

PAATAL LOK

EPISODE 5 DRAFT 4.0

'TRUTHS & DARES'

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5.1A OMITTED 5.1A *

5.1B INT. LOWER MIDDLE CLASS HOUSE - LIVING ROOM - NIGHT 5.1B

A plate of *khichadi*. A FORTY YEAR OLD MAN walks with it to - *

A wrought iron sofa. A 10-YEAR OLD BOY sits there. *

The Man puts the plate in front of the Boy.

The Boy looks at the watery, unappetising sludge.

BOY OF TEN
Fer khichadi?

MAN OF FORTY
Toh ke Chowmein banaaun thaare
liye? Kha le chup chaap.

He pushes the plate towards the Boy - who pushes it back.

The Man looks at the Boy sharply.

And again pushes the plate towards him. Again - same result.

The Man tries hard to control his anger. Pushes it one more time. As the Boy is about to push it back, out of nowhere -

SLAP! The Man hits the Boy hard, leaving him stunned.

MAN OF FORTY (CONT'D)
Haraamjaade! Thaare vaaste manne
doosra byaah na kara...

Angry tears appear in the Boy's eyes. He hits the plate hard, sending it noisily toppling on the ground.

And runs out of the house.

The Man goes after him.

5.1C EXT. LOWER MIDDLE CLASS LOCALITY - NIGHT 5.1C

Out in the lane, the Boy runs. His face - angry, distorted.

The Man chases, shouting -

MAN OF FORTY
Je tu haath aagya aaj...

And then he notices something and his expression suddenly changes. He SCREAMS in panic and concern -

MAN OF FORTY (CONT'D)
HAATHI RAM!

The Boy turns to look. From his right - a car coming right at him at high speed.

He stops just in time as the car HONKS its way past him, missing him by a whisker.

From behind, the man catches up with him - panting, relieved.

The two stand facing each other, trying to catch their breath. And then, the Man slaps the boy hard in anger.

EPISODE TITLE ROLLS - 'TRUTHS & DARES'

OPENING CREDITS

FADE IN:

5.2 EXT. HATHI RAM'S HOUSE - DAY 5.2

Early morning. An auto rickshaw comes to a stop outside.

A drunk Hathi Ram remains seated, only peeps out to throw a forlorn look at his house.

SOUND OVERLAY - Ting Tong! A doorbell rings.

5.3 INT. HATHI RAM'S HOUSE - LIVING ROOM - DAY 5.3

Renu opens the door to see Hathi Ram standing there.

And she's both relieved and angry to see him.

RENU

Itni late aana thha toh ek phone
nahi kar sakte thhe? Mobile bhi off
kar rakha hai...

*

HATHI RAM

Sun. Tujhe kuchh bataana hai.

Renu makes a face at the smell that comes out of his mouth.

RENU

Duty hee kar rahe thhe ya kuchh
aur?

Hathi Ram quietly goes and sits down on the sofa.

HATHI RAM

Baith na. Bataata hoon sab.

Renu looks at him - surprised at his somber tone. She sits down on the edge of the *diwan*, a bit concerned by now.

RENU

Kya hua? Sab theek na?

Hathi Ram looks at her. And takes a deep breath.

HATHI RAM

Wo... thaane mein... thodi
gadbad...

Just then - Sid walks in, dressed for school.

Hathi Ram stops. Sid hands him a letter.

SID

School waalon ne diya hai.

As Hathi Ram opens to read it -

RENU

Koi carrier counselling rakh rahe
hain. Alag alag profession waale
parents ko bula rahe hain, bachchon
ke saath interact karne keliye.
Pata hai poori class ke parents
mein tumhi ek police waale ho?

*

As Hathi Ram stares at the letter -

SID

Sign kar do ki aap ko copy dikha di
hai maine.
(murmurs; almost hoping)
Aana zaroori nahi hai.

Their eyes meet. Hathi Ram nods. Then signs it.

RENU

Achcha kya bol rahe the bataao.

Hathi Ram feels upon him - the eyes of the two of them.

A long beat. And then - he shakes his head.

HATHI RAM

Nahi, kuchh nahi. Aise hee.
(changes the topic)
Ek chai pilaayegi?

As Renu hurries to the kitchen, Hathi Ram sits there
brooding.

5.4 INT. JAMUNA PAAR POLICE STATION - EVIDENCE ROOM - DAY 5.4

There is urgency and discipline in the air. CBI Office SUNIL GAUTAM sips tea as he oversees TWO JUNIOR CBI OFFICERS neatly bagging and tagging the evidence in transparent ziplocks - Two Guns, Kabir's wooden chicks, knife and certificate, Cheeni's crumpled dollars. *

Ansari reads out the entries, as the Evidence Room In-charge ticks items off a list. *

5.4A INT. JAMUNA PAAR POLICE STATION - SHO'S CABIN - DAY 5.4A *

DCP Bhagat and the female CBI officer RACHNA DWIVEDI sit chatting while Virk stands in attention nearby. *

Ansari and Sunil Gautam walk in. Ansari hands over the list to DCP Bhagat who glances at it cursorily - *

ANSARI
Ho gaya sir. *

DCP BHAGAT
Good. Wo chaaron ke statements bhi - *

ANSARI
Haan sir, wo bhi de diye.

Bhagat nods. And hands over the list to Dwivedi with a smile - *

DCP BHAGAT
Ye dekho Dwivedi saab, Dilli Police ki efficiency. Par media waalon ko toh bas galtiyaan dikhti hain hamaari... *

Dwivedi laughs.

DWIVEDI
Yehi hota hai Bhagat. Galti ek ki hoti hai, bill poore department pe fat-ta hai.

DCP BHAGAT
Aap ko aur kisi bhi help ya information ki zaroorat padey - Ansari is your man. One of our brightest. UPSC mains clear kiya hai ladke ne... *

Dwivedi looks at Ansari with a new sense of respect. And instinctively looks at his name tag.

DWIVEDI
Good. All the best.
(to Bhagat)
(MORE)

DWIVEDI (CONT'D)

Inki community se aajkal kaafi aa
rahe hain, nahi? Very good. Isse
apne aap hee community ki image
change ho jaayegi, dekhna tum.

It makes Ansari cringe, but he manages an awkward smile.

5.5 EXT. JAMUNA PAAR POLICE STATION - TEA STALL - DAY 5.5

Hathi Ram, in civvies, rides in on his Hero Honda bike. Parks it outside.

As he walks towards the station, he sees the CBI team walk out, followed by Ansari, Bhagat and Virk.

Fuck. He doesn't want to face the circus now. He turns around instinctively and walks to -

THE TEA STALL: From there, he sees - Ansari shaking hands with DCP Bhagat and the CBI officers.

*

A tinge of jealousy comes upon Hathi Ram.

The CHAIWALA looks at him with sympathy.

CHAIWALA

Aap ke saath bahot galat hua saab.

Hathi Ram turns to glare at him.

HATHI RAM

Tu chai bana na bhonsadi ke.

And then he notices - The four accused are brought out, tied in pairs to a rope - Cheeni and Kabir, Chaaku and Tyagi.

As they are taken to the parked SUVs, Cheeni looks towards the tea stall.

For a moment Hathi Ram thinks Cheeni is looking at him, but then he realizes - it's not him. It's someone behind him.

He follows Cheeni's gaze and sees - The Dark Guy we saw earlier. He seems to be staring back at her intently.

*

Just then - the Dark Guy notices Hathi Ram looking at him.

An intrigued Hathi Ram turns back one more time to look at Cheeni. And this time when he turns back to the Dark Guy, he has disappeared from there.

