

# AARYA

SEASON 1  
EPISODE - 4

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We open on Aarya's face - panic-stricken and frightened. She is standing in the farthest corner of the corridor looking inside the trial room. She knocks each changing cubicle in panic, none of them have Aru.

Aru's dress, the one she had come in - lies on the floor. What if the man took her daughter away, or has harmed her in anyway?

Aarya runs out and looks around for Aru in panic. She runs to the guard at the exit. Just the Aru's voice breaks in.

ARU

Mamma!

We see Aru stand behind near the rack, the same malachite green dress, with the price tag still hanging from the collar, picking up a few more dresses to try.

Aarya walks towards Aru hurriedly, holds her by her arm and begins to drag her towards the exit as an irritated Aru resists.

AARYA

Chalo yehaan se... Let's... let's go home.

Zapped by her mother's sudden erratic behavior, Aru tries to free herself from her mother's grip.

And suddenly the alarm goes off loudly. So loudly that people in the store are glaring at Aarya and Aru as the security guard tries to take the clothes from Aru's hands.

Aarya pushes the guard away and with Aru in tow, walks hurriedly towards the counter.

ARU

Mom! MOM!!!

Aarya has already reached the counter and has pulled out her wallet.

AARYA

Ye sab de deejiye.

ARU

Mom! No! I haven't even decided...

The salesgirl, meanwhile, tries Aarya's card.

AARYA  
Ghar chalke decide kar lenge.

Aarya is restless, in a hurry to go.

ARU  
Gah! Why did I even agree to come  
with you?

SALESGIRL  
Ma'am, aapka card nahin chal raha.

Aarya pulls out another card.

SALESGIRL (CONT'D)  
Sorry ma'am. Ye bhi nahin chal  
raha.

Aarya pulls out her wallet to take out cash. She has run out  
of cash too.

AARYA  
How much for the one she's wearing?

ARU  
Mom, it's okay. Mujhe nahin  
chahiye...

Even before Aru can complete her sentence, Aarya throws a  
couple of 2000-notes with her hands shaking at the confused  
salesgirl and scampers off, almost pulling an irked and  
confused Aru along.

ADI TO SAY: Mumma, mujhe ghar pe gun wala guard pasand nahi  
hai

#### 4.2 EXT.SHOP/MALL PARKING LOT. DAY.

4.2

In the same malachite green dress, with the tag still hanging  
from the collar, Aru sulks in the car as she looks out of the  
window.

Aarya is on the phone. She is frantically trying to call one  
number after the other. Aarya reaches out to Aru's collar to  
take off the tag, but Aru pushes her away, without even  
looking at her mother.

#### 4.3 EXT. BADMINTON COURT. DAY.

4.3

\*\*OMITTED\*\*

4.3A **EXT. ROADS. DAY.**

4.3A

Aarya tries Veer's number.

AARYA  
Pick the fucking phone, Veer!

Shocked, Aru looks at her mother frowning, as if trying to gauge what's going on with her.

AARYA (CONT'D)  
(to Aru as she keeps her  
phone inside her bag)  
Sorry!

ARU  
What's going on Mom?

Aarya shakes her head.

AARYA  
Kuch nahin... beta.

ARU  
Aap phir jhooth bol rahe ho.

ARU (CONT'D)  
Jab se Papa gaye hain... (Beat)  
You've been behaving weirdly, you  
know that. Right, Mom?

Aarya is silent for a moment as the car navigates through the traffic. A sudden bump breaks her silence.

AARYA  
(to Naveen)  
Dekh kar drive nahin kar sakte?  
Andhe ho kya?

Naveen apologizes softly. Aru keeps looking at her mother. Aarya did EXACTLY what Aru was accusing her of.

Aarya takes a deep breath and then shifts towards Aru. She holds her, puts her chin on Aru's shoulder and begins to talk softly, as if sharing a secret.

AARYA (CONT'D)  
Beta... (pause) Mujhe na bas Papa  
ki kuch business problems solve  
karni hain. Sab theek ho jayega. It  
will all be okay.

The teenager looks on at her mother, not sure what to make out of this information. Especially because Aarya's expression has suddenly changed.

Aarya pulls out her phone to dial Veer again. His phone is unreachable.

4.4 **EXT/INT. PARKING AREA/THERAPY CENTRE. DAY**

4.4

\*\*OMITTED\*\*

4.4A **INT. THERAPY CENTRE. DAY**

4.4A

\*\*OMITTED\*\*

4.4B **EXT. ZORAVAR'S HAVELI. DAY.**

4.4B

Veer and Pallavi walk into the Haveli Room. Veer's phone is ringing, he silences it.

PALLAVI

Bahut bura joke. Tumne kaha tha hum  
Nanaji ki haveli ja rahe hain, yeh  
toh shaadi waali destination hain.

VEER

Yahi hain. Nanaji ka ghar.

Pallavi's jaw drops. She can't believe this.

PALLAVI

Yeh wedding destination nahin hain?

Pallavi walks looking stunned, the same place they had met feels unreal to her. Just as Veer walks ahead, they spot Daulat walk towards them.

DAULAT

Bhitar nahin jaa sakte Veer. Aapko  
call karke aana chahiye tha.

VEER

Kyun? Nana kahan hain. Mujhe sirf  
shikaar ka collection dikhaana  
hain. Woh deer ke antlers hai naa.

PALLAVI

HORNS! You mean?

DAULAT

Hukum busy hain abhi.

VEER

Toh?

Daulat makes another attempt to stop them.

DAULAT

Jao.

Veer and Pallavi walk away. Veer feels embarrassed in front of his 'girlfriend'. He walks away with Pallavi.

PALLAVI

(whispers)

Dilwale Dulhaniya le jayenge ke set  
pe ye Sardar Khan kya kar raha hai?

Veer chuckles. Pallavi turns back and looks at Daulat. Daulat looks at both of them, his face stoic, not giving away any expression or emotion. Veer takes a turn and then ducks and pulls Pallavi into a side lane.

VEER

Mere nana ka ghar hain. Aise kaise  
nahin jaa sakte. Bahut raste hain  
andar ke.

4.5 **EXT. Aarya's Home. DRIVEWAY Day.**

4.5

Aru follows her mother's gaze. Even before the car pulls over outside the house, we see Khan waiting, leaning against his sarkari SUV. He signals Aarya's car to stop.

We see a sudden discomfort on the driver's face as well.

AARYA

Aap baby ko andar pahuncha deejiye  
Naveen ji... Stay with Poonam,  
okay?

