

Episode 7: The Boot

OML Entertainment Pvt. Ltd.

FADE IN:

1 **EXT. GOLDFISH'S BUNGALOW.**

1

Vitthal is outside Goldfish's bungalow.

He looks at it from a distance. He can see some armed men guarding the place.

He makes a call.

VITTHAL

Hello. Jagdeep, jaldi force leke
aaja.

(pause)

Arre kyu matlab? Maine bola na,
isliye!

CUT TO:

2 **INT. GOLDFISH'S BUNGALOW**

2

Bir Singh and Fokatiya are seated on two chairs beside each other. Goldfish walks in and takes a seat.

Five henchmen, all foreigners, are standing by.

Goldfish introduces himself in a friendly manner.

GOLDFISH

Hello. Nice to meet you.
I am Dr. Goldfish.

Goldfish extends his hands for a handshake.

FOKATIYA

Ji namaste, main Fokatiya.

Bir Singh is appalled by the exchange of pleasantries in this hostile situation.

BIR SINGH

(broken English)

Hello mister?

What you think you doing? I am
police officer. From Manikaran PS,
Himachal.

GOLDFISH

I am extremely apologetic about the
inconvenience officer.

(MORE)

GOLDFISH (CONT'D)

I assure you we will be done soon,
provided I get the right answers.

FOKATIYA

Inhe kya chahiye Chintu?

Bir Singh observes all henchmen are white people. He deliberately starts speaking in hindi.

BIR SINGH

Pata nahi. aap bas chup raho, mujhe
baat karne do. Main jab kahoon,
tab aapko aapke bayein taraf se
kood ke bhag na hai

Fokatiya immediately looks to his left.

BIR SINGH (CONT'D)

Abhi nahi!!

Goldfish smiles at their situation.

GOLDFISH

Ha ha afsar babu, us balcony se
kudoge toh dus feet niche giroge.
Reer ke haddi toot jayegi.
Do saal tak bistar se uth nahi
paaoge, aur inki umar mein mein toh
seedha parlok.

Fokatiya and Bir Singh are shocked to hear such pitch perfect Hindi from a white guy.

GOLDFISH (CONT'D)

Kya hua? Chauk gaye? Ha ha ha!

Goldfish gets up.

GOLDFISH (CONT'D)

Main koi gunda mawaali nahi, main
ek vaigyanik hoon. Dr. Zayn
Hussain, Phd in Inter-disciplinary
Sciences. Sir J.C Bose Institute,
Dhanbad, Class of 96!

Fokatiya and Bir Singh are left speechless at the new information and the fact that Goldfish is talking in shudh hindi.

PACKAGING

NAKUL (CONT'D)
Jaisa bataya hai waise karna.
main sab dekh raha hu.

Nakul quickly runs in hunched down position to the other side of the cafe behind the counter.

He peeps back at the kitchen to see the kid held there.

She is crouched in one corner, looking expressionless and scared.

Nakul shuts the door and goes to the counter.

Nakul looks at Maria from behind the counter and gives an awkward thumbs up.

Maria is scared but she has no option. She braces herself and waits.

5 **EXT. CAFE PARKING AREA.**

5

Upadhyay spots Maria's van and is surprised why she has not come in her car. She tries to have a look inside.

She then parks her car and releases Shloka's tied hands. Shloka stays put.

UPADHAY
Don't try anything.

Shloka nods in agreement.

UPADHYAY
Chalo.

Upadhyay gets out of the car and walks to the other side to open the door for Shloka.

Shloka steps out, skeptical of what is about to follow.

Upadhyay has a hand on Shloka's arm, almost guiding her through the walk. They both enter the cafe.

Upadhyay is still heavily injured and bandaged. She is in some pain that has slowed her down slightly.

Maria sees Upadhyay and Shloka and nervously waves at them.

Upadhyay sees it but doesn't respond. She walks towards the table.

Upadhyay and Shloka are about to take a seat when Maria gets straight to the point.

MARIA

Upadhyay dekho iss ladki ne humaara kuch nahi bigaada hai, isse chhor do.

UPADHYAY

Kya hua?

MARIA

Police ko iske naam ka missing person ki complaint aayi hai.

UPADHYAY

Toh?

Maria changes the topic to Upadhyay's injuries. They are clearly visible.

