

Tamasha

Script

Sc # 1

Night, Interiors Grand Opera

Lights in the auditorium fading down. The curtain on the stage is being lifted, revealing a grand theatre stage.

Frontstage is a robotic figure, walking on a treadmill. Behind him is a joker sitting on a rock with back to us, fishing.

Silence for a moment, then there is a small beep sound and then –

Robot Kabhi kabhi mere dil mein khayaal aata hai

Joker Itni zor se aata hai ki pant mein hi ho jaata hai...

Audience response. Robot turns sharply to the joker, turns back.

Robot Kabhi kabhi mere dil mein khayaal aata hai

Joker To phir dimagh mein kya aata hai? (turns) Bolo... Bolo bolo...

Robot Shut up. Quiet. Silence.
Kabhi kabhi mere dil mein khayaal aata hai
(quick) Main kaun hoon?

Joker (stands) Vo to mujhe pata... Yes yes...
Tu vohi hai jo subah ko office jaata hai aur sham ko ghar aata hai.
Jo boss ki daant khaata hai ha ha ha par kisi ko nahin batata hai.
Bayalis seat ki bus mein jo ek sau bayalis log chadhhte hain unmein
se ek tu hi to hai.

Robot Warning – Audience aa chuki hai

Joker (sings) Aap andar se kuch, baahar se kuch aur nazar aate hain...

As this is going on in the front-stage, lights begin to come on in the backstage. Many sections in the set come into view, each having a different setting and characters. It looks like various stories playing out simultaneously on stage.

Ram, Sita and some characters from the Ramayan, Laila and Majnu, an autorickshaw and its driver, Helen of Troy, a ten year old school boy at Report Card Day at school and a few others. Meanwhile, with the joker and robot –

Robot Get out. Get out. Sho

Joker Achcha...?

Robot Go go...

Joker Arey tere hote main kaise go? (coy) Apna to taanka hai na...? Janam
janam ka atoot bandhan, jeena marna tere sang, do badan ek jaan

Robot SOS SOS Charlie come in Charlie Security

Joker (turns to audience) Henh henh henh... Maaf kar do bechaare ko...
Dil ka achcha hai ye – aap hi ki tarah. Magar kya karein dil aur
duniya ke beech kahin phans gaya hai – aap hi tarah. Karna bahot
kuch chahta hai, par haalat se maar khaata hai –

The joker extends her hand to the audience meaning 'Aap hi ki tarah'

Joker Kintu parantu but magar... Main hoon na... yes, main hoon... iske
dil ki aawaaz...

The Joker shows a finger, then touches it to the Robot's heart.

Joker Ting

The heart begins to throb. The robot gets worked up and speaks in
agitation –

Robot Dil to paagal hai
Thoda kachcha hai ji
Sheesha ho ya dil ho
Dil cheez kya hai
Dil Dil Dil

Joker Maana ki dil hai beqaraar
Is sey khatre hain hazaar...
Par aise machine ki tarah jeena – nonsense, bekaar...

The joker shows a palm, then touches it to the robot's heart.

Joker Tong

The heart begins to throb faster. The set begins to capsize, things fall,
lights fuse, sparks fly. The robot becomes more damaged and speaks with
greater agitation in the background –

Robot Disruptive technology A B theeta beeta gaama zaalim lotion
paanch sau pachchattar methods, fester organic growth measure

success square root 74.7 to the power n by the impact on Lado Sarai, Malkagunj, King Kong, Teriyaki, Mon Amor...

Meanwhile, the joker comes closer to the audience and speaks –

Joker To audience yaar aisa hai...
Isne ye tamasha banaya hai tumhaare liye... Dil se banaya hai... to pasand aaye to taali vaali baja dena yaar... hain...?
Aur koi bhool-chook ho jaaye to maaf karna... theek hai...?
Na na, iski chinta mat karna... mujhe iske saare button pata hain... jhat se theek ho jayega ye... mast tamasha dikhayega haan...
To... araam se baithe ho? Shuroo karein...?

Then the joker picks up a funny hammer.