Adi nods. He looks at the gunman at the door with the gun. Aarya notices it and gestures the gunman to keep the gun away.

AARYA (CONT'D)

(to Khan)

Kya chahiye aapko ab? Humein  
pareshan karne main mazaa aa raha  
hai?

KHAN

Aapke husband ne jo kaam adhoora  
chhorh diya tha, bas usi ko poora  
karne mein laga hua hoon.

Aarya begins to walk towards her house. Khan follows her.

KHAN (CONT'D)  
Aapke late husband ko jo offer diya  
tha, wahi aapko bhi denge.

Aarya stops and looks at Khan.

AARYA  
(caustically)  
Offer? Aapke offer ne mujhe...

She stops. She doesn't want to say the word.

AARYA (CONT'D)  
Tej ki jaan le li Mr. Khan.

She presses the button to close the gate. Khan remains unfazed.

KHAN  
Aapke bacchon ke liye hi keh raha  
hoon Ma'am.

Khan holds Aarya's car door.

KHAN (CONT'D)  
Safe passage mil jaayega aap sabko.

AARYA  
Aap ye chaahte hain ki hum apna  
ghar, apne log chhorh kar Malta ya  
Panama ke kisi dingy se sheher  
bhaag jaayein?

KHAN  
New Zealand. (Pause) Plan toh New  
Zealand ka tha na? Badi pyaari  
jagah hai.

Aarya looks away. So this is what Tej meant by going to New Zealand.

KHAN (CONT'D)  
Wahan jaate hee aapke sealed bank  
accounts bhi chaalu karwa doonga.

Aarya looks at Khan angry.

KHAN (CONT'D)  
Department ko shaq hai ki aapke  
pati ke bank accounts mein illegal  
drug trafficking se kamaaya hua  
paisa hai.

AARYA  
Mera ghar chalane ke paise aapka  
department dega?

Khan looks at her. And then he asks earnestly.

KHAN  
Vintage LPs collect karte the aapke  
husband?

Aarya looks at him questioningly. Aarya notices that her support staff - security guard and driver - are looking at her from a distance.

KHAN (CONT'D)  
Woh kaun sa tha unka favorite? Jal  
bin machli, nritya bin bijli...  
Aisa keejiye, woh LP mujhe bech  
deejiye. Doodh-sabzi ke paise nikal  
aayenge.

Aarya walk away. Khan stops her.

KHAN (CONT'D)  
Sangram ki khabar mili ki nahin?  
(Aarya's reaction) Jail mein kuch  
logon ne pitaayi ki hai aapke bhai  
ki... Suna hai business rivalry ke  
chakkar mein...

Aarya turns and walks away. The worry on her face showing.

4.6 INT. ZORAVAR'S HAVELI. DAY.

4.6

Pallavi giggles as she as Veer go through a narrow side lane.  
And they slide into the back door of the haveli compound.

VEER  
Darr toh nahin lag raha.

Pallavi holds his hand.

PALLAVI  
Darr hee toh excitement hain life  
main!

Veer and Pallavi walk past Ram Singh, a guard who smokes a hookah. He nods to Veer, with his old eyes.

PALLAVI (CONT'D)  
Kya yeh hafeem ki khushbuu hain?



VEER  
Ram singh special hain.

Veer smiles and takes her ahead. He takes her in to the main hall and shows a lot of taxidermy hunting trophy.

VEER (CONT'D)  
See, maine kaha tha na. Agar raat ko aagey na, this actually comes alive.

Pallavi is laughing. Veer asks her to control it. Just then they hear some groans and grunts from the gym/outer ground area.

PALLAVI  
Yeh sher dinn main bhi dahaadta hain?

Veer laughs but is intrigued as to where this sound is coming from. He turns towards the source of the sound, the gym and moves a curtain. And the suddenly Veer freezes, horror written all over his face. Pallavi comes right behind him and she peeps in too.

From their POV we see Zorawar having sex with Rads in the gym oblivious to the world around him like animals, grunting away.

Veer immediately turns his face away shocked. Pallavi looks on. Stoically. Unabashedly.

PALLAVI (CONT'D)  
Yeh nanaji hain?

4.7 INT. ZORAWAR'S HAVELI. DAY.

4.7

**\*\*OMITTED\*\***

4.8 EXT. ZORAVAR'S HAVELI. DAY.

4.8

Veer and Pallavi sit outside near the narrow alley near Ram Singh. Pallavi gets the opium hookah from Ram singh. She looks at Veer, he is awkward, not knowing how to reach, he is lost.

PALLAVI  
Veer! It's okay. Dono bade hain...  
I mean adults hain.

Veer is silent. He is scarred. For life. She holds Veer's hand and squeezes it tight, smiling at him with love.

In a distance, we see someone keeping an eye on Veer and Pallavi.

4.9 **INT. AARYA'S HOME. TEJ'S STUDY. NIGHT.**

4.9

Reams and reams of papers - insurance papers, bank papers, property papers - are strewn all over the table of the study as Aarya is trying to read something, confusion written all over her face.

The suited booted GM of Aarya-Sattva Pharma (MORARKA, 50) sits right in front of Aarya. Poonam enters with chai and places it on the centre table.

AARYA  
(without looking up)  
Do sugar free... Morarkaji ki chai mein.

Morarka nods at Poonam with a smile. Aarya Ma'am always remembers. Morarka sips his chai while Aarya is busy reading.

AARYAA  
Aap ye sab kuch mujhe simple Hindi mein nahin samjha sakte?

Morarka keeps his chai away and pulls out the balance sheet to explain to Aarya.

MORARKA  
Let me try... Aarya-Sattva Pharma ka total revenue hamare total expenditure ke aadhe se bhi kam hai. Matlab pichle quarter mein agar revenue 20 karod ka tha lekin kharcha 41.3 karod tha. Matlab 21.3 crores ka nuksaan. Bank ne OD dena band kar diya hai. Aur Ab toh salaries dene ke paise bhi nahin hain hamare paas.

Aarya is trying to look at the balance sheet, but is failing to make any sense of it.

AARYA  
Is loss se recover kaise karenge?

MORARKA  
Tej Sir said he was working on a plan.

AARYA  
I need some money Morarkaji.

Morarka is shifty.

MORARKA

Main aapko pareshan nahin karna chahta tha, par agle month ki salaries ke bhi paion ka problem hain Aaryaji. Maine socha tha aaj aapse baat karoonga.

Aarya doesn't know how to respond to this. Her phone rings, it is Hina.

MORARKA (CONT'D)

Main koi solution dhoondh hee longa.

