

DELHI CRIME

Season 1

Episode 5

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CONFORMED SCRIPT as on Feb. 7, 2019

Golden Karavan LLC

SK Global Entertainment

SCRIPT NOTE - Italicized dialogue is in Hindi, the rest in English.

TEXT ON SCREEN:

"The Following is Inspired by Case Files"

"Day 3, 6 pm"

INT. BHUPENDRA'S OFFICE - EVENING

Vartika and Bhupendra continue their conversation...

VARTIKA

But Deepika is his girlfriend.

BHUPENDRA

I thought the same.

VARTIKA

How many girlfriends does this Romeo have?

BHUPENDRA

Madam, we're basing our entire case on this guy. And however much we coddle him - milk, free food, whatever - it may all backfire.

VARTIKA

(staring ahead, trying to convince herself)

We don't know that, Bhupendra.

BHUPENDRA

No? Such a healthy, young man, stronger than all of them. He could have hit back, broken the glass, window, screamed, something! If she was my girlfriend, I would have DIED for her!

Everyone (Vinod is still there, along with the Phone Expert) is shocked by his outburst.

BHUPENDRA (CONT'D)

And did you see his medical report? He had a few bruises, first aid, was fine. I think he pretended to fall unconscious. Madam, I've interrogated a lot of assholes in my day. When all of of them tell you the same thing, it's true. All of the suspects independently said that he was felt her up that night.

(MORE)

BHUPENDRA (CONT'D)
 Every child knows you don't do
 those things at night on a bus. He
 invited these demons into her life.
She even tried to save him. And
 what did she get in return?

Silence again.

BHUPENDRA (CONT'D)
 (quietly)
 This is my opinion, Madam. You all
 know better.

He goes back to his desk, and shuffles through paper work.
 Vartika looks at Vinod, standing quietly by the door.

VARTIKA
 Move Akash to a hotel.

VINOD
 Yes, Ma'am.

VARTIKA
 Right now we need him to be happy.

She leaves, followed by Vinod and the Phone Expert, leaving
 Bhupendra standing alone, fuming. He looks at a map of the
 country in front of him, and stares at the state of Bihar.

EXT. SELECT CITY WALK SHOPPING MALL - NIGHT

Vimla walks towards the Select City Walk Shopping mall -
 where the upper middle class and wealthy go to hang out. She
 enters.

INT. SELECT CITY WALK SHOPPING MALL - NIGHT

It resembles the classiest of malls in the West - a stark
 contrast with the outside world that these cops have been
 traversing the past few days. Hundreds of teenagers and young
 adults shop, eat ice cream, and sport Gucci and Prada bags -
 more expensive than anything Vimla has ever owned. Clearly
 she's out of place in her traditional salwar kameez.

She reaches the entrance of a cinema, and speaks to the first
 young ATTENDANT she meets. The Attendant escorts her further
 inside.

VIMLA
 Move aside, can I just... Thank
 You.

INT. CINEMA OFFICE - CONTINUOUS

She enters a private office with the attendant, where a manager, SATISH, sits.

He nods and the Attendant leaves. Satish sits on a computer, scrolling through video footage from CCTV cameras of the cinema.

SATISH

*I've gone through all the footage,
I think this is it. One minute...
See.*

He plays footage of Dipika and Akash entering, and then later leaving the cinema together, with a time stamp.

VIMLA

Hmm, that's it. Any other angles?

SATISH

No, just this..

VIMLA

Fine, copy this please.

SATISH

One minute.

She hands him a USB stick. He takes it and starts copying the files. As they wait he looks at her.

SATISH (CONT'D)

How is she?

VIMLA

Not good.

SATISH

*This is worse than the horror films
we get.*

VIMLA

*I don't watch that trash. Too
violent.*

INT. DIPIKA'S HOSPITAL ROOM - NIGHT

At the hospital, Neeti sits with Dipika in a private room, with her mother Kiran, and father Prem. Dipika's face is still swollen with bite marks all over, even behind her neck. And tubes protrude from her, making her look half-machine. They're in mid conversation...

NEETI

*I like suspense and action films.
And you?*

DIPIKA

Drama.

NEETI

In English or Hindi?

DIPIKA

Both.

NEETI

Auntie do you watch movies?

KIRAN

Sometimes.

Dr. Bhutani enters.

DR. BHUTANI

Hi Deepika.

DIPIKA

Hi.

DR. BHUTANI

How are you feeling now?

DIPIKA

Fine.

Dipika shakes her head - not so great.

DR. BHUTANI

(to Kiran)

Can I speak with you?

DR. BHUTANI (CONT'D)

(nods)

We have to do another procedure.

KIRAN

I don't understand.

NEETI

(to Kiran)

She needs another surgery...

They're cut off by commotion nearby. Neeti goes to check.

INT. SAFDARJUNG HOSPITAL CORRIDOR - CONTINUOUS

It's a nurse arguing with someone (it's the same patient we saw speaking with the orderly earlier). Neeti intercedes.

NEETI

Why are you shouting? What's happening?

NURSE

Ma'am this man is from the press. He came in as a patient using this phony medical certificate.
(shows the certificate)

FAKE PATIENT

It's not true. I have a real problem with my stomach.

NURSE

Right. That's why you brought this camera?

She pulls open a bag slung over his shoulder, which has a professional-quality camera.

NURSE (CONT'D)

Look at this, Ma'am... He was trying to get information from that kid there.

She points to Dipika's brother Ashu, sitting nearby, not wanting to participate in the fight.

NEETI

Get out.

Neeti grabs him and drags him outside.

FAKE PATIENT

But I need medical attention!

NEETI

Go to the hospital across the street.
(to a constable)
Take him out.

FAKE PATIENT

My camera?

NEETI

Get out.

FAKE PATIENT

Madam give my camera back.

She pushes him outside. Another constable stands guard outside the door.

NEETI

Anyone who come in here, I have to clear them, please.

NURSE

Okay Ma'am

She goes back to the ward, to Ashu.

He's sulking, staring at the ground. She joins him.

ASHU

I was just talking to him. I didn't know he was a reporter.

NEETI

I understand, but you can't talk to anyone.

He starts to cry.

ASHU

Why's this is happening to her? She's the best of all of us. Better than me, our parents. Why her?

NEETI

I know it's been hard for your family. But we need to focus on positive thoughts. SO she can recover

ASHU

I know.

EXT. DELHI - NIGHT

Vigils are set up all across the city to pray for Deepika at India gate, Vsant Vihar and at the hospital.

EXT. INDIA GATE - NIGHT

NEETI (O.S.)

And, why is this happening to her -

EXT. VASANT VIHAR STATION - NIGHT

NEETI (O.S.)

I've stopped asking this.