Joker Ready, steady...

The joker runs and hits the robot's heart with the hammer.

Joker Dharraang...

A massive short circuit happens on the set. The robot begins to break down completely. Sparks fly in all directions, siren sounds are heard. Things fall. All lights go off. When the chaos subsides there is only one section of the background that is lit and active.

It is the set of the report card day in school. A teacher is heard complaining about the student boy to his father as the boy stands with his head down in shame.

{1 ½ mins}

Sc # 2

**Day, Int / Exteriors
Simla School
Mid 1990s**

The boy's face as he looks down in shame. The conversation of the disapproving teacher and the upset father can be heard. Special mention is of the poor performance in maths.

Many tables laid out in a school hall. Teachers and parents sitting across tables, school boys standing in front of the tables. Other parent and teachers waiting.

A signboard stands outside the hall saying – Report Card Distribution for Std. 3, 4 & 5.

The boy is walking behind his fuming father, down the school corridor. Father is holding the report card.

The boy's head is still down in shame.

{1/2 min}

Sc # 3

**Day, Ext / Int
Simla House
Mid 1990s**

A car drives in to an old, large house in Simla.

The boy walks the passage in the house with his head hung in shame. His mother and sister are seen looking at him, going into another room.

He looks back furtively down the passage, then quickly shuts the door.

Inside the room, he hurries to a desk, climbs it and gets onto the window sill.

He takes out an old tin box from a hiding spot.

He opens it and takes out some currency notes from it.

He keeps the notes in his pocket.

The boy comes at the mirror having changed his shirt.

He combs his hair.

He smiles to himself, then salutes himself and clicks with his mouth at the same time, to say bye.

He walks out to the porch of the house in a nonchalant manner.

He walks casually towards the gate, sneaking looks upstairs.

He walks some more and looks back and suddenly runs ahead.

{1/2 min}

Sc # 4

**Day, Exteriors
Simla Lanes**

The boy emerges from the driveway of the house, runs down the lane.

He is seen running down the slope.

He runs up, turns into a lane. The houses of Simla town are seen in the background as he runs away.

Another boy, slightly older, is sitting in a corner. He sees the boy coming up. They look at each other and nod to make sure all is okay, then the older boy leads and they walk on.

They run down a path.

{1/2 min}

Sc # 5 [A]

**Evening, Exteriors
Story Corner in Simla
Mid 1990s**

An old man. Takes a sip from his old blue porcelain cup.

The boys walk up an island on the road. There are some stalls here, one selling tea etc. The old man is seen seated at the end of the island. The boys walk towards him.

The currency notes being counted.

The old man finishes counting, then says –

Storyteller Aadha ghanta...

The boys sit in front of the old man, the younger one still breathing heavily.

The old man finishes his tea, looks at the boys, the boys are looking at him. Then the old man faces up and makes some invocation, then looks back at them, his eyes brighter now, and begins the story –

Storyteller Aaj se bahot jug pehle... aur yahaan se bahot kos door...
Ek des tha...

Anokha des...
Jo saari duniya mein mashhoor tha
Apne raja ke naam se nahin, apne rajkumar ke naam se

Anokha Rajkumar... jag se nirala...
Har dil ki dhadkan, har aankh ka tara.
Gaata Ayodhya jiski jayjaykaar
Raj chhod jisne vanvaas kiya sweekar
Jisne kiya dusht Raavan ka kaam tamaam
Jiska naam hai –

Ramleela [A]

Ram. In the boy's imagination. Standing with his back to us. Operatic music of Ramayan.

The boy is imagining.

Ram is standing at the storyteller's spot in the story corner. He is dressed for the forest. There are chants of his name from below.

He raises his hand to acknowledge.

Sita. Rises from palatial riches – which is imagined in a part of the storycorner, behind the boy as he looks towards the storyteller, engrossed.

Sita gets up and walks out, away from luxury.

Sita walks up to Ram, in the garden of the Sahni house in Simla. Now she is dressed for the forest as well.

Ram turns to her.

Sita and Ram look at each other in the garden corner.