Aarya then asks Morarka suddenly.

AARYA

Ye ghar bech sakti hoon main?

Meanwhile, Aru has entered the living room. She overhears this and begins to retract.

AARYA (CONT'D)

Aru! Main Poonam ko dinner ke liye tumhari favourite thai curry banaane ko kaha hai. Kuch aur khaane ka mann ho toh...

Aru doesn't wait for her mother to finish. She walks back into her room and shuts the door loudly. Both Morarka and Aarya look uncomfortable.

MORARKA

I should take your leave.

AARYA

Ghar ke baare mein bataya nahin aapne?

Morarka pulls out the balance sheet again.

MORARKA

Ma'am, ye property mortgaged hai. Haveli bhi. We first need to clear the debt.

Aarya looks worried. Morarka pulls out a paper and pen.

MORARKA (CONT'D)  
 Ye sab rahne deejaye... Ye  
 business... Balance sheet wagairah  
 aapse nahin ho paayega. Ek  
 emergency fund thi Tej Sir ki...  
 Main uske details likh deta hoon.  
 Ho sakta hai wahaan kuch mil jaaye.

Morarka writes it down and hands it over to Aarya. It has an address. As Aarya looks at the address, we...

4.10 **EXT. ROADS/OUTSIDE AARYA HOME. NIGHT.**

4.10

Veer is riding and Pallavi is sitting pillion. Veer stops the scooty in front of his home as the security guard looks on.

PALLAVI  
 Ye hai tumhara ghar?

VEER  
 Will you be okay? Theek se pahuch  
 jaogi?

Veer gets off and Pallavi pulls herself ahead, taking charge of the handle. She looks slightly disoriented.

VEER (CONT'D)  
 I can drop you home if you want...

PALLAVI  
 No no it's fine. Paas mein hi rahti  
 hoon. Waise bhi mere parents  
 tumhare Nana ki tarah progressive  
 nahin hain. Kisine ek cute ladke ke  
 saath mujhe dekh liya toh you  
 know...

And then she breaks into a giggle. Veer doesn't know what to say. Pallavi starts her scooty, a little wobbly. She then waves at Veer.

VEER  
 See you tomorrow?

PALLAVI  
 Will try. Kal college par ehshan  
 karne bhi toh jaana hai.

VEER  
 Of course.

Pallavi keeps standing there.

VEER (CONT'D)

What...?

PALLAVI

Tum jao pahle.

VEER

Nahin. Tum jao pahle.

Pallavi shakes her head vigorously like a mulish child.

VEER (CONT'D)

Ghar pahunch ke mujhe phone karna,  
okay?

Pallavi waves good bye and gestures him to leave. The automated door opens. Pallavi's jaws drop. Veer waves at her and begins to walk in. Pallavi keeps staring at Veer. The security guard keeps staring at Pallavi who is looking at the house literally with her mouth open. She looks at the high end cars parked. She starts her scooty again, realizes she is almost out of gas. She walks with it away.

#### 4.11/11A INT/EXT. TEJ'S STUDY/LIVING ROOM/HINA'S SALON - NIGHT. 11/11A

Sitting in Tej's Study, holding her head between her fingers. Aarya is deep in her thoughts, staring at files in the Study. A simple search of 'How to read a balance sheet' has thrown up over 2.5 million results for her on the desktop. Her phone rings, it is Hina. Aarya answers the call on the speaker.

HINA

(imitating someone else)

Maa'am, Main Blaze Salon se bol  
rahi hoon maam, aapke liye offer  
hain, 100 percent off for you agar  
aap jald se jald tashreef laye.

Aarya laughs through her stress.

AARYA

Ye offer toh mere liye lifetime  
hain aapke salon main.

Hina laughs at her end.

HINA (V.O.)

How are you, babe?

Aarya takes a deep sigh.

HINA (V.O.)

Listen, you don't need to answer.

Aarya smiles.

HINA

Come over na. Main Maya ko bulati  
hoon, accha lagega. Kaafi time ho  
gaya.

AARYA

Ya.

Aarya's heart and mind are at two different places.

HINA

Aarya...

AARYA

I know. This too shall pass.

And then she hears the door open. Veer has entered.

AARYA (CONT'D)

Hina, I'll call you.  
(hangs up)

Veer is going towards the stairs. Aarya comes out, interrupts  
him and stops him near the Bar.

AARYA (CONT'D)

Don't you ever do this to me Veer.  
kahan the tum.

Veer is caught unawares. He looks at his mother surprised.

VEER

Mom! Relax! Aisa kya ho gaya?

AARYA

Phone kyun nahin utha rahe the  
mera? Kahaan the itni der?

She comes close to Veer and hugs him tightly.

VEER

Nanu sa se milne gaya tha Maa. Calm  
down!

Aarya doesn't know what to say. She just hugs Veer tight.

AARYA

Please Veer... meri baat kyun nahin  
sunte beta? Agar tumko bhi kuch ho  
gaya toh...

This makes Veer hug his mother back.

VEER

Maa please! It's ok. I'm here. Hm?  
Sab theek hai Maa. Next time se  
I'll inform.

VEER (CONT'D)

Bohot bhokh lagi hai, apple kha  
leta hu.

Veer removes his jacket, picks up an apple and moves towards his room.

AARYA

You just take care, Veer.

Aarya watches Veer go upstairs, relieved.

4.12 INT. ARU'S ROOM. NIGHT.

4.12

In Aru's room, we see a wall with poetry written in Hindi on it. The poems on the wall are:

1. Maut kiski marzi ka vaar hai?  
Jeevan kyun lagta bhaar hai?  
Ye kiska racha khel hai?  
Ye kaisa andher hai?  
Saare sapne kaise rooth gaye

Saare sapne kaise rooth gaye?  
Ye aansun kaise toot gaye

Ye aansu kaise toot gaye?  
Ye kaun zimmedar hai?  
Maut kiska atyaachaar hai?  
Maut kiski marzi ka vaar hai?

2. Tu maut ka gham kyun kare  
Praarabdh se tu kyun dare  
Yeh aatma meri teri,  
Ye janm aur mrityu sabhi,  
Kya surya aur kya ye zameen  
Samay chakra se hi sab chali

With the help of a color spray/paint brush Aru is making graffiti on her wall. It's a half-finished poem.

Ye rooh, uff, marti nahin  
Ye dard kyun ghat.ta nahin  
Mitti hua jab jism tha  
Toh zakhm kaise rah gaya?