MARIA

Toh kuch nahi. Tumhaari haalat dekho, tum apne aap ke saath yeh sab kyu kar rahe ho?

CUT TO:

Nakul hiding behind the counter/ kitchen has three yellow coloured drinks on a tray. He has seen Shloka and is more determined to make this work.

He adds the potion in one of the drinks. The colour of that glass changes drastically. It stumps Nakul.

Now one drink looks very different than the other two. He panics. And thinks on the spot.

He quickly adds more of the drink from the jug to bring the colour back to normal. Then he sees the amount of the drink is not equal in all the glasses. That drink is still standing out.

So he adds more drinks in the other glasses. The colours are nearly same but one of them is slightly darker.

As he walks in with the tray, his hands are trembling. He pulls his cap further down to his face to hide his identity.

He places the three drinks one after the other.

First to Maria, next to Shloka and finally the slightly off-coloured drink to Upadhyay.

He announces in a higher pitch.

NAKUL
Welcome drink!

As Nakul leaves, Shloka kind of recognises the voice. But she doesn't move or look at him.

Upadhyay has a momentary glance of the waiter as he is walking back.

She can now only see Nakul's back.

All of them pick up their drink. Everything is going according to the plan. Upadhyay takes a big sip and is about to gulp when Maria's kid runs out and screams from the bar counter, surprising everyone.

KID
Upadhyay aunty, Upadhyay aunty.
Main yahaan hoon!

Nakul is exposed.

As soon as Upadhyay hears the voice, she stops mid gulp and spits out the drink instinctively and drops the glass. It's not clear whether she has consumed any of it.

Upadhyay understands something is wrong, she stands up and swiftly pulls out her gun.

Nakul, cover blown, instinctively grabs hold of the kid and points the gun to her forehead, while crouching behind her.

The kid is stunned looking at the guns.

MARIA
Upadhyay please.

NAKUL
Shloka ko jaane do.

MARIA
Upadhyay no no no no no.

Upadhyay tracks Nakul's movement and pulls the trigger.

Nakul uses the kid as the shield. The bullet hits the kid.

We don't show it, but it's understood. The whole scene slows down.

Screen goes blank.

Returns to a glimpse of Maria dropping to her knees devastated.

Shloka is standing shocked as Upadhyay snaps out of her zone and realises what she did.

Nakul using this opportunity instinctively makes a run.

Shloka perhaps expecting Nakul to save her doesn't know what to do seeing him run away like that.

6

EXT. STREET OUTSIDE CAFE

6

Nakul is running away hastily when he recognises Upadhyay's car from earlier when he had seen it approaching.

He has run past it but he stops and thinks.

He can still see Shloka at the cafe through the glass window. He realises he has to save her, but he can't go back.

So he devises a plan.

He spots the boot of the car is partially open due to an over-sized baggage. He runs towards the car.

He picks up the luggage and throws it away on the side of the road.

Then he goes inside the boot by crouching down.

He takes out the gun to keep it handy. Nakul shuts the dickie.

We hear another loud gunshot.

CUT TO:

8

EXT. CAFE

8

Upadhyay and Shloka are walking towards their car.

She is not guiding Shloka anymore but Shloka is walking in front of her obediently.

Nakul is hiding inside the car with a gun.

However, Upadhyay and Shloka walk past that car and get into a similar looking and same distinct coloured car some distance away.

His back up arrives in a police car.

Several policemen jump out with their service revolvers.

He has one last chug of the beer to muster courage...

...but sees the back up personnel demotivated.

BACK UP 1

Sir yeh toh koi bada gang ka maamla lag raha hai. Service revolver se kya hoga? Humein aur back up chaiye.

BACK UP 2

Haan sir, yeh toh Himachal ka case hai. Isme hum kyun ghuse?

Vitthal admonishes them with Bir Singh's words to him.

VITTHAL

Aye chup! Sharam nahi aati?
Sirf gareeb peeyadkar log ko pakad ke khud ko hero samajhte ho?
Humara saathi andar phasa hua hai.
Agar hum use hi nahi bacha sakte toh police mein hai kyu?
Sirf uniform ke rozgaar ke liye, kyun dhobi dhulwa rahe ho. Samjhe?
(messes up the last quote)

The constables says yes sir and readies themselves for the operation.

Vitthal looks at the bungalow.

