

Episode 5: *The Immortal*

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FADE IN:

1 INT. ASHRAM. FLASH BACK SCENE

1

Jim is face to face with head sadhu after killing all the other sadhus. They are lying dead across him.

JIM

How do I know you are not
bullshitting me?

HEAD SADHU

Main jhooth nahi bolta.
(slight chuckle to
himself)

Bolne ki zarurat nahi. Jo hona hai
woh ho re rahega.

(deeper baritone, more
serious)

jaise amar vyakti ke haathon
tumhari maut.

JIM

Ooooh! Spooky!

HEAD SADHU

Spooky nahi beta, sach! Woh toh
hain.

Jim thinks to himself for a moment.

JIM

Okay okay last question. If I find
the immortal.

(corrects himself)

When I find the immortal.. how do I
kill the immortal?

Head sadhu seems to be in a spot.

He contemplates whether he should answer this one.

JIM (CONT'D)

Ha!!! I got you with that one?
Didn't I?

Head Sadhu regains his composure and replies.

HEAD SADHU
(deeper baritone)
Jab woh amar insaan kisi aur ko
amrit pila ke amar bana de... tab
aur sirf tab woh apna amaratva kho
sakta hai...

Jim expresses like he is impressed with what the head sadhu said.

CUT TO:

5

INT. SHLOKA HOUSE

5

Jim is pointing a gun. Nakul is at the end of it.

JIM
Where is the bottle?

NAKUL
Kasam se, inke paas hai.

Jim then points the gun towards Fokatiya. He has both of them in front of him.

Fokatiya looks at Nakul with agitation.

FOKATIYA
Nahi Maharaj. Yaad karo, jab main
samudra manthan ki kahaani suna
raha tha... tab aapke haath mein
tha.

NAKUL
Magar main yahan se nikal gaya na?
Aap the yahan.. Aapke paas hi hai!

FOKATIYA
Maharaj. Aisi laparwahi chiranjivi
ko shobha nahi deti

Jim looks on as Nakul and Fokatiya are alleging each other.

NAKUL
Chup kijiye please, aap ke wajah se
yeh sab ho raha hai.

Jim is getting irate.

JIM
I will count to three I swear if
you dont give me the bottle,I will
shoot both of your brains out.

Nakul and Fokatiya look on petrified.

JIM (CONT'D)

1.. 2.. 3..

Nakul and Fokatiya close their eyes tight, resigned.

A sudden crash makes both of them open their eyes quickly.

Jim instead of pulling the trigger breaks into a frustrated rant.

Jim is tearing the place down, making a din as he throws things around, looking for the potion.

JIM (CONT'D)

Are you fucking kidding me? How could you lose the immortality potion? I came from Dubai for this? My boss is on the way and you lost it? Fucking Indians.

Nakul and Fokatiya both have no answer.

JIM (CONT'D)

What the fuck are you looking at? , Find it. Now.

Nakul starts looking for the potion. Fokatiya joins him.

PACKAGING

N1 INT. GOLDFISH BUNGALOW IN MUMBAI

N1

An airy bungalow next to the sea. It's Goldfish's Indian home. Guarded by few armed bodyguards.

It's an elaborate property, guarded by several henchmen.

Behind him are two distinct portraits. That of Albert Einstein and a contrasting looking Indian scientist. No names are written. (The Indian scientist is JC Bose).

An Indian journalist is at the house interviewing him with a small crew and makeshift setup.

We catch the interview mid-way.

INTERVIEWER

Dr. Goldfish, no doubt the concept of immortality is exciting but there are a lot critics.

GOLDFISH

Ha ha, ya I hope they don't get it.

INTERVIEWER

Haha... But no, seriously, a lot of renowned scientists and philosophers have questioned that even if humanity achieves immortality, do we really need it? Isn't it against the order of nature? Against the order of mankind?

Goldfish speaks with child-like enthusiasm.

GOLDFISH

It's human nature to fear change, fear new things, fear inventions. Imagine, before fire was discovered, the people must have thought- hey this is dangerous, it'll burn down things, people may die. Then would we enjoy our Saturday night barbecues like we do today?

INTERVIEWER

(chuckles)

Well! Fortunately, India doesn't do that too often. But I get your point.

4

INT. UPADHYAY'S HOUSE

4

Upadhyay has just started a painting. She applies a couple of strokes on the canvas.

We reveal Shloka is tied to a chair at Upadhyay's home studio behind the canvas. Her hands are bound to the hand-rest of the chair. Her feet are tied to the foot of the chair.

She is regaining consciousness, and sees an almost surreal vision of Upadhyay painting her.

