

DELHI CRIME

Season 1

Episode 101

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DISCLAIMER: WHILE THIS IS INSPIRED BY TRUE EVENTS AND CASE FILES, SOME CHARACTERS AND EVENTS HAVE BEEN FICTIONALIZED FOR DRAMATIC PURPOSES.

OPENING CREDITS:

VARTIKA (V.O.)
Delhi, India. The capital city. It has the population of a small country. 11,000 heinous crimes are reported every year and can't be prevented by the police since nearly half the force is stuck on traffic duty and VIP protection. The city looks away because it has to. Because it always has. BUT once something happened which made it stop. For a moment the yes of the entire world turned to Delhi. It was a crime that took the city to the brink.

HE FOLLOWING IS INSPIRED BY CASE FILES

DAY ONE: 10:38PM

INT. PCR VAN - NIGHT

Head Constable RAM PRATAP (late 50s - but looks late 60s - missing teeth, skin worn, eyes sunken in) and his two colleagues drive quietly in their PCR van (POLICE CONTROL ROOM vans, more like a rickety jeep with two battered benches in the back).

One constable drives, Ram sits shotgun.

While the third sits in the back...

An ancient-looking machine gun resting on the bench beside him, rattling in unison with the road-bumps.

The flashing lights reflect through their windows and mirrors, but there's no blaring siren-sound. The wide highway road ahead is relatively clear.

Ram checks his watch - 10:38 pm.

As they approach an overpass, they see a small crowd gathered at the side of the road.

RAM
Malkhan - Pull over, pull
over. Near the crowd.

RAM
Malkhan - Side laga, side
laga. Bus waha crowd ke paas

They pull over, a few feet from a fence which separates the road from a runway belonging to the airport.

They get out of the van.

EXT. MAHIPAL PUR FLYOVER - CONTINUOUS

They approach the crowd, breaking it up as they arrive.

RAM
*Hey, Move aside. Move, Move.
Let us see.*

RAM
Hatto bhaiya hatto, zara hume
dekhne do

*
*

Ram comes to the front of the small crowd and sees the horrific sight:

Two naked victims, a male and female, covered in blood, freezing, and curled up in the ditch. It's hard to make them out in detail, as it's so dark.

The female - (DIPIKA SINGH, 23) groans, semi-conscious, while the male (AKASH KUMAR, 28) looks at them.

RAM
You people stay back.

RAM
Tum log piche raho.

Ram and his team are clearly caught off guard by the horrific sight, especially here, on the roadside.

Ram gathers his wits after a moment.

RAM
(to his men)
*Get bedsheets from one of
those hotels there.*

RAM
(to his men)
Saamne hotel hain, chaadar
lekar aa fatafat.

*
*
*
*
*

BYSTANDER
Someone's already gone, Sir.

BYSTANDER
Koi gaya hai lene, Sir ji.

*
*

Ram kneels down in front of the two victims, both shivering and in shock.

RAM
What are your name?

RAM
Naam kya hain tumhare?

*
*

AKASH
(groggy and shivering)
Akash

RAM
Akash, what happened?

RAM
Akash, hua kya.

*
*

Ram looks around the scene, and back at them.

BYSTANDER
Look out, here's the
bedsheet.

BYSTANDER
Haato, haata, yeh loh chaadar

Dipika moans in pain as they move her, covered in a white bed sheet.

A few bystanders pick up Akash - also covered - and take him to the van.

RAM
Come on.

RAM
Move it

INT. PCR VAN - CONTINUOUS

The van drives off, with the victims crammed in the back. Ram rides shotgun.

RAM
Move it.

RAM
Chal jaldi jaldi bhaga gadi.

Ram looks back, the bed sheet around Dipika's genital area is bright red.

RAM
Now tell me what happened?

RAM
Ab bata kya hua.

*
*

AKASH
We got on a bus, there were
six guys on it.

AKASH
hum bus pe chadhe, uspe pehle
se paach che log the.

*
*

Akash starts to cry but continues..

AKASH
... They took our clothes,
everything, stripped us
naked, and threw us onto the
road... They beat us badly

AKASH
(cutting her off)
...Humare kapde cheen liye
aur humse saara saman cheen
liya aur hume nanga karke
road pe phak diya... Hume
bohot maara

*
*
*

Ram looks at Dipika, suffering immensely. As they go over a bump, she moans.

DIPIKA
They did terrible things to
me. Don't tell my father.

DIPIKA
Unhone bohot bura kiya humare
saath. Mere paapa koh kuch
mat batana

RAM
 (to the driver)
*Malkhan, careful. Drive
 steady.*

RAM
 (to the driver)
 Malkhan, araam araam se
 chala. Araam araam se.

*
 *
 *

AKASH

God.

Ram is clearly on edge, as is his team.

OPENING TITLE SEQUENCE

TEXT ON SCREEN: "12 HOURS EARLIER"

INT. SLUM DWELLING - LATE MORNING

Ram wakes up, having slept on what looks like a floor mat. He looks at his watch - it's 10 am.

He lives in a tiny space, with the kitchen, sitting area, and sleeping mat all crammed into a 5-meter-square room. A few trinkets hang on the walls, and there is no bathroom or running water.

His wife (equally worn out, and looking much older than she is) sits a few feet away, making breakfast in a bright yellow and green sari, which she works in all day.

The door to the home is open, sunlight spilling in, as kids run outside, the acoustic evidence of daily activity in their faces. It's a miracle Ram was asleep at all with the noise.

He doesn't say anything to his wife, as she hands him a cup of hot tea. He sips it, and stares out the door.

EXT. SLUM DWELLING - A FEW MINUTES LATER

He brushes his half-missing teeth at a communal tap.

INT. SLUM DWELLING - A FEW MOMENTS LATER

He eats quietly, while his wife, who coughs intermittently, continues to make fresh rotis for him.

RAM
Still coughing?

RAM PRATAP
 Khaansi jaa hi nahi rahi teri

*
 *

RAM'S WIFE
Yes.

RAM'S WIFE
 Hmmmm

*
 *

RAM
*Looks like the medicine's not
 working.*

RAM PRATAP
 Lagta hai dawaa kaam nahi kar
 rahi.

*
 *

RAM'S WIFE
Don't know.

RAM'S WIFE
 Pataa nahi

*
 *

She stifles another cough, still cooking.

There's no intimacy in their conversation - it's all business in this household.

INT. SLUM DWELLING - A FEW MOMENTS LATER

In front of a small mirror, he buttons up his police uniform. It's the same khaki colour we've come to associate Indian Police officers with.

His shoulder pin places him - "DP," or "Delhi Police." This is the lifestyle of a typical constable.

He places his cap on his head, and ties his old black shoes. His uniform is immaculate, though his shoes are worn through from years of abuse.

He takes his small baton and leaves.

RAM
 (to his wife)
*I'll see if I can find
 another medicine.*

RAM PRATAP
 (to his wife)
 Chal dekhta hoon koi aur
 dawaa mili toh lata hu.

*
 *
 *
 *

INT. PUBLIC BUS - DAY

Ram wears his constable uniform, he takes the bus - a rickety, beat-up vehicle that looks as though it's been used in crash-derbies - along with masses of other labourers heading to their mid-day shifts. He yawns as he stands, envying those who were lucky enough to get seats. People seem to avoid eye contact with him, as if they fear him.

EXT. VASANT VIHAR POLICE STATION - DAY

He reaches the police station. A few police jeeps are parked outside in the bright sun, with people mulling about the gates.

As he's about to enter, 2 constables come out, moving quickly towards a PCR van, with one of them holding a machine gun.

CONSTABLE 1
 (to Ram)
*Sir, we got a call from A-
 Block, some guys were seen
 with guns.*

CONSTABLE 1
 Janab, call aayi hain. A
 Block mein bandookon ke saath
 dikhe gaye

*
 *
 *
 *

BHUPENDRA
 (quietly, on phone)
 Ya Ma'am.

INT. VARTIKA'S AUNT'S PLACE - CONTINUOUS

VARTIKA CHATURVEDI (Female, late 40s. No-nonsense. She's the Deputy Commissioner of Police, or DCP, South District) stands in her aunt's kitchen, as people behind her mull about - clearly at a Sunday get-together - while Vartika conducts the raid on her mobile phone.

VARTIKA (ON PHONE)
You're sure he's inside?

EXT. MALVIYA NAGAR COLONY HOME - CONTINUOUS

BHUPENDRA (O.S.)
 (quietly)
*Positive. Sudhir's been
 watching all morning.*

BHUPENDRA
 (quietly)
*Pakki khabar hai, Sudhir
 subah se yahin hai.*

*
*
*
*
*

ANGLE on SUDHIR KUMAR (Male, early 30s) a sub-inspector with Bhupendra's special task force, standing near Bhupendra, who nods his reassurance that their target is inside.

VARTIKA (O.S.)
 Okay go.

Bhupendra hangs up and motions to Sudhir, who silently orders everyone forward.

They creep up the stairs, reaching a third floor flat. Instead of bursting through, they ring the doorbell.

A maid answers. She looks frightened, tears streaking down her cheeks.

BHUPENDRA
Is your boss home?

BHUPENDRA
Saab hain ghar pe?

*
*

She hesitates. Bhupendra motions for her to move back. She does so, as if knowing the drill.

INT. ASIM'S FLAT - CONTINUOUS

They enter quietly. The flat is gorgeously decorated, as if millions have been spent on paintings, sculptures, and furniture.

A voice shouts out from the second floor of the flat, belonging to ASIM.

ASIM (O.S.) ASIM (O.S.) *
Who is it? Kaun hain? *

BHUPENDRA
 Assem?

ASIM
 Kya?

BHUPENDRA BHUPENDRA *
Delhi police - you're friend Delhi Police - Tumara yaar *
Bhupendra! Bhupendra *

They hear scrambling, running. Asim is clearly upstairs as Bhupendra and the group look up, tracking the sounds. A small, elegantly designed stairwell leads there. We here Asim and his wife squabble.

ASIM ASIM
 Did you call the cops? Tune police koh bulaya?

ASIM ASIM
 Yeah, and you deserve it. Ha, tun iss hi layak ho.

ASIM (O.S.) ASIM (O.S.)
And you deserve this, bitch. Tu issi ke layak hain kutti.

Suddenly, a shot rings out, hitting the wall just behind Bhupendra. All of the officers take cover, behind door frames, around corners, behind sofas. We hear Asim scream at his wife and gun shots of him shooting her.

BHUPENDRA BHUPENDRA *
Are you nut?! Paagal ho gaya hai kya?! *

*

INT. VARTIKA'S AUNT'S PLACE - DAY

Finishing brunch, Vartika looks at her phone when a text message comes in from Bhupendra, stating "we got him."

Her husband VISHAL (late 40s, also an Indian Police Services/IPS officer, stationed at HQ in an administration position) and daughter (Chandni - 17) sit at the table, with her BUA-JI (Aunt), and PHUPHA-JI (Uncle).

BUA-JI
 Still working?

VARTIKA
 We just caught a terrorist.

Chandni's ear's perk up.

CHANDNI
 A terrorist?

The others start clearing the table. Chandni is clearly unsettled, as she carries dishes into the kitchen.

VARTIKA
He violated his parole.

PHUPHA-JI
(still sitting)
Well done.

BUA-JI
(bringing sweets)
No more work talk. It's my birthday today.

VISHAL
Absolutely Auntie.

VISHAL
Absolutely Bua-ji

BUA-JI
Today we do exactly what I say

PHUPHA-JI
Yes, of course darling. But she's the boss...

VISHAL
... And the badminton champ in our league, 4 years in a row.

BUA-JI
(to Chandni)
Baby, don't get married into police family.

CHANDNI
No chance.

PHUPHA-JI
Aww, cake

BUA-JI
And some coffee...

Chandni pulls out her acoustic guitar.

CHANDNI
And, my birthday girl for Auntie.

CHANDNI
And.. My birthday gift for bua-ji.

BUA-JI
Really?

VISHAL
She wrote you a song

BUA-JI
I'm going to miss you when you go to Toronto.

They all sit. Chandni gets comfortable, and starts to play. It's a gorgeous Hindi folk song, which she complements with her guitar playing.

VARTIKA
But first she has to get accepted,
no?

VISHAL
Yes.

CHANDNI
Actually, I was accepted...

A beat. Vartika is in shock.

CHANDNI
...Last week.

VARTIKA (O.S.)
When were you planning to tell us?

INT. CAR - DAY

Vishal drives, as Vartika sits beside him, with Chandni in the back.

CHANDNI
I knew you'd freak out.

Silence. Vartika looks at Vishal, who shrugs. Vartika turns her head slightly back towards Chandni.

VARTIKA
Wha exactly is in Toronto which is
not here in Delhi?

Chandni is surprised by the question.

CHANDNI
You want a list?

VARTIKA
It's not that bad.

CHANDNI
You just caught a terrorist!

VARTIKA
Exactly, we caught a terrorist.

CHANDNI
This city is shit.

VARTIKA

No, it is getting better.

CHANDNI

Really? So you wouldn't mind me taking a stroll at night alone?

VARTIKA

Stop.

VISHAL

Hey hey, cool it, cool it.

Silence.

VISHAL

We'll discuss Toronto when your mother gets back tonight. Okay?

CHANDNI

Yeah.

Everyone is silent after the "peacemaker" has spoken.

INT. BHUPENDRA SINGH'S OFFICE - DAY

Sudhir steps into the office and sits down across from Bhupendra, who's behind his desk (which is sparse and clean, only a few papers on it).

The room looks like any other in the station - white walls, no windows, and no resources to speak of, outside of an old PC computer from the early 2000s, and an adjoining office with a connecting door. But it's enough for them. A few chairs, one large table, and a map of the city.

Beside Sudhir sits Asim, who is jittery, drinking chai.

BHUPENDRA

So let me get this straight. You serve 15 years for trying to blow up parliament and start collecting weapons to kill the guys who turned you in. While this is going on, you admit to your wife that you cheated on her while in prison. Pissed off, she calls the police. And you kill her

BHUPENDRA

Toh 15 saal baad tu jail se choota aur chhoot te hi hathiyaar ikatthe karne lagaa tu, badla lene ke liye, jinhone tujhe andar karwaaya. Phir man halka karne ke liye, biwi ko apne jail wale affair ke baare mein bataa ke. Usne gusse mein aake hume phone kar diye aur tune usse maar dala

*
*
*
*
*
*
*
*
*
*

Asim shrugs, as if this isn't a big deal.