Sc # 5 [B]

**Evening, Exteriors
Story Corner in Simla
Mid 1990s**

The young boy is fascinated as the old storyteller continues the story –

Storyteller ‘Ban ke pag pag mein kaante hain Rani... Tu Komal hai, Rajkumari hai... Jangal teri jagah nahin...’

Ye sun kar rajkumari Sita kehti hai –

Ramleela [B]

In the boy’s imagination. In the corner of the house garden. A devoted Sita protests –

Sita Teenon lok ka saara sukh... Aapke bina dhool hai mere swami...
Aap saath hon
Aapka haath ho
To har kaanta phool hai.

Sc # 5 [C]

**Evening, Exteriors
Story Corner in Simla
Mid 1990s**

The boy are listening to the storyteller.

Storyteller Saavdhaan Rajkumari...

In a small clearing between some trees in the house compound, Ram is ready to chase the deer. Sita and Laxman look at him.

Ram Saavdhaan Rajkumari...
Ye ban sundar hai jitna, hai utna hi bhayanak.
Saavdhaan.
Lakshman tumhaari raksha karega. Iski aagya kabhi na taalna.
Ab main chala... us hiran ke shikaar mein.

Sc # 5 [D]

**Evening, Exteriors
Story Corner in Simla
Mid 1990s**

Storyteller Bas... ho gaya...

The boy is shocked.

Boy Kya...?

Storyteller Aadha ghanta... Chalo jao...

Boy Arey... magar... aage kya hota hai...?

Storyteller Kahaani khatam, paisa hazam... Chalo phuto...

The older boy gets up to leave, but the more enchanted younger boy pleads –

Boy Achcha thoda sa... Please... phir kya hota hai...?

The storyteller looks at the boy caustically.

Boy Please na please...

Storyteller Paanch minute...

The boy settles quickly. The older one sits down again.

Ramleela [C]

The same clearing between the trees. The Laxman Rekha is also seen. Ravan dancing around Sita and laughing loudly. Sita is making bracing gestures.

Ravan laughs more, then lifts Sita.

{1/2 min}

Sc # 5 [E]

**Night, Exteriors
Story Corner in Simla
Mid 1990s**

The old storyteller is packing up his stuff to leave. The boys are seen hurrying away.

{2 ½ mins}

Money Collection Montage

The Simla house in late afternoon. The boy is coming home from school.

He crosses next to a verandah where a young woman is putting clothes to dry. She looks at him. Aa gaye Bedu, she calls out to him. He looks at her and nods.

He looks at her again.

Later, the boy is pressing his granny's legs, still in school uniform.

Granny gives him two coins. He looks at them.

Boy Bas...?

Granny To aur kya?

The boy keeps the coins in the old tinbox, he checks the remaining money in it.

In the corner of the house garden, where he had imagined Sita meeting Ram, the boy is walking up and down in some thought. He suddenly makes a dramatic posture of taking out the arrow from quiver and shooting a bow, notices that his father is looking at him, on his way to the garden chair with his newspaper and tea. The boy straightens, looks down and continues to stroll.

The boy is tip-toeing into his parents' room as they snooze in the afternoon.

He creeps up to his father's pants that are hanging and quickly checks the pockets.

He takes a note, keeps the rest back, moves away very quickly.

Early evening. The boy moves to the mirror in his room and looks at himself.

Boy Main to chala. Us hiran ke shikaar mein...

He corrects his hair, then smiles naughtily. Then clicks and salutes, then leaves.

The old house at early evening. The boy is seen coming out to the porch in a nonchalant manner again, casually taking a few steps ahead, sneaking look upstairs and suddenly running ahead.

{1 ½ mins}

Sc # 6

**Late Evening, Exteriors
Story Corner in Simla
Mid 1990s**

The storyteller is counting the money. The boy is standing in front of him. The storyteller regards the boy for a moment then speaks.

Storyteller Last time kahaan tak sunai thi...?

Boy Vo... badmash Raja.. Raavan... aa ke Rajkumari ko utha leta hai...

Storyteller (remembers) Haan...