*

*

*

5.6 INT. JAMUNA PAAR POLICE STATION - DAY 5.6

*

The desk with the attendance register. As Hathi Ram walks up to it and signs the register -

The CONSTABLE at the desk gets up to salute him. Then looks at him with sorry eyes.

HATHI RAM
Teranhvi waali shakal kyun bana
rakhi hai? Suspend hua hoon, maraa
nahi hoon...

Hathi Ram hears - laughter. He looks in the direction. It's Virk and Ansari, stepping out into the corridor. *

Hathi Ram is about to walk away when -

SHO VIRK
Chaudhari! *

Hathi Ram stops in his steps. And lets out a silent groan.

As he slowly turns, Virk and Ansari walk up to him. Ansari salutes. *

ANSARI
Good morning, sir! Aap kabaaye? *

HATHI RAM
Abhi. *

Awkward silence. *

SHO VIRK
Yaar kal jo bhi hua... dekh, yeh
enquiry, suspension ye sab apni
jagah hai, par hum puraane dost
hain...
(beat)
Kuch bhi madad chahiye ho toh
bataana. *

Hathi Ram just stares at him for a few moments, almost unnerving Virk. And then he turns around and storms out. *

Ansari watches him go - a little concerned. *

Note: Scene 5.6 and earlier Scene 5.7 have been combined into the same location and earlier scene 5.7 has been deleted. *

5.7 OMITTED 5.7 *

5.8 EXT. JAMUNA PAAR POLICE STATION - DAY 5.8

Hathi Ram is still fuming as he reaches up to his bike. He kick starts it in anger. *

HATHI RAM
Madad karega bhenchod.

He turns it around and is about to leave when Ansari appears. *

ANSARI

Sir. Shaam ko adde pe milein? Meri party...

Hathi Ram looks at him.

HATHI RAM

Mere suspend hone ki khushi mein?

Uh-oh. Ansari realises he chose the wrong words.

ANSARI

Sorry sir, mera wo matlab -

HATHI RAM

Toh kya matlab thha? Ki bechaara depressed hai, chalo isko baahar le jaate hain, thodi madad ho jaayegi...

Ansari's taken aback. And a little offended too. *

ANSARI

Sir aap galat samajh -

HATHI RAM

Dekh, jab mera afsar ban ke aayega na, toh jo bolega wo jhelunga. Par uske pehle ye hamdardi dikhaane ka naatak kiya na, toh uski batti banaa ke peechhe ghused doonga tere. Samjha?

With that, Hathi Ram jumps on to his bike. And rides away.

Ansari remains standing there - Hurt. Very hurt.

We STAY ON Hathi Ram's frustrated face as he rides away. And with it, a MONTAGE kicks in.

'MEN AT WORK' MONTAGE

5.9A INT. CBI OFFICE - CONFERENCE ROOM - DAY

5.9A

Dwivedi briefs Sunil Gautam and his team of Sleuths in a conference room. Pictures of the four accused are projected on a screen behind them.

- 5.9B INT. CBI OFFICE - INTERROGATION ROOM - DAY 5.9B
Dwivedi and Sunil Gautam grill Cheeni and Kabir. The two look *
tired and sleepy. But the grilling continues.
- 5.9C EXT. NEWS NOW OFFICE BUILDING - DAY 5.9C *
Note: Location changed. *
A CBI vehicle comes to a stop. Gautam and two officers jump *
out and walk towards Sanjeev's office building. *
- 5.9D EXT. YAMUNA BANK - DAY 5.9D
Hathi Ram sits on a bench by the Yamuna, sipping cheap rum
and staring at his pocket diary. Names - *Chanda. Talreja.*
Taariq. Masterji. Donullia... He takes out his phone and
dials a number - Mukesh Talreja. The number is 'unreachable'.
- 5.9E EXT. BATLA HOUSE - BARBER SHOP - NIGHT 5.9E *
An SUV comes to a stop in a Muslim majority locality. Gautam
and his CBI men jump out and walk up to a barber shop. Gautam *
and his sleuths show pictures of the four accused to the FAT *
INFORMER. *
- 5.9F OMITTED 5.9F *
- 5.9FPC EXT. DELHI MOTOR MARKET - DAY 5.9FPC
Sunil Gautam who is out there in the Motor market, talking to
mechanics.
- 5.9G INT. CBI OFFICE - CONFERENCE ROOM - DAY 5.9G
CBI Officers study the map of Delhi, some areas circled in
red, arrows drawn leading from one area to the other.
- 5.9H INT. - HATHI RAM'S HOUSE - DAY 5.9H *
Meanwhile - Hathi Ram leaves his house, the dark circles *
under his eyes accentuating his misery. Renu watches him go. *
- 5.9J INT. CBI OFFICE - CONFERENCE ROOM - DAY 5.9J
Sunil Gautam and his team study and discuss over a bunch of
photo prints - the one from Chaaku's phone.

5.9K EXT. YAMUNA BRIDGE - DAY

5.9K

The Sleuths stand on the bridge on the Yamuna where the dramatic arrest was made. They study the map of Delhi. All the places this bridge leads to. And as the sun sets in the bg, we EXIT the montage.

5.10 INT. CBI OFFICE - CONFERENCE ROOM - NIGHT

5.10

Sunil Gautam and his team in the conference room discussing the case. Just then, a JUNIOR OFFICER barges in.

JUNIOR OFFICER
Sir. Zakaria ka phone hai.

Sunil Gautam looks at him.

JUNIOR OFFICER (CONT'D)
Koi lead mili hai.

A nervous energy rises in the room.

5.11 EXT. BATLA HOUSE - LANES - MOVING CARS + BARBER SHOP - NIGHT

*

It's rather late at night. The CBI SUVs make their way down the meandering lanes of the Muslim majority neighbourhood.

And come to a stop outside - the mobile store. Outside which - the Fat Informer waits.

*

5.12 EXT. BATLA HOUSE - DILAPIDATED BUILDING - NIGHT

5.12

The Fat Informer leads the CBI officers to an old residential building.

*

A nervous-looking PROPERTY DEALER stands outside. He salutes Gautam and his men.

FAT INFORMER
Saab ye Bashir Bhai hain. Inhone
hee phone kiya tha.

Gautam looks at him. Shows him the photo of the four. The Property Dealer points at Cheeni.

5.13 INT. BATLA HOUSE - DILAPIDATED BUILDING - STAIRS + CORRIDOR + FLAT - NIGHT

5.13

The crumbling staircase of the dilapidated building. The Property Dealer leads the men up the steps.

And then down a long corridor. Eyes peep out from behind curtains and windows. Some curious, some nervous.

They stop outside - a locked door.

The Property Dealer brings out a key and opens the door.

They enter in.

5.14 INT. BATLA HOUSE - DILAPIDATED BUILDING - FLAT - NIGHT 5.14

The Property Dealer tries to switch on the light. Not working. CBI officers switch on the torches on their phones. And in that light we see - an old flat, with basic furniture. *

The CBI sleuths wear their gloves and carefully look all around. The desks, the cupboards, the drawers, the bathrooms. *

A couple of officers flip out their phones and record videos of the search. *

They don't seem to be finding anything important until -

JUNIOR OFFICER
(shouts)
SIR!

Sunil Gautam rushes in the direction. The Officer shines a torch into an overhead loft.

A large bag.

The Officer carefully brings it down and puts it on the ground.

He opens the bag. And something large stares out at them.

Lo and behold! It's an AK-56, along with two more Glockes.

Sunil Gautam's eyes spot something else too. Looks like some literature in Urdu and Arabic.

As he looks through the books and pages, he spots - a passport. He takes it out with his gloved hands and opens it. A photo of Kabir inside. *

And as he shuts it, we see the cover. It's a passport of the 'Islamic Republic of Pakistan'. *

The officers with the cameras shoot videos of it all.