She is confused and attempts to move. When she moves her head, her head snaps back and she screams in pain. Her hair has been tied to a pole/window behind her.

UPADHYAY

Shh. Don't move.

Shloka freezes.

UPADHYAY (CONT'D)

You are only allowed to move your lips.

Shloka exhales hards, still trying to make sense of the situation.

SHLOKA

Where am I?

UPADHYAY

Bandra

SHLOKA

Why am I here?

UPADHYAY

So that I can get to your little lover...

Shloka takes a second to comprehend. Regains composure somewhat.

SHLOKA

No no no no this is a horrible misunderstanding.
Nakul and me? No way!
I have nothing to do with Nakul ...
Except I am just his therapist.
I was just helping him out of guilt. We are not....

UPADHYAY

(interrupts)

Shhh. Blue tick.

Upadhyay is checking a phone.

Shloka realises Upadhyay has her phone. She is using it to track Nakul.

On the phone screen, we see Upadhyay has already texted Nakul: 'where are you?'

Now we see Nakul is typing as Upadhyay is waiting.

His reply reads- 'Your house. Big problem. Call police. '

Upadhyay writes back: Sure, baby.

Looks towards Shloka and says.

UPADHYAY (CONT'D)

Got it, thanks.

Upadhyay prepares to leave as she gags Shloka's mouth with duct tape.

While walking out, she has a glint in her eyes as she softly hums the tune of 'pyaar humein kis mod pe le aya'. No lyrics.

She walks out as Shloka screams through the duct tape.

6

INT. POLICE STATION

6

Bir Singh is sitting at one corner while having lunch. He is contemplating going home, due to lack of support and leads in this new city.

The others are having lunch together in a group.

Vitthal is regaling Bir Singh and others with riddles. Everybody at the table is laughing and having a good time.

VITTHAL

Achcha agla waala. Ek hotel mein ek andha cashier, ek langda chef aur ek totla waiter thei.

Everyone nods in understanding.

VITTHAL (CONT'D)

Ek din uss hotel mein ek guest ka khoon ho gaya. Murder. Phir detective gaya poochtach ke liye.

Everyone is listening rapt.

VITTHAL (CONT'D)

Andha cashier ne bola khoon ka time main cash gin raha tha. Langda chef ne bola khoon ka time mutton bana raha tha.

Aur totla waiter na bola (stammering) Khoon ka time main gaon gaya tha.

(beat, then adds)

Detective ne totla waiter ko arrest kar liya. Batao kyun?

Dramatic pause as everyone waits.

OTHERS

Kyun?

VITTHAL

Kyunki statement dete time woh bahut totla raha tha.

Bir Singh is unimpressed with the answer but audience erupts in laughter.

TIME CUT TO:

Bir Singh and Vitthal are walking down the corridor after lunch, when Vitthal calls out to Bir Singh.

VITTHAL (CONT'D)
Ae Himachal sun.

Bir Singh stops and turns to look at him firmly, he doesn't like to be called by that name.

VITTHAL (CONT'D)
Tera woh baba hai na? Usko kisi ne dekha hai. Ek madam aayi thi. Apna address dekar gayi hai.

BIR SINGH
Kya? Kab aayi thi?

VITTHAL
Subah.

BIR SINGH
Toh pehle kyun nahi bataya.

VITTHAL
Subah se kitna kaam tha maloom?

BIR SINGH
Magar humne abhi saath mein lunch kiya?

VITTHAL
Haan accha tha na?

Bir Singh, frustrated, snatches the paper away from Vitthal and leaves.

7 **INT. SHLOKA'S HOUSE**

7

Nakul and Fokatiya have turned the house upside down. Fokatiya is looking shit scared at losing the potion.

They still haven't found the potion. Suddenly--

JIM
Who the fuck kept the potion on the bar counter?

Both turn to Jim in surprise.

FOKATIYA
(happily)
Mil gaya? Dijiye.
(walks towards Jim turning
to Nakul)
Kshama karna Nakul Maharaj! Aap par
sandeh kiya maine!

JIM
Aye, step back!

Jim points the gun at Fokatiya, who retreats quickly.

NAKUL
(to Jim)
Okay, so I can go now?

JIM
Not so fast, Maharaj brother.

Jim takes a seat, gets comfortable and holds up the potion.

JIM (CONT'D)
Come, feed me this.

NAKUL
Kya?

FOKATIYA
Yeh kya bol rahe hai Maharaj?

NAKUL
Usei pilaane ko bol raha hai.

FOKATIYA
Hey Bhagwan! Nahi Maharaj! Galti se
bhi mat karna... Anarth ho jayega!