The storyteller takes the last sip from the blue cup. The boy quickly settles down.

Storyteller Achcha Raja vaapas aata hai to kya dekhta hai...? Ke Rajkumari ghayab... Dusht Raja usey utha le gaya hai door samandar paar apni rajdhani Troy. To vo fauran Unaan ke saare Rajaon se milta hai aur kehta hai "bhaiyyon... meri rani Helen ko Paris ne dhoke se agwaah kar liya hai. Hum hazaar jahaaz samandar mein utaarenge, ladhenge Trojan mahayudh aur apni zeenat – apni Helen ko vaapas layenge...

Boy (cuts) E... ek minute...

Storyteller Hain...?

The storyteller is annoyed.

Boy Last time aap mujhe koi aur kahaani suna rahe the... Ram aur Sita ki... Aur Ravan usey le gaya tha... Lanka...

The storyteller is confused. A moment of silence. Then the storyteller speaks suddenly –

Storyteller Haan to kya takleef hai...? Problem kya hai? Kahaani kahaani hoti hai... aur vohi kahaani har jagah chalti hai, har waqt... Ayodhya mein, Unaan mein... Laila-Majnu, Romeo-Juliet, Sikandar ki chadhai, Lanka ki ladai aur tumhaari zindagi... Vohi kahaani... ek hi... To socho mat ke kahaan aur kab aur kiski... bas maza lo kahaani ka... Dil khol ke... Theek hai...?

The boy nods enthusiastically.

Storyteller Aaraam se baithe ho? Shuroo karoon...?

Boy (happily) Haan...

The storyteller faces up and closes his eyes, invokes –

Storyteller Ma haath thaam... Le chal apne jahaan... Meri awaaz mein tu bol rani, shuroo kar kahaani, jahaan se bhi tera dil chaah....

{1 ½ mins}
/9 mins/

Title Montage

Song # 1

The robot is back on the grand opera stage, performing the opening of this song of stories. *And so the story goes...*, he is singing. *Always the same story.* The joker is dancing around the robot.

Titles begin.

Late night among the markets and houses in Simla, people gathered to watch a local *Ramleela* play.

Ram, Sita, Raavan and some of the other cast of Ramayan prancing around as they are being introduced on stage. The stage is in the corner of a large terrace. People are watching from various places.

The boy is sitting with some others, lost in the play.

Another day, the kid is running down the lanes to the story teller.

The storyteller is telling the kid a passionate story.

The kid is seeing the young woman of the verandah in his house as she walks in the evening furtively, to meet someone. He imagines her as *Sohni* going to meet *Mahiwal*.

The terrace stage in the middle of Simla. People are gathered to watch.

The boy sitting with some others.

The infant Krishna in a basket, being carried by Vasudev across the river.

The infant Moses being recovered in the palace of Egypt from the Nile.

School children in an auditorium, watching a theatre play.

Romeo and Juliet being performed on stage – a scene between Romeo and Juliet.

The boy sitting with his class in the audience.

Juliet waiting on her balcony for Romeo.

The boy is lost in the play.

Sita in imagination waiting for Ram in Ashok Vatika, imagined in a part of the compound of the house in Simla.

She gets a starts as someone enters. She looks.

Hanuman is tearing his chest to show the image of Ram.

The boy in class, looking longingly at his history teacher.

The boy in the school assembly in the chapel. The choir is walking up the aisle.

The history teacher, who is Samyukta in the boy's imagination is walking towards the light at exit of the hall.

Storyteller's V/O Kiski taraf ja rahi hai Samyukta? Vo kaun hai jo samaaj ke daayre ke baahar se usko bula raha hai...?

The storyteller and the boy.

Story Teller Haath mein var maala liye, yoonhi chalte-chalte Sanjukta mahal ke baahar aa jaati hai

Boy (corrects) Samyukta...

The story teller looks disapprovingly.

Story Teller Yamuna hai ya Jamuna?

The boy wonders.