5.15 OMITTED 5.15 *

5.16 INT. TALREJA HISTORICA - RECEPTION - DAY 5.16 *

Hathi Ram enters and walk towards - *

The receptionist in the Greco-Roman dress who goes - *

RECEPTIONIST
Talreja pranaam!

*

But her smile disappears as soon as she realises - it's Hathi Ram.

*

HATHI RAM
Talreja se milna hai.

She doesn't move. Hathi Ram steps towards her threateningly.

HATHI RAM (CONT'D)
Bataaya tha na, Madam. Dilli police
se hoon.

He stares at her from close quarters. The poor receptionist gives in.

RECEPTIONIST
Sir yehaan nahi hai.

HATHI RAM
Toh kahaan hai?

RECEPTIONIST
Du... Dubai.

HATHI RAM
Kab se?

The poor Receptionist tries to think.

HATHI RAM (CONT'D)
(barks)
Kab se?

RECEPTIONIST
Jab... jab aap pichhli baar yehaan
aaye thhe, uske agle din se.

Hathi Ram looks at her with interest.

5.17 EXT. DCP BHAGAT'S KOTHI - PORCH - DAY

5.17 *

A signboard - 'Dileep Bhagat, Deputy Commissioner, Delhi Police'.

*

Hathi Ram's bike comes to a stop nearby.

He walks up to the SENTRY on duty and shows him his Identity Card.

HATHI RAM
Bhagat Sir se milna hai. Unse
kahiye Inspector Hathi Ram
Chaudhari. Outer Jamuna Paar thaana-

SENTRY

Jaaiye jaaiye, andar jaaiye. Shuru
hone waala hai.

Hathi Ram looks at him, not quite sure what he meant. But goes in anyway.

He crosses the porch. The door's ajar. He hesitates, then opens it.

5.18 INT. DCP BHAGAT'S KOTHI - LIVING ROOM - DAY 5.18 *

A large portrait of of a guru type figure sits on a table.

Sitting in front of it on the floor - about TWO DOZEN MEN and WOMEN, all wearing white.

They turn to look at him. Hathi Ram freezes in awkwardness.

DCP Bhagat emerges out of a room and on spotting Hathi Ram there, he freezes too. *

5.19 EXT. DCP BHAGAT'S KOTHI - TERRACE - DAY 5.19 *

A cigarette gets lit. Bhagat takes a long drag.

HATHI RAM

Sir main office bhi aaya thha do
teen baar... aap busy thhe. Aaj
unhone kahaa aap chhutti pe hain
toh socha...

Bhagat nods.

HATHI RAM (CONT'D)

Hum sahi track pe thhe sir.

DCP Bhagat looks at him. *

HATHI RAM (CONT'D)

Taariq hamare haath se nikal gaya
aur thode hee dinon mein uski laash
mili. Aur wo builder Talreja bhi ab
poochh taachh ke dar se Dubai bhaag
gaya hai.

DCP BHAGAT

Tumhein kaise pata? *

HATHI RAM

Main subah gaya tha uske office...

DCP Bhagat doesn't like this. *

DCP BHAGAT

Tum suspended ho Chaudhari. *

HATHI RAM

Aap poori baat sun toh lijiye sir!
Koi saboot mitaa raha hai. Dekhiye.
Taariq ko maar diya. Talreja bhi
gaayab ho gaya. Matlab hum sahi hee
jaa rahe thhe na sir.

Bhagat tries to say something. But Hathi Ram just won't let him as he continues to talk, with increasing desperation.

HATHI RAM (CONT'D)

Aur... aur bhi leads hain hamaare
paas. Jaise ki uss Tyagi ka
Chitrakoot connection. Wo Gwala
Bhai, wo Masterji, in ka Sanjeev
Mehra se kya link hai ye pata lagaa
rahe thhe sir.

(almost manic)

Aur woh Tope Singh sir... Wo ek
ladki ke saath rehta tha. Hamein
photos mile hain unke, uske phone
se. Matlab uss ladki ka chehra nahi
dikh raha hai, par uska naam Chanda
hai sir... wo Chaaku ke haath pe
tattoo bhi hai, wo C ka, jisme se
tirchha chaaku nikalta hai...

His voice trails off as he realizes how bizarre he sounds.

A beat. He looks at DCP Bhagat who's looking at him with compassion.

*

DCP BHAGAT

Meditation karte ho? Dhyaan
vagairah?

*

HATHI RAM

Jee sir? Nahi, aisa toh kuchh...

Bhagat puts a kind hand over his shoulder.

DCP BHAGAT

Bahut zaroori hai hum logon ke
liye. Shuru karna chaahoge? Neeche
wahi program hai.

*

Hathi Ram looks broken. He shakes his head.

HATHI RAM

Fir kabhi sir. Pakka.

5.20 INT. VETERINARY CLINIC - NIGHT

5.20

Late evening. A YOUNG FEMALE VET checks upon Savitri - the stray bitch from Dolly's neighbourhood.

The Vet finishes up, takes off her gloves and turns to Dolly.

YOUNG FEMALE VET
 She's fine. She's going to be a
 mother.

Dolly beams a smile. And gently calms down the nervous bitch.

YOUNG FEMALE VET (CONT'D)
 It's really nice of you to be
 taking care of her.

Dolly looks affectionately at the dog.

DOLLY
 I so want to adopt her.

YOUNG FEMALE VET
 Then? Koi problem hai?

DOLLY
 (sighs)
 My husband... he's allergic to the
 hair.

The Vet nods in sympathy.

Just then, Dolly's phone rings. Dolly excuses herself and
 answers.

DOLLY (CONT'D)
 Hello?

SUNIL GAUTAM (O.S.)
 (filtered; off the phone)
 Hello Ma'm, this is Sunil Gautam
 from the CBI. We've been trying to
 get in touch with your husband. Par
 unka phone switch off aa raha hai.

DOLLY
 Oh! Aapne office mein try kiya?
 Main number deti -

SUNIL GAUTAM (O.S.)
 (tired)
 Ma'am, wo office mein nahi hain.
 Wahin se aap ke ghar ka number
 mila, aur aap ki maid se aap ka...

Dolly seems concerned now.

DOLLY
 Oh! I'll try to reach him -

SUNIL GAUTAM (O.S.)
 Not to worry, Ma'am. I just took a
 chance ki shaayad aap log saath
 hon. Main unhe ek SMS kar deta
 hoon. Sorry to bother you.

The line gets disconnected. Dolly stares at the phone - worried.

The Vet looks at her.

YOUNG FEMALE VET

All okay?

Dolly mumbles something -

DOLLY

Yeah... my husband...

She quickly tries out Sanjeev's number. For sure, it says 'switched off'.

Dolly starts to stress out. She tries another number.

Soon, a voice comes.

SHADOW ONE (O.S.)

Jee Ma'am?

INTERCUT WITH -

5.20PC EXT. SARA'S HOUSE - RESIDENTIAL STREET OUTSIDE - NIGHT 5.20PC

The Two Shadows hang by the car, smoking a cigarette.

DOLLY

Dharmender, sab theek hai na? Aap Sanjeev ke saath ho na?

SHADOW ONE

Jee ma'am. Hum sir ke saath hee hain.

DOLLY (O.S.)

Sanjeev ka phone kyun off hai? Aur ho kahaan aap log?

Shadow One looks at his partner - awkward.

SHADOW ONE

Ma'am wo... hum... office mein hee hain... sir shaayad meeting mein -

DOLLY

(getting worked up)

Nahi! Unhone kahaa office mein toh nahi ho. Theek theek bataao kahaan ho.

Shadow One looks up at the building he's standing under.