Jim calmly raises his gun.

FOKATIYA (CONT'D)
Maharaj, banduk se mat daro! Tum
amar ho, yeh tumhara kuch nahi
bigad sakta!

JIM
Shut the fuck up and do it now.

Nakul has his hands up in defence to suggest he is willing to cooperate.

NAKUL
Okay okay.

Gun still trained at Nakul with one hand, Jim gives the potion to Nakul with the other.

Jim is happy and beaming, and is ready to become immortal.

Fokatiya is desperate. He rushes to make a last-ditch plea.

FOKATIYA

Nahi Nakul Maharaj. Socho yeh kya
karne jaa rahe ho.
Agar yeh bandook ke nokh pe amrit
chheen raha hai, toh socho amar
banne ke baad yeh kya kya kar sakta
hai.
Tumhare is nirnay par manavta ki
bhavishy nirbhar hai!

Fokatiya desperately continues.

FOKATIYA (CONT'D)

Kya pata yeh Shloka ke saath kya
kiya hai.

Fokatiya knows this will be catastrophic, so he doesn't not give up. He says.

FOKATIYA (CONT'D)

Nakul agar tum amrit pila diya toh
mera shrap rahega. Tum aur Shloka
kabhi ek nahi ho paoge!

Nakul doesn't know what to do.

Jim shoots past Nakul to scare him.

JIM

Now!

Fokatiya tries to physically stop Nakul, as Jim kicks out at him.

Fokatiya gets kicked right in knee and he falls down at a distance. He is in pain, unable to get up.

Nakul looks at Fokatiya sympathetically, even as Jim signals him to do it.

Nakul, left without a choice, feeds the potion to Jim.

Beat.

Nothing happens. Jim reacts like a chef would do after having a caramel custard.

JIM (CONT'D)
(matter of fact)

Hmmm

Right then he gets a call from Goldfish.

Jim picks up while still keeping Nakul at gunpoint.

8 **EXT. GOLDFISH BUNGALOW**

8

GOLDFISH

Jim, I am here. Where are you?

A technician is removing the lapel mic setup from Goldfish as the crew wraps up in the background.

9 **INT. SHLOKA'S HOUSE**

9

Jim has Nakul on gunpoint, and Fokatiya injured. He tries to turn the tables on his boss Goldfish.

JIM

Ah brother, plan's changed a bit!

GOLDFISH

Why? What happened?

JIM

I just became the most powerful man alive. That's what's just happened.

GOLD FISH

(seriously)

Stop fucking around Jim!
Do you have the immortal guy?.

Jim smiles evilly at Nakul.

JIM

I *HAD* the immortal guy.

Jim is about to pull the trigger..

..and he chokes!

The gun drops and he barely makes it to the washroom, still holding the phone.

Nakul and Fokatiya follow him in the washroom, in fear!

Doubled up over the sink, Jim throws up, to see--

Blood gushing out from his throat!

He screams in pain.

And the next second, he drops dead!

Nakul is not immortal. Fokatiya is shocked.

Nakul gets up, looks at Fokatiya in a gesture that says - i told you so. He still has the potion in his hands.

Goldfish is still on call.

GOLD FISH

Jim? What the fuck Jim?

10

INT. TRUTH MAGAZINE OFFICE. LATE NIGHT

10

Ayesha is at a colleague's cubicle.

COLLEAGUE

Aise nahi hota hai yaar, Kartik ka signature chahiye.

Ayesha is holding a paper making a request.

AYESHA

Arre Kartik phone nahi utha raha hai? Abhi chod na formality. Tere liye hip-hop story cover kiya tha na.

COLLEAGUE

Yaar...

Colleague reluctantly takes the paper.

AYESHA

Thanks!

Ayesha is happy. She kind of hugs the guy. When she notices an article open on the guys laptop.

The article reads 'The earliest photographs of India'

COLLEAGUE

I am doing a piece on this. India's oldest pictures. Fascinating stuff.

Ayesha looks at the photograph with intrigue.

It's an old inferior quality black and white photo which has about half a dozen people on frame.

Some of them are noble men wearing royal attire, one has a crown on him. One of them is a woman. While the others are sadhus wearing robes like Fokatiya.

Ayesha gets hooked to a face. It seems like she has seen one of the faces somewhere.

11 INT. SHLOKA'S HOUSE.

11

Just outside the washroom, Fokatiya and Nakul are standing right beside Jim's body, stunned.

FOKATIYA

Yeh kaise..? Iska matlab.. Tum amar nahi ho?

Nakul screams in pent up frustration.

NAKUL

Nahi hoon main amar yaar.
Main pehle se keh raha hu...
Main amar nahi hu, aur ab main
khooni hoon.