EXT. SAFDURJUNG HOSPITAL

People sit and pray for Deepika.

INT. VASANT VIHAR STATION CORRIDOR - NIGHT

Vartika walks down the corridor, escorted by a constable. They reach Vinod's office and enter, just as one of the checkpoint constables leaves.

INT. VINOD'S OFFICE - NIGHT

They walk in. Vinod is at his desk, with Akash and his Uncle sitting across from him. Vartika joins them, leaning against the corner of another side table.

VARTIKA

How are you feeling?

AKASH

Okay. Ma'am, I want leave. Can I go home?

VARTIKA

Soon.

He sighs, frustrated.

VARTIKA (CONT'D)

But we'll move you out of the station at least.

AKASH

Okay. Where?

VARTIKA

We're working on it.

UNCLE

We want a private room with a private bathroom.

VARTIKA

There's a budget.

AKASH

Then why not go home?

VARTIKA

No, Look everything is against us. We have to save Dipika and punish three culprits, and we have to make sure that they don't get out on bail. You have to stay quiet and hidden. Do you understand?

Akash nods, but doesn't like it.

AKASH

Ya.

EXT. VASANT VIHAR STATION CORRIDOR - NIGHT

Down the corridor from the office, the checkpoint constables slowly arrive in front of Jai Singh's cell. Jai is asleep, facing the wall.

CONSTABLE 1
Hey! Oye - get up...

Jai turns around to see the three of them standing there.

CONSTABLE 1 (CONT'D)
Sorry, sorry. Were you sleeping?
Stand up.

Jai does nothing. The Constable hits the bars with a stick, frightening Jai. He stands.

CONSTABLE 1 (CONT'D)
Tell me something - *why did you use
an iron rod, asshole?*

He's now petrified, and says nothing.

CONSTABLE 1 (CONT'D)
Did it look like this? Hunh?

No answer. Constable 1 spits on him. The others join in, as he tries to stop it. He backs away from the cell, and hides in the corner, cowering.

CONSTABLE 1 (CONT'D)
Come here.

JAI SINGH
No, no.

He refuses, and rolls into a ball into the corner, crying.

CONSTABLE 1
*You think this is hard? Wait until
you go to jail. Do you know what
people want to do to you?*

He starts to rattle the bars with the rod, making noise.

INT. VINOD'S OFFICE - CONTINUOUS

Vartika thinks she hears something. She looks at the doorway, and sees one of the Checkpoint Cops standing there, looking back towards the cell area, and then to her. He has the look of a child hiding something.

She stands, and walks towards the door. The constable starts to back away, as if wanting to disappear.

EXT. VASANT VIHAR STATION CORRIDOR - CONTINUOUS

She enters the corridor, and looks towards the lock up area. A volley of officers stand around the cell.

CONSTABLE 1 (O.S.)
*You want me to stop? Isn't that
 what she said too? "Stop, please
 stop!"*

She runs towards them, Vinod following (with Akash being held back in the office by a constable).

VARTIKA
 (to the constable)
Hey! What the hell are you doing

The cops disperse, and the rod quickly disappears too. She arrives to see Jai crying, frantic.

CONSTABLE 1
We were just scaring him a little.

VARTIKA
Get out of here. Now - Get out!

VINOD
(echoing the order)
*Hey - what are you doing? Get out
 of here, have you lost your mind?*

Vartika stares at Jai, whimpering in the fetal position.

INT. VINOD'S OFFICE - NIGHT

Vartika enters with Vinod. Akash and his Uncle are still there, under guard.

VARTIKA
 (to Akash)
*You two, please go to you room.,
 We'll let you know when we have a
 place.*

They get up and leave, not asking questions, and escorted by a constable.

VARTIKA (CONT'D)
 (To Vinod)
Control you men, Vinod.

VINOD
*Madam Sir, they were scaring him,
 they wouldn't harm him.*

VARTIKA
You know that for sure?

VINOD

It's that kind of a case - everyone's charged, upset. But nobody will touch him.

VARTIKA

Harming doesn't have to be physical. We keep them calm .

No answer.

VARTIKA (CONT'D)

And get those constables out right now.

VINOD

Madam Sir, it may not look good if we punish them at this time.

VARTIKA

I don't care! Get them out now, I'll deal with it later... I can't monitor your men 24/7. I need you on this.

VINOD

I promise Ma'am, nothing will happen to the suspects while in custody.

Vartika's look to him is threatening, if something does happen... she then sees that Vinod's wife, APARNA, is standing in the doorway, watching them. She has a tiffin in her hand (home food). Mid 40s, she's slightly overweight, and dressed in traditional wear.

Aparna smiles, nervously. Vartika looks at Aparna.

VARTIKA

Your husband has no clue how lucky he is.

She leaves, walking past her.

VINOD

Come in.

APARNA

(to Vinod)

I thought you might be hungry.

Vinod exhales.

INT. MESS HALL DINING AREA - CONTINUOUS

Vartika walks to the mess hall, where a group of officers have gathered for a late dinner.

They're even using room heaters to heat stale roti's, as the gas stoves are taking too long, and it's freezing.

Vimla leads the cooking-endeavor, as they all joke and make the best of an uncomfortable time.

Everyone shuts up as their superior addresses them.

VARTIKA

Look I know... I know this case is difficult and demanding. And I know we can punish the culprits right here. But we have to control our emotions. And cooperate with the judiciary. We have to get these suspects to trial, safely. We have a chance to salvage our ruined reputation. The country is bleeding and the last thing she needs in vigilantes. So, please, please allow the due process of law to take over.

The officers nod their understanding, while some avoid eye contact all together. She leaves.

INT. BHUPENDRA'S OFFICE - NIGHT

Now late at night, Jairaj Singh walks into Bhupendra's office, where his superior stands in front of his map, studying it.

JAIRAJ

Yes, Sir?

BHUPENDRA

You have to go to Bihar. This chasing of Alok Kumar may go on for a while. We need to have a team waiting in his home village, in case he turns up.

JAIRAJ

Okay, Sir.

BHUPENDRA

Choose your team. He's from Chapara village, near Aurangabad, right?

JAIRAJ

Yes, Sir.

BHUPENDRA

That's Naxalite (Marxist rebel) territory. Go to Tundwa police station. Go undercover.

[Naxalites are essentially an indigenous group fighting for land rights. They're known to assassinate Indian police officers and soldiers who enter their territory. They're hidden within a rural civilian population - you never know if someone is or is not a Naxalite].

BHUPENDRA (CONT'D)

That's Naxalite (Marxist rebel) territory. Go to Tundwa police station. Go undercover. We'll try to get you paramilitary support.

JAIRAJ

Okay.

BHUPENDRA

Good luck.

JAIRAJ

I'll take you leave, Sir.