Bhupendra sighs and looks over at Sudhir, who calmly watches the proceedings.

Bhupendra pick up the landline on his desk, but it's dead.

BHUPENDRA
Keep an eye on him.

BHUPENDRA
Nazar rakh ispe

*
*

He leaves as Sudhir sits in the corner, also relaxed, but watching Asim like a hawk.

INT. VASANT VIHAR POLICE STATION CORRIDOR - CONTINUOUS

Bhupendra hurries down the corridor, and into another office.

INT. VINOD'S OFFICE - CONTINUOUS

The space appears far cleaner than any other room in the station, though darkened from the power-outage. The walls are adorned with plaques with the names of previous station head officers (SHO's), as well as framed photographs and articles of police exploits. Whoever works here is not one for modesty.

In his mid 40s, VINOD TIWARI sits behind the desk. He is the current SHO. He has the look of a hero in a Bollywood film - young, muscular, and well spoken.

Vinod has a few other people sitting in front of him, as well as two officers standing - Ram and Neeti - along with stacks of paperwork all over his desk, in contrast with Bhupendra. He's on his phone with the electric company, as an ASSISTANT - a skinny teenager - lights candles around the room, when Bhupendra enters.

BHUPENDRA
(to Vinod)
What is this? Second time today.

BHUPENDRA
Kya jaar? Aj doosri baar hus hai...

*
*
*

Vinod looks at Bhupendra.

VINOD
How much electricity did you use last month?

VINOD
Bhaisab, pichle mahine kitni bijlee chalayi thi ha?

*
*
*

BHUPENDRA
I don't keep track of the wattage.

BHUPENDRA
Unit aur wattage ka hisaab nahi rakta main.

*

VINOD
But I have last month's bill, it's doubled.

VINOD
Lekin mere paas hai aapka hisaab. Pichle mahine ka bill dekiyeh. Double aaya hai.

*
*
*

BHUPENDRA
My unit's working on so many cases at night. Should they work in the dark?

BHUPENDRA
It saari cases pe meri team kaam kar rahi hain. Andhere mein karehi kya?

*

VINOD
 (into the phone)
Come on, switch the lights on. I'll pay the bill. Thank You.

VINOD
 (into the phone)
 Bhai tu light on kar ya. Mein teri payment karvata hu. Thank You.

He hangs up.

VINOD
 (to Admin Assistant sitting beside him)
Someone pay this bill. Deduct the money from the fuel budget. We've got to do it for Sir here

VINOD
 (to assistant)
 Bhai koi iski payment karao yaar. Leke jao, petrol ke budget mein se loh. Sir koh favor toh karan hi padega.

Bhupendra puts his hands together, mocking his gratitude in a formal Indian way.

BHUPENDRA
 (sarcastically)
You're too kind.

BHUPENDRA
 (sarcastically)
 Bahot bahot meherbaani.

He leaves.

Vinod gets back to his administrative matters, initialing stacks of papers in massive files.

The same skinny teenager now bats away flies and mosquitoes using an electric racquet that zaps them. He's dancing around the room, only focused on killing these insects, while the business of running the station proceeds.

Vinod looks at Ram.

VINOD
Ram Pratap..

Ram steps forward, as if in the military.

VINOD
 (still signing papers)
You disappeared while on duty yesterday. And don't deny it.

VINOD
 (still signing papers)
 Kal, duty se gayab the aap. Aur mukadna mat

Ram is taken aback.

RAM
I'm on duty all day, there's no time to buy medicines. My wife's not well.

RAM
 Janab pure din saare samay duty rehti hai. Wife ki tabyab theek nahi hai janab

The others listen in on this exchange, with a neutral expression. Vinod keeps working.

VINOD

Really? I missed my brother's wedding because of work. Don't lecture me about "duty".

VINOD

Accha? Apne bhai ki wedding miss ki hain maine duty karte karte, toh mujhe toh bata hi mat duty kya hoti hai.

Ram has no comment.

VINOD

If this happens again... Okay.

VINOD

Dubara hua na toh... okay.

*

RAM

Sir.

RAM

Janab

*

*

Ram turns to leave.

VINOD

Wait a minute. I know the shifts are long. None of us have time for family. But just don't let me hear about it next tie, okay?

VINOD

Ek minute ruk. Main janta hoon ki lambi shifts hai. Family ke liye kissi ke paas time nahi hain. Par dubara aisi baat mere kaan na pohoche, samja?

*

*

*

*

*

*

*

*

Ram understands.

RAM

Okay, Sir.

He leaves. Vinod continues to sign the stacks of papers as a constable waits beside him, giving him more to sign.

Neeti continues to stand at attention. Vinod seems to have forgotten about her.

NEETI

You asked to see me, Vinod?

NEETI

Aapne bulaya Vinod ji?

*

*

Vinod looks at her, still signing.

VINOD

Yes Ma'am... How are you? So how was your first week in training?

VINOD

Yes Ma'am... Kaisi hai aap? So how was your first week in training?

NEETI

Good, very good.

VINOD
(looks back at his work)
Great. Where are you from?

VINOD
(looks back at his work)
Great. Kahaa se hai aap?

*
*
*

NEETI
Chandigarh.

VINOD
*Chandigarh? So how come
your'e here? The Punjab
Police need good officers.*

VINOD
*Chandigarh? Toh yahaa kaise,
Punjab police ko bhi zaroorat
hogi, kabil officers ki.*

*
*
*
*

NEETI
*I wanted the big city
experience.*

NEETI
*Bade shehar ka experience
chahiye tha.*

*
*
*

VINOD
*Meaning you wanted to get
away from home. So Ma'am what
do you want to achieve here?*

VINOD
*Ghar se aazaadi chahati hai.
So Ma'am what do you want to
achieve here?*

*
*

NEETI
Just good work.

NEETI
Bus acha kaam.

*
*

Vinod looks at his cronies, sitting around.

VINOD
(jokes)
*Correct. I should get used to
saluting you then - our
future DCP.*

VINOD
(jokes)
*Correct. Phir toh aapko
salaam thokne ki aadat daal
leni chahiye humari future
DCP Sahab*

*
*

The others laugh. Neeti just watches, unsure of how to react.
The lights come back on.

VINOD
Long live India.

VINOD
Jai Hind.

EXT. POLICE CHECKPOINT - DAY

Vartika's car pulls up to a police checkpoint. Vartika emerges.

She walks towards her official white Ambassador car, waiting for her at the checkpoint, as Vishal drives off.

She observes the checkpoint itself, with three constables hanging around, while every vehicle passes through. The constables aren't looking at any of them, rendering the checkpoint useless. One of them, AVINASH smokes a bidi.

She approaches them. They realize it's her, and stand on guard all of a sudden. The bidi smoker tosses it behind him, hoping to hide it.

<p>VARTIKA <i>What's going on?!</i></p>	<p>VARTIKA Kya ho raha hai?</p>	* *
<p>GIRISH <i>Yes, Madam Sir!</i></p>	<p>GIRISH Jee, jee, Madam Sir</p>	* *
<p>VARTIKA <i>No need to salute me. So many vehicles passed by here and you didn't look at even one. Why have a checkpoint?</i></p>	<p>VARTIKA Jee, 'hazoori' karne ki koi zaroorat nahi hai. yaha se itni saari gaadiya guzri hai lekin aapne ek koh bhi nahi dekha hai. Yeh checkpoint ka matlab kya hai?</p>	* * * * *
<p>GIRISH <i>We've been watching all day, Madam Sir. We just took a little break.</i></p>	<p>GIRISH Madam sir, poora din dekh rahe the, Madam sir. Bus choti si break li.</p>	* * * * *
<p>She notices that the bidi one (Avinash) looks stoned, his eyes bloodshot.</p>		
<p>VARTIKA <i>What's wrong with him?</i></p>	<p>VARTIKA Isko kya hua hai?</p>	* *
<p>The second constable AVINASH is too nervous to respond.</p>		
<p>VARTIKA <i>Did you smoke pot... On duty?</i></p>	<p>VARTIKA maal pookha hua hai, duty pe?</p>	* *
<p>GIRISH <i>We've been on duty for two days straight, Madam, without a break.</i></p>	<p>GIRISH Continuous doh din se duty pe hain, Madam, bina break ke.</p>	* * * *
<p>VARTIKA <i>Either your'e liars or your'e crazy... Great</i></p>	<p>VARTIKA yah toh aap log jooth bolte ho ya kaam chori karte ho... Great</p>	* * *
<p>VARTIKA Get him out of here.</p>	<p>VARTIKA Isko hatai yaha se</p>	
<p>GIRISH Go, get lost!</p>	<p>GIRISH Chal, yaha, chal piche</p>	
<p>She turns around and dials a number on her mobile.</p>		
<p>INT. VASANT VIHAR STATION HOUSE OFFICE - CONTINUOUS</p>		
<p>Vinod, still signing papers, answers.</p>		
<p>VINOD Yes, Madam Sir.</p>	<p>VINOD Ji, Madam Sir</p>	

EXT. POLICE CHECKPOINT - CONTINUOUS

VARTIKA

Vinod, why have you assigned your exhausted officers at a checkpoint?

VINOD
Madam, what happened?

VINOD
Madam, hua kya hai?

VARTIKA
I'm at Vasant Vihar Club checkpoint, where three of your men are doing nothing. *One of them is stoned.*

VARTIKA
I'm standing at the Vasant Vihar Main Vasant Vihar checkpoint pe hu. Jaha tumhare teen aadmi hai jo kuch kar nahi rahe. Aur ek toh nashe mein hai.

VINOD
I can't keep track of ever constable, You know about the staff shortages. If we had more people this wouldn't happen.

VINOD
Ma'am mein har individual constable ka personal , individual track toh nahi rak sakta na. Staff ki shortage ke bare meh toh pata hi appko. Naye log aate toh yeh naubat hi nahi aati.

VARTIKA
It's good to know that you can't keep track of your own men. Now get them out of here now, and replace them. I'm waiting here.

VARTIKA
Haa bilkul saahi hai, tumhe apne bando ke baare mein kuch bhi nahi paata. Abhi inko nikalo yaha se aur replace karo. I'm waiting here

She hangs up.

INT. VASANT VIHAR STATION HOUSE OFFICE - CONTINUOUS

Vinod calmly puts the phone down, mutters under his breath, and looks at Neeti, still standing by.

VINOD
Alright, Future DCP Madam. Checkpoint duty. Let's give you the big city experience.

VINOD
Chaliyeh, future DCP Sahiba, check point ki duty. Bade sheher ka experience karvate hain

Bhupendra pops his head in.

BHUPENDRA
I'm leaving Asim in your custody.

BHUPENDRA
Asim ko teri custody mein chhod rahaa hoon

VINOD
Interrogation's over?

VINOD
Ho gayi interrogation?

BHUPENDRA
*Yeah, I've got what I need.
 He's in lock-up, all yours
 now.*

BHUPENDRA *
 Haan information mil gayi hai *
 aur lock-up meh dal diya hai. *
 Ab tere matthe. *

VINOD
See, Who need electricity?

VINOD *
 Dekha, bijli ki zaarorat *
 kisko hai? *

Bhupendra turns and leaves.

INT. VARTIKA'S AMBASSADOR VEHICLE - DAY

Vartika looks at her watch as she waits in her vehicle, monitoring the checkpoint. NARAYAN SINGH, her assistant and wireless-radio operator, sits in the shotgun seat, monitoring the police frequencies. Vartika works on her phone. She looks around, traffic all around them.

VARTIKA
 (to Narayan, as she
 watches the checkpoint)
*Living the dream, huh? Having
 fun Narayan?*

VARTIKA *
 Living the dream, huh? Maza *
 aa raha hai, Narayan? *

NARAYAN
Yes, Madam.

NARAYAN *
 Ji, Madam. *

VARTIKA
 Thank God.

She sees one of the constables on his phone, laughing. She shakes her head, and then sees the three new constables show up to relieve the ineffectual ones. One of them is Neeti. Vartika gets out of the car.

EXT. POLICE CHECKPOINT - CONTINUOUS

Vartika approaches the barricade. Neeti recognizes THE Vartika Chaturvedi right away, and is suddenly nervous.

VARTIKA
 (to the original
 constables)
*Go Home. Go on... go home and
 talk on the phone all you
 want.*

VARTIKA *
 Aap ghar jaiyeh. Jiyeh *
 jayeh. Ghar jaake jitna phone *
 pe baat karna ho kar lijiyeh

They're clearly annoyed at her, and start to walk off. She hears Avinash mutter something.

VARTIKA
What? Ruko. What did you say?

VARTIKA *
 Kya? Stop. Kya bola tumne? *

They all stop. She goes to Avinash.

GIRISH
Nothing, Madam. Nothing.

GIRISH
Kuch nahi, Madam. Kuch nahi.

*
*

AVINASH
Long live India.

AVINASH
Jai Hind.

She looks at them all, fuming. The tension is palpable.

Neeti watches as Vartika stands over the men, imposing, despite her small stature.

GIRISH
(keeping the peace)
We're leaving Madam.

GIRISH
(keeping the peace)
Jaa rahe Madam ji, jaa rahe
hai.

*
*
*

The men leave. Rattled, Vartika comes back to Neeti and the others. Neeti stands at attention. Vartika notices she's an IPS officer.

VARTIKA
You're in training?

VARTIKA
Training meh ho?

*
*

NEETI
Yes, Madam.

VARTIKA
I shouldn't have to tell you why we have a checkpoint her. The drivers should feel intimidated. Look into their eyes. If they have something to hide it'll show on their faces. Stop them and check them, got it?

VARTIKA
Muhje batane ki koi zaroor nahi hai, ki yeh checkpoints kyu lagaye jate hai. Driver koh tumse daar lagna chahiya. Unki aankho meh dekho. Agar woh kuch chupa rahe hai toh unke chehere pe saaf saaf dikhai dega. Roko unhe aur check karo, got it?

*
*
*
*
*
*
*
*

NEETI
Yes, Madam.

Vartika turns around towards her vehicle.

NEETI
Uh, Madam... I wanted to say I'm your big fan. At the academy, you were our favorite.

NEETI
Uh, Madam... I wanted to say I'm your big fan. Academy meh you were our favourite.

Vartika is caught off guard, and not one to accept compliments easily.

VARTIKA
That was long ago.

NEETI
Our Sir, Joshi-Sir, he said you were his best student.

That you know everything about the
law madam...