He has his hands on his head.

FOKATIYA

Magar Maharaj ne toh kaha tha...

NAKUL

Bhaadh mein jaaye Maharaj.

FOKATIYA

Maharaj ke baare mein aise nahi bolte.... beta.

NAKUL

(exasperated)

Kya ho raha hai? Kya karu?

Nakul has completely broken down.

FOKATIYA

sab parmatma ka khel hai Nak...

NAKUL

(continues)

Yeh body hum yahan nahi rakh sakte.
Hataana hoga. Shloka ka ghar hai..
Oh God, na jaane Shloka kahan hai!

Nakul and Fokatiya's conversation become progressively less audible as the camera zooms out to reveal Nakul in a view finder frame through a window.

Pan wider to reveal Upadhyay in a building opposite Shloka's.

She locks Nakul in target with her sniper gun. And shoots!

From Upadhyay's POV, we follow the bullet's trajectory in slow motion.

Just as it is about to hit Nakul, Fokatiya blocks Nakul!

But Fokatiya moves out of the way..

The bullet continues in its path towards Nakul, when..

..Majid enters the frame stroking his brush on the outside of Shloka's house.

The bullet finds its mark in Majid.

The brush flies out of his hands as his body drops seven floors..

To thud violently on the ground.

Upadhyay sees the body drop in disbelief.

When she looks up through the lens, Nakul and Fokatiya are gone!

Back on the ground people have gathered around the dead body.

Upadhyay clenches her teeth, jaw moving furiously as she packs her stuff methodically.

She leaves the room, leaving the RESIDENT of the flat long dead in a pool of blood.

CUT TO:

Exterior of Shloka's building, where Maqsood peers around the corner of the building on the 7th floor, looking for--

MAQSOOD

Majid?

His cap falls off to show it's a windy day.

NAKUL
Babaji aapke paas 500 rupaye hai
kya?

FOKATIYA
Ha ha mere paas kahaan. Ek kaam
karo, yeh de do.

Fokatiya extends a bag of weed. Nakul snubs it.

NAKUL
(whispering firmly)
Andar rakho!

CUT TO:

Nakul is under stress, thinking how to get out of the situation.

He gets an idea and goes to the back of the car.

He partially opens the boot and searches Jim's dead body for his wallet.

He takes it out, but in the process feels something else.

He pats on to find Jim's gun. He quickly takes it out and hides it inside his clothes.

Upadhyay having had enough and tired of waiting, decides to attack.

He feels something in her pocket to check the weapon and gets off the car.

As soon as she does, Nakul resolves the matter with the police, and quickly drives away.

Upadhyay gets back into the car quickly, to follow them.

14 **INT. UPADHYAY'S HOUSE**

14

Shloka is alone at Upadhyay's house, tied up and gagged.

She scans the room to study the location and possible scenarios.

There are several canvases on the ground covered with white clothes on them. There is a statue with a gun-shot wound in the head.

The door to the room where she is being held, is open.

She can move the chair inch by inch (absolute minimum). But after a point her tied hair limits her movement.

As she strains her neck to scan the house, her hair snaps her back to position. It hurts.

She tries to move her hand and legs but to no avail.

Now, Shloka begins to doggedly pull her head in front trying to break out of the situation. Her hairs are strained to the maximum.

She screams in intense pain through the duct tape. As some hairs come off.

She takes deep breaths and does it again.

She repeats this. Eventually some hairs come off and the shackles are broken.

Shloka's face is full of tears. Her scalp is burning with pain.

18 **EXT. LAKE**

18

It's a windy day at the lake.

Nakul and Fokatiya drop Jim's body at the lake, the one Nakul had jumped into earlier.

There is a loud splash on a wide shot.

In the foreground of the same frame, are the same fishermen are playing cards. They hear the splash, look at each other.

But this time, they do not react. They have learnt their lesson.

Then, one of the rescuers plays his next move. The game continues.

19 **EXT. LAKE**

19

Nakul and Fokatiya walk towards Jim's car.

Fokatiya, in all seriousness says.

FOKATIYA

Nakul beta, bura mat man-na. Ab jab tay ho gaya hai ki tum amar nahi ho, toh amrit tumhare paas nahi reh sakta.

As Fokatiya speaks, we see Upadhyay in the background at a distance in the same frame.

She is creeping up behind Nakul and Fokatiya this time with a knife in her hand. (hand is raised, ready for the attack).

She moves discreetly like a nimble animal about to pounce.

Nakul and Fokatiya unaware of the upcoming threat continue talking.

NAKUL

Chaiye bhi nahi baba.