INT. VASANT VIHAR POLICE STATION CORRIDOR - NIGHT

Jairaj leaves the office. He stops in the corridor for a moment, and leans against the wall. Vartika approaches, and he salutes her and walks off quickly. Vartika pops her head into Bhupendra's office...

INT. BHUPENDRA'S OFFICE - NIGHT

... who's still working on the Bihar map.

VARTIKA

When are we moving Jai Singh to Tihar Jail?

BHUPENDRA

Tomorrow, Madam.

VARTIKA

We have to keep these junior officers on a leash. Honestly I sympathize with them. Even I want to murder these suspects...

Bhupendra sits down, and leans back in his chair.

BHUPENDRA

We all do, Madam, but don't worry. They'll die slowly. When they're incarcerated, not knowing the date of their hanging, but certain that it will happen.

(MORE)

BHUPENDRA (CONT'D)

They'll keep replaying what they've done and why. What could be worse torture than that.

VARTIKA

You should have given the officers the pep talk.

She's leaves

INT. VARTIKA'S BEDROOM - NIGHT

Vishal lies in bed, on his laptop again.

VISHAL

Hi. How are you doing?

VARTIKA

(her voice tender)

Sorry, babes, couldn't call earlier. Was a crazy night. Um... Chandu's awake?

INT. SMALL OFFICE - NIGHT

Vartika enters a small office, the lights off, and leans against the wall. The only light is coming from the orange hue of the street lights outside the window.

VISHAL

She passed out about an hour ago.

VARTIKA

Okay. So what exactly happened?

VISHAL

Apparently one of her classmates insulted you, and she lashed out. She is your daughter, after all.

VARTIKA

I sure we don't have to punish her. Sister Mary would have done a good job.

VISHAL

(smiles)

She probably did. I didn't ask.

Vartika smiles, and can't contain her tears.

VISHAL (CONT'D)

Babes, What's wrong?

VARTIKA
 (quietly)
 So many things.

She slides to the ground, unable to stand, and breaking down as quietly as she can.

VARTIKA (CONT'D)
 I feel like I'm fighting this on my own. A small thing falls through the cracks and we're done for.

VISHAL
 All you can do is the best you can do. Then let the chips fall.

VARTIKA
 No, not on this one. This has to work. I'm telling Chandu this is a good place, and I'm not... I'm not sure I believe this anymore.

Bhupendra comes to the office door and knocks gently, somehow knowing she's in there.

BHUPENDRA
 Uh... Madam..?

Vartika wipes her tears.

He enters and hands her a blanket, for the cold night.

VARTIKA
 Thank You. Anything else?

BHUPENDRA
 The bus used in the crime has been cited before for several road violations. Thought you should know, in case it comes up later.

VARTIKA
 Another good news. Okay.

Bhupendra leaves, as she digests the information.

VARTIKA (CONT'D)
 I got to go.

VISHAL
 I know. I love you, babes.

INT. VINOD'S OFFICE - NIGHT

Vinod sits behind his desk, as Aparna sits across from him, putting her fresh food onto a serving plate, while he's on the phone with HQ - his informant Prashant.

APARNA

I was worried about you.

VINOD

(looking at text)

Yeah, I'm stretched thin because of this case. I'm trying to find extra officers. We also have to protect these suspects. And this station... Look this is a crisis situation. I can't sit and have dinner with you, sorry.

APARNA

I get it. But if you need anything...

VINOD

Sure...I'll let you know.

A constable comes to the office.

VINOD (CONT'D)

Come in.

CONSTABLE 1

Yes, Sir?

VINOD

I won't go into what just happened. You all know how serious the situation is. From now on, make sure the suspects are looked after.

CONSTABLE 1

Yes.

VINOD

Whatever the DCP says. And if any of you fuckers screw up, you'll see the worst of me. Spread the word. Dismissed.

CONSTABLE 1

Yes, Sir.

VINOD

One minute... Yeah, Parshant, what's going on at headquarters?

PARSHANT

There's a list floating around. They're identifying possible scapegoats from officers working on the case.

VINOD
Am I on it?

PARSHANT
Yeah.

VINOD
Yeah okay send it to me.

INT. VIMLA'S OFFICE - NIGHT

Vimla sits in her small shared office (two other desks are crammed in there) as she shuffles through paper work. She keeps squeezing her eyes, trying to keep them moist.

VIMLA
(mutters to herself)
God... When will I get to sleep?

INT. POLICE BARRACKS - NIGHT

Dozens of other cops all lounge in the police barracks, the day coming to a close. The barracks - located in the backside of many police stations - have small dorm-style rooms, where the cops hang laundry, and each have their own cot.

Shots of:

- Constables playing cards.
- Watching online videos on their phones.
- Listening to old songs on the radio.
- One even sings an old folk song to himself as he lies in bed.
- Some speak to their wives and sweethearts, and children.
- Some pray to small idols by their cots.

It's a cross between a prison and student-dorm. Certainly nothing resembling any police station we've seen in the West. But the cops are all used to this, their second home.

INT. BHUPENDRA'S OFFICE - NIGHT

Bhupendra stands up from his desk, his back killing. He stretches, and looks around.

He draws a small circle on the wall, and stands back, removing his glasses. He stares at it for a moment, but then thinks it's all too silly.

INT. POLICE BARRACKS - NIGHT

Dozens of other cops all lounge in the police barracks, the day coming to a close. The barracks - located in the backside of many police stations - have small dorm-style rooms, where the cops hang laundry, and each have their own cot.

Shots of:

- Constables playing cards.

INT. BHUPENDRA'S ADJOINING OFFICE - NIGHT

He lies down on a cot in the corner, picks up a folded newspaper, and looks through more classified ads for a prospective groom for his daughter. He circles one that interests him.

INT. KUMAR VIJAY'S HOME - NIGHT

In his posh home, Commissioner Kumar Vijay sits in his drawing room, a drink in his hand, watching the news continue on about this case. His wife REENA sits beside him, watching the same, putting cream on her face before bed.

Highlights of the show Kumar was on that evening play, while newscasters dissect it.

NEWSCASTER (ON TV)

... That the police have let slip through the cracks most of the rape cases that ave come through...

KUMAR

No on the contrary..

The show cuts to an earlier interview with the Chief Minister:

REENA

I don't understand how is this any worse than the beer bottle one.

KUMAR

I was thinking the same. Political fall out is one thing. The CM said if I give up Vartika or the SHO, he'll let me off the hook. But I don't believe him. He wants my head and I can't figure out why.

REENA

It's the police he is after. Not you.

KUMAR

No it's something personal.

His eyebrows raise, impressed by her response. She gets up to leave. His daughter MANJU enters and hugs her Mom good night. She sits with Kumar, and leans her head against his shoulder.

MANJU

You were great tonight.