VARTIKA
... Joshi-Sir is very kind.
*Don't blow smoke up my ass.
Eyes on the road.*

VARTIKA
... Joshi-Sir is very kind.
*Don't blow smoke up my ass.
Raaste pe dhyaan do..*

NEETI
(stifling a nervous smile)
Yes, Madam Sir.

Vartika returns to her vehicle, flattered at the encounter,
but still rattled from earlier. Narayan opens the door for
her.

INT. VARTIKA'S AMBASSADOR VEHICLE - CONTINUOUS

The door to the car shuts, Vartika dials a number on her
mobile, as her Ambassador starts to move.

BHUPENDRA
Yes, Madam.

EXT. GURGAON STREETS - DAY

Bhupendra walks down a street, on the outskirts of Delhi,
when his mobile rings. He sees it's Vartika, and answers.

VARTIKA
*I miss the days when you were
a station head. Now I'm stuck
with these idiots.*

VARTIKA
*I miss the days when you were
a station head. Kin gadho ke
beech phas gayi hu main.* *

BHUPENDRA
(smiles)
*Are you asking me to take a
demotion?*

BHUPENDRA
(smiles)
*Madam aap kya chahati hain
mein demotion le lu?* *

VARTIKA
No, not yet.

VARTIKA
Nia, abhi nahi. *

VARTIKA
Interrogation's done?

VARTIKA
Interrogation ho gaya? *

BHUPENDRA
*Yeah, You'll have a report on
you desk tomorrow morning.*

BHUPENDRA
*Ji. Report kal subha aapke
desk pe hoga.* *

VARTIKA
*Alright, talk to you
tomorrow.*

VARTIKA
*theek hai, kal baat karte
hai.* *

Bhupendra hangs up, and reaches his destination, which he confirms by checking a text on his phone.

EXT. DELHI STREETS - DAY

We see a few more shots from above of Delhi Streets, before WE COME BACK DOWN TO THE POLICE CHECKPOINT in South Delhi.

EXT. POLICE CHECKPOINT - DAY

Neeti and her crew wave a few cars through. A small truck passes through, and she pulls it aside, approaching the driver.

NEETI	NEETI	
Shut it.	Bandh karo.	
DRIVER	DRIVER	
(annoyed)	(annoyed)	
Now what, Madam?	Ab kya ho gaya, Madam?	✱
NEETI	NEETI	
What do you mean 'Now what'?	'Ab kya ho gaya' matlab?	✱
DRIVER	DRIVER	
This is the second time I have been stopped by the police. I'm late.	Doosri baar roka hain police ne tooka hai, late ho rahaa hoon.	✱ ✱ ✱
NEETI	NEETI	
There must be a reason. What's in the back?	Koi toh vajah hogi. Peeche kya hain?	
DRIVER	DRIVER	
School books.	School ki kitahbeh	✱
She looks at boxes in the back, and back at him. He looks like a thug.		
NEETI	NEETI	
(points to the back)	(points to the back)	
Open it.	Khol.	✱
He pulls out some cash for her. She looks at it, surprised. Her first bribe, and that too on the road! Now she's angry, and backs up.		
DRIVER	DRIVER	
Madam, It's school books.	Madam, school ki kitahbeh hai.	
NEETI	NEETI	
Open it now.	Khol.	✱

Annoyed, he stares ahead for a moment.

He gets out and goes to the back. One of the other constables joins them, seeing that something is happening.

DRIVER	DRIVER
See, they are school books.	Dekha, school ki kitahbeh hai.

NEETI	NEETI
Bring it down. Now.	Niche utahroh abhi

DRIVER	NEETI
It's heavy Madam	Bohot bhari hai

NEETI	NEETI
Bring it down.	Niche utahroh.

NEETI	NEETI
Open it.	Kholo

DRIVER	DRIVER
Look Madam look.	Yeh dekhiyeh mein dikhata hu

The Driver opens up one box. She looks in, it's school supplies. She then reaches inside, deep into the box, and finds something else. She pulls a large object out, and unwraps it. It's elephant ivory!

The other constable immediately grabs the Driver. Neeti holds a piece of ivory up.

NEETI	NEETI
<i>School supplies made of ivory?</i>	School ka saaman haathi ke daat ke bane

INT. PROSPECTIVE GROOM'S HOME - DAY

Bhupendra is with a whole family, a father, mother, son, grandmother, daughter, and a few other relatives of this family. There's a strange formality to it all.

Bhupendra sips his chai as he surveys the scene. He's particularly focused on the son. It's a preliminary meeting between parents for a prospective match between Bhupendra's daughter and the son of this house.

GROOM'S FATHER	GROOM'S FATHER	*
<i>So tell me. How is Rebha?</i>	Ar batayeh. Rebha beti kaisi hain?	*
		*

BHUPENDRA	BHUPENDRA	*
<i>She's fine. A little nervous. I'm sure just like Maninder here.</i>	Theek hain, thodi nervous hain, I'm sure Maninder beta bhi hoga	*
		*
		*

The son in the room, MANINDER (23), smiles, nervous.

<p>GROOM'S FATHER <i>Please excuse me, but when we spoke, you never said what you do for a living?</i></p>	<p>GROOM'S FATHER Don't mind, pichli baar bataaya nahi aapne ke job kya karte ho?</p>	<p>* * * * *</p>
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Bhupendra takes another sip before dropping the bomb.

<p>BHUPENDRA <i>I'm with the Delhi Police.</i></p>	<p>BHUPENDRA Main Dilli police meh hu.</p>	<p>* *</p>
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GROOM'S FATHER
Oh! Delhi Police.

Silence.

<p>GROOM'S MOTHER <i>What post?</i></p>	<p>GROOM'S MOTHER Konse post pe?</p>	<p>* * *</p>
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<p>BHUPENDRA <i>STF - I head a special task force in South District.</i></p>	<p>BHUPENDRA STF - Special task force ka chief hoon, south district.</p>	<p>* * * *</p>
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<p>GROOM'S FATHER <i>Oh. So you're an IPS officer?</i></p>	<p>GROOM'S FATHER Accha, toh aapIPS hai?</p>	<p>* * *</p>
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<p>BHUPENDRA <i>No. I'm with the Delhi Police.</i></p>	<p>BHUPENDRA Nahi ji, Main Delhi police ke saath hu.</p>	<p>* * * *</p>
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<p>GROOM'S MOTHER (looks between Bhupendra and her husband) <i>What's the difference?</i></p>	<p>GROOM'S MOTHER Dono meh farak kya hai?</p>	<p>* * * * *</p>
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<p>BHUPENDRA <i>Uh... IPS officers wrote an exam, and after training, command our officer. But we have to start at the bottom, as constables, and work our way up.</i></p>	<p>BHUPENDRA Uh... IPS exam likte hai aur training ke baad officers koh command karte hain. Baakiyon ko constable ki post se upar uthna hota hain. Leking hum log ko niche constable level se shuru karke upar aana hai</p>	<p>* * * * *</p>
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<p>GROOM'S FATHER <i>Yes I understood, it's another backgift from the British. Is that right</i></p>	<p>GROOM'S FATHER Ji Ji, mein samaj gaya. You angrezhoh ki yeh return gift hai humaare liye. Main sahi keh raha hu?</p>	<p>* * * * *</p>
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He looks at his family, assuming a 'know-it-all' posture, seemingly routine as the man of the house.

BHUPENDRA
Yes, yes. See, It is a flawed system, but the day it changes, you'll see great progress in policing this country.

BHUPENDRA
Ji, ji. Dekhiyeh ab abhi toh aisa hi hain. Jis din badlav ho gaya, dekho police force meh aachi taraki hogi.

GROOM'S FATHER
But until then, you can never become a DCP?

GROOM'S FATHER
Lekin jabtak system change nahi hota, tabtak aap DCP nahi ban sakte, na?

MANINDER
 (to his father)
But he commands a special task force. He has direct access to his DCP.

MANINDER
 (to his father)
Lekin special force ke chief hain woh, Papa. Aur DCP se toh unka direct access hai

GROOM'S FATHER
*Yes, I heard him. Well, it's been great to meet you...
 (he stands)
 I'll get back to you. See the kids marriage is no small matter. I'll talk to my family and let you know.*

GROOM'S FATHER
*Haan haan suna maine. Chalo ji, nice meeting...
 (he stands)
 Hum bataate hain aapko. Aap toh jaante ho, shaadi ki decision koi choti-moti toh hain ni. Family se baat karlua aur batata hu*

Bhupendra knows he's being rejected by the father's tone. He looks around once more before deciding to play along.

BHUPENDRA
 (stands)
Yes, your'e aabsolutely right.

BHUPENDRA
 (stands)
Ji, sahi keh rahe hai.

At the door, he politely shakes the Groom's Father's hand, who seems to just want him out of the house.

EXT. PROSPECTIVE GROOM'S HOME - DAY

Bhupendra leaves, and stands on the main road, humiliated. He looks back at the house before walking away.

INT. DELHI METRO - DAY

Neeti stands in the women's section of the above-ground metro, which is as advanced as they come, having recently been built by a Japanese company. A stark contrast to the bus we saw earlier. She exits the Metro.

EXT. QUTUB MINAR BUS STAND - LATE AFTERNOON

She emerges from the station, and meets her boyfriend DEVINDER (26, an infantryman in the Indian army, and dressed in fatigues).

DEVINDER

Hello

They start walking together, and cut into a path off the main road.

EXT. QUTUB CONSERVATION AREA - CONTINUOUS

They walk through the Qutub Minar Conservation area - a massive jungle in the southwest section of Delhi (and the Mogul Empire's capital region, 700 hundred years ago).

As they stroll through a small path, they walk by dozens of ancient monuments, covered in jungle bush. It feels like the ancient India we've seen in storybooks, with the low-hanging afternoon sun only adding to the golden atmosphere. The fact that these monuments - wells, mosques - are out in the open, unguarded, only adds to the allure.

They slowly stroll.

DEVINDER
So, how's work?

DEVINDER
Toh.. Kaisa chal raha ahai
kaam?

*
*
*
*

NEETI
*Amazing. I met Vartika
Chaturvedi today!*

NEETI
Amazing. Aaj mein Vartika
Chaturvedi se milli.

*
*
*

DEVINDER
Vartika Chaturvedi!

DEVINDER
Vartika Chaturvedi!

*

NEETI
Yeah.

NEETI
Haa.

DEVINDER
Who's she?

DEVINDER
Kaun hai voh?

*
*

NEETI
DCP South District.

NEETI
DCP hai. South District ki.

*

Neeti pushes him, playfully.

<p style="text-align: center;">NEETI</p> <p><i>You won't win me over like this.</i></p>	<p style="text-align: center;">NEETI</p> <p>Aise nahi pata paoge mujhe.</p>	*
<p style="text-align: center;">DEVINDER</p> <p><i>Even I was thinking that. I mean, this isn't working right? Fine...</i></p>	<p style="text-align: center;">DEVINDER</p> <p>Mein bhi vaho sooch rah tha. Matlab, baat nahi ban rahi? Theek hai..</p>	*
<p>He turns to walk away. She laughs and pulls him back. They keep walking together.</p>		
<p style="text-align: center;">NEETI</p> <p><i>So tell me what do you want to know about me?</i></p>	<p style="text-align: center;">NEETI</p> <p>Accha batao kya janna chahate ho mere bare main?</p>	* *
<p style="text-align: center;">DEVINDER</p> <p><i>Nothing. I know enough.</i></p>	<p style="text-align: center;">DEVINDER</p> <p>Kuch nahi. Jitna pataa hain bahut hain</p>	* * *
<p style="text-align: center;">NEETI</p> <p><i>Enough... Enough to marry me?</i></p>	<p style="text-align: center;">NEETI</p> <p>Bohot hai... Shaadi ke liye bohot hai?</p>	* *
<p style="text-align: center;">DEVINDER</p> <p>Yes.</p>	<p style="text-align: center;">DEVINDER</p> <p>Haa.</p>	
<p style="text-align: center;">NEETI</p> <p><i>But I don't know anything about you.</i></p>	<p style="text-align: center;">NEETI</p> <p>Lekin mujhe toh tumhare baare kuch nahi pata</p>	*
<p style="text-align: center;">DEVINDER</p> <p><i>We have our entire lives to get to know each other.</i></p>	<p style="text-align: center;">DEVINDER</p> <p>Poori zindagi padhi hain pataa karne ko.</p>	* *
<p style="text-align: center;">NEETI</p> <p><i>But we only have a couple of hours before decide if we want to do this. My parents are visiting. They'll ask me as soon as I get home...</i> (contemplates) <i>What am I doing?. I came to Delhi to be independent.</i></p>	<p style="text-align: center;">NEETI</p> <p>Lekin abhi abhi toh kuch ghante hi hain decide karne koh ki hume yeh karna hai ki nahi. Mummy papa Dilli aaye hai. Ghar jaate hi unhe pooch lena hain (contemplates) Pataa nahi kya kar rahi hoon. Mein dilli aayi thi independent hone ke liye.</p>	* * * * * * * *
<p style="text-align: center;">DEVINDER</p> <p><i>So is that why you joined the police?</i></p>	<p style="text-align: center;">DEVINDER</p> <p>Toh independent hone ke liye Police join kiya?</p>	* *
<p style="text-align: center;">DEVINDER</p> <p><i>You seem so sure of yourself.</i></p>	<p style="text-align: center;">DEVINDER</p> <p>Badaa confidence hain police ki naukri mein</p>	* *

NEETI
*Actually, besides you, I'm
 sure of everything?*

NEETI
 Tumhare alava main har cheez
 ke bare meh sure hu

*
*

He smiles, and tries to hold her hand. She playfully
 withdraws, making a sound that he's not allowed, just yet.

They reach a residential road, their forest jaunt concluding
 as the sounds of civilization encroach.

DEVINDER
You have to go.

DEVINDER
 Jaana hain?

*

She nods.

DEVINDER
We'll... Meet again?

DEVINDER
 Hum... Phir milenge?

*

NEETI
Don't know.

NEETI
 Pataa nahi

*

DEVINDER
That means we will.

DEVINDER
 Matlab milenge

*

She shakes her head and smiles at his arrogance.

She leaves on that note, saying nothing else. He watches her
 disappear around the corner.

EXT. DELHI - SUNSET

From high above, the sun disappears from the jungle-covered
 city, transforming the golden highlights into dark shadows.