FOKATIYA

Sach bolu, agar tum hote toh main zyada khush hota.

Nakul is not interested in any immortality talk.

Nakul is trying to call Shloka.

In the distance is a faint ringtone.

NAKUL

Samajh nahi aa raha hai Shloka kaha gayi.

FOKATIYA

Smaran karo Nakul, anth mein kya dekha tha.

NAKUL

Pata nahi. Ek message aaya. Yskeh pehle toh phone pe baat hua tha... Seeriyon pe tha...

It hits Nakul.

NAKUL (CONT'D)

...toh mujhe woh aurat dikhi - Upadhyay!

Meanwhile Upadhyay has closed the distance between them with a knife still holding high in her hand.

FOKATIYA

Uska naam Upadhyay kyun hain?

NAKUL

Aapka naam Fokatiya kyu hai?

FOKATIYA
(offended with Upadhyay)
Brahman hokar aisa kaam!

Upadhyay now is at an arms length right behind them.

She is just about to strike Nakul at the neck when suddenly Fokatiya pre-empts danger and reacts in his trademark fashion... and pushes Nakul away...

FOKATIYA (CONT'D)
AAA...aaa nahi guruji nahi!

...and swings at Upadhyay's hands. Fokatiya is panicking.

His hand hits Upadhyay hand, knocking her knife off.

Nakul after a brief eye contact with Upadhyay runs.

Upadhyay is unfazed.

Fokatiya also attempts to run but Upadhyay catches hold of him from behind.

She puts her under a rear naked choke. The hold is tight and under the chin.

Fokatiya gasps for air!

He puts both his hand in Upadhyay's choking arms trying to pull it out but is unable too.

Fokatiya's eyes widen up and his breathing has nearly stopped. It's a matter of seconds before he dies...

...when Nakul stabs Upadhyay from behind. With all his might.

Nakul pulls out the knife as Upadhyay screams. She is in pain and she lets go of Fokatiya.

As she turns slowly, Nakul stabs her again. In anger. This time right on the stomach.

Upadhyay screams again but more in a controlled manner.

As Nakul is about to pull the knife again, Upadhyay holds the knife back by the sharp edges with both her hands.

They immediately start bleeding.

And starts to walk towards him.

Nakul's anger is replaced with terror. He lets go of the knife.

Fokatiya, injured, is dazed on noticing that Upadhyay has an extra thumb.

Fokatiya and Nakul are shitting bricks to see Upadhyay with a knife stuck walk towards them.

..A dust-storm hits. Some dust gets in her eyes blinding her.

Soon, they are unable to see each other.

Nakul and Fokatiya use this opportunity to escape.

Fokatiya is looking at Upadhyay strangely. Could she be--?!

Nakul has escaped yet again! Upadhyay is stuck in a whirlwind.

Upadhyay, finally drops to her knees.

She takes out the knife from her body, face displaying no sign of pain.

20

INT. UPADHYAY'S HOUSE

20

Upadhyay has returned and is treating her injuries.

Shloka herself is injured, still tied and mouth shut with a duct tape.

Upadhyay is irritated by her groaning noises.

She covers up her wound somewhat, and walks towards Shloka with the knife...

...only to cut her duct tape.

She lets out a sigh of relief.

Upadhyay then punches her several times.

Despite the punches drawing blood, Shloka takes the hits and stays up.

She breathes heavily.

SHLOKA

Phirse nahi mara na...?

Upadhyay is frustrated with Shloka's resistance and uproots her chair in rage.

Shloka is tied with it and fall on her face, coughing up more blood.

Upadhyay also loses her strength in the action, falling on her stomach again.

A top shot as both lie on the floor, close to each other.

It's almost intimate.

Bloodied, battered and coughing, Shloka inches towards Upadhyay, smirking a little.

SHLOKA (CONT'D)

Woh marr nahi sakta. Woh amar hai.

Upadhyay stares hard at Shloka at this unexpected statement.

Shloka stares right back.

EPISODE END MUSIC starts.

21 **EXT. AUTO**

21

A shell-shocked Nakul and Fokatiya are sitting at the back of a speeding auto.

FOKATIYA

Woh aurat amar hai.

Nakul turns to stare at Fokatiya, who stares right back.

Music picks up again for the following shots.

17 **INT. SHLOKA'S HOUSE**

17

In that music we see quick shots of Bir Singh entering Shloka's house and finding the clues.

Bir Singh pushes open Shloka's flat's unlocked door, finds the place upside down, spots blood on the floor, weed from Manikaran (that he smells and recognises), Ayesha's cards and finally Fokatiya's book.

FADE OUT

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