Story Teller Joseph hai ya Yusuf, Jesus ya Eesa, Moosa ya Moses?
Batao...? (deeper thought) Brahma hai ya Abraham...? Ya Ibrahim? (excitement) Hindu nadi hai ya Indus, hind hai ya India?

Boy Sanjukta

The statue of Prithviraj Chahuan. Sanjukta looks at it, smiles, places the garland around it's neck.

The statue is Prithviraj himself. He holds Sanjukta, she is startled, happy. He whisks her away.

A montage of the boy rushing to and from the storyteller on different days.

The storyteller is narrating another story to the kid one day –

Storyteller Aakhirkaar... jab ho jaati hai Laila Qaes ke rubaroo to vo kya dekhti hai...? Ke uska qaes qaes nahin raha...

The boy is telling a story to his friends at the recess in school.

Boy Gas nahin... Qaes, Qaes... anyway ab vo Majnu ban gaya hai... matlab pagal... pagalon ki tereh behave karta hai... Charon haath-pair se chalta hai, bandar ki tarah...

The boy walks on all fours, like a madman, his friends laugh.

Fancy dress competition on the school stage. Various boys dressed as bandits, kings, jokers, beggars, priests etc., standing in line.

The middle school is watching. Teachers are judging.

The boy comes up, dressed as Majnu. He takes position. Then starts screaming –

Boy Laila... Laila... Kahaan hai tu Laila... (pause) Laila... Thank you.

He bows slightly and shyly and walks back.

Hanuman jumps from a tree in front of Sita in Ashok Vatika.

Sita is startled. Hanuman bows and folds his hands to her.

Hanuman tears the skin of his chest and shows the image of ram in his heart. Sita folds her hand in devotion. Two demon watch-women are seen fainting in the background.

Juliet on stage in the school play, prancing around in the happiness of the thought of Romeo.

Helen aboard the ship, being taken away to Troy.

Menelaus meets a Greek king, they lock arms.

The school hall where the report card was distributed is burning with fake looking special effect fire.

Hanuman comes to the side of the main school building with his flaming tail and sets it on fire, jumps out.

The main school building is seen burning in the fake fire.

Juliet lamenting the death of Romeo in the school play. Juliet stabs herself.

Hanuman emerges from a railing, jumps up. Behind him the city is seen ablaze in the the fake fire effect.

The Ram-Leela – the earth parts and Sita is getting swallowed on the terrace stage in Simla.

Another day at the story corner, another story –

Storyteller Ho ho ha ha ha ha... chiragh ka jinn Alauddin ke saamne haazir ho gaya aur bola – Hukum mere aaqa...

Approaching Corsica Montage

Open sky, open sea – looking into the water.

Look out of water at jagged rocks, unsteady point-of view. Moving through the rocks in the sea.

Emerging from a cove in the sea.

Approaching a cliff on the sea – glimpses of a city.

The point-of-view settles on the picturesque and outlandish island of Corsica.

{1/2 min}

Sc # 7

**Day, Ext / Interiors
Corsica Tavern**

A tavern. People come and go. At the entrance, a girl is in some sort of a squabble with the owner of the tavern. She seems to be making an appeal in English. He seems to not know English well and is disqualifying her.

Owner (impatient) No no no money, no...

Girl Listen to me... just listen okay? I am not asking for money, I am asking to make a call... A phone call...

Owner No no phone, go...

Girl It'll be one second, okay? I'll just call and quickly ask them to call back.

Owner (rudely) No no no

Girl Listen please yaa... please...

Owner (loud) No no no money go

Girl Okay fine...

She smiles fakely, controlling her rage.

Girl ... fine saale jhand-fakeer... sooar ki aulaad... Mar ja kameene thank you.

Quick fade to black. Title appears – Teja ka Sona.

Quick fade in. We are looking at the girl and the tavern owner from inside the tavern. We are back a few seconds in time, we see the same action from this point of view.

Owner No no no money go...

She Okay fine... fine saale jhand-fakeer... sooar ki aulaad. Mar ja kameene thank you.

Someone inside the tavern reacts to the abuse, looks out.