INT. SAKET MALL - NIGHT

A young couple, DIPIKA SINGH and AKASH KUMAR (the same couple
 from the prologue), come down an escalator in front of a
 cinema, in a fancy shopping mall. They hold hands and laugh.

EXT. SAKET MALL - CONTINUOUS

They get out to the street, where several autorickshaws wait,
 outside the gate. They walk up to one.

AKASH
 (to the autowallah)
*Hey brother, take us to
 Dwarka?*

AKASH
 (to the autowallah)
 Bhaiya dwarka chaloge?

*
*

AUTOWALLAH 1
 No.

AUTOWALLAH 1
 Nahi.

The Autowallah shakes his head. Akash moves on, asking three more. None will take them. The last Autowallah speaks up.

AKASH
(to the autowallah)
Hey brother, take us to Dwarka?

AKASH
(to the autowallah)
Bhaiya dwarka chaloge?

*

AUTOWALLAH
I'll take you to Munirka, you can grab a bus from there.

AUTOWALLAH
Munirka tak le jaaonga, wahaa se bus pakad lena

*
*

Akash looks at Dipika, who shrugs, unsure.

DIPIKA
We'll get a bus from there?

DIPIKA
Mil jayegi bus?

AKASH
Yeah Sure.

AKASH
Haa. Miljayegi

They climb in and drive off.

INT. VARTIKA'S HOME - NIGHT

Vartika comes home while speaking on her mobile phone. Her home is upper-middle class, clearly several steps above Bhupendra's, but below Kumar's. Drawing rooms, an isolated kitchen, a dining area, marble floors...

VARTIKA
(on phone)
... Okay, and what date did the judge set?... Okay, great.

VARTIKA
Okay, and what date did the judge set?... Okay, great.

*
*
*

She walks down a few steps, by her live-in maid, who's cleaning up in the kitchen, and into her bedroom.

INT. VARTIKA'S BEDROOM - CONTINUOUS

She enters her bedroom, where her husband sits in bed, working on a laptop.

VARTIKA
 ... Okay. And the three constables I met today at Vasant Vihar Club checkpoint... I want them on traffic duty for the rest of the year... One second, hold on... *yeah say.. Ivory?! How much?... Are you serious? And she got that at the checkpoint? That is fantastic.* I've been telling you for the longest time, we need more lady officers. *What was her name? Neeti... Okay*

VARTIKA
 Okay. And the three constables I met today at Vasant Vihar Club checkpoint... I want them on traffic duty for the rest of the year...*Ek second, hold on.. Haa, bolo... Ivory?! Kitne ka?... Are you serious. Aur usne woh checkpoint pe pakda hai? That is fantastic.* I've been telling you for the longest time, we need more lady officers. *What was her name? Neeti.. Okay..* *
*
*
*
*
*
*
*
*

She hangs up, exhausted.

VISHAL
 (still working)
 How was the day?

VARTIKA
 Okay, regular. How's Chandni?

VISHAL
 I overheard her conversation with her friends. She seems adamant about accepting that offer.

Vartika starts to change in the bathroom, while the door is half-open.

VARTIKA
 Over my dead body.

VISHAL
 What?

VARTIKA
 Over my dead body.

VISHAL
 (looks up from his work)
 Why? What are you afraid of?

She emerges from the bathroom in her t-shirt and track pants.

VARTIKA
 Don't you remember Nandana's daughter, Priya. She went to San Diego to study, met a foreigner, fell in love, got married, had a baby girl, and till date refuses to come back home. Why? Because she thinks this place is too corrupt, and polluted and dirty..

VISHAL
Your'e just getting paranoid.

VARTIKA
No I'm not. I just don't want to
lose her.

Vishal looks at her like she's gone mad.

INT. CHANDNI'S ROOM - NIGHT

Chandni lies on her bed, whats-app'ing on her phone.

Vartika walks in.

VARTIKA
Hi, pup.

CHANDNI
(suspicious)
Hi.

She keeps typing on her phone.

VARTIKA
So...

CHANDNI
So?

Vartika sighs. She pulls up a stool, and sits beside her daughter.

VARTIKA
Why do you want to go so badly?

CHANDNI
(still typing on her
phone)
Because I hate it here. And what's
wrong with wanting to see the
world?

VARTIKA
Nothing.
(thinks for a moment,
calmly)
Nothing at all. But you haven't
even seen the good part of this
place.

CHANDNI
(scoffs)
Good part? I can't walk down the
street without getting harassed. I
can't take the metro without men
staring at me.

And every college that I apply to has 50,000 applications, and it's only getting worse.

VARTIKA

No baby it's getting better. You just don't see it. Give it time.

EXT. MUNIRKA BUS STAND - NIGHT

As Vartika and Chandni continue to speak, we overlay images from Munirka Bus stand - Akash and Dipika arrive in an autorickshaw, and try to find a bus to take them home...

AKASH
Here.. It's okay.

AKASH
Idhar theek hai.

INT. CHANDNI'S ROOM - NIGHT

Vartika continues..

VARTIKA

Okay, let me show you the good, sophisticated part of the city...

CHANDNI

...I have three weeks to respond.

VARTIKA

Yeah, so fine. Give me three weeks to dissuade you. And if I can't convince you then we'll see.

CHANDNI

(curious)
And how are you going to do that?
Take me sightseeing?

VARTIKA

Actually that's not a bad idea. How does it matter how I do it? Have you knows your mum to fail at anything?

Chandni eyes her mom, suspiciously.

EXT. MUNIRKA STAND - NIGHT

... They can't find a bus. And Akash even lets one go that Dipika feels might work.

DIPIKA
Why didn't we take this one?

DIPIKA
Yeh wali kyu nahi li?

They then hear a strange call coming from another bus - a young conductor yelling out for their destination - "Dwarka..."

AKASH
Let's take that one.

AKASH
Voh wali lete hai.

INT. CHANDNI'S ROOM - NIGHT

Vartika kisses Chandu

VARTIKA
Come on. It's a Deal, just three weeks kid?

CHANDNI
Okay

EXT. MUNIRKA BUS STAND - NIGHT

MAN IN BUS
Dwarka, dwake dwarka. Come, come.

MAN IN BUS
Aayiye aayiye. Dwarka, Dwarka, dwarka

... Akash sees that there's nobody else on board, and they climb in the bus. As they sit down, the lights go down, and it leaves (we don't enter the bus with them, but see it from the outside).

... The bus drives off, into the night.

EXT. DELHI STREETS - NIGHT

ANGLE ON: CITY STREETS.

The deep shadows of the city streets are broken only by the orange hue of the sodium vapor lamppost light. During the day, Delhi feels warm and dusty. But at night, in the heart of winter, it's cold, dark, and foggy.

From high above, we zero in on a Highway Patrol vehicle, driving at night down a main highway. It suddenly stops.

We're now on the ground with it, as it reverses, before pulling over, just a few feet from the airport fence, separating the road from a runway belonging to the airport (it's the same location from the prologue). On the other side of the road sit a series of seedy, neon-lit hotel facades.

EXT. MAHIPAL PUR FLYOVER - NIGHT

Two Highway patrol workers emerge from the vehicle, running towards the ditch by the fence, as if looking for something.

HIGHWAY PATROL WORKER 1
Stop... Stop... Stop... Go
back, go back. Back there

HIGHWAY PATROL WORKER 1
Ruk... ruk... ruk... Piche
le, piche le. Le le haa le

They stop suddenly, their faces showing that they're seeing something terrible.

HIGHWAY PATROL WORKER 1
What is this?

HIGHWAY PATROL WORKER 1
Yeh kya hai?

HIGHWAY PATROL WORKER 2
Oh God!

HIGHWAY PATROL WORKER 2
Heh Bhagwan!

One of them quickly dials a number on his mobile phone.

INT. CENTRAL POLICE CONTROL ROOM (HQ) - NIGHT

The Police Control Room OPERATOR, sitting in what looks like a low tech call centre covered with computer screens and operators - a contrast to the grimy streets we've just seen - receives the call.

The Operator listens on the call, which we only hear as radio garble, types a few things into a computer, and starts to speak into his headset, which relays the message over the wireless.

OPERATOR
Eagle One, Gama five zero,
note this call...

OPERATOR
Eagle One, Gama five zero,
call note kare...

*
*
*

EXT. DELHI STREETS - NIGHT

The call from their radio comes in at 10:24 pm. Standing outside and leaning in the window, where two officers sit, napping, he listens.

Ram picks up the radio and responds.

RAM (OVER RADIO)
Eagle One, Eagle 69: *Yes, go
ahead.*

RAM (OVER RADIO)
Eagle One, Eagle 69: Ji,
Boliye

*
*
*

OVER RADIO
Eagle 69, Eagle One: *Go to
Mahipal Pur, there are two
people, injured, lying naked
near the flyover.*

OVER RADIO
Eagle 69, Eagle One: Mahipal
pur jana, doh log hain, bola
gaya injured hain, nange pade
hain, flyover ke paas.

*
*
*
*
*

RAM
Eagle One, Eagle 69: *We're on
our way*

RAM
Eagle One, Eagle 69: Jaa rahe
hai hu

*
*
*

RAM
 (to the napping
 officers)
 Hey, come on.

RAM
 (to the napping
 officers)
 Oye, chal

*
 *
 *
 *

The other officers get up, ready to go.

INT. PCR VAN - NIGHT

Ram and his team drive up to the location. They see a small crowd at the side of the road near the fence.

RAM
Malkhan - Pull over, pull over. Near the crowd.

RAM
Malkhan - Side laga, side laga. Bus uss crowd ke paas

It's the same moment as the prologue, but seen from different angles.

They pull up closely and get out of the van.

EXT. MAHIPAL PUR FLYOVER - CONTINUOUS

They approach the crowd, breaking it up as they arrive.

RAM
Alright, move aside. What happened?

RAM
Hatto, side ho jao bhai sab, hum bhi dekhe kya hua hain

*
 *

Ram comes to the front of the small crowd.

EXT. SAFDARJUNG HOSPITAL - NIGHT

Ram and the victims arrive at the Safdarjung hospital courtyard, outside the gynecology ward. There's more activity than one would expect at this time of night, but it's normal in a Delhi hospital.

RAM
 Move, move aside. Move, move. Let us see. You people stay back

RAM
 Hato bhaiyah. Hato. Dekhne doh hame. Yum log piche raho

EXT. SAFDARJUNG HOSPITAL - NIGHT

It's a typical public hospital - overrun with patients, some with open head injuries, covered in blood, and sitting in the corridors. It's dimly lit, dingy, something out of "Jacob's Ladder."

RAM
 Pick her up. Easy. Careful

RAM
 Uthao usse. Aram se, aram se

They wheel her into a corner of the room, with a curtain partition

DR. TEENA BHUTANI (female, mid 30s) immediately receives Dipika, who is still semi-conscious and in shock on the stretcher. We also see Dipika's face in the proper light for the first time. There are giant gashes all over - bite marks.

They cut the bed sheet away. Ram stands on the other side of the curtain, listening, concerned.

DR. BHUTANI
Your name?

DR. BHUTANI
Tumhara naam?

*
*

DIPIKA
(struggling to speak)
Dipika.

DR. BHUTANI
Dipika, Can you tell me what happened?

DR. BHUTANI
Dipika, Bata sakti ho lya hua?

*
*
*

DIPIKA
(struggling to speak)
Rape. And they beat me with an iron rod. They pushed the rod into my vagina...

DIPIKA
(struggling to speak)
Rape, aur mujhe maara lohe ki rod se, ussi rod ko vagina ke andar push kiya aur mere rectum meh bhi...

*
*
*
*

DR. BHUTANI
Cancel all non emergency surgeries in theatre 2. And get Dr. Yadav to assemble his trauma team, please.

DIPIKA
I think they might have pulled out my flesh from inside...

DIPIKA
Mujhe lagta hain mere andar se kuch maans nikala shayad.

*
*
*

Dr. Bhutani falters for a moment - what the hell did she just hear?! Even Ram - overhearing - is shocked.

DR. BHUTANI
Dipika everything will be okay. Just stay with me okay

DR. BHUTANI
Dipika, sab theek ho jaayega, just stay with me okay

*
*

They start to work on her.

Dipika Singh's father PREM (53) and mother KIRAN (50) arrive in the same ward.

A NURSE escorts them to Dipika, who is still being assessed. Ram stands back, watching it all.

Prem moves in close to Dipika, as Kiran stands back, covering her mouth in horror at the sight of her mutilated daughter.

DR BHUTANI
No one is allowed in here.

DR. BHUTANI
Dekhiyeh yaha koi allowed
nahi hai.

PREM
(to Dr. Bhutani)
I'm her father.

PREM
(to Dr. Bhutani)
Main baap hoon ji uska

*
*

Dr. Bhutani nods as she examines Dipika under a sheet.
Dipika's eyes are closed. Prem gently touches her forehead.

PREM
Dipu... my child

PREM
Dipu... mera bacha

*

Dipika opens her eyes and looks at Prem. Realizing who it is,
she cries.

DIPIKA
*Papa... it hurts... so
much... but I'll be okay
soon.*

DIPIKA
Bahut dard ho rahaa hain
papa, bahut zyada, mai ho
jaaaongi theek

*
*
*

Prem holds his tears in and tries to muster a reassuring
smile.

PREM
*Yes child. You'll soon be
okay. You'll soon be alright.
You'll be alright*

PREM
Haa mera bacha, tu theek ho
jaayega. Tu jaldi theek ho
jayega.

*
*

Kirin stands nearby, watching, and unable to keep it
together. She silently cries, still clasping her mouth at the
site of her daughter. Dipika cannot see her.

DR. BHUTANI
*Please...We need to continue
here. Sister can you please
help him out.*

DR. BHUTANI
Please, hume der nahi karni
chahiye. *Sister can you
please help him out.*

*
*

Prem backs off, as the NURSE takes both of them back towards
the front entrance. Ram sees them.

RAM
Please come. Come with me...

RAM
Aap aaiyeh. Aap mere saath
aiyeh...

*

PREM
What's happened?!

PREM
Kya hua?

*

RAM
I'll explain everything.

RAM
Mein sab samjata hu.

PREM
*Have you seen my child's
state*

PREM
Haal dekhi hai meri bacchi
ki.

*
*

RAM
Come , come. Sit here. She was attacked on a bus. Your daughter's fortunate that it's so cold,so she was too numb to feel the pain. I'll explain, okay. Let me report in first.