He spots more henchmen guarding the gates.

13

INT. GOLDFISH BUNGALOW

13

Goldfish is looking down on a quiet and stunned Fokatiya.

He is up on his feet and makes a passionate pitch through an interesting story.

GOLDFISH

Acharya Jagdish Chandra Bose ko duniya jaanti hai as the father of Indian experimental science, who proved that plants have life and who laid the foundation of wireless communication.

(MORE)

GOLDFISH (CONT'D)

Magar unke kai aise avishkaar hai,
jinke baare mein western scientific
community ko bhanak tak nahi.

GOLDFISH (CONT'D)

1937 mein unke guzar jaane ke baad
unke Dhanbad institute mein ek 3
foot by 2 foot ka vault paya gaya.

Goldfish is telling the story with suspense. There is tension
in the air.

GOLDFISH (CONT'D)

Iske andar the kai unpublished
papers. Ise padhne ka saubhagya
poore duniya mein kuch gine-chune
vaigyaniko ko hua. Jismein main bhi
shaamil tha.

Bir Singh is hooked. Fokatiya is also listening intently.

GOLDFISH (CONT'D)

Un papers mein aapke amrit ka zikar
hai. Ancient Indian sciences mein
unke waise hi dilchuspi thi aur
1915 mein London se waapas aane ke
baad jab unhe amrit ke baare mein
pata chala, unhone khoob khoj ki
aur amrit tak pahuch gaye.

Goldfish lowers his tone to suggest he is disclosing a
secret.

GOLDFISH (CONT'D)

Amrit ki jaanch ke baad unka
nishkarsh raha ki- yeh koi samudra
manthan se nikla kalpanik jaadui
sharbat nahi, balki bas ek dawai
hai. Kuch prachin vilupt pedh-
pudhon se bana ek dawai jisse
insaan amar ban sakta hai.

Goldfish gives an argument to prove his point.

GOLDFISH (CONT'D)

Maut kya hai?
Khasi, zukham, cancer jaisa ek
bimaari hi toh hai. Jiska ilaaj naa
jaane kyun aap log daboch ke baithe
ho?

Goldfish sits down and narrates what happened with the ashram

GOLDFISH (CONT'D)

Ek hafte pehle, main aapke guruji se mila, unse maine yeh nivedan kiya, ke kam se kam ek baar amrit aur amar insaan ki mujhe jaanch karne de. Magar woh dattein rahe. Bachkaani baatein karte rahe. 'Amrit galat haathon mein nahi de sakte wagera wagera'

He continues in a sarcastic note.

GOLDFISH (CONT'D)

Arre, vigyaan ko aap yogi-sanyaasi apni suvidha anusar neech nazron se kyun dekhte ho? Yeh joh vastra pehene ho, yeh jo kursi pe baithe ho, jis train mein mumbai aaye ho... yeh sab vigyaan ki hi toh den hai. Aapke paas ek behtereen avishkar hai. Lekin aap use dharam ke naam pe, adhvishwas ke chaddar pe lapet kar chhupa rahe ho. Kyun?

GOLDFISH (CONT'D)

Dekhiye mujhe vyaktigat roop se amar banne ka koi shauk nahi. Magar ek vaigyanik hone ke naate sacchayi ko sabke saamne laana main apna kartavya samajh ta hoon. JC Bose ke research ke sahare maine apni zindagi ke dus saal is amaratwa ke vishay ko samarprit kiya hai. Aur jab aapke guruji ne mana kar diya, unse yeh amrit chheen-ne ke alawa mere paas aur koi chaara nahi tha.

Goldfish concludes.

GOLDFISH (CONT'D)

Aapke ashram mein joh hua, uske liye mujhe khed hai aur na main aapko koi haani pahuchana chahta hu. Magar itihaas kehta hai ke laakhon chuhe mare the, tab jaake Penicillin ka avishkar hua. Isilye kehta hoon, mujhe woh amrit de do.

Goldfish says while extending his palms gracefully.

14 INT. UPADHYAY'S HOUSE

14

Shloka is back in her chair, still coming to terms with what happened, She has just seen Upadhyay do the worst thing a person can do.

Upadhyay is seated and nodding her right leg ferociously. She breaks the silence this time.

UPADHYAY

I am not a bad person you know?