KUMAR

Was I?

MANJU

Papa... make sure these assholes hang don't spare them.

He smiles.

Day Two, 6 am.

EXT. INDIRA GANDHI AIRPORT - DAWN

A taxi pulls up to the airport departures area.

Jairaj Singh and his team of inspectors (Shukla and Ashok) emerge and head inside, with only light backpacks.

INT. JETWAY - MORNING

They step onto the plane.

SHUKLA

(to Jairaj)

Ashok, they're springing for flights, this must be a big deal. Usually it's a third class train ticket.

INT. PLANE - CONTINUOUS

They find their seats and sit, guns hidden on them. Jairaj sits beside a large, jovial man, who looks at him.

JOVIAL MAN

Are you going to Gaya?

JAIRAJ

What?

JOVIAL MAN

To see the Bodhi Tree?

JAIRAJ

No.

JOVIAL MAN

I've been waiting for years. Last year my wife died. I figured now's the right time. I've been called there. Maybe I'll find enlightenment.

JAIRAJ

If you're looking for it you'll find it.

JOVIAL MAN

Thank You so much. You should go too.

JAIRAJ

No brother, I'm being called in another direction. You go. Blessings.

JOVIAL MAN

Thank You.

Jairaj turns to the others, sitting on the other side of the aisle, smiling at his conversation.

JAIRAJ

Ashok

ASHOK

Yes Sir.

Jairaj looks at ASHOK, the youngest member on their team.

JAIRAJ

(quietly)

Have you ever been to Naxalite territory?

ASHOK

No, Sir.

JAIRAJ

Be careful, anyone can be a Naxalite - airport staff, our driver...

SHUKLA

... Not our driver, he's my cousin.

JAIRAJ

(nods)

Fine whatever.

(MORE)

JAIRAJ (CONT'D)

Anywhere we go to eat, anything we do, we do it with the paramilitary and local police support. Tell everyone we're civilians. We're from Delhi, on a business trip. Okay?

ASHOK

Sir, what's our business?

JAIRAJ

Property

Ashok contemplates this.

SHUKLA

Don't worry about it.

Ashok nods. Jairaj looks ahead as the plane starts to move. His fear hasn't subsided.

INT. VASANT VIHAR STATION BARRACKS - MORNING

Sudhir leaves the barracks, looking fresh and ready to tackle the next assignment.

INT. BHUPENDRA'S OFFICE - CONTINUOUS

There's a knock on the door to the office. Bhupendra is just getting up from his cot.

BHUPENDRA

Yeah, Sudhir. Come in.

Sudhir enters.

BHUPENDRA (CONT'D)

Pal, I need you to find this Sonu.

SUDHIR

Yes, Sir.

Bhupendra stands, stretching.

BHUPENDRA

His old employers don't know where he is. But one of them operates short-route buses, on interstate roads. All of his busses depart from Anand Vihar Terminal. Sonu used to work there. Go to the Anand Vihar bus terminal, ask around and find Sonu.

He leaves.

INT. VASANT VIHAR STATION BATHROOM - MORNING

Putting on a fresh uniform, Vartika gets ready in Bhupendra's private bathroom.

Although she couldn't have gotten much sleep, she somehow seems rested. She leaves.

INT. BHUPENDRA'S OFFICE - MORNING

She enters the command centre where Bhupendra is already working, looking for a pen.

BHUPENDRA

Not a single one. What the hell -
People are always stealing my pens.
Anyone who comes in here has to
bring their own pen.

VARTIKA

(smiles)
Good morning.

BHUPENDRA

Good morning

VARTIKA

Looks like you slept really well.

BHUPENDRA

Its been three days since I slept
well.

EXT. JAY PRAKASH NARAYAN INTERNATIONAL AIRPORT (PATNA) -
MORNING

Jairaj and his task force leave Patna airport, and climb into a van, waiting for them. They drive off.

INT. VAN - CONTINUOUS

SHUKLA

**Shukla chats with his cousin
driver.**

Ashok reads an article on his smart phone about a recent Naxalite attack on cops, and their fight for indigenous rights.

Jairaj sees this, says nothing. Ashok closes the article. They're both feeling the same anxiety.

EXT. ANAND VIHAR BUS TERMINAL, EAST DELHI - MORNING

Sudhir and his team arrive at Anand Vihar station. Hundreds - perhaps thousands - of people go about their business. Street vendors, commuters, and massive buses inch their way through. It's a miracle anyone knows what to do in this tightly packed terminal.

Sudhir gathers his team - several inspectors and vendors/IDers, all in plain clothes.

SUDHIR

Okay, speak to bus drivers, conductors, cleaners. Find out who the owners are, where the buses go. And whether they've ever had a "Sonu" as a conductor or cleaner. He wouldn't have been a driver, so don't bother asking. And be quiet about it all.

ARIF

Okay.

SUDHIR

We're not cops, we're just friends looking for him. Okay? And be careful, we don't know who Sonu's friends are. Let's go.

In a series of shots, they all fan out, and start the process, speaking to everyone as subtly as they can.

They quickly blend into the massive terminal.

Sudhir speaks to a random bus driver:

SUDHIR (CONT'D)

Is there a Sonu who works around here?

BUS DRIVER 1

6 months ago a Sonu was worked at one of these stand there.

(points)

Sudhir speaks to a guy at the chai stand.

CHAI MAN

A Sonu did work here for a few days. I think he went on to clean buses after.

SUDHIR

Which buses?

CHAI MAN

No idea.

SUDHIR

Was anyone else with him?

CHAI MAN

I don't know.

SUDHIR

I haven't seen him in ages. I don't even know if I'd recognize him. Could you help me identify.

CHAI MAN

Sure, Yeah.

SUDHIR

Thanks.

SUDHIR (CONT'D)

If you see him. Let me know.

CHAI MAN

Sure.

He shakes his head, affirmative. Sudhir walks back to the mini van

SUDHIR

Any leads?

SUDHIR'S MAN 1

Nothing yet.

SUDHIR

Keep at it. Check there too.

Sudhir takes the number over to a few officers working out of a mini-bus across the street from the bus terminal, making phone calls on possible leads. A mini-command centre.

INT. MINI-COMMAND CENTRE - CONTINUOUS

He hands the number over, a bus owner named BANTI. One caller, INSPECTOR BHOSE, dials the bus owner, who answers.

Another officer, INSPECTOR BHINDE, making similar calls beside Bhole, suddenly calls out to Sudhir:

ARIF

Sir, I have a possible Sonu.

Sudhir and a few others gathers around the officer.

ARIF (CONT'D)

I spoke to one bus owner, who said Sonu worked for him six months ago. We got Sonu's number, and tracked his address - It's in Saharanpur.