RAM
 Aap aiyeh. Yaha bathiyeh. Unpe bus mein humla hua hai. Yeh toh aapki beti ki kismat aachi thi ki bahar thandi thi issiliye dard mehsoos nahi hua. Sab theek hoga. Mein batlata hu. Pehle mein zaara station khabar kar du.

*
 *

He goes outside.

EXT. SAFDARJUNG HOSPITAL - CONTINUOUS

He reaches his van, where the two other constables wait, and grabs the radio mic. He identifies himself...

RAM (OVER RADIO)
 Eagle One, Eagle 69: Come in.

OVER RADIO
 Eagle 69, Eagle One: Go ahead.

OVER RADIO
 Eagle 69, Eagle One: *Boliyeh.*

RAM (OVER RADIO)
 Eagle One, Eagle 69: *I've brought the Mahipal Pur victims to Safdarjung Hospital...*

RAM
 (into mic)
 Eagle One, Eagle 69:
Mahipalpur wale victim ko Safdarjung hospital le aaye hain hum

*
 *
 *
 *
 *

INT. SOUTH DISTRICT CONTROL ROOM - CONTINUOUS

Back to the control room - the Operator listens in. The Control Room (CR) DIVISION CHIEF walks by, curious, and also listening.

RAM'S VOICE
An attack took place on a bus. Both victims were found naked. Totally stripped. No medical report yet.

RAM'S VOICE
 Humla bus mein hua hain. Dono naked payeh gaye. Ek bhi kapda nahi tha. Doctor neh abhi medical report nahi do hain

*
 *
 *
 *

EXT. SAFDARJUNG HOSPITAL - CONTINUOUS

Ram stands for a moment, mic in hand, staring ahead.

RAM
 (into mic)
It's really bad.
 (Pauses)
Maybe the doctors can help. Roger out.

RAM
 (into mic)
 Halat bohot kharab hai.
 (Pauses)
 Shayad doctor hi kuch kar payeh. Roger out.

*

INT. SOUTH DISTRICT CONTROL ROOM - CONTINUOUS

The Division Chief grabs his cell phone.

INT. POLICE BARRACKS ROOM - NIGHT

Narayan sleeps in the police barracks - another room that appears to be bombed-out, with an old cot, dirty floors and windows, and debris in the corners - when his phone goes off. He's immediately awake, and answers.

NARAYAN	NARAYAN
Yeah, tell me.	Haa, bolo.

INT. VARTIKA'S BEDROOM - NIGHT

Fast asleep, Vartika is woken by the maid when she opens the bedroom door.

MAID	MAID
Madam.	Didi.

VARTIKA	VARTIKA	
Yeah?	Haa?	*

MAID	MAID	
Narayan's calling.	Voh Narayan ka phone aaya hain.	* *

Vartika is cozy in her bed.

VARTIKA	VARTIKA	
<i>I'm calling his mobile.</i>	Mai apne mobile se karti hoon	* *

She reaches for her mobile, and dials a number, eyes shut, curled up. After a few rings, Narayan answers.

NARAYAN	NARAYAN	
Yes, Madam...	Ji, Madam..	* *

VARTIKA	VARTIKA	
(Groggy) What happened?	Kya hua?	* * *

NARAYAN	NARAYAN	
<i>Madam - I don't know the whole story yet. But I got a call that a male and female were found naked on the side of the road in Mahipal Pur on the roadside. But there is no confirmation on rape.</i>	Madam - Poori kahani toh pata nahi, lekin call aayi hai ki ek ladka aur ladki bina kapde ke mahipal pur pe sadak kinare paye gaye hai, lekin rape ka kuch confirmation nahi hain.	* * * * * * * *

VARTIKA	VARTIKA	
How did they end up there?	Waha kaise pohche?	* *

NARAYAN
Don't know , Madam.

NARAYAN
 Pata nahi Madam.

*
 *

Vartika rubs her eyes, and lets it sink in.

VARTIKA
 And there's no confirmation of
 rape?

No.

NARAYAN

Nahi.

NARAYAN

VARTIKA
 Hmm. *Call me if you hear
 anything else.*

VARTIKA
 Theek hai. Kuch bhi ho toh
 mujhe phone kar dena.

*
 *
 *

NARAYAN
 Yes, Ma'am.

NARAYAN

Ji, Madam.

NARAYAN

*
 *

She hangs up. Vishal stirs beside her.

VISHAL
 What happened?

VARTIKA
 No no. Go to sleep.

She goes to the bathroom, sliding her mobile into her pocket. We linger on the bathroom door as she's inside, with a sliver of light coming out. After a moment she comes back out, but hesitates to climb into bed. Something bothers her.

INT. NARAYAN'S ROOM - NIGHT

NARAYAN (O.S.)
 Yes Madam?

NARAYAN
 Ji, Madam?

*
 *

INT. VARTIKA'S HOME - NIGHT

Vartika is putting her coat on over her sweater and track pants as she comes downstairs. She reaches the door and puts her running shoes on.

Her husband Vishal comes down, wearing a bathrobe.

VISHAL
 What's happened?

VARTIKA
 I don't know, there's just
 something not right. We don't have
 the details yet, but Narayan woke
 me up, and he never does that. So I
 just.. I just want to go and check
 everything's okay.

Her maid appears.

MAID
When will you be back, Madam?

MAID
Vaspi kab aayegi di aap?

*

VARTIKA
I don't know.

VARTIKA
Pata nahi.

*

MAID
Will I have to wake up to
unlock the door.

MAID
Darwaza kholne ke liye jagna
padega?

VARTIKA
No, Vishal will do it.

VARTIKA
Nahi, Bhaiya khol denge.

*

VISHAL
(exhausted)
Good luck...

VARTIKA
Thanks...

He slowly walks back upstairs as she leaves.

EXT. VARTIKA'S HOME - CONTINUOUS

Her Ambassador car pulls up with Narayan inside, operating
the wireless radio unit in the back.

She climbs in, the car drives off.

INT. VARTIKA'S AMBASSADOR VEHICLE - CONTINUOUS

Vartika sits in the back, while Narayan is in the shotgun
seat.

VARTIKA
Any more details?

VARTIKA
Aur koi details?

*

NARAYAN
*No, Madam. Hearing
conflicting things.*

NARAYAN
Nahi madam. Har koi kuch alag
bol raha hain.

*

*

VARTIKA
(to driver)
Go faster.

VARTIKA
(to driver)
Jaldi chalo.

*

*

*

EXT. DELHI STREETS - NIGHT

The vehicle speeds by.

EXT. SAFDARJUNG HOSPITAL - NIGHT

Vartika pulls up to Safdarjung Hospital, and runs into the emergency ward.

INT. SAFDARJUNG HOSPITAL - NIGHT

The place is buzzing with nightly activity, patients moaning and groaning everywhere. Some sit on stretchers, others stand in the corridors, waiting.

Vartika finds Ram Pratap and an I.O. from VASANT KUNJ North district, who has just arrived.

VARTIKA	VARTIKA	*
<i>You're the I.O.?</i>	Tum I.O. Ho?	

VASANT KUNJ I.O.	VASANT KUNJ I.O.
<i>Yes.</i>	Ji.

VARTIKA
I'm DCP South District.

VASANT KUNJ I.O.	VASANT KUNJ I.O.
<i>Yes, Madam.</i>	Ji, Madam.

VARTIKA	VARTIKA	*
<i>Where's the Mahipal Pur couple?</i>	<i>Mahipal Pur wala couple kahan hai?</i>	*
		*

Ram points to a corner, where several people surround one particular bed. She heads towards it. The IO follows.

VASANT KUNJ I.O.	VASANT KUNJ I.O.	*
<i>Ma'am, the girls about to go into surgery. But if you want you can speak to the boy inside.</i>	<i>Ma'am, ladki ko surgery ke liye leh ja rahe hain par aap chahe toh andar ladke se baat kar sakte hain.</i>	*
		*
		*

Dr. Bhutani and her staff are prepping to move Dipika, as her parents stand nearby.

Vartika sees Dipika's state - her face deformed from bite marks, her body covered in blood. Vartika freezes - having never seen someone in such a condition.

The staff ignores Vartika - in her civilian clothes - as they are about to move her.

DR. BHUTANI	DR. BHUTANI
Careful	Dhyan se

VARTIKA
 Doctor, I'm DCP Vartika
 Chaturvedi...

DR. BHUTANI
 ... *Please stand back.*

Dr. Bhutani brushes by her with the stretcher, moving quickly. Vartika follows.

VARTIKA
 Doctor can I please have a word?

DR. BHUTANI
 Oh, Speak to the admitting officer,
 please.

VARTIKA
 Doctor - I'm not here to file a
 report, I'm the DCP South district.
*I need to speak to you and I can
 help...*

Dr. Bhutani realizes that she's offended a high-ranking official, and stops as the stretcher continues onwards with Dipika and her attendants.

She keeps up but walks quickly behind the stretcher with Vartika keeping up.

DR. BHUTANI
 I'm sorry, *I didn't catch on...*

VARTIKA
 It's alright.

DR. BHUTANI
 She's in critical condition, we're
 moving her to emergency surgery to
 repair the torn areas, as well as
 her mesentery. Put simply - her
 intestines appear to be hanging out
 of her vagina and rectum.

VARTIKA
 I';s a gang rape?

DR. BHUTANI
 Yes. And they also inserted a rod.
 I'll give you the details later

VARTIKA
Will she survive?

DR. BHUTANI

Tonight, probably. But I don't know for how long. The injuries to the boy are not life threatening though - just some contusions. We've done the x-rays and the CT scans, so far so good. He'll be discharged shortly.

VARTIKA

Please take samples of any semen stains found on the victim's body.

DR. BHUTANI

I know my job, ma'am. Please wait here.

Vartika and the I.O. stop as they move into the operating theatre. Dipika's parents, Prem and Kiran, also stop - having followed them.

Vartika leans against the wall, taking in what she just heard. Confused, disgusted, angered.

INT. SAFDARJUNG HOSPITAL - CONTINUOUS

Prem and Kiran walk up to Vartika, as she leans against the wall. The I.O. stands nearby.

PREM

Madam.. I'm Deepika's father. You're the DCP?

PREM

Madam... Mein Dipika ka papa. aAp DCP hain na?

*
*
*

Vartika looks at them.

VARTIKA

Yes.

VARTIKA

Ji haan.

*
*

PREM

Thank You for coming here yourself...

PREM

Thank you ... aap khud aayi hain yahan...

*
*
*

KIRAN

Please do something about this. Nobody's giving us a straight answer. What's happened to my Deepika

KIRAN

... Please kuch kijiye. Jis se poocho ghuma phirake jawaab de raha hai. Kya hua hai meri Dipika ko?

*
*
*
*
*

She struggles to find the right words.

VARTIKA

See, the most important thing right now is to treat Deepika so that we can get through this medical emergency. I promise you that someone from my team will stay with you. Have a seat, he'll stay with you

VARTIKA

Dekhiyeh abhi, Deepika ka ilaaj sabse zaroori hain, taki yeh medical emergency sambhal sake. Mein promise karti hu hum mein se koi na koi yahi rahega. Aap bethiyeh, yeh aapke saath rahega.

She looks at the I.O.

VASANT KUNJ I.O.
Please come.

VASANT KUNJ I.O.
Aiyiyeh please.

The I.O. escorts Prem and Kiran away.

Vartika slowly makes her way to the entrance of the emergency ward.

EXT. SAFDARJUNG HOSPITAL - CONTINUOUS

Vartika stands alone at the entrance of the ward, looking at the chaos around her.

She realizes that her hands are shaking.

She composes herself, walks out to the courtyard, and dials a number on her cell phone.

INT. BHUPENDRA SINGH'S HOME - NIGHT

Sleeping on his small bed with Geeta beside him, Bhupendra's phone rings. He quickly reaches for it and answers, groggy.

BHUPENDRA

Hello, Ma'am?

VARTIKA

Where are you?

VARTIKA

Kaha ho?

*

BHUPENDRA

At home, sleeping.

BHUPENDRA

Ghar pe hu Ma'am. Soh raha hu.

*

VARTIKA
Come to Safdarjung hospital
now. Something's happened.

VARTIKA
Safdarjung hospital aa jao
abhi. Something's happened.

*
*
*

BHUPENDRA
Madam... I have no way to get
there...

BHUPENDRA
Madam.. Mere paas woh
conveyance nahi hai?

*
*
*

VARTIKA
Bhupendra, don't talk
rubbish. Your'e a smart
inspector, and you'll find a
way. Beg, borrow, steal, or
just call the PCR for all I
care. Just get your team and
come here. I'm calling
Rakesh, Subhash - I want all
of you here, right now.

VARTIKA
Bhupendra, bakwaas mat karo.
Smart inspector ho, koi
tarika toh nikal hi loge
yahan tak pahunchne ka. Beg,
Borrow, Steal, or just call
the PCR for all I care. Just
get your team and come here..
Main Rakesh, Subhash ko mein
bula rahi hoon - Sab ke sab
mujhe yaha chahiye abhi.

*
*
*
*
*
*
*
*
*

BHUPENDRA
Okay, Ma'am.

She hangs up. Geeta stirs awake.

GEETA
What happened?

GEETA
Kya hua?

*
*

BHUPENDRA
(dials another number)
What else, have to work.

BHUPENDRA
(dials another number)
Kya hona hain, duty pe jaana
hain

*
*
*

GEETA
I'll make tea.

GEETA
Mein chai banati hu.

His phone call connects.

GAUTAM
Hello?

BHUPENDRA
Yeah, Gautam?

BHUPENDRA
Haan Gautam?

*

GAUTAM
What?

GAUTAM
Kya?

BHUPENDRA
Do you still have your car?

BHUPENDRA
Tere paas car hai na abhi
tak?

INT. SAFDARJUNG HOSPITAL - NIGHT

Vartika stands in the ward, watching the staff run around. She looks at Dipika's parents, sitting nearby, worried. She has a thought, and dials a number.

NARAYAN (O.S.)
Yes, Madam?

NARAYAN
Ji, Madam?

VARTIKA
Narayan - there's a new IPS officer in training, at Vasant Vihar, Neeti Singh. I want her number...

VARTIKA
Narayan, Vasant Vihar training mein ek nayi IPS officer hai, Neeti Singh. Mujhe uska number chahiye.

*
*
*
*
*

INT. NEETI'S BEDROOM - NIGHT

Neeti is fast asleep on the floor - her parents taking the bed - when her cell phone rings. She answers.

