kaise?

AMITOSH  
 Network, Sir. Is pradesh mein koi  
 hag ke na dhoye toh bhi us tak  
 khabar chali jaati hai. Kayi  
 hathiyaar hain uske, par uska sabse  
 khaas aur bharosemand hathiyaar -  
 Hathoda. Aur is poori chakkar vidya  
 ko sambhaalta hai Donullia ka bhai -

And just then he stops - for he spots a MAN approaching him.  
 Amitosh tenses up.

HATHI RAM  
 Naam kya hai... uske bhai ka?

But Amitosh's attention is on the Man - and on his hand which  
 is inside his jacket pocket.

The man comes closer. And the hand comes out.

But - it only turns out to be a chit with an address on it.

MAN AT GHAAAT

Bhai ji, yehaan purkhon ke pind  
daan ka kahaan pata chalta hai?

Amitosh sighs and points in a direction.

AMITOSH

Wo raha daftar.

It's a small office. A board hangs outside - '*Ram Ghat Kriya Karm Karyalay*'.

The Man leaves. Just as a relieved Amitosh is turning back towards Hathi Ram, he spots -

TWO SHADY LOOKING MEN eyeing them from the tea stall. One of them nods at him ever so slightly while the other just stares without blinking.

From his grave expression, it looks like Amitosh knows them.

AMITOSH (CONT'D)

(whispers)

Chalta hoon, Sir. Peechhe mat  
aaiyega.

Hathi Ram doesn't quite know what's going on. He looks around discretely -

HATHI RAM

Par... Donullia ka bhai... hai  
kaun? Kahaan milega?

Amitosh folds his hands in the direction of a nearby temple and SHOUTS ALOUD in the sing song manner of devotees -

AMITOSH

(cryptic)

JAAHAN BHI DEKHOON TU HEE TU,  
JAI SHIV SHAMBHU, JAI SHIV SHAMBHU!

And before Hathi Ram can understand anything - he is gone.

And it's only now that Hathi Ram notices The Men too.

He picks up his bag and starts walking towards them.

3.49 EXT. CHITRAKOOT GHATS - TEA STALL + ADJACENT LANES - DAY 3.49

The Men notice. They dunk down their tea and swerve into a tiny alley next to the tea shop.

Hathi Ram rushes behind them.

3.50 EXT. CHITRAKOOT GHATS - NARROW ALLEYS + PAAN SHOP - DAY 3.50

And an EXCITING FOOT CHASE ensues through the narrow alleys.

The men know their Chitrakoot and swerve into this alley and that - trying their best to confuse Hathi Ram.

Hathi Ram realises that the bag he is carrying is slowing him down further.

He spots a DENTURES SHOP. Without breaking his run, Hathi Ram \*  
throws the bag towards the DENTURE SHOP GUY. \*

HATHI RAM  
(without looking back)  
BAG KO KUCHH HUA NA... POLICEWALA  
HOON, TERE DAANT TOD DOONGA  
SAARE...

\*  
\*

The confused man watches Hathi Ram run away. \*

UP AHEAD IN THE ALLEYS:

A 'T'. The two Men split up.

Hathi Ram follows the one towards the left.

The Man's quick but Hathi Ram keeps up the chase, despite his breathing getting heavy. He manages to get closer and closer to the Man.

And just when it looks like Hathi Ram's going to nab the Man -

A bicycle appears from a cross-alley - right in between them. Too late for Hathi Ram to avoid crashing into it.

He goes down.

The Man turns back to look once. Then runs away.

Hathi Ram is hurt. But he gets up and continues the CHASE.

3.51 EXT. CHITRAKOOT GHATS - TEMPLE 2 - STAIRS + COURTYARD - DAY 1

The Man reaches a long staircase. Looks behind.

Hathi Ram is still in pursuit - although considerably behind.

The Man starts gliding up the stairs.

Hathi Ram reaches there and huffs and puffs his way up the stairs - he's clearly not used to this.

By the time he makes it to the top - There is nobody there.

He looks around and spots an elderly PRIEST watering the plants.

HATHI RAM  
(panting; urgent)  
Wo jo aaya thha... kahaan gaya?

PRIEST  
Joota neeche utaar ke aao. Chalo.

Hathi Ram - breathless - looks at him with disbelief. Then he roughly pulls out his shoes and flings them down the stairs.

And runs into the little temple.

He goes around the structure.

Peeps inside too.

Checks the courtyard.

No one there.

And then he sees - another staircase on the other side. He knows - The Man's gone.

Hathi Ram grunts. Notices - the Priest glaring at him.