Na dukh bacha, na sukh raha  
 Khwaabon ke zarre ud gaye  
 Bas ek sach chubhta raha  
 Bas ek darr kaayam raha  
 Kehte hain usko..."

She is completing the end of this poem...(Eventually she will be writing "Maut" to complete it).

A knock on her door.

Aru stops, turns off the lights of her room, opens the door but only so much that her head can pop out to see who it is.

Veer is standing at the door and then he forces himself inside her room.

VEER  
 (while walking in)  
 Dinner kyun nahin kiya?

ARU  
 Bhookh nahin hai.

VEER  
 Itna andhera kyun hai?

Even before Aru can respond, Veer switches on the light. A look of shock on his face as he looks around Aru's room.

From Veer's POV, we see what Aru's room really looks like. The stark contrast between the dark graffiti on the wall and the soft girlish decor of the room is jarring. On the wall there is a painting of a dark figure walking into abyss/nothingness/ or even a skull which is merged into the poetry.

As Veer reads Aru's half-finished poem on the wall, he now looks amused.

VEER (CONT'D)  
 Wow! This is REALLY... (falls short of words) LOADED!!! Mom ne dekha?

ARU  
 (as she removes his shirt collar and points at the love bite)  
 Mom ne... ye dekha?

Veer immediately pulls his collar down. Aru chuckles.



ARU (CONT'D)  
What's her name?

VEER  
Pallavi.

ARU  
You love her?

Veer doesn't answer. His eyes are on one of the quotes from the graffiti that reads: "Kehte hain usko..."

Aru keeps looking at her brother, and then she picks up her color spray to complete the half-finished sentence and adds the word "Maut"

VEER  
Poem complete?

Aru nods.

VEER (CONT'D)  
(sarcastically, as he walks out)  
Teri maut hogi jab mamma ye  
dekhengi.

Veer walks out of the room.

4.13      **INT. Aarya's HOME. AARYA'S BEDROOM - Night.**      4.13

In her bedroom, Aarya is trying to open the USB one more time. She can't. She is fidgety. She thinks of something and steps out.

4.14      **INT. AARYA'S HOME. LIVING ROOM. NIGHT.**      4.14

She calls out to Veer who is in the living room.

AARYA  
Soye nahin abhi tak?

VEER  
Bas jaa hi raha tha. Aapko kuch  
chahiye?

Aarya nods. She shows him her laptop.

AARYA  
Help chahiye.

4.15 **INT. AARYA'S HOME. AARYA'S BEDROOM. NIGHT.**

4.15

Veer is looking at Aarya's laptop, which has a pen drive attached to it. Veer realizes the problem.

VEER  
Papa ka hai?

Aarya nods.

VEER (CONT'D)  
Police yahi wali pen drive dhoondh  
rahi hai?

Aarya nods again. Veer smiles feebly at his mother. He then picks up the sheet of paper that's lying next to the laptop. It has various combinations of passwords written on it - birthdays, anniversaries, names.

VEER (CONT'D)  
(as he looks at the paper)  
Hmm. Sab try kiya?

He tries to open it, and goes into setting. Goes to "Properties" and then "Security". But he is stuck at administrator password.

Aarya and Veer look at each other. He tries a couple of permutations-combinations. All of them start with 'Aarya'. Nothing works. He looks around. His gaze falls on Tej's LP collection.

VEER (CONT'D)  
Papa ka favorite song...?

Aarya is thinking. She types something and pauses and presses enter. It works. She turns to veer and smiles.

AARYA  
(hums)...aur...aur tum.

As soon as the pendrive opens, Aarya pulls the laptop towards herself, as if trying to hide the folder from him.

VEER  
Maa?

Veer doesn't say anything to that and leaves. Aarya calls out to her son.

AARYA  
Veer? (Veer turns back) Thank you  
beta!

Veer smiles and leaves his mother alone.

**A LITTLE LATER.**

4.16/16 **INT. AARYA'S HOME. AARYA'S BEDROOM. NIGHT.**

4.16/16B

Aarya clicks open the folder. There are a few sub-folders with years marked on them under the section 'For Khan'.

She then moves the mouse from there and opens the business folders. She opens each and every folder - list of buyers and suppliers, names of medicines - all their illegal deals, the details of transport contacts...

She then opens the excel sheet that says 'Customer list'. As she scrolls through the list, she stops at two columns of 'Received' and 'Pending'.

There is another folder, which has 'Personal' written on it. Aarya takes a deep sigh. She scrolls the mouse over 'Personal' folder, conflicted over whether to open it first or not. While going through this she stumbles upon the video. She stares at Tej - in the thumbnail of the video - staring at her.

Overcome with grief, Aarya shuts the laptop flap and walks away. She lets her tears flow, as if to let her weakness out and muster her strength. She wipes her face and comes back to the laptop.

She opens the flap. The screenshot of Tej and Aarya in their happy days smiles back at her.

She clicks the video open.

4.16A **INT. AARYA'S HOUSE BEDROOM. MORNING**

4.16A

Tej is in his night suit, and evidently, it's from the same morning when he was shot.

TEJ

(through the video)

Hi Aarya... (pause) Kabhi tumhare  
liye... aisa video record nahin  
kiya na... toh... kaise shuru  
karun? (smiles)

Aarya smiles too through her welled up eyes.

TEJ (CONT'D)

(through the video) )

I seriously hope you never get to watch this video... kyunki... agar tum ye video dekh rahi ho toh... something has gone wrong... and my plan has failed. (Pause) Maine life mein jo kuch bhi kiya hai, tumhaare liye kiya hai Aarya... Is pendrive main sab details hain, business accounts ke, personal accounts ke, debts ke... Hamari company ke offenses ke. I know tum sort out kar logi... tumne hamesha kiya hain, hum chaaro bachchon ko... (a smile onto him) I love you. I love my Veer, my baby Aru and our little Adi...agar sab kuch theek raha aur phir bhi, tum aur main yeh video dekh rahe hon, toh mujhe phatt se ek jhappi de dena... (he stretches his hand to turn off the camera) Bye.

And then he turns the camera off. A sob gets stuck in Aarya's throat. She wipes her face and steadies herself.

Just then she is startled by a noise that comes from downstairs, as if something really heavy has fallen on the ground.

A startled Aarya looks around, as if trying to figure out if there is some other sound coming in. Sweat beads appear on her face as she stumbles to find something for defense. She looks into the drawers, in her cupboard... trying to remember where she had kept the revolver. And then finds it hidden under her sarees/or a hidden section. She pulls the revolver out with her hands shaking. Another loud noise startles her.