NEETI
Hello?

VARTIKA (O.S.)
Neeti? It's DCP Vartika Chaturvedi.

NEETI
Yes, Ma'am.

VARTIKA
I need you to come to Safdarjung hospital right now.

Neeti immediately stands up, as if cold water was thrown on her.

NEETI
Me, Madam?

VARTIKA
It's an emergency, come now. And in plain clothes, no uniform.

VARTIKA
It's an emergency, abhi aa. And in plain clothes, no uniform.

NEETI
Yes, Madam Sir.

Neeti hangs up and grabs her coat. Her parents are awakened by the commotion.

NEETI'S MOTHER
What happened?

NEETI'S MOTHER
Kya Hua?

NEETI
I have to go to work.

NEETI
Duty pe jaana hain, abhi

NEETI'S MOTHER
Now?

NEETI'S MOTHER
Iss waqt?

NEETI
Yeah, the DCP called me.

NEETI
DCP ka phone aaya tha.

She runs out the bedroom door, a mix of anxiety and excitement.

EXT. SAFDARJUNG HOSPITAL - NIGHT

Bhupendra, and a few other officers - RAKESH VERMA (Male, early 50s, medium build, Station Head Officer of an East Delhi Station) and SUBHASH GUPTA (Male, mid 50s, medium build, also a Station Head Officer of a Central Delhi Station) arrive at the hospital in plain clothes, walking through the gate from the main street.

They intercept Vartika in the courtyard, speaking with Ram Pratap, and taking notes on a small notepad. Subhash is mildly limping. Vartika sees them approach.

RAM
*.. We were out in 7 minutes.
We reached here at 11p.m.
exactly.*

RAM
*.. Saat munite mein nikal
gaye the vaha se. Yaha 11
baje pohoche.*

VARTIKA
Where's Vinod?

VARTIKA
Vinod kaha hai?

BHUPENDRA
*Don't know. I called and
messed, no response.*

BHUPENDRA
*Pata nahi. Usko Call aur
message kiya lekin koi jawab
nahi de raha.*

VARTIKA
*He must be getting his weekly
manicure.
(to Subhash)
And what happened to you?*

VARTIKA
*Weekly manicure pe gaya hoga
(to Subhash)
Aur tumhe kya hua?*

SUBHASH
*(looking at his foot)
A foot infection, Madam. But
I'll be fine.*

SUBHASH
*Kuch infection hain Madam.
Theek ho jayega*

VARTIKA
Good you all came. Come.

VARTIKA
*Aacha hua tum log aa gaye.
 Chalo.*

She leads them inside.

INT. SAFDARJUNG HOSPITAL - CONTINUOUS

They find Akash, the male victim, lying on a stretcher in the emergency ward, with his UNCLE (early 50s, pot belly, with a thin gold chain around his neck and two gold rings, somewhat sleazy-looking). The Vasant Kunj I.O. stands with them.

VARTIKA
 (to Akash)
How are you feeling?

VARTIKA
 (to Akash)
Kaisa feel kar rahe ho?

*
 *

UNCLE
 (abrasive)
Who are you people?

UNCLE
 (abrasive)
Aap log kaun ho bhai?

*
 *

VARTIKA
*Vartika Chaturvedi - DCP
 South District. These are
 Delhi Police officers.*

VARTIKA
*Vartika Chaturvedi - DCP
 South District. Aur yeh hain
 dilli police ke officers.*

*
 *
 *

Her tone says 'calm down' to him.

AKASH
Feeling better than before.

AKASH
Pehle se behtar.

*
 *

VARTIKA
What's your name?

VARTIKA
Tumhara naam kya hai?

*
 *

AKASH
Akash Kumar.

VARTIKA
*Can you tell us what
 happened?*

VARTIKA
Baata sakte ho kya hua tha?

*
 *

Akash looks deflated, injured.

They all listen closely, with Vartika taking notes on a small pad. Bhupendra watches the Uncle like a hawk.

AKASH
*Me and um.. me and Dipika
 went to Select City Walk to
 see a movie.*

AKASH
*Main aur Deepika Select City
 Walk movie dekhne gaye the.*

*
 *
 *

.

AKASH
After the movie, no autorickshaw would take us to Dwarka. One of the auto guys suggested we get off at Munirka Bus stand and take a bus from.

He pauses.

VARTIKA
What happened at the bus stand?

AKASH
We found a bus headed for Dwarka. We were attacked on the bus.

AKASH
Just the 6 people who attacked us.

VARTIKA
What about the bus driver and conductor?

AKASH
They were among the six.

Rakesh also takes detailed notes.

AKASH
Three of them emerged from the driver's cabin. Two of them started swearing at me. One of them suddenly attacked me. I tried to fight back.

He thinks for a moment, straining.

AKASH
Piture dekhne ke baad koi auto hume Dwarka nahi le jaa raha tha. Ek autowale ne Munirka Bus stand tak chodne ko kaha, wahan se bus mil jaati bus.

VARTIKA
Bus stand pe kya hua?

AKASH
Wahan se ek bus mili Dwarka ke liye uss bus par humpe hamla hua.

VARTIKA
How many people on the bus?

AKASH
Che log jisne humpe humla kiya

VARTIKA
Aur bus driver? Conductor?

AKASH
Unn ko mila kar 6 log the.

AKASH
Unn mein se 3 driver ke cabin se nikle. 2 ne gaaliyan deni shuru kar di. Phir achanak, ek ne mujhe mukka maara. Maine bahut koshish ki ladne ki.

VARTIKA

Do you remember any names? I mean did any of them address each other with their names?

VARTIKA

Koi naam yaad hai? Unn mein se kisi ne dosre ko naam se bulaaya ho?

*
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*
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*

AKASH

One asked "Vikas" and "Brajesh" to bring the rod. They got it. They started beating with the rod.

AKASH

Haan. Ek ne kisi "Vikas" aur "Brajesh" ko awaaz di ...rod laane ko. Uss ke baad mujhe uss se peethne lage.

*
*
*
*
*

A beat.

VARTIKA

It's okay, take your time.

AKASH

Dipika called out to the driver for help... They took her to the back of the bus . She kept screaming but her voice was muffled.

AKASH

Phir Dipika ne driver ko madad ke liye awaz di. Phir woh log usse bus ke peeche leke gaye. She kept screaming but her voice was muffled.

*
*
*
*
*

A few medical orderlies and nurses mull around, overhearing bits of the story.

AKASH

I tried but they wouldn't let me go back there.

AKASH

Main piche jane ki koosh kar raha tha, lekin mujhe woh piche jane nah de rahe the

VARTIKA

It was gang rape?

VARTIKA

Gang rape tha?

AKASH

I don't know.

AKASH

Pata nahi.

Bhupendra still eyes the Uncle.

AKASH

The driver handed the bus to someone else and came back. He hit me once with the rod, and then went to the back. Then he went to the back towards Deepika. Later I heard a voice saying 'She's dead, she's dead!' They snatched our clothes, phones, everything and threw us out of a moving bus near the airport flyover.

AKASH

Bus driver ne bus kisi aur ko di, aur usne uss rod se mujhe phir maara. Phir woh peeche gaya Deepika ke paas. Thodi der baad avaz aayi ki "mar gayi, mar gayi". Humare kapde, phone, sab cheen liya aur chalti bus se bahar phenk diya airport flyover ke paas.

*
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*

AKASH
*They turned the bus around
 and tried to run us over.
 Dipika was unconscious, so I
 dragged her to the ditch.
 Then they drove off. After a
 while the police arrived, but
 they stood there for a while
 before taking us away.*

AKASH *
 Phir unnone bus ghoomayi hum *
 pe bus chadha chahate the. *
 Dipika hoosh main nahi thi *
 toh maine koshish karke usko *
 sadak ke kinare ghaseeta. *
 Uske baad woh chale gaye. *
 Police thodi der mein aa gayi *
 thi, lekin hume le jaane se *
 pehle kaafi der ruke hue the. *

A janitor listens in on this fact before moving away.

VARTIKA
*What do you mean 'stood there
 for a while?'*

VARTIKA *
 Kya matlab? 'kafi der ruke *
 hue the?'

She flips through a few pages in her tiny notebook.

VARTIKA
*According to my reports they
 were there for...
 (she finds a note in her
 book)
 ... 7 minutes.*

VARTIKA
 Mere report ke mutabik they
 were there for...
 (she finds a note in her
 book)
 ...7 minutes

BHUPENDRA
*Must be the highway patrol
 car that. They also have
 sirens.*

BHUPENDRA *
 Highway patrol car hogi - *
 unnke pass bhi siren hote *
 hain. *

VARTIKA
 (to Akash)
*It looks like a PCR Van, but
 they're not equipped to
 moving you.*

VARTIKA *
 (to Akash) *
 PCR van ki tarah hi dikhti *
 hai, par unn ke pass koi *
 suvidha nahi jiss se woh kuch *
 kar sake. *

VARTIKA
Can you describe the bus?

VARTIKA
 Kya tum bus koh describe kar
 sakte ho?

EXT. SAFDARJUNG HOSPITAL - CONTINUOUS

Neeti arrives in the courtyard in plain clothes. It's a large space, with patients being wheeled around, and other would-be patients, mostly street labourers who are made to wait - sitting on the ground.

She sees a dozen officers - some in plain clothes, others in uniform - speaking in hushed tones outside the emergency ward. Vinod is also there, also in plain clothes.

VINOD
 (to Neeti)
*Future DCP Madam. You honour
 us with your presence!*

VINOD
 (to Neeti)
*Future DCP madam ji, aho
 bhagya humare*

*
*
*

Vartika emerges from the hospital with her small group and sees them all - particularly Vinod.

VARTIKA
*You showed up? You honour us
 with your presence.*

VARTIKA
Aa gaye? Aaho bhagya humare.

Neeti smiles at the insult.

Vartika moves to a corner with the group.

VARTIKA
 Everyone!

They all gather around her.

VARTIKA
*We have a gang rape victim.
 She is critical and she may
 not have much time, which
 means we don't have a lot of
 time.*

VARTIKA
*We have a gang rape victim.
 She is critical aur uss ke
 paas zyada time nahi hai,
 which means we don't have a
 lot of time.*

*
*
*
*
*
*

VINOD
*Ma'am, where will this be
 registered?*

VINOD
*Ma'am, yeh case register
 kahan hoga?*

*
*

The four Delhi Cantonment cops - called earlier to the crime scene - stand nearby, listening in on this.

VARTIKA
 (to Rakesh)
Where did they board the bus?

VARTIKA
 (to Rakesh)
Bus pakdi kaha se unhone?

*

RAKESH
Munirka Bus Stand.

VARTIKA
That's in Vasant Vihar?

RAKESH
 Yes

VARTIKA
It's your case.

VINOD
No but they were found in Mahipal Pur, that's borderline with Delhi Cantonment district. And they're here as well...
 (motions to Delhi Cant guys)

VINOD
Woh mile toh Mahipal Pur pe na. Matlab borderline - Delhi Cantonment district. Woh log bhi yahin hai ...
 (motions to Delhi Cant guys)

VARTIKA
The crime began where they boarded the bus, Vinod. So this case will be registered at your station. Don't try to pawn this off because you don't want to do the work.

VARTIKA
Jahaan bus pe chade crime wahaa shuru hua, case tumhare station pe register hoga. Don't try to pawn this off because you don't want to do the work.

DC CONSTABLE 1
God Bless you.

DC CONSTABLE 1
Jai mata di.

The Delhi Cantonment cops leave. Vinod is annoyed, but tries to stifle it.

VARTIKA
Who's your best lady officer?

VINOD
She's already here, Madam - Vimla Bharadwaj.

VINOD
Yahin hai, Madam - Vimla Bharadwaj.

He motions to VIMLA BHARADWAJ, female, early 40s, a Sub-Inspector, wearing a large overcoat over a traditional salwaar kameez.

VARTIKA
Can she handle this?

VINOD
Sure.

VINOD
Bilkul.

VARTIKA
Okay.

A beat as Vartika thinks for a moment.

VARTIKA

Okay. No, if I leave the investigation to an I.O. [investigating officer] it'll take months. You'll be the be the I.O. on record. Log all the official paper work. I'm creating a special investigation team. We'll handle the case. Vinod you can also stand down on this. Just make sure your station can take the extra load.

VARTIKA

No, if I leave the investigation to an I.O. it'll take months. Usse saara official paperwork karne do, case ki IO woh hogi, on record. Lekin... Mai ek special investigation team set up kar rahi hoon, case hum handle karenge. Vinod, tumhari bhi chhutti. Just make sure your station can take the extra load.

VINOD

*(emasculated)
Madam, that's not necessary. We can investigate. I have a crack team, Ma'am...*

VINOD

*(emasculated)
Madam, isski koi zarurat nahi. Hum investigate kar saktein hai. I have a crack team, Ma'am ...*

VARTIKA

Your team can't even handle a checkpoint. How will they handle this case. Nothing doing.

VARTIKA

Tumhari team ek checkpoint handle nahi kar sakti, case kya handle karenge? Nothing doing..

Vartika's phone rings, she answers. It's Kumar Vijay, the commissioner.

VARTIKA

Yes, Sir?

INT. KUMAR VIJAY'S RESIDENCE CONTROL ROOM - CONTINUOUS

Kumar is in his private control room in his residence (which has a transmitting station, and an operator working 24/7). It's a mini command centre of sorts. He's standing in his pyjamas, with a wireless operator sitting beside him.

KUMAR

Vartika, I hear it's a bad one?

EXT. SAFDARJUNG HOSPITAL - CONTINUOUS

KUMAR

Should I come?

KUMAR

Main aa jao?

VARTIKA

No, Sir. I'll report to you in the morning. My team is on it.

VARTIKA

Nahi Sir. Main aapko subha tak report de doongi. Meri team yaha hai.

KUMAR

Any media?

VARTIKA

Not yet.

KUMAR

Okay, Call me first thing in the morning.

VARTIKA

Sir.

She hangs up and looks at the assembled officers.

VARTIKA

Okay. We have two victims, a young male and female victim... picked up by a private bus.

VARTIKA

Okay. Sab dhyan do. Humare paas ek javan ladka aur ladki victim hai ... ek private bus ne pick kiya ...

*
*
*
*
*

VARTIKA (O.S.)

... On that bus they were assaulted by 6 males. The male victim was beaten with an iron rod, robbed and stripped. The female victim is in emergency surgery. She was gang raped and then molested and disfigured with the same rod. Section 376-G.