A window on the 3rd floor - lit in the light of a lamp.

5.21 INT. SARA'S HOUSE - BEDROOM - NIGHT

5.21

This is where Sanjeev is. He lies on the bed next to Sara, sharing a post-coital cigarette.

Sara seems lost in her thoughts.

SARA

There was something sad about her.

SANJEEV

Huh?

SARA

Your wife. How long has it been... with all the anxiety stuff?

Sanjeev goes a bit pensive at that.

SANJEEV

A few years now. Seems like forever...

SARA

And what was she like -

Sanjeev cuts her and gets up.

*

SANJEEV

Can we talk about something else?

*

Sara looks at him. Nods. Then passes him the cigarette.

SARA

We should do an in-depth on those four guys.

SANJEEV

Like on the police fuck ups? The botched up investigation...?

SARA

No, that's being covered enough. A human story. Un chaaron ke baare mein. Who they really are. Where they grew up. What motivates them to do this kind of work.

She stops as she sees Sanjeev looking at her.

SARA (CONT'D)

What?

SANJEEV

(smirks)

We liberals are such a cliché. All we need for a "human story" is a Muslim criminal.

(MORE)

SANJEEV (CONT'D)
Or an LGBT character. Aur yehaan
toh dono hain.

Sara looks him in the eye.

SARA
Is that why you were rubbing noses
with that Kapoor? To mutate your
liberal genes?

Sanjeev evades Sara's eyes and gets busy with his phone,
switching the DND mode off.

SANJEEV
Bola na yaar. Bathroom mein takra
gaya tha. Kya karta?

Just then, his phone rings. Almost relieved - Sanjeev walks
away to the window, and answers his phone.

SANJEEV (CONT'D)
Hello?

He listens on, with rising interest. Then cuts the phone and
turns to look at Sara.

SANJEEV (CONT'D)
CBI... they want to meet.

5.22 EXT. SARA'S HOUSE - RESIDENTIAL STREET OUTSIDE - NIGHT 5.22

POV SHOT of Sara's window from below, as we had seen it
earlier.

Sanjeev stands there without a shirt. And then a semi-dressed
Sara joins him there.

It's Dolly in her car. Looking up at the window.

The Two Shadows stand a little away - awkward.

Dolly continues to sit there for a long time - stunned.

5.23 INT. HATHI RAM'S HOUSE - NIGHT 5.23

Late evening. Hathi Ram, drunk, manages to open the door and
walk into the living room.

Only to see - couple of RENU'S NEIGHBOURHOOD FRIENDS sitting
there with her. Sparkling water glasses on the table.

The laughter in the room dies down as they look at Hathi
Ram's dishevelled state - the beard, the shirt, the smell.

Hathi Ram quietly goes inside.

Renu watches him go. Something on her mind.

RENU'S FRIEND
Achcha Renu hum chalte hain...

A conscious Renu tries to sound casual -

RENU
Bhabhi order nahi diya aapne...

RENU'S FRIEND
Wo kya hai na Renu, mere husband ko
sodey se badi gas hoti hai. Saara
din thoon-thaan lagi rahegi...

She laughs awkwardly. Disappointment on Renu's face.

5.24 INT. HATHI RAM'S HOUSE - BEDROOM - NIGHT

5.24

Renu comes in to see - Hathi Ram lying on the bed, with his
back to her. Without turning back -

HATHI RAM
Ek bhi nahi bika na ab tak? Ab toh
maan le tera bhai ek number ka
fraud -

RENU
(cuts him)
Khaana lagaa doon?

HATHI RAM
Nahi. Thaane mein kuchh kha liya
tha.

Renu looks at him for a long time. Considers. Then says it -

RENU
Mujhe pata hai tum suspend ho gaye
ho.

Silence in the room.

A long beat. And then Hathi Ram slowly turns towards her.
Conscious. Guilty.

RENU (CONT'D)
Kaam se aate hue jitti bhi der ho
jaaye, khaana ghar pe hee khaate
thhe, mere haath ka...

Their eyes meet for a long moment, before Hathi Ram looks
away.

*
*
*

*
*

RENU (CONT'D)

Fikar ho rahi thee tumhaari. Toh
Virk ko phone kiya, poochne ke liye
ki sab theek hai na...

*

(beat)

*

Shefali hans rahi hogi mujhpe.

Hathi Ram still has no answer to this. Renu walks out.

Hathi Ram tries to stop her. But can't.

He sits down on the bed, staring at -

The 'disco' light in the little Hanuman temple in the room.

5.25 INT. COFFEE SHOP - NIGHT

5.25

Dolly sits at a table, alone, sipping a Cold Coffee.

She looks dazed as she twirls the coffee with a straw, absent-mindedly.

She feels something and looks up.

A YOUNG MAN is eyeing her. He's kinda cute.

When caught, he smiles at her - awkward.

Dolly doesn't smile back. Not even a nod. She just continues to look at him with a deadpan face.

It makes the Young Man uncomfortable. The smile disappears from his face as he looks away.

A few moments later, he glances back at her.

Dolly's still staring at him.

5.26 EXT. DELHI STREET - DOLLY'S CAR - NIGHT

5.26

A quiet, dimly lit lane. The parked car. Dolly is at the wheel. The Cute Young Man, next to her.

Awkward silence in the air. Finally -

CUTE YOUNG MAN

I am Varun.

Dolly looks at him, but doesn't say anything.

CUTE YOUNG MAN (CONT'D)

Should we, er, go somewhere?

Dolly shakes her head.

The Man throws a look around. Then puts his hand on her knee. Nothing aggressive, but clearly suggestive.

Dolly's uncomfortable - but doesn't remove it.

Encouraged, the hand slowly begins to slide up her thigh.

Dolly's body stiffens up as she holds on tight to the steering, her knuckles turning white.

The Man realises she's not responding. He stops to look at her.

CUTE YOUNG MAN (CONT'D)
I'm OK if you want to talk first...

And at that - Dolly just breaks down.

The Young Man starts to freak out.

CUTE YOUNG MAN (CONT'D)
Are you... are you okay?

She takes a few moments before she sort of controls herself. She looks at him.

DOLLY
I'm... I'm sorry. I'm really sorry.
I... I can't do this.

The Young Man seems more relieved than anything.

He nods and half-opens the door.

CUTE YOUNG MAN
So, should I just...

DOLLY
Yes. I'm sorry.
(then)
Should I drop you back to the -

CUTE YOUNG MAN
No, no, that's alright. I'll Uber it.

DOLLY
I'm really sorry.

CUTE YOUNG MAN
That's alright.

He gets down. Dolly starts the car.

CUTE YOUNG MAN (CONT'D)
Drive safe.

She nods. And a faint smile crosses her tearful face.

She drives away.

5.27 OMITTED 5.27 *

5.28 EXT. HATHI RAM'S HOUSE - NEIGHBORHOOD - BUS STOP - DAY 5.28

A bus stop. Sid waits there, eating a rolled up paratha. *

A shining new Toyota Fortuner zooms in and screeches to a halt next to him. In the driver's seat is Raju Bhaiyya, donning cool dark shades.

With him - A couple of the neighbourhood fanboys we've seen earlier.

Sid's mighty impressed with the car.

SID
Arey Raju Bhaiyya! Ye gaadi kahaan
se uthaa laaye?

Raju Bhaiyya takes off his shades like he has seen them do in the movies.

RAJU BHAIYYA
Apna toh yehi style hai randi!
Chal, ghooma ke laata hoon tujhe.

SID
Kahaan?

RAJU BHAIYYA
Agra, via Yamuna Expressway. Do sau
ki speed pe jaayenge. Taj Mahal
dekhenge. Shaami return.