Shloka doesn't respond, just looks back at her, emotionless.

UPADHYAY (CONT'D)

Trust me! It was a mistake.

Shloka just continues looking at her.

UPADHYAY (CONT'D)

Yeh sab Nakul ke wajah se hua hai!

Shloka doesn't respond again.

UPADHYAY (CONT'D)

Kya hua? Ab kyun chup ho?, You wanted to talk... I am talking...

UPADHYAY (CONT'D)

You want to know my story? I'll tell you. Maria gave me everything in life, including the gun I killed her with. I killed her, I killed her daughter and I will kill Nakul and make no mistake I am saving you for last. You judgmental cheating murderous whore!

Shloka still doesn't respond.

Upadhyay notices blood oozing out of her injury again. She's exhausted physically and mentally.

Upadhyay goes up to Shloka and shakes her vigorously.

UPADHYAY (CONT'D)

(rages on)

Say something, Say something, say anything, tell me I am a monster, a psycho, Say something!

Upadhyay trails off and becomes quiet.

Shloka gives her the silent treatment.

She is in control.

N1 **EXT. GOLDFISH'S BUNGALOW.**

N1

Shot of the whole area with several henchmen spread around.

Vitthal and his back up are all huddled up. We see all their heads talking to the camera in the huddle.

VITTHAL

Unke paas dus log hai, humaare paas
pandrah.
Prabhas, Punit, Nandekar aur Joshi
left se

They say 'yes sir'.

VITTHAL (CONT'D)

Abhinav, Sharma, Dixit, Vipul right
se

They say 'yes sir'.

VITTHAL (CONT'D)

Mandar, Shamsher aur main saamne
se.

VITTHAL (CONT'D)

Aur Piyush, tu upar se field ko
supervise karega aur mujhe update
dete rahega. Tu back up hai.

Vitthal has come of age. He keeps a hand in between the huddle, everybody follows and together they shout out...

EVERYONE

Jai Hind!

CUT TO:

Wide shot of teams dispersing assuredly in three different directions. The motivation has worked.

We track the following sequence via Vitthal. He is leading his subgroup in a confident suave manner.

But as soon as Vitthal sets foot on the property through a back gate, he and his subgroup hears three gun shots.

They immediately scatter and take cover behind some bushes. Vitthal is left alone. On the walkie-talkie, Piyush's voice sounds.

PIYUSH

Sir ab unke dus, humare dus.

Vitthal realises, he has to act.

He sees another bunch of bushes at a distance. He runs from one shelter to another while shooting at the henchmen.

Several gunshots are fired back and forth.

Vitthal reaches the other side unharmed and expects few of the henchmen are down. He speaks on the walkie.

VITTHAL

Ab?

PIYUSH

Sir, unke dus.... humaare saath.

Some more gun shots are heard around, as Vitthal remains crouched for cover.

VITTHAL

Ab?

PIYUSH

Sir, hum... saath saath hai.

Vitthal gets out of the shelter and attacks again.

Firing several shots. This time, we clearly see him shoot down three henchmen.

Vitthal returns to take cover.

But right then, unknown to him, several henchmen come outside from the bungalow from either side.

Vitthal meanwhile has no doubt that the enemy numbers have declined. It's a small win. He asks for an update.

VITTHAL

Ab?

PIYUSH

Humare saath... unke pandhra.

Vitthal is confused.

He kick an enemy dead body near by him to check if it really is dead.

He hears one gun shot. Piyush updates.

PIYUSH (CONT'D)
Humaare paanch unke pandhra.

Vitthal is genuinely confused how one bullet can kill two people.

As more gunshots are heard. We see Vitthal spots few of his team mates and signals them to calm dow and not fire.

The gun shots have ceased momentarily. He has an idea.

He picks up a stone and throws it as a random space in the ground to create a distraction.

The enemy shoots several rounds of bullets in that area.

Vitthal figures this way he can probably make them burn their bullets. He signals other guys to do the same.

Remaining members of Vitthal's team keep throw stones at random places... and opposition keeps firing.

After a while, when Vitthal notices that the volume of gun shots have significantly reduced. he signals his team members to attack on a count of three.

He signals with his fingers 1...2...3.

Vitthal and team shoot valiantly, knocking off henchmen left right and centre. The henchmen fire back.

After a successful round, Vitthal again signals them to take cover.