VARTIKA (O.S.)

... Uss bus pe dono victims ko 6 aadmiyon ne assault kiya. Male victim ko baar baar ek iron rod se maara gaya, kapde aur wallet, sab chori kar liye gaye. Female victim emergency surgery mein hain. She was gang raped, usse ussi iron rod se molest aur disfigure kiya gaya. 376-G.

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VARTIKA

We don't have much to go on. No, leads and we don't know what the suspects look like. We only have two possible names - "Vikas" and "Brajesh,".

VARTIKA

Mein janti hu humare paas kuch nahi hai. Suspects ke liye koi identification ya lead nahi hain. Do naam hain, Brajesh, Vikas.

*
*
*
*

EXT. DELHI STREETS - NIGHT

As Vartika speaks, we see SHOTS OF: The city at night.

217A	People working, living, laughing, making their way.	217A
217B	Families together sleeping, the world progressing.	217B
217C	A sea of people - late night cafe's;	217C

217D	Bus stands;	217D
217E	Trains stations;	217E
217F	Alleyways where the suspects could be hiding.	217F

VARTIKA

So, what do we have? A white bus and some details of the interior. The most likely route is South Delhi: Munirka-mahipal pur.

VARTIKA

So, what do we have? A white bus aur interiors ke kuch details. The most likely route is South Delhi: Munirka-mahipal pur.

EXT. DELHI STREETS - NIGHT

ANGLE ON:

219A	- Various white buses on various night routes.	219A
219B	- Buses at bus stands, picking people up.	219B
219C	- Buses parked on side streets.	219C
219D	- Rows of buses at depots.	219D

VARTIKA (O.S.)

Collect information on all white buses from the Delhi Transport Corporation. Make a list of contractors of large fleets, and short-route buses.

VARTIKA (O.S.)

DTC se har white bus ki information chahiye hai. List banao, saare large fleet aur short-route buson ke contractors ka. *
*
*
*

EXT. SAFDARJUNG HOSPITAL - NIGHT

As Vartika speaks, Bhupendra points to various investigators on his team to handle each task. Everyone is taking notes.

VARTIKA

One team will work with our informants, to get anything the can. Find out from them how many white buses are parked in South Delhi, right.

VARTIKA

Ek team informants ke saath collect karegi. Unse pucho ki abhi South District mein iss waqt kitni white buses parked hai. *
*
*
*

She looks to Bhupendra and Rakesh.

VARTIKA

You're both from Palam area, right?

VARTIKA

Tum dono Palam se ho, right?

BHUPENDRA
Yes, Madam.

BHUPENDRA
Ji, Madam.

VARTIKA
Call your contacts, see if anyone knows anything about this bus.

VARTIKA
Apne contacts ko phone lagao, Pucho, in logo koh ko aisi kisi bus ke baare mein pata ho. *
*
*
*

Bhupendra looks at Sub-Inspector SUDHIR KUMAR, also with the group, and with him on the raid earlier that day.

BHUPENDRA
(aside)
Yes ma'am. I'll talk to Sudhir. And put all our informants on this.

BHUPENDRA
(aside)
Ji, Ma'am. Mein Sudhir se baat karta hu aur apne khabriyoh koh ispe laga deta hu *
*
*

VARTIKA
(to Vinod)
Tell the night G.O. to flash a message on all frequencies to find a white tourist bus with blue seat covers and a yellow curtain.

INT. CENTRAL POLICE CONTROL ROOM (HQ) - NIGHT

A Control Room Operator speaks into a radio mic, sending a message on all frequencies.

VARTIKA (O.S.)
If they find any buses like this, stop and search them.

VARTIKA
Aisi bus mile, toh usse roko aur usse check karo

EXT. SAFDARJUNG HOSPITAL - CONTINUOUS

VARTIKA
(to the group)
The suspects are all lower-class. Bus drivers, conductors, bus cleaners. A girl was raped on this bus and a boy was beaten. It's a mess. They're probably cleaning it somewhere. Or they might be at a food stand or liquor dent. They probably didn't go home. Badarpur, Gurgaon, Noida, even North Delhi - check out all the major bus stands.

VARTIKA
(to the group)
Suspects lower class ke hain - Bus drivers, cleaners, conductor-types. Ek ladki ka rape aur ek ladke ko maara hai, yaani bus gandi hogi, kahin toh saaf kar rahe honge usse. Ya phir bus stand ke paas waale dhabe pe bhi ho sakte hain, ya theke pe, ghar nahi gaye honge. Go to Badarpur, Gurgaon, Noida, even North Delhi - check out all of the major bus stands. *
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EXT. MAHIPAL PUR FLYOVER

ANGLE ON: The crime scene from different angle - as inconspicuous as any other road-side at this time of night, with the airport behind.

VARTIKA (O.S.)
Go to Mahipal Pur flyover overpass. See if we can find any clues. Subhash - I want you personally on this. In-fact, trace the entire route of that bus wherever it went.

VARTIKA (O.S.)
Mahipal Pur flyover pe jao, dekho koi clues miss toh nahi ho gaye. Subhash - I want you personally on this. I-fact bus ka saara route, jaahan jaahan bus gayi ho, trace karo. *
*
*
*
*
*

INSERT: Subhash nods as he writes notes near Vartika.

EXT. DELHI STREETS - NIGHT

ANGLE ON: Shots of CCTV cameras everywhere, pointing in all directions,

224A	Shots of CCTV cameras at different kinds of streets,	224A
224B	Shots of CCTV cameras at hotels,	224B
224C	Shots of CCTV cameras in driveways,	224C
224D	Shots of CCTV cameras at shopping centres...	224D

VARTIKA (O.S.)
Collect all the CCTV footage along the potential bus route. Check all the airport hotel cameras. See if any of them caught this bus.

VARTIKA (O.S.)
Iss route pe jitne bhi CCTV cameras hai sabki footage check karo. Jitne bhi airport hotels hai unn sab ke pass security cameras hai. Dekho agar kissi camera ne bus ko capture kiya ho. *
*
*
*
*
*

EXT. SAFDARJUNG HOSPITAL - NIGHT

BHUPENDRA
Jairaj - your team's here?

BHUPENDRA
Jairaj - Tumara team aayi hain?

Standing in the group, Sub-Inspector JAIRAJ SINGH (Male, early 40s, a Sub-Inspector with Operations Division, South District) stands beside Sudhir, also taking notes. He snaps to attention, hearing his name.

JAIRAJ
Yes, Sir.

JAIRAJ
Ji, Sir.

BHUPENDRA
You guys handle this.

BHUPENDRA
 Yeh camereh ka kaam tum log
 handle karna.

JAIRAJ
Will do, Sir.

JAIRAJ
Theek hai, Sir.

VARTIKA
 (to the group)
*The victims mobile logs -
 maybe they were called during
 the crime...*

VARTIKA
 (to the group)
*Victims ke mobile logs -
 sayad crime ke waqt kissi neh
 unhe phone karne ki koshish
 ki*

EXT. DELHI STREETS - NIGHT

ANGLE ON: call sheets, logs, call centres, computer screens
 with call data being logged;

226A	Cell phone towers;	226A
226B	People all over on cell phones at night, in public;	226B
226C	People on cell phones at night in private;	226C
226D	People on cell phone at night on buses.	226D

VARTIKA (O.S.)
*Trace the calls. Map out a
 digital route of the bus. In
 fact, I want a list of all
 calls made during the crime,
 along that route, from
 Munirka to Mahipal Pur. If
 any numbers show up in both
 areas, mark them. They may
 belong to the suspects.*

VARTIKA (O.S.)
*Trace the calls. Bus ki ek
 digital route map out karo.
 Uss time, iss route pe jitne
 bhi phone calls kiye gaye,
 make a list. Munirka se
 Mahipal Pur tak. Crime ke
 timeline se match karo. Dekho
 kitne numbers dono areas mein
 common hai. Ho sakta hai inn
 mein se koi ek number humare
 suspect ka ho.*

EXT. SAFDARJUNG HOSPITAL - NIGHT

VINOD
*Madam, that could be millions
 of calls.*

VINOD
*Madam, aise toh lakho calls
 honge.*

VARTIKA

Yeah, but it's not your problem Vinod. SI Vimla Bharadwaj is the official I/O on this - biological evidence has to have an unbroken chain of custody. If anybody handles evidence hey have to sign for it - I won't have any defense council saying we screwed up. Understood? Start with the medical exam of victim. Sealed, okay?

VARTIKA

Ghabrao mat Vinod, lakho calls tumhare nahi. SI Vimla Bharadwaj is the official I/O on this. All biological evidence must have an unbroken chain of custody. Everyone who touches evidence signs for it. Mein nahi chahati ki defence council hume zimmedaar tehraane ka. Understood? Start with the medical exam of victim, sealed, okay? *

VIMLA nods as she takes notes.

VARTIKA

The command centre will be at Vasant Vihar Station. Everyone eill report back to me or Bhupendra. I don't have to tell you all know how easily this case can slip away. If we don't catch any one of our suspect within the next 7-10 hours, they may all disappear. It's not a standard gang rape. What's happened to this girl I have never seen before. This crime is not just heinous it's insanity. I don't want any mistakes on this one. Focus everything on finding that bus. Dismissed

VARTIKA

*Command centre Vasant Vihar Station hoga, sab log ya toh mujhe ya phir Bhupendra ko directly report karenge. Mujhe aap mein se kissi ko yeh bataane ki zaroorat nahi ki yeh cases kitne asani se haath se choot sakte hai. Agar agle 7-10 gante ke andar koi suspect nahi mila toh sayad saare gayab ho jayenge. Yeh ladki ke saath jo hua hai maine kabhi pehle nahi dekha. This crime is not just heinous, it's insanity. I want no mistakes on this one. Focus everything on finding that bus. **

The assembled officers look at each other with a 'what the hell?' expression.

Vartika takes a breath, considering carefully her next words.

They all disband, walking and talking amongst themselves, regrouping with their own teams.

VARTIKA

Neeti.

Vartika walks back towards the hospital entrance with Neeti in tow.

VARTIKA

That was good work on the ivory today.

NEETI

Thank You Madam Sir.

VARTIKA

Now I want you to do something for me...

VARTIKA

I want you to drop everything and be with the victim as though she's your own sister. I need to know her condition - I need to know if she can support us. If her family can be with us, as witnesses. You have to maintain constant communication between the parents and the doctors. And keep the press away. *Any whatever they need food, anything, take care of them.*

VARTIKA

I want you to drop everything and be with the victim as though she's your own sister. I need to know her condition - I need to know if she can support us. If her family can be with us, as witnesses. You have to maintain constant communication between the parents and the doctors. And keep the press away. *Unhe kuch bhi chahiyeh, khana, peeni, take care of them.*

NEETI

Madam Sir I'm not sure if I'm...

VARTIKA

You can... you're the closest to the victims age. Her family needs someone they can relate to. I trust you. Report directly to me

VARTIKA

You can... Hum sab meh se tum ladki ke umar ke sabase nazik ho, unhe zaroorat hai kisi ki jinse woh relate kar sake. I trust you. Report directly to me

Neeti nods, understanding. They look around and see that media vans have already started gathering outside.

NEETI

Yes, Madam Sir.

VARTIKA

They're in the emergency ward

EXT. DELHI VISTA - DAWN

The sun creeps over the distant jungle horizon, slowly erasing the ominous shadows from the night before.

DAY TWO

INT. VASANT VIHAR STATION CORRIDOR - MORNING

Vartika and Bhupendra walk down a corridor in a hurry.

Vartika is on the phone.

VARTIKA

(on phone)

Babes I'm not going to be home for a while.

VISHAL (O.S.)

Okay, What's happened?

VARTIKA

You'll hear about it at Headquarters. But listen, don't say anything to Chandni. If she asks about me just say it's an admin matter.

VISHAL

Oh, That's a new one. Is it really that bad?

VARTIKA

Yeah. Has she left for school yet?

They walk up a set of stairs.

VISHAL

No, it's a day-off actually.

VARTIKA

Shit. Keep her away from the TVs and news...

VISHAL

Uh... okay. And how do I do that exactly?

VARTIKA

I really don't know, babes. Just... manage it.

VISHAL

Darling, just focus on the case. We'll be fine. Uniform?

VARTIKA

Yes, please send it.

VARTIKA

Haa, please bhej do.

VISHAL

Done.

VARTIKA

Thanks.

INT. BHUPENDRA'S OFFICE - CONTINUOUS

They enter Bhupendra's sparse office as she hangs up.

VARTIKA
 (to Bhupendra)
*I'm taking over your office
 until this case is over.*

VARTIKA
 (to Bhupendra)
 Main tumhara office hadap
 rahi hu. Jab tak yeh case
 khatam na ho.

Vartika plants herself behind Bhupendra's desk and plugs in her phone to charge.

BHUPENDRA
*There's no need, Ma'am, get
 some rest...*

BHUPENDRA
 Iski koi zaroorat nahi hai
 madam. Ghar jaye, aram
 kijiye...

VARTIKA
 Nothing doing - I'm going to manage
 this myself.

Bhupendra looks around.

Kicked out of his seat, he finds a chair from the corner and drags it to the desk.

He sits across from her, and rubs his back - bad chair - as she checks a text message.

BHUPENDRA
*Ma'am... can I ask you
 something?*

BHUPENDRA
 Ma'am... Ek baat puchu?

VARTIKA
 (still texting)
 Yeah.

VARTIKA
 Haa.

BHUPENDRA
*What's so special about this
 case?*

BHUPENDRA
 Yeh case meh aisa kya alag
 hai?

Vartika looks at him, surprised.

VARTIKA
 You didn't see her condition.

VARTIKA
 Tune ladki ki halat nahi
 dekhi

BHUPENDRA
*No, but we've handled so many
 gang rapes and ghastly
 crimes. The result is the
 same. What's so special about
 this one?*

BHUPENDRA
 Nahi, lekin humne kitne gang
 rapes pe kaam kiya hain. Toh
 isme aisa kya khaas hai?

VARTIKA

This one's demonic, Bhupendra. If it happened to our daughters, we don't what we'd do. And we can't trust Vinod with this, you know that. He tried to pass this off to the Delhi Cant guys, asshole. He's the kind who acts innocent in front of his mother and sister, but will let these cases slide. And this is my my jurisdiction, and that is completely unacceptable.