She begins to walk cautiously towards the window and takes position behind the window curtains, trying to look outside through them. It's still and quiet outside.

She then gently opens the door and walks downstairs, firmly holding the revolver in her hands. Aarya pushes open the door of the living room.

AARYA

Security!!! Security!!!

Mango jumps on the table in the dark, scaring the wits out of Aarya. And then she realises it's only Mango.

AARYA (CONT'D)  
Mango?! Come here you fool...

She takes Mango in her arms and puts him back in his basket. The guard comes running into the driveway. Aarya gestures him to go away.

AARYA (CONT'D)  
(to Mango)  
Apne bed par hi sona hai, okay? I'm not letting you in my bed.

She strokes the dog gently, her revolver now hanging loose in her other hand. Her phone beeps. It is an unknown number. There is a message: "Rani Mandir. Badi seedhi. Subah 10 baje. Do crore रुपये." She calls on the number with shaking hands. It is out of reach. She makes another call.

AARYA (CONT'D)  
Daulat?

DAULAT  
(O.S)  
Hukum?

AARYA  
Subah ghar aa sakte ho kya?

Aarya keeps the phone down, picks up the dog and takes him with him upstairs... to her room.

4.17 INT. COURT CORRIDOR. DAY.

4.17

Zorawar, a lawyer and Sangram are standing in the local magistrate court corridor, talking to each other softly. We catch them mid-conversation.

LAWYER  
Andar kya bolna hai... Ek baar aur revise kar lein?

Sangram glares at him.

SANGRAM  
Subeh se vohi toh kar rahaa hoon.  
Itne revisions toh maine apne exams ke liye bhi nahin kiye.

ZORAWAR  
(angrily)  
Kiye hote toh hathkadi daal ke yahaan na baitha hota. Aur na apne boodhe baap ko ghaseeta hota court mein.

SANGRAM

Hathkadi? Yeh toh Virasat mein mili hai. Ek taraf kehte ho business sambhaaloon aur phir taana bhi maarte ho.

ZORAVAR

Jo vakeel bol rahaa hai... Sun. Jo yeh keh rahaa hai... Kar!

SANGRAM

Alright. Here goes... Mujhe phansaaya gayaa hai, judge saab.

LAWYER

Yeh pehli line nahin hai. Pehli line...?

SANGRAM

Ya. Okay.

Sangram repeats it in a monotone, like a parrot.

SANGRAM (CONT'D)

My lord... Main Gita pe haath rakh kar kasam khaata hoon ki main jo bhi kahoonga, sach kahoonga aur sach ke sivaa kuchh nahin kahoonga. Main bekasoor hoon. Mere ghar mein shaadi thi. Main apni gaadi mein baraatiyon ko lene jaa raha tha.

LAWYER

Baarat aa chuki thi. Phere pad rahe the. Aap janwaase ja rahe the. Intezaam dekhne.

SANGRAM

Right right right. Uske baad main kahoonga... Achaanak... ACP khan ne mujhe roka aur gaadi se koi packet nikaala aur bole yeh Heroin hai. Mujhe nahin maalum packet meri gaadi mein kaise aaya. kahaan se aaya. Kisne rakha. (Pause) Khush?

LAWYER

Perfect! Main dekh ke aata hoon. Kitna time hai apni peshi mein.

The lawyer leaves. Zorawar glares at him. Sangram looks away. Tense chemistry between the two.

ZORAWAR

(pointing towards his  
face, sarcastically)

Aur yeh chehre pe jo jageh jageh  
muhar lagaa rakhi hai, iske baare  
mein kya safaai dega judge ko?

SANGRAM

(nonchalantly)

Vahi jo aap ko di. Andhera tha  
bathrrom mein. Fisal gayaa.

ZORAWAR

Yahi farq hai, tujh mein aur Daulat  
mein. Voh kabhi jhooth nahin bolta  
aur toone kabhi sach nahin bola.

SANGRAM

Farq toh ek aur bhi hai... Jo aapne  
kabhi maana hee nahin... Main khoon  
hoon aapka... Daulat kaun hai?

Zorawar just looks at Sangram. Zorawar's expressions reveal his disapproval of his son. So he comes straight to the point.

ZORAWAR

Aarya ko koi blackmail kar raha  
hai.

SANGRAM

Blackmail...? Kaun?

Zorawar then tries to gauge Sangram's face. Sangram looks genuinely concerned.

ZORAWAR

Firauti maangi hai. ~~Paanch~~ Do  
karod.

SANGRAM

Didi se? Kyun?

ZORAWAR

(sternly)

Wahi toh main pooch raha bete?

Zorawar then looks straight into Sangram's eyes.

SANGRAM

Bete? Saalon baad suna yeh aapse.  
Bete!

ZORAWAR  
Tera haath toh nahi hai, ismein?

Sangram looks appalled.

SANGRAM  
Papa!!!

ZORAWAR  
(in an intimidating tone)  
Aarya ko iss jhamele se door rakh.  
Bohot naazuk hai voh ladki.

Sangram looks at his father shocked. This is blatant favoritism Sangram has been subject to since his childhood.

SANGRAM  
(Chuckles)  
Naazuk toh bilkul nahin hai. Hoti  
toh... Aapke saamne khade hoke...  
Tej SAREEN se shaadi na karti.

Zorawar raises his eyebrow.

ZORAWAR  
(disdainfully)  
Uski chhorh... Apni bol. Kaun sa  
bhai apni chhoti behan ki shaadi  
chhorh ke maal bechne nikalta hai?

Zorawar walks ahead. We stay on Sangram's angry and red face.  
The lawyer comes running with his file.

LAWYER  
Chaliye chaliye... time ho gaya.  
(looks at Zorawar leaving) Sir...  
gaye?

SANGRAM  
Bail unhein nahin, mujhe chahiye.  
Chal.

4.18 INT. AARYA'S HOME. LIVING ROOM. DAY.

4.18

It is early in the morning and Aarya is already in her formal clothes, ready to leave. Poonam is working in the kitchen. The cook is here too. Adi is having his milk in his night clothes and Mango is perched on his lap, eating biscuits from Adi's hands.

Both Aru and Veer come out from their respective rooms, dressed to leave for their school.



AARYA

Tum log aaj school nahin jaa rahe.

One statement, two reactions. Veer is thrilled to hear that, while Aru sulks.

ARU

Lekin kyun?

AARYA

(while packing her purse)  
Kyunki tum dono ko viral hua hai.  
That's what I've told your class  
teachers, okay?