(MORE)

ARIF (CONT'D)
*And this guy... remembers Sonu from
 a few years ago.*

He motions towards a STREET VENDOR, who's sitting in the bus.

SUDHIR
How far is Saharanpur?

ARIF
Maybe 100 km.

Sudhir points to Bhinde, one other officer, and the Street Vendor.

SUDHIR
You sure you can recognize him?

VENDOR
Yes, Sir, for sure.

SUDHIR
 (to bhinde)
*You stay here, we'll be back. Let's
 go.*

EXT. AURANGABAD STREETS - DAY

Jairaj's van drives through the town, not going very fast.

INT/EXT. VAN - CONTINUOUS

Jairaj and the others look around, scanning, for threats.

It's a small town, but dense enough that someone can get lost.

JAIRAJ
 (to the driver)
Let's ask someone, stop here. Stop.

The van pulls up to a kid (10) walking down the street.

JAIRAJ (CONT'D)
*Hey Kid, listen. Where's the police
 station?*

KID
 (village accent)
*Turn left ahead, keep going. When
 you're in the middle of nowhere
 you'll see the station.*

JAIRAJ
 Go ahead.

They move on.

ASHOK

God, this is a backward place.

JAIRAJ

What'd you think, you got a ticket to Singapore?

EXT. AURANGABAD POLICE STATION - DAY

The van comes upon the station. It's guarded by multiple barricades - 100 meters away from the entrance - and a paramilitary force. They park the car outside, emerge, and slowly approach the station as a guard stops them from behind the barricade in full military garb. He's professional, clearly trained to be an elite soldier.

SOLDIER

Hey, what do you want?

JAIRAJ

We're here to meet the SHO?

SOLDIER

Where are you from

JAIRAJ

Delhi Police.

SOLDIER

Hands up.

They put their hands up. He starts to frisk them as another holds his rifle ready.

JAIRAJ

ID's in my pocket.

SOLDIER

Come.

The soldier takes it and shows his comrade. Jairaj notices the trio of snipers who have them in their sights, on the station rooftop.

They're let through, and enter the station.

SHO AJAY VISHWAS (O.S.)

I was informed... the big cops from Delhi are coming to our small village for their manhunt.

INT. AURANGABAD POLICE STATION - DAY

ANGLE ON - the corridors of the small, rural station, with little to no resources (just one computer in the entire building) and only a few usable rooms.

It makes Vasant Vihar station look like a palace. As we move through here, we hear the conversation from inside an office.

We see Jairaj and his men sitting with the local Station Head, AJAY VISHWAS, a plump man in his early 40s who's been in this combat-community his entire life, and has an edge as a result.

JAIRAJ

You understand it's a sensitive case...

SHO AJAY VISHWAS

Well we deal with "'sensitive' on a weekly basis.

JAIRAJ

*(playing along.)
Sure.*

SHO AJAY VISHWAS

In fact, you may think you have it easy when coming to a village like this. But the reality is there is an open rebellion here against the government, from tribals and Marxists. And we're on the frontlines. These groups are all so active that if the Naxalites knew that central government officers were here... We'd have a big problem.

An uncomfortable pause as this sinks in. Ashok looks to Jairaj.

SHO AJAY VISHWAS (CONT'D)

*But don't worry, we're here. We will protect you!
(laughs)*

Jairaj looks at the others - who is this guy!?

JAIRAJ

Do you have an informant in the Chapara village we can talk to?

SHO AJAY VISHWAS

Of course. Manpower, guns - it's all we have here.

EXT. AURANGABAD POLICE STATION - DAY

Series of shots:

JAIRAJ, his team, and a group of other paramilitary guards, all get into a convoy of four bulletproof vehicles, and proceed, heavily armed. Each of them wear vests.

SHO AJAY VISHWAS

See that? A convoy just for you.
You follow us and they'll follow
you. Shall we? Go.

This isn't the small town police outfit we would have expected, but a tight military operation.

INT. PARAMILITARY VEHICLE - CONTINUOUS

The Delhi cops are stunned at the precision.

As they clear the barricade, they cross over a bridge. Jairaj gets a call.

JAIRAJ

Hello, who's this?

SHO AJAY VISHWAS

Hello, it's the SHO

JAIRAJ

Yes, Sir?

SHO AJAY VISHWAS

*You like this bridge? It's a
constant target. Last week we
diffused a bomb here.*

JAIRAJ

Is that right?

SHO AJAY VISHWAS

Over.

Jairaj looks at his men.

EXT. DELHI SECRETARIAT - DAY

A white ambassador vehicle pulls up to the Delhi Secretariat - a civic operations building. It's large and imposing.

Kumar - wearing his full uniform - gets out and enters the building.

INT. DELHI SECRETARIAT - CONTINUOUS

He walks through the cavernous lobby, past a few guards, and into a small corridor. He then enters a large boardroom.

INT. DELHI SECRETARIAT BOARDROOM - CONTINUOUS

He enters, and joins the 30-odd women's rights and human rights NGOs representatives, who have gathered, and are mingling.

The Chief Minister sees Kumar, and whispers something to an ASSISTANT. He makes eye contact with Kumar, who nods politely. Kumar notices the CM's son, Rahul, sitting off to the side, watching. Ira, the district councillor from the hospital, also sits in.

IRA

Alright everyone! Please settle down.

Everyone takes a seat at a large round table. It feels like a UN gathering, or a war room!

ASSISTANT

(handing the meeting over)
Minister...

CHIEF MINISTER

I'd like to call this meeting to order. I know that all of the NGO's and activists represented here, they are terribly busy, especially you, Commissioner, thank you for making the time.

KUMAR

Most Welcome.

Kumar nods again, but doesn't smile.

CHIEF MINISTER

I'd like to start by saying that I'm deeply concerned by the crime that's been reported on the 16th of December, in a moving bus, especially the police reaction to it, as well as the disturbing revelation that it could have been prevented by the Delhi Police. I say this as a concerned citizen, a father of a daughter, and as the Chief Minister of Delhi. Women are not safe in Delhi. And I think Commissioner Vijay owes it to us, the citizens of this city, and explain how did it occur, how DCP Vartika Chaturvedi let it happen.

NGO LEADERS

Yes, YES! Please!

The NGO leaders start yelling, expressing their anger and agreement.

IRA

Please, please. One by one please.

One young woman voices her opinion:

NGO LEADER 1

This is hardly a new issue. Every time a woman goes to a police station to lodge a complain about sexual assault, they're never taken seriously. New assurances are given, this will change, that will change!

NGO LEADER 2

And it took so long to move them to the hospital. The poor girls life is in danger because of this kind of negligence!

Others agree, the mood getting rowdier. All eyes look to Kumar

Kumar tries to calm them with his hands, lowering the volume around him.