Sid's tempted. But then something comes to his mind.

SID
Nahin. Aap jaao. Wo mera test hai
aaj.

RAJU BHAIYYA
Chutiye! Padh likh kar aaj tak kisi
ka bhalaa hua hai?

He puts his shades back on. Does a little wave.

And the Fortuner zooms away.

Sid watches it disappear down the road. Then turns around and starts walking in a direction. *

5.28A OMITTED 5.28A *

5.29 EXT/INT. RAJU BHAIYYA'S HOUSE - STAIRS + RAJU'S PAD - DAY 5.29 *

Sid climbs up the stairs to Raju's house. *

A key on a ledge. A hand reaches out for it. And finds it. *

INSIDE:

The door to Raju's pad opens and Sid walks in. *

He goes straight to the cupboard.

He opens it. And then - the drawer.

And there it is - The gun.

He holds it and checks himself out in the mirror - Cool. Macho.

5.30A OMITTED 5.30A *

5.30B INT. CBI OFFICE - OBSERVATION ROOM - DAY 5.30B

Sunil Gautam and Dwivedi stare into the CAMERA intently. *

Slowly we reveal they are looking at - Cheeni and Kabir being *
interrogated on the other side of the glass partition. *

Just then, the door opens and a JUNIOR OFFICER peeps in. *

JUNIOR OFFICER
Sir. He is here.

5.31 INT. CBI OFFICE - DWIVEDI'S CABIN - DAY 5.31

Sanjeev and Sara are seated, when Dwivedi and Sunil Gautam *
walk in. *

DWIVEDI
We're upgrading your security,
Sanjeev saab. Ab aap ke saath Delhi
Police ka ek escort vehicle har
waqt rahega. With six policemen.

Sanjeev looks at her with curiosity as Dwivedi takes her seat *
while Gautam stands nearby. *

DWIVEDI (CONT'D)
Aap pe jo attack hone waala thha,
koi maamooli plan nahi thha... Ye
kaafi bada aur planned operation
tha. Cross-border.

SANJEEV
What???

DWIVEDI

Jee. It was a terrorist operation.
Unn chaaron mein se ek dreaded
terrorist hai, Lashkar-e-Taiba se.

Sanjeev and Sara look at each other.

A PEON walks in to put tea and biscuits on the table.

DWIVEDI (CONT'D)

Wo digestive waale nahi hain kya?

PEON

Khatam ho gaye sir.

Dwivedi picks one anyway and dunks it in her tea before
eating it. *

DWIVEDI

Lijiye. Please. Sara ji...

Sara doesn't move. Nor does Sanjeev.

DWIVEDI (CONT'D)

Plan Nepal mein bana. ISI ka ek
Kathmandu operative involved tha.
Fir Gorakhpur ke raaste hathyaar
yahaan aaye... everything worked
like clockwork. Aap tak pahunch bhi
gaye the. Bas trigger dabaane ke
pehle pakde gaye...

Sanjeev looks over-whelmed. But Sara is a little skeptical.

SARA

But...ISI inko kyun maarna chahegi?

Dwivedi smiles. Looks at Sunil Gautam.

SUNIL GAUTAM

Prominent journalist ki killing,
Media ka voice dabaaya ja raha hai,
Freedom of speech khatre mein,
wagairah wagairah. Political unrest
failta. Waise bhi election aane
waale hain. Aur is ka blame toh
ruling party pe hee jaata. Aapka
purana connection jo hai -

Dwivedi butts in, as if her junior spoke too much. *

DWIVEDI

Arey bhai ye media waale hain. Ye
sab baatein hum logon se behtar
samajhte hain.

SARA

Is sab ka koi evidence...?

Dwivedi glances at her briefly. And smiles.

DWIVEDI

Jee bilkul. We'll soon be having an official press conference where we'll disclose the proof. Aur charge sheet bhi jald hee file ho jaayegi. But till then, this is classified information. Of course, case victim ki haisiyat se hamein aap ko toh bataana hee thha.

Sanjeev sits frozen, as Dwivedi picks up another biscuit. As she bites into it -

*

SOUND OVERLAY - A loud bell.

5.32 INT. THE WORDSWORTH FOUNDATION SCHOOL - CORRIDOR - DAY 5.32 *

Sid walks down the school corridor by himself, his shoulders stooping with the weight of the heavy school bag.

Up ahead - An excited gang of school boys and girls.

Sid looks down, trying hard to avoid being spotted.

But it's not to be. One of the kids enacts out an elephant trunk with his hand while someone else SHOUTS -

SCHOOL KID

Haathi ka bachcha!

An embarrassed Sid quickly makes a detour and disappears into a washroom.

5.33 INT. THE WORDSWORTH FOUNDATION SCHOOL - WASHROOM - DAY 5.33 *

Sid walks up to the washbasin. Looks at himself in the mirror.

Poor thing - his face flushed red.

Just then - a GIGGLING sound.

He looks. It's coming from behind the washroom.

He tries to look out of the air shaft. But it's a bit high.

The sound comes again. Playful, naughty.

Curious - he steps on to the wash basin fittings and peeps out.

It's his crush Saloni making out with Arjun, the class bully.

Sid looks at them - Scared, jealous, horny, heartbroken, all at the same time.

He can't take his eyes off her pretty face as she kisses Arjun. And just then - Saloni feels something. And looks up - right at him.

She lets out a SCREAM.

Arjun notices him too. Shouts -

ARJUN
Motherfucker!

Sid panics and jumps down. He runs out and -

5.34 INT. THE WORDSWORTH FOUNDATION SCHOOL - CORRIDOR - DAY 5.34 *

Down the corridor.

Arjun appears soon behind and chases him. He shouts out to the excited gang we saw earlier -

ARJUN
Ro, catch him! Catch him, Ro!

The gang reacts. And block Sid's path.

Fuck. Sid turns around and tries to escape in another direction. But by then, Arjun catches up with him.

Sid tries to get out of his grip. But Arjun's strong. And a couple of other boys help him.

ARJUN (CONT'D)
Kya kar raha tha saaley?

Saloni appears behind, crying -

SALONI
I saw him... This creep was making
a video. I saw him...

Sid looks at her, pleading -

SID
Maine koi video nahi banaaya. I
swear, Saloni...

But all that he sees on Saloni's face is disgust for him.

Two boys hold Sid while an enraged Arjun slaps him.

Once. Twice.

Tears appears in Sid's eyes. Of rage and shame.

He bites into a boy's hand and tries to flee, but SLIPS and FALLS along with his bag, rather clumsily.

The gang laughs.

With teary eyes, Sid turns to look at them. *

Saloni - looking at him with disgust.

The gang - part disgusted, part entertained.

And Arjun - coming at him again to hit him.

Something comes upon Sid as his hand reaches inside his bag -

Just as Arjun grabs his shoulder from behind.

Sid pushes him away as he plucks out something from his bag. And points it straight at Arjun.

The gun.

The other bullies realise. And stumble back, shrieking in terror.

But Arjun is frozen to the ground. Scared shitless, he just stares at the gun - inches away from his face.

An emboldened Sid opens his mouth to let out an ANGRY SCREAM. And with it we TRANSITION TO -

5.35 EXT. JAMUNA RIVER BANK - DAY

5.35 *

Note: Location changed. *

A PHOTOGRAPHER clicks pictures of the filthy bank. *

Nearby - Hathi Ram sits, sipping from a bottle of rum mixed with cold drink. *

His phone rings. He takes the call. And what he listens drains whatever color is left on his raddled face.

He gets up. Then looks about confused. Then starts to run, but stumbles into someone.

He recovers and starts running again. And as he runs, he pulls out his cell.