ARU

What the... Science Test hai aaj  
mera. Raat bhar jag kar States of  
Matter ratta maar rahi thi.

VEER

Ya 'state of life and death' par  
ghatiya poems likh rahi thi?

ARU

You're ghatiya. And I AM going.

She picks up her school bag to leave. That's when the doorbell rings. Aru is about to open the door when Aarya holds Aru's hands and pushes her behind.

AARYA

Koi kahin nahin jaa raha.

Shock on Aru's face.

Aarya opens the door. Soundarya and Bob are standing at the door. Soundarya hugs Aarya but her eyes are on Aru who has gone inside her room, stomping her feet and banging her door loudly while shutting it.

SOUNDARYA

(Re: Aru)

Ise kya hua?

AARYA

She'll be fine. (To Bob) Thanks for  
doing this for me, Bob.

Bob smiles at her.

SOUNDARYA

Tu bohot stressed sound kar rahi  
hai didi, all okay?

AARYA  
 (to Soundarya)  
 Main tujhe sab baatungi, but abhi  
 nahi. (to Bob) Thankyou Bob, thanks  
 foe doing this

Aarya smiles weakly.

AARYA (CONT'D)  
 Kya karegi jaanke?

Soundarya nods. She understands. Her sister would've told her if she could. Aarya gives a grateful hug to Soundarya and leaves.

As Soundarya sees Aarya off, Bob smiles at Veer awkwardly.

4.19/19A **INT/EXT. AARYA'S HOME. ADI'S ROOM. DAY.**

4.19/19A

Daulat takes the car keys from Aarya and offers to drive. Aarya gets into the car with Daulat, and instead of sitting at the back, she sits with him in the front.

We see them leave from Adi's POV, who stands at the window, watching them leave.

4.20 **INT. KHAN'S OFFICE. DAY.**

4.20

\*\*OMITTED\*\*

4.21 **INT. AARYA'S HOME. LIVING ROOM. DAY.**

4.21

A huge red water melon being cut into two pieces.

Bob is making french toast while Soundarya is cutting water melon into small pieces.

SOUNDARYA  
 Hum waapas kab jaa rahe hain?

BOB  
 (laughs)  
 Abhi se bore ho gayi?

Soundarya comes close to BOB.

SOUNDARYA  
 Never. (Pause) Only worried. I  
 liked it in Texas.

Soundarya looks at him questioningly.

SOUNDARYA (CONT'D)  
Let's go back to US. I'm not  
sure... if we are safe here.

BOB  
Sounds, US ka crime rate India se  
high hai. Tomorrow I could walk out  
of the coffee shop and I could be  
shot by a thug. You know that,  
right?

SOUNDARYA  
Okay! I hear you!

Soundarya comes close to Bob.

BOB  
Aur waise is haal mein cchorh kar  
nahin jaa sakte naa... This is our  
family, isn't it?

SOUNDARYA  
I love you. (as he goes back to his  
cooking)

BOB  
Bacche eggs khaate hain na?

Soundarya looks at him with a warm, loving smile and then  
hugs him.

4.22/22A **EXT. LOCAL MOHALLA. DAY.**

4.22/22A

Daulat drives Aarya to a nondescript neighborhood. The car is  
driving into the what looks like a lane into a JJ colony.  
Aarya has been navigating through Google Maps. She looks at  
the lane and then switches off her GPS. It is futile here. A  
biker goes past, looking at Aarya who looks out of place in  
this place. Daulat is alert.

The car pulls over a place that forks into many roads. The  
biker comes closer and knocks on aarya's side.

BIKER  
Gaadi mudegi nahin. Kahan jaana  
hain?

Daulat has his hand on the gun.

AARYA  
11 batta 23.

BIKER  
Yahin se lelo. Hum dikhate hain.

DAULAT  
Nahin. Dhoondh lenge.

The biker stares at Aarya and Daulat and walks away after having parked their car. We see them walk, strange eyes stare at them. Aarya wears her scarf, respecting the muslim tradition of the area. Daulat is hyper tensed.

The address that Aarya is looking for turns out to be a shanty. Aarya looks at Daulat. Daulat feels his revolver, and then he knocks at the dilapidated door.

4.23 **INT. ARU'S ROOM. DAY.**

4.23

Aru is reading a book on her table when she hears the knock on the door. She chooses to ignore it.

Knock on the door again, this time followed by a voice.

BOB  
Bob here! Want to try a french  
toast?

Aru keeps her book down and opens the door. She stays expressionless for a moment. Bob looks at her quizzically. As Aru shakes her head and steps aside to let Bob in, she says:

ARU  
Same perfume... You smell like my  
Dad.

Bob smiles at her gently. Aru takes the breakfast tray from him. Bob notices the Gita copies that's kept on her table. He picks them up.

He then looks around mesmerized. He moves around the room, reading the poems written on the wall.

Aru looks embarrassed. But her gaze never leaves Bob.

ARU (CONT'D)  
I was just... Main bas...

BOB  
It's beautiful. Tum bahut accha  
likhti ho.

ARU  
It's kind of... dark... About death  
and...

BOB  
 Profound. It is profound. Kitni  
 gehri baat likhi hai tumne...

This compliment brings a glint in Aru's eyes.

ARU  
 It's a phase... I guess. It'll  
 pass.

Bob turns around and meets Aru's smiling gaze.

BOB  
 Don't ever let it pass.

Bob picks up the guitar.

BOB (CONT'D)  
 May I...?

ARU  
 Of course.

Bob tunes the guitar. Aru looks at him besotted. Bob then begins to strum the guitar and clears his throat.

He sings a couple of lines from Aru's poetry.

BOB  
 (singing)  
 Hum maut ka gham kyun karein  
 Praarabdh se hum kyun darein  
 Kya surya aur kya ye zameen  
 Samay chakra se hi sab chali...  
 Come on... sing along.

Aru joins him too - first hesitantly, and then confidently, Aru's gaze never leaving Bob.

BOB (CONT'D)  
 Hm. Thoda adhoora lag raha hai.  
 Isko poori karein?

Aru nods vigorously.

Bob fiddles with Aru's Mac while Aru gets her bluetooth speaker. He plays a composition for her from his youtube channel and begins to explain it. It's the same composition from Bob's rehearsal, which Aru had listened to too.

BOB (CONT'D)  
 Tu maut ka gham kyun kare  
 Praarabdh se tu kyun dare  
 Yeh aatma meri teri  
 (MORE)

BOB (CONT'D)  
 Ye janm aur mrityu sabhi  
 Kya surya aur kya ye zameen  
 Samay chakra se hi sab chali

So if everything is the cycle of  
 life, then what is in your control?