KUMAR

I'm happy to answer each question, each concern in turn. First to the issue of the initial response...

EXT. SARANPUR VILLAGE HOME - DAY

A young woman pounds away at chilli's on the ground, turning them to dust, in front of a doorway, when she sees 4 men walking towards her. Sudhir leads them.

SUDHIR

Madam, we're looking for Sonu.

A man in his 20s - Fake Sonu - comes to the doorway of the home. Sudhir looks at him.

SUDHIR (CONT'D)

Sonu?

FAKE SONU

Yes?

Sudhir looks at the Vendor, beside him.

SUDHIR

Is this him?

VENDOR

I don't know. Doesn't look like him, but it's been a while.

FAKE SONU'S WIFE

Wait, who are you, where are you taking him?

Sudhir grabs Fake Sonu's arm, as his wife yells.

INT. CAR - DAY

The car doors open and Fake Sonu is pushed inside, as Sudhir and Bhide surround him on each side. The other officer and Vendor stands outside as Lallan's wife is there, arguing for her husband's release. A few neighbours come by, curious.

SUDHIR

So tell me, where you were Sunday night?

FAKE SONU

Here, with my wife.

SUDHIR

Where do you work?

FAKE SONU

I'm a street cleaner.

SUDHIR

And you clean buses too?

FAKE SONU

Buses? Not for a few months. I did when I was in Delhi, but left when I got married.

FAKE SONU (CONT'D)

When did you marry?

FAKE SONU (CONT'D)

Last month. What happened, Sir?

Sudhir smacks him.

FAKE SONU'S WIFE

Hey, what are you doing?

Fake Sonu screams, frightened. Outside, his wife moves for the car, but the officer holds her back. A few people outside start to get rowdy, asking what's happening.

FAKE SONU

When were you last in Delhi?

FAKE SONU (CONT'D)

*I told you, a few months back.
Three or four. I have no ties
there. No home, no job. Ask anyone
around, I was here. What do you
want from me?*

Sudhir looks over his mobile phone call logs, but can't find anything. He gets out of the car, and sees the people around them gathering.

SUDHIR

*(to the Vendor nearby)
So your'e not sure it's him.*

VENDOR

*No, I'm not. I haven't seen Sonu
for 3 or 4 years now. I don't think
it's him. He was short, really
skinny..*

Sudhir looks at fake Sonu, poor guy sitting in the car.

EXT. CHANDNI'S SCHOOL COURTYARD - DAY

Done for the day, Chandni walks with her female friends Smriti and Ashita after school, in the courtyard. They intercept Arunesh and Arjun, waiting for them.

ARUNESH

*Hey... back to India Gate,
soldiers?*

ASHITA

*Yes! If I don't scream at someone
I'll take it out on my little
sister at home.*

The Ring Leader that fought Chandni walks by, her head down, as Chandni glances at her.

CHANDNI

I'm not goin. You guys go ahead.

ASHITA

Why aren't you coming?

Chandni shakes her head, almost despondent.

ARUNESH

Whatever, you're coming with us.

He goes to grab her arm, jokingly, when she quickly reels away.

CHANDNI

Don't touch me!

Everyone is shocked by her outburst, especially Arunesh.

ARUNESH

What... what's wrong with you?

CHANDNI

I just don't want to be touched
right now.

Smriti and Ashita are even shocked.

ARUNESH

What is this, Chandni? We've been
friends for years...

CHANDNI

Nothing...

She walks off. Her friends just watch.

INT. DELHI SECRETARIAT BOARDROOM - DAY

Back at the roundtable, Kumar continues to defend his police
force, as one NGO leader questions him:

NGO LEADER 4

...How is it that we have a law
that says a single woman driver,
after 7 pm, does not have to stop
if a male police officer pulls her
over, and no female police officer
is present? How do you sleep at
night knowing there are so many
violent misconducts within your own
force against women that a law is
enacted to protect the citizens
from the police.

KUMAR

That law came into effect before my
tenure.

NGO LEADER 4

Regardless, you've done nothing to
weed out corruption?

KUMAR

No, we have measures in place to
combat police misconduct. I must
add that the resources even now
being spent on this meeting are ill
timed, since we are using all of
our manpower to keep the peace
within the city, and to apprehend
the suspects.

CHIEF MINISTER

Commissioner Sir, I'm sure they can spare one man and still do their job.

They continue on.

EXT. BIHAR HIGHWAY - DAY

From a far distance, we see the paramilitary convoy making their way towards the camera, as if driving from eternity. The vehicles then turn off the main road.

EXT. CHAPARA VILLAGE - DAY

We follow them as they drive through the tiny village of Chapara. It's a series of old-brick homes that appear to be bombed out, as if they were destroyed, and then occupied. This is the general state of rural India.

They stop in front of one home and enter, as the paramilitary cover the area.

(Aside - in most Indian villages in the rural areas, a person is hired by the government to keep track of the villagers - a kind of steward. Newborns, recent deaths, who migrates in and out, etc. And this person would then report changes to the government. For this, he receives a small salary. He may or may not be educated, but generally takes his job seriously).

INT. STEWARD'S HOME - CONTINUOUS

Inside, the SHO, Jairaj, and his team see an old man sitting on a small straw-made cot, as if waiting for them. He is clearly poor, very thin, and missing a few teeth. He is the village steward, BADHUR.

SHO AJAY VISHWAS

Here.

SHO AJAY VISHWAS (CONT'D)

Hello, Badhur Ji?

BADHUR

Hello. Come, come. Sit.

SHO AJAY VISHWAS

How are you?

BADHUR

All good.

SHO AJAY VISHWAS

They've come from Delhi.

BADHUR

Greetings.

SHO AJAY VISHWAS

They're looking for someone. A suspect named Alok Kumar. They think he might be here.

He thinks for a moment, and looks up at the Delhi officers.

BADHUR

It's like this Sir... I can talk to you. But I know them.

SHO AJAY VISHWAS

They're with me. That's why I brought them here.

Badhur looks at them all, and then to the SHO.

BADHUR

It's like this, Alok hasn't come home.

SHO AJAY VISHWAS

Where exactly is his home?

BADHUR

At the end of the lane, there's a tree. From there go straight, turn right. Then left, it's the first door after.

SHO AJAY VISHWAS

Perfect, thank you.

He hands him a few bills, Badhur accepts them without blinking.

BADHUR

Before you go... In there village there's an old man named Maniram. He died a few days back.

SHO AJAY VISHWAS

Okay.

BADHUR

And there's a newborn girl, no name yet.

SHO AJAY VISHWAS

Perfect, Bahadurji. What would this place do without you?

BADHUR

It would still live in peace.

SHO AJAY VISHWAS
Okay, were off. Let's go.

JAIRAJ
Goodbye.

BADHUR
And to you.