5.36 INT. JAMUNA PAAR POLICE STATION - ANSARI'S DESK - DAY 5.36

Ansari is at work. His phone rings - *Chaudhari sir calling...* He stares at it for a bit, then cuts it. *

After a few moments, it rings again. *

The phone rings and rings. Finally Ansari sighs and answers. *

ANSARI *
Sir thoda busy hoon... *

But as he listens on, he can sense it's something serious. *

5.37 OMITTED 5.37 *

Note: Scene 5.36 And Scene 5.38 combined. Scene 5.37 deleted. *

5.38 OMITTED 5.38 *

5.39 INT. THE WORDSWORTH FOUNDATION SCHOOL - CORRIDOR + 5.39 *
PRINCIPAL'S CABIN - DAY

The long, quiet corridors. Hathi Ram appears, panting and perspiring, followed by Ansari.

A cabin marked 'Principal'. A PEON sits outside. He tries to stop Hathi Ram, who just barges in.

5.40 INT. THE WORDSWORTH FOUNDATION SCHOOL - PRINCIPAL'S CABIN 5.40 *
DAY

Sid stands in a corner.

The PRINCIPAL, an elegant lady, 50s, looks at Hathi Ram.

PRINCIPAL
Mr. Chaudhari, please have a -

But Hathi Ram is in no mood for these niceties. He walks straight to Sid and - CHAPAK! - Gives a tight slap across his face. And then goes for another one.

The Principal is aghast.

PRINCIPAL (CONT'D)
Mr. Chaudhari! Stop! You can't do
this here! Mr. Chaudhari!

Ansari somehow pulls Hathi Ram back from Sid. Hathi Ram fumes for a few moments glaring at his son.

Then slowly turns to look at the scandalised Principal.

PRINCIPAL (CONT'D)
Good God, Mr. Chaudhari! You can't
hit a child like this! This is not
that kind of a school.

A moment of uncomfortable silence.

PRINCIPAL (CONT'D)

(stern)

Sit down, please!

Hathi Ram takes a seat, and so does Ansari.

The Principal ting-tings the bell on the table. The Peon hurries back in.

The Principal points to a drawer with disgust.

PRINCIPAL (CONT'D)

Nikaalo us cheez ko!

The Peon opens the drawer, picks the gun as if it were a dead mouse and carefully puts it on the table.

PRINCIPAL (CONT'D)

Please ask him where he got this thing from. He refuses to say anything to us.

Hathi Ram looks at Sid. And then lies -

HATHI RAM

Sorry madam. This my service gun.
By mistake taken by son.

Ansari steals a glance at Hathi Ram, who feels his gaze.

The Principal shakes her head in disbelief.

PRINCIPAL

Aap itne careless kaise ho sakte hain, Mr Chaudhari? This is unacceptable. We have to file a police complaint.

HATHI RAM

Par madam I am Police.

The Principal looks at his dishevelled state, clearly unimpressed. And then she smells it. The stench of alcohol in Hathi Ram's breath.

PRINCIPAL

Are you... Are you drunk, Mr. Chaudhari?!

Uh oh!

HATHI RAM

Wo... Wo, Madam...

PRINCIPAL

Now that explains why your son is doing what he's doing...

*
*

This is where Ansari steps in.

ANSARI

He is undercover, ma'am.

The Principal turns to look at him. The shaved, groomed Ansari cuts a much better figure in his police uniform.

ANSARI (CONT'D)

(fluent English)

I mean, on an undercover mission. He's tracking someone the Delhi Police is after. And his being drunk is a part of the act. I'd have told you more, but it's strictly "need to know" basis.

Hathi Ram glances at Ansari at the use of that phrase.

PRINCIPAL

Oh! But that's got nothing to do with the gun.

ANSARI

Ma'am, I apologize on his behalf. I assure you it won't happen again.

PRINCIPAL

But I cannot - look, there are rules -

ANSARI

Ma'am, please give the kid a chance. If you give up on him today, it will be impossible for him to have a normal life. You know how these juvenile centers are run. That's where he goes if you make a formal complaint.

The Principal seems to be melting a little.

ANSARI (CONT'D)

And the story will be all over social media. The damage it will do to the school's glorious reputation...

The Principal looks at Ansari. She seems bothered by it.

*

5.41 INT. NEWS NOW OFFICE - PARKING LOT + ELEVATOR - DAY 5.41

Sanjeev's car comes to a stop.

Sanjeev and Sara step out and walk towards the elevator. The two PSOs follow at a respectful distance, keeping an eye.

Sara looks at Sanjeev.

SARA

You think it's true? The ISI story?

Sanjeev shrugs, thinking.

SANJEEV

All I know is it's a big story.

*

SARA

Exactly. Then why'd they give this out, even before their official press conference? What if it leaks out?

Sanjeev smiles.

SANJEEV

That's exactly what they want. They want me to run with it.

Sara looks at him with surprise as they reach the elevators.

SANJEEV (CONT'D)

Think about it. If the news comes from me first, what signal does it send out? That even though I've been a vocal critic of the government in the past, they're still looking out for me. They become the heroes. A government to vote for.

Sara catches up with the theory as the elevator door opens.

SARA

And you become the prodigal son who came back home. Your ghar waapsi!

She chuckles as they step in.

SARA (CONT'D)

In any case, they haven't shared it officially, or provided any proof as yet. It'd be unethical to run this story at this point, hai na?

*

*

Sanjeev doesn't reply. But we STAY on his face that seems to suggest he's thinking about it. Until - the elevator door shuts on us.

*

*

5.42 INT. HATHI RAM'S HOUSE - DAY

5.42

A stern 'Daddyji' looks down from his portrait on the wall.

Below - Renu sits utterly shocked, in tears.

Sid sits nearby, while Hathi Ram hovers around - unsure what to do. Finally he blasts -

HATHI RAM

Ye gun kahaan se aayi tere paas?
Haan? Kisne di?

Sid doesn't reply. Hathi Ram slaps him.

HATHI RAM (CONT'D)

Main kuch poochh raha hoon tere se!
Kisne di ye gun?

But Sid just stares back at his father - defiant.

HATHI RAM (CONT'D)

(to Renu)

Ab saal ke beech mein kaun sa
school admission dega isey? Anpadh
reh jaana hai isne...

SID

Aap se better English aati hai...

Ouch! Hathi Ram flares up. Rushes to slap Sid again.

But Renu holds back his hand.

RENU

Kya kar rahe ho? Haath uthaane ke
siva kuchh aata hai?

*

Hathi Ram looks at her.

HATHI RAM

Aur tu kya karti hai saara din ghar
pe? Dhyaan nahin rakh sakti? Agar
school waalon ne police complaint
kar di hoti iski toh kiski
zimmedaari hoti?

*

*

*

*

RENU

Toh kya tum nahin tik sakte ghar
pe? Suspended hee ho na?

*

A stunned silence in the room. Renu immediately regrets she said that.

Hathi Ram feels - Sid's angry, mocking eyes on him. Sid gets up and starts walking out, muttering -

SID

Bhaad mein jao sab.

But Hathi Ram is not yet done with him. He grabs his arm and holds him back.

HATHI RAM
 Tu kahaan jaa raha hai? Gun kiski
 hai bataa!

Sid resists him defiantly.

HATHI RAM (CONT'D)
 Theek hai.
 (then)
 Tu nahin toh tere dost bataayenge.

He starts walking out.

Sid, now terrified, tries to hold him back.

SID
 Nahin papa, please papa...

But Hathi Ram is in rage. Sid grabs on to his leg, pleading.
 But Hathi Ram keeps dragging him along.

A helpless Renu is behind them, not knowing how to contain
 this violent outbreak.