Aru shrugs her shoulders.

BOB (CONT'D)  
 So... let's see...  
 Tere vash mein bas tera kaam hai,  
 Bas karm par adhikaar hai

ARU  
 So what's in my control is what I  
 do. Right?

BOB  
 There's more than that in the Gita.  
 But for now can I use your poem in  
 my performance?

ARU  
 Is this the same one that you are  
 sending to Uncle Leslie for Raag  
 Studio? Can I be there?

BOB  
 Of course. Join in. Music is to be  
 shared.

Bob smiles and goes back to the laptop to play more music.  
 The music echoes through the house. In various cutaways we  
 see rest of the family.

4.23A INT. AARYA'S HOUSE. ADITYA'S ROOM. DAY.

4.23A

Soundarya plays on PSP with Adi. (OR figurines).

4.23B/23C EXT. AARYA'S HOUSE. POOL. DAY.

4.23B/23C

Veer is watching Tej's video on his phone. Mango gets up from  
 his slumber and goes back to sleep.

4.24 INT. LOCAL MOHALLA. DAY.

4.24

The song continues as Daulat waits at the shanty door with  
 his revolver in his hand, with Aarya standing behind him.  
 The door opens, a little girl opens the door.

Daulat is taken aback, awkward as he tries to hide the gun. Aarya comes ahead, Daulat steps back.

LITTLE GIRL  
Ammmmiiiiiii!

She runs inside, from behind her a haggard young woman with a crying kid comes out. She is FATIMA. She sees Aarya, takes a moment, and smiles.

FATIMA  
Arre bhabhi, andar aayiye

Aarya looks confused. She doesn't have to complete her introduction.

AARYA  
Aapko kaise pata, mujhe kaise  
pehchaana aapne?

FATIMA  
Pata hain mujhe. Aaiyena. Roohi  
beta salaam bolo.

ROOHI, Fatima's 8 year old daughter comes to the door and greets Aarya and Daulat.

ROOHI  
Aslaamaalekum

Fatima opens the door some more and steps aside - signaling them both to enter. Fatima makes Aarya sit.

AARYA  
Tej ka kuch saamaan hai

FATIMA  
Ji, main laati hu

As Fatima goes inside the room, Roohi is playing with her younger sibling 3 month old girl who is kept on the bed. Suddenly the sound of water supply is heard. The 8 year old runs, shouting.

ROOHI  
Ammi, paani aa gaya

We see the everyday struggles of this mother and her two kids as little roohi puts the water pipe into the drum. Aarya is seeing of all this, so is Daulat. The little baby starts crying. Aarya goes and picks her up, comforting her. Just then Fatima comes out of the room with a bag. Aarya takes the bag and gives it to Daulat. Fatima takes the kid back in her arms.

FATIMA  
Agla packet kab aayega?

AARYA  
Ab nahi aayega

Fatima turns sad as she hears this.

AARYA (CONT'D)  
Main samajh sakti hu, akele rehna  
kitna mushkil hai.

She looks at Daulat, who removes a wad of money and gives it to her.

AARYA (CONT'D)  
Kabhi bhi zaroorat pade, phone kar  
dena.

She finds a pen and writes her number on it. Fatima is emotional.

FATIMA  
Duniya ka sabse mushkil kaam hai...  
akele bacche sambhaalna.  
Jab se Shauhar ko talaag diya hai,  
tab se ghar sambhaalna mushkil ho  
gaya hai.

She goes and holds Aarya's hand, emotional. Aarya smiles, runs her hands through the little roohi's head, she is smiling. As she and Daulat are about to leave, Aarya says while leaving.

AARYA  
Ajwain hai ghar mein?  
Uski potli banakar iske pet ki  
sikaayi kar dena. Colic hai. Theek  
ho jayega.

Fatima nods with a smile.

4.25 **EXT. LANES. DAY.**

4.25

**\*\*OMITTED\*\***

4.26 **INT/EXT. AARYA'S HOME. LAWN/PORCH AREA. DAY.**

4.26

Soundarya and Veer are sitting in the lawn, looking at the wedding pictures on Soundarya's Ipad. Veer chuckles at the photo where Bob is too scared to sit on the elephant.



VEER  
Mausa ki shakal dekho zara...

SOUNDARYA  
(chuckles)  
Mausa?! Bob ko Mausam mat bolna.  
Kehta hai, 'Mausa sounds like  
mousse'.

VEER  
Or... Mouse?

They both laugh. Soundarya swipes and they move on to other photos. One of them is Aarya and Soundarya smiling at the camera.

VEER (CONT'D)  
Mom kahaan gayi hain?

SOUNDARYA  
Kisi zaruri kaam se...

Veer looks at her.

SOUNDARYA (CONT'D)  
Don't worry. Daulat hai saath.

Veer nods and swipes again. Tej's photo appears on the screen. Veer gets emotional. He caresses the Ipad screen and wells up. Soundarya reaches out to him and comforts him.

VEER  
Dad ki last... photo...

He sniffs and wipes his nose. He is crying. Soundarya presses his shoulder.

VEER (CONT'D)  
I miss him. I miss him a lot.

SOUNDARYA  
I know. I know Veer.

Soundarya reaches out to Veer. Veer holds her and breaks down. Soundarya lets him be.

4.27 **EXT. RANI MANDIR. DAY.**

4.27

Aarya and Daulat are sitting in the car. Aarya opens the bag. It has neatly packed envelopes in it, all carefully sealed.

Aarya opens one of the seal. Wads of notes peep from inside. Aarya takes one out and looks at it, relieved. Daulat is looking at her intently. The phone rings, it is the blackmailer.

BLACKMAILER

Kyun nahin pahoonchi ab tak?

AARYA

(fumbling)

Bas, aa hee gayi hoon.

BLACKMAILER (O.S)

2 minute hain thaare paas. Jaldi kar. Bheed badhati jaa rahi. Seedhi ke baaju Khamba dikhega tanne. Uss khambe ke neeche rakh dena saaman aur seedhe nikal jaan doosri taraf se. 2 minute.

(hangs up)

AARYA

(as she hurries up)

2 minute hain. Yahan se kitna paidal hain? Hum pahunch jayenge time par?

DAULAT

Aaj toh pahunch jaayenge... Lekin uske baad?

Aarya looks at him questioningly.

DAULAT (CONT'D)

Aapko lagta hai woh itne mein hi maan jaayega? Aakhri saans tak aapse paise mangta rahega.