They re-load their weapons.

Vitthal speaks to Piysuh again.

VITTHAL
Ab?

Piyush sounds excited.

PIYUSH
Sir humaare paanch, unke...

A gun shot is heard in the walkie, suggesting Piyush is shot.

VITTHAL
Piyush?

Goldfish peers from the window briefly.

CUT TO:

15

INT. GOLDFISH HOUSE

15

Goldfish takes his seat back as we see the henchmen have decreased. There are just two bodyguards now.

Fokatiya replies to his Goldfish's please.

FOKATIYA

Dekhiye mere paas na toh amrit hai,
na amar insaan ka pata.
Magar agar hota bhi toh main aapko
nahi deta. Chaahe us ke liye meri
praan kyun na chale jayein..
Maze ki baat toh yeh hai ke aaj
mera janmdin hai. 65 saal ho gaya
main. Guruji ne mujhe pehle hi keh
diya tha, ke 65 mein meri mrityu
hogi aur humesha ki tarah is baar
bhi woh sahi the. Mera jeevan bohot
hi mahatvaheen aur aprasangik raha
hain ab tak. Mujhe humesha aisa
lagta tha ke vidhaata ne mujhko koi
visesh pratibha nahi di.
Magar aaj mujhe aisa pratit ho raha
hai unhone mujhe apne vachan pe
dattein rehne ki shakti nisshit
roop se di hai.

Awkward pause. Some gunshots are heard from outside intermittently.

GOLDFISH

With all due respect, mujhe lag hi
raha tha aap aisa hi kuch kahoge
like a cliché generic old man.
Aapko kisne kaha ki aapki praan
jayegi. I dont want to kill people
I want to make them immortal. Aur
kisi se kuch bulwaane ke liye har
baar maut tak baat le jaane ki koi
zaroorat nahi..

(turns to Bir Singh)

Aapko toh pata hi hoga , muh
khulwane ke aur bhi tarike hote
hai.

Goldfish turns back to Fokatiya

GOLDFISH (CONT'D)

Agar main ek ek karke aapki
ungliyan todne lagu...

(MORE)

GOLDFISH (CONT'D)
toh mujhe yakeen hai ki chhati
ungli tak aap amar vyakti hi nahi,
uske poore khandaan ka naam-pata-
gaaon-zilla sab bata denge.

As Goldfish says this, one bodyguard grabs hold of Fokatiya. And puts his finger in some kind of finger breaking machine. Fokatiya is scared.

Bir Singh realizes he must act now. He moves towards Fokatiya only to see a bodyguard pointing a gun at him.

Goldfish gestures the henchman to go ahead.

The henchman uses the weapon to break Fokatiya fingers. One by one.

GOLDFISH (CONT'D)
1.... 2....

Goldfish keeps count. Dramatic music. Gunshots outside.

GOLDFISH (CONT'D)
3.... 4.... 5

Fokatiya screams in immense pain and is about to pass out, when finally Bir Singh intervenes.

BIR SINGH
Rukiye rukiye. Stop. Please.

Everyone looks at him.

BIR SINGH (CONT'D)
Main hoon woh amar insaan.

Goldfish is surprised to hear this statement.

16 INT. DICKIE OF A CAR

16

Nakul is still lying in a hunched up position in the boot.

The car has been driving for a while, he is looking at his phone, trying to call Shloka but there is no network.

Car hits a pothole, Nakul's head hits the top of the dickie hard.

When the car stops. Nakul hears the sound of the car door being opened and then shut followed by footsteps.

He counts to five with his fingers and then jumps to open the door.

He points the gun at whoever is standing near the car.

NAKUL

Shloka ko chhor do, Shloka!

Nakul realises he is just pointing a gun at an elderly gentleman who is standing, shocked. He has his hands up.

Nakul lowers his gun in disappointment.

He looks around to see a board of a shop which has Lonavla Chikki Palace written behind.

Nakul has landed up in a different town.

He now has to travel back to Bombay to save Shloka.

FADE OUT.

OML Entertainment Pvt. Ltd.

Certificate of Registration

This is to certify that I have registered this Screenplay
titled **Afsos**

Written by **Anirban Dasgupta**

Whose SWA Membership No. is **036162**

On **12/11/2018**

& as a proof thereof is placed below my digital signature and
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