As they leave, Jairaj lingers for a moment in this man's hut. It's sparse, with a few photographs and trinkets. The man has lived here all his life. Jairaj nods his gratitude, and the man puts his hands together in respect.

EXT. CHAPARA VILLAGE - DAY

The convoy drives slowly, quietly, down the streets, and parks a safe distance away from the home they're stalking.

The officers and paramilitary emerge from the vehicles and spread out.

Snipers quickly get onto high ground, finding their way onto rooftops, and hiding in bushes, while Jairaj and his men, surround the home in question. Everyone scans around for threats, but it all seems sleepy and quiet, just a few pedestrians walking around, not noticing them.

As usual, the door to the place they're going to is open, as most villagers' homes are.

Jairaj approaches quietly, peers his head in.

INT. ALOK'S FAMILY HOME - CONTINUOUS

JAIRAJ
Hello

He peers in, and sees an old man (FATHER), OLD WOMAN, and young woman PALLAVI, all there. The man is taking a nap, while the women are working.

OLD WOMAN
Yes. Who are you?

JAIRAJ
You're Ashwini Kumari?

OLD WOMAN
Yeah. Come in.

Jairaj waves his comrades in, and 3 others quickly come in.

JAIRAJ
We're from the police. We're looking for your son, Alok Kumar.

The FATHER wakes up.

FATHER
What's going on?

ASHOK
Get up.

One of the cops lifts him up.

OLD WOMAN
(getting frantic)
Hey!

JAIRAJ
Relax, Madam. We're just here to talk. Leave him. Is Alok here?

OLD WOMAN
No. What's happened?

JAIRAJ
Look around.

He motions for two men to search the premises. There's a brick stairway that goes up to the roof. The cops spread out in the small space, but nothing. Jairaj looks at Pallavi.

JAIRAJ (CONT'D)
You're his wife?

PALLAVI
Yeah.

JAIRAJ
Pallavi?

PALLAVI
Yeah.

JAIRAJ
When was the last time you spoke to him?

PALLAVI
It's been months. I can't remember when he was last here.

FATHER
What's he done?

JAIRAJ
(looks at Alok's father)
Sir, you must know where he is?

FATHER
I haven't heard from him in six months. What did he done?

The cops return, nothing in the home.

JAIRAJ
You're coming with us to the police station.

FATHER
Like hell I am. Why should I?

JAIRAJ
You're a sensible man. Come on.

The Father looks at the women.

JAIRAJ (CONT'D)
You've done nothing wrong. It's just to ask you some questions.

He puts on a sweater, socks, and cap, and follows them out as the women watch on, worried.

EXT. ALOK'S FAMILY HOME - CONTINUOUS

The cops and the paramilitary support all quickly retreat into their vehicles, keeping guard, watching out. Within seconds they're gone, the street silent again.

INT. SAFDARJUNG HOSPITAL CORRIDOR - DAY

Neeti sits beside the doorway to Dipika's private room trying to stay awake, while Dipika and her parents have a conversation inside.

Vartika arrives. Neeti stands at attention.

She knocks on the door.

Vartika enters, Neeti follows.

INT. DIPIKA'S HOSPITAL ROOM - DAY

Vartika sees Dipika awake for the first time. Her eyes are wide open now, and her speech is barely audible as the bite marks have swollen her lips to grotesque proportions. But her words are precise, her mind is 100%.

She manages a smile at the sight of Vartika, in uniform.

DIPIKA
 (quietly)
You're the DCP?

VARTIKA
Hmmm?

DIPIKA
 (quietly)
You're the DCP?

VARTIKA
*Yeah, you can call me Vartika.
 Don't want you to worry about
 anything. I'm handling this case
 myself. And I promise, all of them
 will be punished.*

Dipika tries to smile.

DIPIKA
*I know who you are. I'm so happy
 you're handling my case. Thank you,
 Ma'am.*

VARTIKA
Please don't say 'Thank you'.

She's a breath of fresh air. And despite her disfigurement, she glows.

VARTIKA (CONT'D)
*We already have four of them in
 custody, we'll get the last two
 soon.*

KIRAN
This is great news.

DIPIKA
How is Akash?

VARTIKA
*He's fine, totally fine. He's
 helping us on the case. Is there
 anything you want? Maybe a TV?*

She tries to smile, and grunts an affirmative.

Vartika looks at Neeti, who nods.

VARTIKA (CONT'D)
*If you want anything, just let
 Neeti know.*

Dipika manages a smile this time.

DIPIKA
She's wonderful.

A Doctor enters - one who doesn't know Vartika. He's dishevelled, annoyed, clearly overworked.

DOCTOR

Hey, what's happening here? She can't give a statement yet. Don't disturb her.

VARTIKA

I just came to check on her, doctor, I'm not...

DOCTOR

I don't care. Without hospital permission, there's no police allowed. Only Neeti can be here.

VARTIKA

I have put Neeti here. I just came to say hello, Doctor.

DOCTOR

No, she needs rest. No exceptions.

Kiran tries to interrupt and allow her to stay, but the Doctor is getting angrier.

Neeti has had enough.

NEETI

Please, you're both disturbing her. Go outside. Madam, please...

She pushes them both into the corridor.

INT. SAFDARJUNG HOSPITAL CORRIDOR - CONTINUOUS

Vartika retreats down the hall, into a waiting area, while the Doctor gives Neeti a look.

He walks away. Neeti shakes her head at this madness. She goes after Vartika, who's fuming in the waiting area, sitting.

Neeti sits beside her.

NEETI

Madam I'm sorry I just didn't want her exposed to more grief.

VARTIKA

No, that's exactly why I put you there. Her face... I don't want to ever see a woman in this situation again, ever.

NEETI

I know Ma'am.

Neeti puts her hand on Vartika's shoulder. Vartika reels back.

VARTIKA
Don't do that.

NEETI
I'm sorry...

VARTIKA
There's a no-contact policy,
between officers and victims and
everyone.

NEETI
I know Madam. I just thought...

VARTIKA
Sometime ago there was an officer
photographed hugging a victim. It
happens, when you work so closely
with them, get emotionally
attached. But the press printed the
photograph and accused him of
conflict of interest. The case fell
apart. The officer was... He lost
his job.

NEETI
It won't happen again Madam.

Vinod and the photographer come by, seeing Vartika and Neeti sitting. Vartika stands.

VINOD
Ma'am, he's here to photograph the
bite marks. We have authorization
from the hospital.

INT. AURANGABAD POLICE STATION OFFICE - DAY

Alok's Father is forced to sit on a chair in a small, dingy office of the station. His mobile phone and wallet are placed on the table in front of him.

Jairaj and his men, and the SHO, stand around him.

JAIRAJ
*So when did you last speak to your
son?*

FATHER
I don't know, Sir.