AARYA

Toh kya karun main? Mere paas option bhi kya hai?

DAULAT

Apne naakhon baahar nikaalo.

Aarya frowns - what do you mean?

DAULAT (CONT'D)

Jaise sherni nikaalti hai... Aise...

Daulat pulls out both his hands and turns them into claws, demonstrating what he means.

AARYA  
Maa nahin hoti toh yahi karti.

Aarya looks away.

DAULAT  
Sherniyaan tab zyaada khatarnaak  
hoti hain... Jab Maa ban jaati  
hain.

Aarya looks on pondering.

4.28 **EXT. RANI MANDIR. STEPS. DAY**

4.28

Aarya and Daulat reach one end of the never ending steps. She takes the bag/bags from Daulat and starts walking up. A lot of women have come to pray at the pond below. Women taking a dip, many with their poojas. They sing a hymn to the lady of the pond, asking for strength as they float their diyas. It is divine. Aarya walks past them to the lonely big steps.

Daulat stands below, his gun handy, his camera (like a tourist) his cover.

Aarya reaches the pole and thinks. She does not drop the bags. Daulat is surprised. Something is brewing in her. Her call rings.

BLACKMAILER (O.S)  
Khadi kyon hai? Bag daal neeche,  
aur nikal yahan se.

AARYA  
Udhaar lauta rahi hoon. Bag haath  
mein doongi. Saamne aa mere.

She hangs up the call. The phone rings again. She cuts it. Blackmailer calls again. She cuts it again. Daulat looks, on the edge.

And then the blackmailer hiding behind one of the corners comes up aggressively and tries to take the bag from her.

AARYA (CONT'D)  
Ruk ja ek minute.

The man stares at Aarya.

AARYA (CONT'D)  
Shekhawat ka aadmi hai tu?

BLACKMAILER  
Ke?

AARYA

Teri shakal se toh nahin lagtaa ki toone kabhi do karod dekhe bhi honge. Shekhawat ne chhorha tujhe mere peechhe... Hai ki nahin?

BLACKMAILER

Bawali ho gayi ke? Paise de aur chalti ban?

AARYA

Main kaise maan loon ke meri pati ko tujhe paise dene they. Raseed dikha.

The blackmailer is stumped.

BLACKMAILER

Raseed chaahiye tanne? Raseed.

AARYA

Haan raseed chahiye. Bol de Shekhawat se jaakar... ki lekar aayi paise aur manaa kar diya dene se... Jab tak raseed nahin milegi, paise nahin milenge.

The man goes for Aarya's bag and tries to snatch it from her. Aarya pushes him.

AARYA (CONT'D)

Tuje lag raha hain main akeli aai hoon? Aur kaun kaun mere saath dekh aas paas samaj main aa raha hain?

The blackmailer is tensed, he looks around. Everyone he sees feel like could be undercover with Aarya.

AARYA (CONT'D)

Jaise, Voh aadmi dekh rahaa hai... Kaale kapde mein...

From the blackmailer's p.o.v. We see Daulat taking a picture with a zoom lens on an SLR Camera.

AARYA (CONT'D)

Teri album banaa rahaa hai. Camera dekha tune, Pistaul dekhi ki nahin uske haath mein? Ek aawaz laga di maine toh... Chhed banaa dega tere maathe pe. Baith apni gaadi mein... Aur nikal yahan se...

The man fumbles his steps as he goes around threatening...

BLACKMAILER

Mil jaayegi raseed tanne. Raseed  
chaahiye na. Main doonga tanne  
Raseed.

He runs up the stairs, scared and angry, and disappears.

We stay on Aarya and see her heave a sigh of relief in sheer disbelief. She managed to shoo this man off.

She turns and walks back to where Daulat is. She can't believe that she pulled it off. She comes to Daulat and smiles triumphantly. Daulat nods. Aarya then growls like a tiger showing her claws. This is a new Aarya.

4.29      **INT. AARYA'S HOME. FIRST FLOOR COMMON AREA. NIGHT.**      4.29

Kids are playing with Mango in a distance.

AARYA

(on phone)

Daulat... Ek list forward ki hai  
maine. Unse collection karna hai...

VEER

Maa! Aaj Mango mere kamre mein  
soyega.

Aarya looks at Veer and nods while still on the phone...

AARYA

...Papa ko kuch mat batana please.  
Unki tabiyat ka toh pata hi hai  
tumko.

Veer and Aru fight.

AARYA (CONT'D)

One minute guys... Shsh...

ARU

Mamma!!! Aaj maine iski susu-potty  
clean ki hai. Aaj ye mere saath  
soyega.

Aarya says bye to Daulat and hangs up. She in the middle of chaos now.

ADI

Mamma! Mango mere kamre mein mere  
saath soyega. Please!

VEER  
Chal... Tu khud apne kamre mein  
sota hai kya?

ADI  
Main apne room mein sounga. Only if  
Mango sleeps in my bed.

Aarya intervenes. She calls Mango gently.

AARYA  
Mango?

Mango goes running to Aarya and begins to wag its tail.

AARYA (CONT'D)  
Where do you want to sleep,  
sweetie?

Mango looks at Aarya, and then like an obedient child jumps into Adi's lap and lies down.

All the kids cheer. Adi walks in happily with Mango into his room.

4.30 **INT. AARYA'S HOME. AARYA BEDROOM & ADI'S ROOM. MORNING.** 4.30

MONTAGE:

Aarya wakes up early and as if out of habit, stretches her hand. There is no one there.

She stands by the window, and remembers Tej. She goes out to play 'Bade acche lagte hai' on LP Player. She notices a few blood stains on floor, its trail going towards Adi's room.

She goes to Adi's room. Adi is deep in his sleep. He has thrown his blanket and is curled up in his sleep. Aarya sees a dead mango lying on the ground, with a blood stained paper slip attached to its neck. Its says 'Raseed'. Aarya is shocked.

4.30A **INT. AARYA'S HOUSE GYM. MORNING**

4.30A

\*\*OMITTED\*\*

4.30B **INT. AARYA'S HOUSE. AARYA'S BEDROOM. MORNING**

4.30B

\*\*OMITTED\*\*

4.30C INT. AARYA'S HOUSE - KITCHEN. MORNING.

4.30C

\*\*OMITTED\*\*

4.30D INT. AARYA'S HOUSE - LAWNS. MORNING.

4.30D

\*\*OMITTED\*\*

4.30E INT. AARYA'S HOUSE - LAWNS. MORNING.

4.30E

\*\*OMITTED\*\*