RENU
 (shouts)
 RUKO! Kya kar rahe ho?

Shouts. Chaos.

Hathi Ram manages to free himself and charges towards the
 door.

A desperate Sid sees - the showcase with a glass door.

Before anyone can realize what's happening - BANG! and CRASH!
 - He slams his head into the glass door.

Renu SHRIEKS.

Hathi Ram rushes back in and sees - Sid standing by the
 showcase, his face smeared in blood, a piece of glass lodged
 in his forehead.

But Sid is not even wincing. In fact, he's about to bang his
 head into the damn glass again!

Just then Hathi Ram runs across the living room and holds him
 back. Renu is still frozen to her spot.

And as Hathi Ram pulls Sid back, he SLUMPS in his arms.

Hathi Ram picks him up and runs out.

Renu runs after them.

As they look around for an auto, Hathi Ram looks at Sid. He looks back at his father, still defiant, the blood trickling down to his shirt now.

Behind - Renu is freaking out.

Hathi Ram runs down the lane with Sid in his arms.

5.44A INT. CLINIC - DOCTOR'S CABIN - DAY

5.44A

A DOCTOR bandages Sid's forehead.

DOCTOR
Par tumhe lagi kaise?

Sid doesn't answer. The doctor throws a glance outside -

DOCTOR (CONT'D)
Maara kisi ne?

But Sid still doesn't answer.

5.44B INT. CLINIC - WAITING AREA - DAY

5.44B

Hathi Ram and Renu sit pensively. Between them - a cold distance.

RENU
Daddyji tumse nahi, apne aap se
naaraaz thhe. Bas frustration tum
pe nikalti. Tumhe Siddhu ke saath
wahi karne nahi doongi.

*
*
*
*

A defeated Hathi Ram remains quiet, staring at the floor.

5.45 INT. KAPOOR'S HOUSE - NIGHT

5.45

Sanjeev sits in front of Kapoor in his plush house.

*
*

KAPOOR
Singh Saab won't sell it to me.
(smirks)
Hain kuchh puraane issues...

SANJEEV
I can fix that.

An intrigued Kapoor waits for Sanjeev to give him more.

SANJEEV (CONT'D)
Look, Singh Saab has been looking
for a buyer.
(MORE)

SANJEEV (CONT'D)

And I've some information which, if it comes out, will - let's just say - put the sales prospect of the channel in a bit of a spot.

KAPOOR

Why are you doing this?

SANJEEV

Full creative control of the channel, with a ten percent equity stake. And a minimum ten-year lock in.

Kapoor stares at him.

KAPOOR

And what makes you think I'll trust you... given our little history?

SANJEEV

You're a professional, Vikram. And so am I. You know I was only doing my job then.

Kapoor sighs.

KAPOOR

Fine, you can possibly get Singh to agree. But he won't reduce his asking price, which is too high. Tell me, why should I pay a premium for a channel that no one's watching? I mean what was the last time you guys did a story that truly broke out?

Sanjeev thinks - his mind conflicted. A long moment passes before Sanjeev looks back at him, as if having made a decision.

*

SANJEEV

How about we speak again tomorrow?

Kapoor looks at him - intrigued.

CLOSE ON Sanjeev. His eyes - inscrutable.

We STAY on that image for a while. And then as we start to PULL BACK, we realise we are now in -

5.46 INT. NEWS NOW OFFICE - STUDIO - NIGHT

5.46

The studio. Sanjeev in the anchor's chair. The green screen behind him.

The Cameraman gives a thumbs up.

CAMERAMAN

Rolling!

Cue comes in : 3-2-1...

Dramatic entry music kicks in.

Sanjeev looks straight into the CAMERA. He waits. And waits. Looking straight at us. And then when he finally speaks, it's with passion.

*

SANJEEV

*

First they tried to silence me, but
could not. Then they tried to
finish me, but again, they could
not. For I am not one voice but a
billion voices - impossible to
silence, impossible to finish. And
tonight this voice is here to tell
you about the mortal dangers that
lie ahead of someone who takes upon
himself the pursuit of truth.

*

*

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*

5.47 INT. HATHI RAM'S HOUSE - BEDROOM + LIVING ROOM - NIGHT 5.47

Hathi Ram deposits the gun in the locker of a stainless steel almirah. As he locks it, something catches his attention. He strains to hear -

SANJEEV (O.S.)

(off a television set)

The dangers lie in the air we
breathe, in the words we speak,
even in the words we do not utter
for fear of getting killed.

*

*

A curious Hathi Ram makes his way towards THE LIVING ROOM:

A TELEVISION plays Sanjeev's big expose. And it looks like he's staring straight at Hathi Ram as he continues his impassioned monologue.

5.47INS INT. NEWS NOW OFFICE - STUDIO - NIGHT

5.47INS

SANJEEV (T.V.)

But tonight, speak I will. For the
value of truth is far greater than
the value of one life. Tonight I
will expose our friendly neighbours
and their deadly conspiracy to
assassinate me. Even if that makes
me a marked man...

*

*

*

*

*

*

(chuckles)

Which I guess I already am...

A stunned Hathi Ram watches with increasing disbelief as -

SANJEEV (T.V.) (CONT'D)
Dear ISI, I see you. And I look you
in the eye and say, I am not afraid
of you...

And then MUSIC takes over Sanjeev's voice as we CUT TO -

'TONIGHT ON PRIME TIME' MONTAGE

5.48A INT. NEWS NOW OFFICE - NIGHT

5.48A

Sara in the News Office. Her colleagues are huddled around a TV, watching Sanjeev live.

As she listens on - anger and disappointment rises on her face. She turns around and walks away in a huff.

5.48B INT. KAPOOR'S HOUSE - NIGHT

5.48B

Kapoor has an impressed smile on his face as he watches the television.

5.48C INT. POLICE HQ - DCP BHAGAT'S OFFICE - NIGHT

5.48C

*

DCP Bhagat watches the show in his office. His phone rings. He cuts it without bothering to check who's calling.

*

5.48D INT. ANSARI'S HOUSE - NIGHT

5.48D

Ansari sits staring at his laptop. The story is going viral.

#ISI #SanjeevMehraBraveheart #Porkistan. Tweets flying all over.

The doorbell rings.

Ansari opens the door. To see - Hathi Ram there, clearly drunk.

They look at each other in silence. And with it, we EXIT the montage.

5.49 INT. ANSARI'S HOUSE - ROOM + BALCONY - NIGHT

5.49

*

A small balcony that overlooks a Muslim ghetto. Islam flags fluttering around. The minarets of a mosque are visible.

*

Hathi Ram and Ansari sit in silence for a while.

HATHI RAM
Pata hai hamari sabse badi galati
kya thi?

He takes a swig from his quarter of rum.

*

HATHI RAM (CONT'D)
Un chutiyon ne hamein jo bhi
bataya, hamne maan liya. Ek ne bola
Taariq, hum udhar bhaage. Dusre ne
bola Talreja, hum udhar bhaage.
(scoffs)
Chitrakoot! Punjab! Kahaan kahaan
gaand marwa rahe thhe!

He offers the quarter to Ansari - who refuses.

HATHI RAM (CONT'D)
Meri biwi sochti hogi kis chutiye
se shaadi ki. Beta toh waise hee
seedhe munh baat nahi karta...

He stares at the dark horizon in front of him.

HATHI RAM (CONT'D)
Sab aage nikal gaye bhenchod. Virk.
Bahl. Ab tu bhi jaayega.

ANSARI
Sir aisa mat samajhna ki main -

HATHI RAM
Hamdardi nahin. Please. Hamdardi
nahin.

Ansari drops it.