VARTIKA

Yeh haddh se zyada vahiyad hain, Bhupendra. Agar humare betiyon ke saath hua hota toh pata nahi hum kya hi kar dete. Aur hum dono jaante hain ki hum Vinod pe kuch bhi chod nahi sakte. Delhi Cant waalon ko apna kaam saupa raha tha, dekha na tune bhi? Saalon se jaanti hu usko. Un logo mei se jo apne maa aur behen ke samne rang jamaayenge lekin aisi cheez ko nazarandaa kardenge. And this is my my jurisdiction, and that is completely unacceptable.

The look on Bhupendra's face says it's more than enough.

INT. HIGHWAY HOTEL - DAWN

Jairaj and his team of two others walk into a run-down hotel near the airport. The place has a small lobby with one elevator, and an ATTENDANT behind the desk in a suit that's too big for him.

JAIRAJ

Delhi Police. Where's your security room.

JAIRAJ

Delhi Police. Aapka security room kaha hai.

*
*
*

The Attendant stiffens up in fear.

ATTENDANT

Why Sir? What's happened?

ATTENDANT

Kyun sir? Kuch hua hai kya?

*
*

JAIRAJ

There was a crime committed last night. We need to check your footage.

JAIRAJ

Kal raat ek crime hua hai. footage check karni hain.

*
*
*

INT. SECURITY ROOM - CONTINUOUS

They enter the room together, with a TECH GUY. It resembles a broom closet, with a few old computers.

The Tech Guy turns the monitor on, and it comes to life.

He opens the security monitor feed, but the image shows the front door of the hotel.

JAIRAJ
There is no camera facing the road?

JAIRAJ
Road ki taraf koi camera facing nahi hai?

*
*
*
*

TECH GUY
No. Sometimes we catch something from the reflection on the front glass, but there is no camera facing the road.

TECH GUY
Nahi sir. Agar kabhi front glass mein reflection dikh jaye toh theek ... warna road ti taraf koi camera nahi hai.

*
*
*
*
*

Jairaj shakes his head in frustration and looks at his men.

JAIRAJ
Motherfucker.

JAIRAJ
Bahenchod.

*

INT. BHUPENDRA'S OFFICE - NIGHT

Bhupendra and Vartika continue work in the office

OFFICER
We've contacted 50 contractors of large-fleet white colour buses to track the whereabouts of their buses.

OFFICER
Sir, ab tak 50 large-fleet buses ke contractors se baat ho chuki hai. Sab safed. We are tracking their whereabouts.

*
*
*
*
*

Bhupendra looks over the list, while we see what's happening in the adjoining office...

INT. BHUPENDRA'S ADJOINING OFFICE - CONTINUOUS

Rakesh sits in the adjoining office, where 4 other Sub-Inspectors - including Sudhir - sit.

2 of them are making calls to pursue bus leads, while the other 2 are going through lists of millions of call logs from the phone companies to track the calls made in the area of the crime and find duplicates along the alleged path of the bus.

We overhear bits of each conversation, before settling on Rakesh's call.

RAKESH
(on phone)
Rakesh here. How are you?

RAKESH
(on phone)
Rakesh. Aur bata kaisa hai bhai?

*
*
*

EXT. PALAM MARKET - CONTINUOUS

HARISH SOLUNKY, mid 40s, wearing a beige dress shirt, dress pants, and sporting a scar across his face, cutting his moustache into two, walks through a market.

HARISH
Yeah, Rakesh, what's going on?

HARISH
Rakesh yaar, sab bhadiya? Tu suna.

RAKESH (O.S.)
Good, how's your wife?

RAKESH (O.S.)
Bhadiya. Bhabhi kaisi hain?

HARISH
Fine, fine.

HARISH
Sab theek.

INT. BHUPENDRA'S ADJOINING OFFICE - CONTINUOUS

RAKESH
I need a favour - you know all the transporters based in Palam. I need a list of all bus operators from there. It's regarding a sensitive crime I'm investigating...

RAKESH
Accha mujhe ek favour chahiye tha. Tujhe toh Palam ke saare transporters ka pata hai. Mujhe uss area ke bus operators ki list chahiye thi ... phone numbers ke saath. Main ek sensitive case investigate kar raha hoon ... thoda urgent tha ...

INT. SAFDARJUNG HOSPITAL - MORNING

Neeti sits with Dipika's parents Prem and Kiran, and brother ASHU (21) in emergency. It's silence, as they all wait.

NEETI
Can I get something for you? Chai?

NEETI
Aapko kuch chahiye? Chai?

Prem shakes his head, they're lost in their own thoughts.

Neeti looks over to see the I.O., Vimla, waiting nearby for the Doctor's official report.

Akash, the male victim, is also nearby on a bed, his head bandaged, but sitting up now, seemingly fine. His Uncle sits beside him.

PREM (O.C.)
How could someone do this to her?

PREM (O.C.)
Koi uss ke saath aisa kyun karega?

Neeti is caught off guard, and looks at Dipika's parents. It's the first time they've spoken to her.

PREM
What did she do to deserve this?

PREM
Meri beti neh aisa kya kiya ki yeh bhugat rahi hain

KIRAN
She said she'd be back after the movie. She asked if she looked good in her new top.

KIRAN
Usne kaha ki woh movie ke bilkul baad ghar aa rahi hain. Baar baar pooch rahi thi ki naye top mein kaisi lag rahi hai.

*
*
*
*
*
*

Neeti just listens, as does Akash, nearby. Prem sees Akash, and speaks as if he's addressing him.

Dr. Bhutani appears. The family stands, as does Neeti. Vimla intercepts them.

PREM
What's happening?

PREM
Kya... kya hua?

*
*

DR. BHUTANI
We've started the treatment. There's internal injuries, organ damage, the bites on her face have caused swelling, and there's internal hemorrhaging. All the details are here

Dr. Bhutani hands over a report to Vimla, who looks it over.

PREM
But, she be okay, right?

PREM
Par woh theek toh ho jayegi na?

*
*
*

DR. BHUTANI
We can't say anything for sure. Her condition is critical. We might have to do another surgery. For now we're monitoring her. I have to get back. Have faith, we're doing as much as we can. Excuse me

She disappears behind double-doors.

Neeti sees the look of confusion on Prem, Kiran, and Ashu's faces.

NEETI
 (as if translating the doctor's sentiments)
The doctors are trying theies best. Please have a seat. I'll sit with you.

Akash sits quietly on the corridor stretcher, listening to it all.

As Vimla continues to read the report, another constable hands her a box.

Vimla looks at the list attached on the box.

VIMLA
*Samples of DNA, culture, blood,
urine...*

She examines the box itself.

VIMLA (CONT'D)
Where's the hospital seal?

VIMLA (CONT'D)
Hospital ka seal kahan hai?

*
*

CONSTABLE
Madam, is that necessary?

CONSTABLE
Madam, Zaroori hai kya?

Vimla's look says it all. He retreats into the lab area with the box.

Akash, having watched all of the proceedings, gets off his nearby stretcher, and approaches Dipika's parents.

AKASH
*Sir, I tried my best but there
were too many of them.*

He touches Kiran's feet as a sign of respect and apology. She steps back. He tries to embrace her.

KIRAN
*She said you were just going to see
a movie. What happened after that?!
You were both attacked, but she's
the one fighting for her life. Why?*

Akash doesn't know what to say. Vimla steps in.

VIMLA
Akash, we have to go.

Akash starts to cry. His Uncle holds him.

AKASH
I tried my best, I'm sorry. Sorry

UNCLE

It's okay kid be brave

Dipika's family is also getting emotional watching this display.

VIMLA

Look Akash, you can still help Deepika by helping the police, right?.. Let's go. Come

AKASH

I tried

EXT. DELHI STREETS - MORNING

The city is now awake.

240A Traffic, livestock, dust, color, and smog, all moving with the rising sun in this heap of madness. 240A

240B The lush greenery enveloping the city is also visible against the sky. 240B

240C On the streets, police barricades are set up to stop and search all private buses in the south district. 240C

AUDIO ON: The sound of a ringing mobile phone.

EXT. PEDESTRIAN WALKWAY - CONTINUOUS

Harish walks on a platform, over a main roadway. Who knows where he's going...

RAKESH

Yeah Harish, what do you have?

HARISH

Yeah, check you whatsapp I've sent 20 names. All bus owners who live nearby.

RAKESH

Well done. You just got yourself a bottle of whiskey.

HARISH

But none of that rubbish Black Label.

RAKESH

Oh yeah? How about Glenfiddich?

HARISH

Yeah.

EXT. DELHI STREETS - MORNING

More activity, more traffic, more buses stopped at checkpoints.

CONSTABLE

Hey brother, where are you coming from?

BUS DRIVER

Noide?

INT. VASANT VIHAR STATION CORRIDOR - CONTINUOUS

They enter and walk upstairs to the "command centre."

INT. BHUPENDRA'S OFFICE - CONTINUOUS

They enter to see Vartika on her phone, with Bhupendra speaking with another constable.

Bhupendra pulls two chairs for Akash and his Uncle, as Vartika ends her call.

The chalkboard nearby has two names: "Brajesh" and "Vikas," the only two names they have. There are numbers for four other names, with blank spaces beside them.

VIMLA

Madam Sir.

VARTIKA

Come.

VIMLA

Come

VARTIKA

How are you, Akash?

AKASH

Fine

VARTIKA

Sit. Vimla, some warm milk for him.

VIMLA

Yes, Madam Sir.

VARTIKA

So - do you remember anything else? Even small details about the bus or the people?

Vartika gets a call.

VARTIKA (CONT'D)

One second... Yeah? No only the cameras on our route. Is it's not facing the road, don't waste your time.

VARTIKA (CONT'D)

Yeah

AKASH

On the dashboard of te bus, there's a statue - I think it's Lord Shiva's statue. In the drivers cabin.

Vartika instantly looks to Bhupendra.

VARTIKA

Send this information to all our teams.

BHUPENDRA

Yes, Madam.

INT. HOTEL DELHI AIRPORT - MORNING

Now 8 am - In another tiny, run-down boutique hotel security office, Jairaj Singh sifts through more security footage, struggling to keep his eyes open.

A guard sits with him, fast-forwarding the footage.

Jairaj sees the shot angle change.

JAIRAJ

Wait, there there, we found it. Finally, a camera facing the road. It always faces the road.

SECURITY

No no. The screw broke that's why it's facing that way.

JAIRAJ

Fine play it from 8p.m. last night.

INT. BHUPENDRA'S OFFICE - DAY

Vimla enters the room with the hospital-sealed package of exhibits, and presents it to Vartika.

VIMLA

Madam Sir

VARTIKA

Good. Seal all the samples like this.

VIMLA

Yes, Madam Sir. The constables at the hospital was negligent, even after your orders.

VARTIKA

We can't trust these constables at all.

VIMLA

I'll take care of this.

She dials a number on her phone.

EXT. DWARKA BUS TERMINAL - CONTINUOUS

Subhash, interviewing a bus cleaner and taking notes, answers his phone.

SUBHASH

...957711071... Yes, Madam?

VARTIKA

Where are you?

SUBHASH

Madam, interviewing bus drivers in Dwarka.

VARTIKA

Okay, do you still have you friend at the Central Forensics Science Lab?

SUBHASH

Yes, Madam.

VARTIKA

I want their experts at our crime scene to collect all the samples. I don't trust the junior constables one bit.

SUBHASH

Sure Madam, but we would need to do a mountain of paperwork for authorization.

VARTIKA

Subhash just pull favours. And can you do this under the radar?

SUBHASH

So you want to run this investigation by the book but you don't want to observe correct protocol in getting the right team to conduct it?

VARTIKA

Perfect. That's exactly why I want you on my team. Who would put such a nonsensical logic together?

SUBHASH

I'll get it done madam.

VARTIKA

And keep track on any expenses, okay?

SUBHASH

No problem, Madam. Long Live India.

EXT. DWARKA BUS TERMINAL - CONTINUOUS

Subhash looks at the constable beside him and the bus cleaner.

SUBHASH

(to his men)

Finish up, quickly

Subhash puts the phone down and starts to dial another number.

EXT. DELHI PARK - CONTINUOUS

The CFSL Director is taking a morning walk in a park.

CFSL DIRECTOR

Hello - a bit early, isn't it?

SUBHASH

Sir, I wouldn't bother you if I didn't have to. We're investigating a heinous crime from last night..

CFSL DIRECTOR

...and you want my boys for forensics?

SUBHASH

Sir, you know I wouldn't ask if it wasn't dire. DCP Vartika Chaturvedi is overseeing this herself.

CFSL DIRECTOR
Why? Is she looking for a promotion?

SUBHASH
No, It's not like that. She's taking the case personally.

CFSL DIRECTOR
Hmm. We all have that one case at some point. Anyways, you'll provide transportation and meals for the boys.

SUBHASH
No problem, Sir, done.

INT. BHUPENDRA'S OFFICE - MORNING

Rakesh finishes one, taking a few notes, and walks into the adjoining room, where Vartika and Bhupendra are working through reports of evidence.

BHUPENDRA
...Sudhir's gone to the Regional Transport Office to get a list of the bus owners.

RAKESH
Madam, my team's searched 250 buses, and detained 22 for inspection. We're talking to the drivers to trace their routes. Right now, it's all soft interrogation.

BHUPENDRA
But did you tell the constables about the Lord Shiva Statue?

RAKESH
Yeah, they should have that information soon. And we're asking the drivers about their bus owners and calling them.

VARTIKA
I want to speak to them. Actually, you know what? Bring them all here. Just the white bus owners.

RAKESH
Here?.. Okay.

EXT. DELHI STREETS - CONTINUOUS

At one checkpoint, constables AVINASH and GIRISH stop a large white bus and motion for the driver to open the door.

They embark.

INT. WHITE BUS - CONTINUOUS

The bus has no passengers, just the driver and the conductor sitting nearby.

GIRISH
What's this bus used for?

DRIVER
It's a school bus.

AVINASH
We're not looking for a school bus right?

GIRISH
No... You're the regular driver.

DRIVER
Yes.

GIRISH
And this guy is your regular conductor?

DRIVER
No, he's a replacement. My guy's visiting his home village.

GIRISH
Who's the owner?

DRIVER
Mr. Sirish.

GIRISH
Mr Sirish? You have his number?

DRIVER
No, I don't have it.

GIRISH
Don't have it. Fine, you can go.

They leave, not noticing the Shiv-ji statuette on the dashboard.

END OF EPISODE 1