A dejected Hathi Ram turns around to walk away when -

He notices - a PLAQUE at the temple. The plaque reads -

*'Jai Shiv Shambhu! Jai Shiv Shambhu!'*

Something piques his curiosity. He reads further.

*'Shiv Mandir aur Dharamshala. Saujanya se - GG Charitable Trust. Founder - Shri Gwala Gujjar'.*

CLOSE ON Hathi Ram as he stares at his reflection on the plaque.

3.52 INT. NEWS NOW OFFICE - ELEVATOR - NIGHT 3.52

The same shot. CLOSE ON Sanjeev as he stares at -

His reflection on an elevator door.

Ding! It reaches its destination.

Sanjeev takes a deep breath and braces himself as the doors slowly open.

3.53 INT. NEWS NOW OFFICE - RECEPTION - NIGHT 3.53

The Receptionist on a phone call.

She's surprised to see - Sanjeev walk in.



RECEPTIONIST

Good... good evening Sir!

She watches him go.

3.54 INT. NEWS NOW OFFICE - OFFICE FLOOR - NIGHT

3.54 \*

Jai in a meeting with the core team.

JAI

In Sanjeev's absence, Gayatri will  
be handling 9 PM. Sreeni takes over  
from Gayatri for -

And just then, Sanjeev barges in, followed by Sara.

Jai's taken aback to see him there. And so is everyone else.

An awkward moment.

JAI (CONT'D)

Hey. I... I thought you are on  
leave.

Sanjeev throws some papers on the table. Tyagi's photo on top  
of the pile.

SANJEEV

Nine tonight. We're going out with  
this story.

Jai and Keerti, the Executive Producer, look at each other.

JAI

But... er, let's discuss it. Maybe  
Gayatri can find a way to squeeze  
it in -

SANJEEV

(sharp)  
It's the story of my assassins. And  
I'm doing it.

Everyone shifts about.

JAI

Okay. What do we know of him?

Sara pitches in.

SARA

We know some of his major crimes  
and their timelines.

JAI

What about his affiliations? Do we  
know of any political links?

SARA  
Er, not as yet. There wasn't enough  
time to...

A stressed out Keerti looks at Jai.

KEERTI  
Look, it's ten minutes to nine and  
I don't even know the story yet.  
The videos are yet to come in...  
Just how do we make it work?

SARA  
We don't have any visuals, except a  
photograph.

Keerti looks at Sara. Not a friendly look.

KEERTI  
(losing it)  
There are no templates ready, No  
run downs. No line reporter. No  
panel. I'm sorry, but this is prime  
time suicide.

Jai tries to defuse the situation.

JAI  
(to Sanjeev)  
Are you sure we are can do a story  
without the whole shebang? Maybe we  
can do this tomorrow night?

SANJEEV  
What if the story leaks out by  
then? We're lucky to have landed  
this anyway.

Jai has no answer. Sanjeev takes charge.

SANJEEV (CONT'D)  
We do this, and we do this tonight.  
One more thing. I don't want any  
ticker running. No EPL live scores.  
No ads. Nothing. Just put me one to  
one with the viewer.

Keerti throws up her arms in frustration. Sanjeev stares at  
her and then turns to Sara.

SANJEEV (CONT'D)  
Handle the PCR tonight.

Sara looks at Sanjeev with surprise.

Keerti scowls. Even Jai's a bit taken aback but he tries to  
cover it up with a cheerful -

JAI

Come on everyone. You heard him.  
Let's get cracking.

3.55 INT. NEWS NOW OFFICE - NEWSROOM - NIGHT 3.55

Excitement. Crew running around.

3.56 INT. NEWS NOW OFFICE - PCR ROOM - NIGHT 3.56

Sara in a room full of screens and machines, trying to appear in control.

A CREW OF FOUR working under her.

One of them is the TALKBACK GIRL connecting her to every department.

SARA

(to the girl)

Get me the graphics team.

SARA (CONT'D)

(into the talkback)

Nikhil! I need maps and animation of the Outer Yamuna bridge.

3.57 INT. NEWS NOW OFFICE - GRAPHICS CABIN - NIGHT 3.57

The GRAPHICS GUY types furiously into his machine.

GRAPHICS GUY

(into the walkie)

I need a minimum fifteen minutes.  
Keep it for the latter part of the show.

3.58 INT. NEWS NOW OFFICE - PCR ROOM - NIGHT 3.58

Sara paces up and down. Nervous energy all around.

SARA

(to the Talkback Girl)

Find a way to reach DCP Bhagat in  
Delhi Police Intelligence.