HATHI RAM (CONT'D)
Aur tu tension mat le! Tere upar
kuchh nahi aayega. Thaane mein sab
yehi bolenge ki Hathi Ram Chaudhari
ke rehte case solve hota bhi toh
kaise!

ANSARI
Nahin sir. Sab bolenge ki ek katue
ke rehte case solve hota bhi toh
kaise?

Hathi Ram looks at Ansari - for once, understanding his pain.
He presses his shoulder in support. And is about to walk away
from there when -

ANSARI (CONT'D)
SHO saab ka phone aaya tha. CBI ne
press conference announce ki hai
kal subah.

5.50 INT. CBI OFFICE - CONFERENCE ROOM - DAY

5.50

A hand writing furiously in shorthand. It's a journalist making notes, just like several others in that row.

*
*

The press conference is in progress. A million microphones jostling with each other. Video cameras left on capture mode. Flash bulbs pop every now and then.

*

On the dias - Dwivedi and and DCP Bhagat from the Delhi Police. Sunil Gautam operates the laptop for projection.

*
*

DWIVEDI

Ye ek well planned international terrorist operation thha, jiska maqsad thha India ki high-profile civilian personalities ko eliminate karna. Is operation mein chaar log involved thhe.

Just then, Hathi Ram rushes in. His 'Narsingh' diary jutting out of his pocket, he silently makes his way past some media guys. Finds an empty seat somewhere at the back.

*
*

As he sits down, Sara - in the seat next to him - looks up at him. Her eyes stay on Hathi Ram for a moment - like she's trying to remember where she knows him from.

But Hathi Ram hasn't noticed. His eyes are on - Ansari sitting in the front row with Virk. Their eyes meet - Hathi Ram and Ansari's.

DWIVEDI (CONT'D)

Pehla naam hai - Kabir M, jo ki PoK mein ek LeT camp mein trained terrorist hai.

Sunil Gautam clicks on the laptop. Kabir's photograph comes up on the projector.

DWIVEDI (CONT'D)

Ye Kathmandu ke ek casino mein ISI ki Nepali agent Girija Gurung se mila, jiska zimma thha hathiyaar aur logistics arrange karna aur India mein safe entry karwana.

Next on the projector is Cheeni.

DWIVEDI (CONT'D)

India mein Gorakhpur ke raaste enter karne ke baad inhe wahaan do log mile - UP ka wanted gangster Vishal Tyagi aur Punjab ka shooter Tope Singh.

Tyagi and Chaaku's pictures appear on the big screen as Dwivedi speaks.

DWIVEDI (CONT'D)

Us ke baad ye chaaron Dilli aaye,
jahaan is operation ke pehle target
thhe. Television journalist Sanjeev
Mehra.

The Journos start whispering.

*

DWIVEDI (CONT'D)

Dilli mein inke ek resource Tariq
ne inhe ek chori ki gaadi available
karwaayi.

A Close-up of a dead Tariq appears.

DWIVEDI (CONT'D)

Tariq ki laash kuchh din pehle
Seelampur Barrage mein mili thhi.
Aur us ka suicide note hamein uske
ghar se baraamad hua hai jisme usne
apna confession likha hai.

A surprised Hathi Ram fidgets in his chair at the disclosure - *

Sara turns to look at him. And this time, she has figured who
he is.

SARA

Excuse me. Aap is case ke incharge
thhe na...?

She offers her hand -

SARA (CONT'D)

Sara Matthews. News Now.

A wary Hathi Ram tries to ignore her.

HATHI RAM

Jee sorry, mujhe koi baat nahi
karni.

SARA

(smiles)

Ghabraiye mat. Main ye story
officially pursue nahi kar rahi.
Bas kuchh curiosity thhi...

Hathi Ram looks at her with bitterness -

HATHI RAM

Jaane do, Madam. Bahot buri cheej
hoti hai ye curiosity. Suspend karwa
diya mujhe isne...

He turns back towards the stage, signalling an end to the
conversation.

DWIVEDI

Delhi aane ke baad ye chaar hafte
Batla House ke ek flat mein ruke jo
inhone kiraaye pe liya thha Girja
Gurung ke naam par.

Pictures of the apartment and the evidence recovered there
flashes on the projector.

DWIVEDI (CONT'D)

Aakhiri ke chaar dino mein inhone
ek hotel mein do kamre book kiye,
target ke paas rehne ke liye. Par
ab bhi arms aur ammunition safety
ke liye flat pe hee rakhe the. Bees
February ki subah inhone target ko
terminate karne ka plan banaaya aur
arms uthaane ke iraade se apne flat
ki taraf jaa rahe thhe jab Delhi
Police ne inhe ek anonymous tip pe
arrest kiya. Us Flat se hamein inke
finger prints mile hain aur kuch
hathiyaar bhi baramad hue hain
jisme ek AK-56 rifle, do Glock G20
pistols aur sau se zyaada live
ammunition hai.

*
*

Virk whispers something to Ansari.

DWIVEDI (CONT'D)

Kabir M ke Pakistani passport ke
alaawa iske paas se kuchh Jihadi
literature bhi mila hai.

On the projector: Kabir's passport. And a couple of books in
Urdu.

Ansari's expression changes as he watches these photographs.
Virk looks at him, and then at the screen - not quite
understanding.

DWIVEDI (CONT'D)

On the basis of all this evidence
and investigation, CBI is filing
its chargesheet today against the
four accused. We would like to
thank Delhi Police for their
support and thorough investigation,
especially DCP Bhagat from Delhi
Police Intelligence and SHO Virk,
Outer Jumna Paar Police Station.

*

A beaming Virk turns to say something to Ansari, but Ansari
cuts him -

ANSARI

Sir, aata hoon. Ek phone aa raha
hai...

*

Virk watches him go, not quite sure what's going on.

Meanwhile on the stage:

DWIVEDI

We'll now take your questions.

Journalists clamour, shouting their questions and raising their hands in desperation.

Hathi Ram spots Ansari leaving. Their eyes meet. Ansari quietly signals to Hathi Ram - 'follow me'.

Sara notices it. And watches as Hathi Ram quietly gets up and follows Ansari -

While a JOURNO asks a rather important question to Dwivedi -

JOURNO AT CONFERENCE

Sir agle maheene Siri Fort mein jo
Rahat Fateh Ali Khan ka concert
hone wala hai, aapko lagta hai is
case se uspe koi fark padega?

Sara's about to get up too. When her eyes go to - Hathi Ram's little notebook lying on the ground.

She picks it up and rushes towards the exit -

But Hathi Ram's gone.

5.51 EXT. CBI OFFICE - STAIRCASE - DAY

5.51 *

Ansari paces up and down when - Hathi Ram catches up to him.

HATHI RAM

Toh teri curiosity bhi jaag gayi
bhai? Ki Tariq ka suicide note uske
ghar pe kaise mil sakta hai?

Ansari looks at him.

HATHI RAM (CONT'D)

Usey pata thha humne ghar pe raid
ki hai, uske Chacha ko bhi utha ke
laaye the. Phir bhi wo ghar gaya,
suicide note likhne. Uske baad kisi
ne uska gala dabaaya, aur fir wo
jaa ke Seelampur Barrage mein kood
gaya...?

ANSARI

Main kuchh aur soch raha hoon, sir.

It's Hathi Ram's turn to look at him.

ANSARI (CONT'D)

Us flat se jo jihadi kitaabein mili
hain, uspe Kabir ka naam likha tha.

HATHI RAM

Haan toh?

ANSARI

Naam urdu mein likha tha Sir. Kabir
ko urdu nahi aati.

Hathi Ram is stunned. The two stand there - unsure what to do
now.

And we PULL UP, UP and AWAY from them.

FADE OUT

ROLL END CREDITS

*