He looks despondent.

JAIRAJ

Will you cooperate, or not?

He looks at them for a moment, clearly not wanting to.

JAIRAJ (CONT'D)

Why are you making this difficult?

He doesn't seem fazed.

FATHER

You've invaded my home. You embarrassed me in front of my daughter-in-law. What do you want from me?

JAIRAJ

Just answers.

FATHER

I have none.

JAIRAJ

*Then who does, motherfucker?
Where's Alok?*

Jairaj heads towards him - angry - when the SHO intercepts him quickly, and escorts him out.

SHO AJAY VISHWAS

Calm down. Come, come outside. All of you, too.

He takes him out of the office. The others follow.

INT. AURANGABAD POLICE STATION CORRIDOR - CONTINUOUS

SHO AJAY VISHWAS

Cool down. He'll tell us. Let me try. You see, these villagers. They don't trust city folks.

He goes back in and shuts the door.

INT. AURANGABAD POLICE STATION OFFICE - CONTINUOUS

The SHO comes and sits beside him, friendlier, more disarming.

SHO AJAY VISHWAS

Listen, old timer. These people haven't come from Delhi to waste their time. Alok is charged with rape and attempted murder.

The Father looks at the SHO, suddenly concerned.

SHO AJAY VISHWAS (CONT'D)
If the public learns where Alok is, they'll tear him to pieces. They're not here to catch him, but to save him. Help us, talk to us. It's best for everyone. Will you? Good.

The Father stares ahead, exhausted, strained. He nods. The SHO opens the door, letting the Delhi officers back in. The Father watches them enter, and takes a breath.

SHO AJAY VISHWAS (CONT'D)
 Come in.

SHUKLA
 Okay, tell us.

FATHER
Last night... He... called me.

SHO AJAY VISHWAS
 (surprised)
From where?

FATHER
I can't be sure. You can check my phone.

Jairaj takes the Father's phone from the table. He scrolls through.

JAIRAJ
What time?

FATHER
I think around 8, 8:30.

Jairaj calls the number listed in the logs from 8 pm the night before.

JAIRAJ (ON PHONE)
Hello

PHONE STAND OPERATOR
Hello?

JAIRAJ
Who's this?

PHONE STAND OPERATOR
It's a public phone stand.

JAIRAJ
Where?

PHONE STAND OPERATOR
IN Naharpur, Gurgaon.

JAIRAJ

Okay.

He hangs up.

JAIRAJ (CONT'D)

Who's in Naharpur?

FATHER

My brother-in-law.

JAIRAJ

Write down his address, phone number.

They give him paper and a pen, and he does so.

SHO AJAY VISHWAS

And then you can go.

Jairaj is shocked.

JAIRAJ

(to the SHO)

*What are you talking about, Sir?
He's our only chance to find Alok,
and you're letting him go?*

The SHO takes him aside, speaking softly.

SHO AJAY VISHWAS

*It's for the best. My guy will keep
an eye on him. And there are only
two places Alok could be -
Naharpur, or at his in-laws' home
in Jharkhand. Either way, it's late
and too dangerous to go searching.
You all must be hungry?*

Jairaj looks at team - who the hell is this guy!?

INT. DELHI SECRETARIAT BOARDROOM - DAY

Kumar continues to take a beating on behalf of the police. Clearly annoyed, he's trying to hold in his frustration.

The Chief Minister is speaking this time.

CHIEF MINISTER

*We've had a good representation
here for grievances. But I'd like
to add that I have here a report
here outlining several recent
incidents of police misconduct. We
all the simple solution. You should
hand in your resignation now.*

Kumar slams the table, he's had enough.

KUMAR

Sir, The New York police department's budget last year was \$4 billion. A city of close to 9 million people. The Delhi police's budget was \$400 million. A city of 17 million people. Our officers are on call 24 hours a day. They don't get paid for overtime. Sometimes they get to see their families twice a month because they can't afford to; and they're on duty they use their own money to buy gasoline. Without proper reimbursement. We all acknowledge that a ghastly crime has been committed and we have already cracked the case after a brilliant breakthrough in our investigation. We talk about police misconduct when such incidences occur but unless you give me specifics I cannot answer them. And I do agree that there is amply room to improve police behavior and I'm as committed to doing it as all of you are

He stands.

He leaves, slamming the door.

CHIEF MINISTER

(looks around)

Clearly we can't question Commissioner Vijay's dedication and passion. But the fact are the facts - if the Delhi Police was under my control, it would be better managed. I will stress this in the Parliament. And I would appreciate your support.

INT. DELHI SECRETARIAT CORRIDOR - CONTINUOUS

As Kumar leaves, he eyes the CM's son Rahul, who stands in the corridor, on the phone. Rahul nods at Kumar, as if old friends.

RAHUL

Dad's doing the best he can. The room is totally against Kumar. He's on the defensive...no, you can see he's starting to lose it, Hold on..

Kumar walks off, as Rahul watches him.

EXT. SAFDARJUNG HOSPITAL - DAY

Vartika is driven out of the hospital grounds to the main road, the protestors are back in full force. They hold signs, insulting the police, and even her - by name! She reads them as the car slowly makes its way through the crowds. She looks at a text message earlier from Bhupendra:

Jai Singh transferring to Tihar.

Her phone then rings - Chandni. She answers.

VARTIKA (ON PHONE)

Hi Baby.

CHANDNI (O.S.)

Hi Mom.

VARTIKA

How are you doing?

CHANDNI (O.S.)

When are you coming back home?

VARTIKA

I don't know, not until this is over.

CHANDNI (O.S.)

Are you single-handedly hunting these guys?

VARTIKA

It seems so. But no.

Silence.

CHANDNI (O.S.)

Are you okay?

Vartika is surprised by the question.

VARTIKA

Yeah, I'm fine.

Silence again.

VARTIKA (CONT'D)

You want to tell me about the fight?

CHANDNI (O.S.)

Not really.

A beat.

CHANDNI (CONT'D)

Some girl was saying shit about you. And you always said to stand up to people who say bad things.

VARTIKA

I know, baby... but these are just words. They're not going to hurt me.

Outside the car, people continue to say vicious things about Vartika, even throwing things at the car and slamming onto the windshield. It's pure malice being hurled at her. She flinches at each hit against the car.

CHANDNI (O.S.)

No, but... you said...

Chandni trails off. Vartika thinks she hears crying.

VARTIKA

I'm really sorry I can't be there with you right now.

CHANDNI (O.S.)

No, It's okay. I have to go.

She hangs up.

INT. SELECT CITY MALL - CONTINUOUS

We see Chandni sitting on a bench, in front of the same cinema that Dipika and Akash saw the film before the attack.

END OF EPISODE 5