\*

3.59 INT. NEWS NOW OFFICE - STUDIO - NIGHT 3.59

The MAKEUP MAN gives Sanjeev his final touches while -

The COSTUME GIRL helps him wear the blazer.

She checks how he's looking. And then smiles in approval -

COSTUME GIRL  
Good to have you back, Sir.

Sanjeev looks at her. Clearly, the girl has a crush on him.  
He smiles.

SANJEEV  
Indeed, it's good to be back, Zoey.

3.60 INT. NEWS NOW OFFICE - PCR ROOM - NIGHT 3.60  
A number pops up on the screen.

TALKBACK GIRL  
(to Sara)  
We have got DCP Bhagat's number. \*

SARA  
Check with him if he is ready to  
come on record during the show.

3.61 INT. NEWS NOW OFFICE - STUDIO - NIGHT 3.61  
The SOUND GUY is fixing the microphone and the earpiece on  
Sanjeev.

SARA (O.S.)  
(off Sanjeev's earpiece)  
Going live in thirty seconds...

ANGLE ON Sanjeev sitting in front of the green screen  
background.

The technician presses a few buttons and on the monitor, we  
see it changing to a live background.

The CAMERAMAN gives a thumbs up.

CAMERAMAN  
And rolling...

Jai watches keenly. And so does everyone else.

Cue comes in - 3-2-1..

SARA (O.S.)  
(off the earpiece)  
3...2...1.

Sanjeev looks right at the CAMERA. Puts on his game face.

The TITLE MUSIC of the slot takes over.

TIGHT ON Sanjeev.

And just before he begins to speak, we CUT TO -

3.62 INT. CHITRAKOOT - GG RESTAURANT - NIGHT

3.62

A TV: It plays VISUALS of 'Dalit Hriday Samrat' BAJPAYEE - a radiant man of about 60 who we'll meet later. It's a televised spectacle of Bajpayee having a meal at a Dalit household.

3.62INS INT. CHITRAKOOT - DALIT HOUSEHOLD - DAY

3.62INS1

BAJPAYEE (ON T.V.)  
 Dekhiye aabhaari toh main inka  
 hoon, jinhone aaj mujhe apne grih  
 mein aur apne hriday mein sthaan  
 diya. Swayam Prabhu Shri Ramchandra  
 ne bhi Shabri ke joothe baiyr  
 khaaye thhe, toh mere liye toh ye  
 aho bhagya hai ki aaj mujhe Birju  
 Kumhaar aur unke parivaar ke saath  
 bhojan karne ka param anand mila...

\*  
\*  
\*  
\*  
\*  
\*

The TV plays in a half-filled restaurant where -

IN A CORNER TABLE:

Hathi Ram sits looking at the logo on the menu -

'GG Restaurant'.

A WAITER comes and puts a bottle of soft drink on the table.

Hathi Ram looks at him. Then decides to take a chance.

HATHI RAM  
 (casually)  
 Gwala Bhai aate hain kya yehaan?

WAITER  
 Arre nahi sir, woh yehaan kahaan  
 aayenge?

HATHI RAM  
 Haan wo bhi hai. Waise aajkal  
 office... kahaan baithate hain?

The waiter looks at Hathi Ram -

WAITER  
 Pata nahi Sir hum ko toh.

And walks away.

Hathi Ram's eyes follow him as -

The Waiter goes and talks to the MANAGER, who in turn looks in the direction of Hathi Ram's table.

Hathi Ram knows it's time to leave.

He gulps his drink down, keeps the money on the table and picks up his bag.

As he walks towards the exit - His phone starts ringing.

Hathi Ram looks at it. It's DCP Bhagat. \*

Hathi Ram answers it and steps out of the restaurant -

The Manager's eyes following him all the way.

And we STAY on the door as it swings shut.

STAY just a bit more.

And then - it swings open again. And a tense Hathi Ram STORMS back in.

The Waiter and the Manager watch him suspiciously as he looks around and rushes to where the Television Set is.

He changes the channels furiously. Until he finds -

NEWS NOW. Sanjeev's channel. Sanjeev's show.

And finds himself staring at -

3.62INSZINT. NEWS NOW OFFICE - STUDIO - NIGHT

3.62INS2

A grainy picture of Vishal Tyagi with Sanjeev's voice in the background.

SANJEEV (O.S.)  
(voice from the TV)  
There he is, Vishal Tyagi also  
known as Hathoda Tyagi. The  
dreaded, ruthless killer who is  
wanted for forty five gruesome  
murders across several states.

And we realise - all eyes in the restaurant are looking at the television with disbelief.

The Manager. The Waiter. THE GUESTS.

But the one most stunned - is of course Hathi Ram.

FADE OUT.

\*