This is an Indian man in mid twenties. He has heard something familiar and unexpected in these parts, he looks out. He sees the tavern owner, coming back to his counter and a girl walking away to the steps on the side.

The man walks out to the entrance, looks towards the steps, looks at the tavern owner.

The man climbs the steps, sees the girl standing near the railing, in obvious tension. He looks back, then walks up to the girl. She looks at him.

He That... jhand-fakeer... You said?

She closes her eyes, quickly exhales, opens her eyes.

She See I was asking that... the...

He ... soar ki aulaad...

She ...to let me make a quick call, just for a second, but...

He takes out his phone and offers it to her.

He Here...

She looks at him.

She I have to call India...

He Haan koi baat nahin, kar leejiye...

She takes the phone. He smiles, takes a step back. She chokes, looks down, then swiftly looks up and blurts out –

She Mera bag ghayab ho gaya actually... Us mein passport tha aur phone aur cash, credit cards shit... vo bag jo kabhi nahin khote hain... How can I be so stupid...? ya to chori kar liya kise ne... Immideately vaapas gayee ferry mein... har jagah... baar baar, subah se aur is poore Corsica mein ek bhi aadmi ko English nahin aati bloody... (mumbles) Asterix in Corsica...

She closes her eyes, makes a short exhale to control herself.

He Sorry...?

She Asterix... Comics... That's the reason, actually. Asterix in Corsica meri favourite thi... Har din padhti thi, sketches dekhti thi... sochti thi badi ho kar ke ek din vahan jaoongi zaroor... Yahan Paris mein conference thi and damn mujhe sab ke saath vaapas chale jaana chahiye tha magar nahin... main to badi ho gayee hoon... aur bachpana bhi nahin gaya mera...

She closes her eyes again to control herself.

He Aap... phone kar leejiye pehle, okay?

She Yeah... Yes... Thanks...

{2 ½ mins}

Sc # 8

**Day, Exteriors
Corsica Tavern**

He is at the railing, looking out. A few minutes have passed.

She returns to him.

She Hi... Vo mujhe call back karenge. Is number par – Is that fine?

He Absolutely...

She Five minutes... To main just...

She makes hand gestures to signify that she'd just hang around him.

He Sure, please...

He makes the same hand gestures as her, smiles. She smiles.

She And listen...

She turns to face him squarely, shakes her head in gratitude.

She Thanks a lot, okay...?

He Arey please don't do that...

She No I have to do it... You don't know what my haalat was... God knows aap nahin milte to kya hota... By the way, (extends hand) my name is...

He (quick) Stop...

She Haan...?

He (gestures tv remote)Pause

She looks at him. He looks at her for some time.

He Hmm... Aap apna naam bataengi, main apna naam bataoonga, hum ek doosre ko jaan jayenge – kahan rehte hain kya karte hain aur 'oh wow... what a small world' bhi ho jayega, common friends bhi nikal ayenge aur main vohi ban jaoonga jo main saal bhar hota hoon – ghise-pite jokes sunaoonga, aapko impress karne ki koshish karoonga, decently behave karoonga... decently behave karoonga...? (opens arms wide) Corsica mein...? Itti might maar ke yahaan aaya hoon, jahaan koi mujhe nahin jaanta, main koi bhi ho sakta hoon, kuch bhi kar sakta hoon, kisi ko padi nahin hai... Don...

He has lapsed into Don, his hand is extended.

Don Baarah mulkon ki police mujhe dhoondh rahi hai aur main yahan, is anjaan tapu mein, Teja ke sone ka intezaar kar raha hoon.

She looks at him in intrigue. He is Don. She extends her hand to him.

Don Aur aap?

She Main...?

Don Ji... aap... Koi to hongy aap...

She Main... Mona. Mona Darling. Main Teja ke saath kaam karti hoon.

Don To main aapko Mona kahoon, ya darling...?

Mona (withdrawing her hand) Mr Don...

Don laughs.

Don I like it... Magar is baat ka kya saboot hai... ki Sona darasal tumhaare paas hai?

Mona Is baat ka kya saboot hai... ki tum darasal Don ho?

Don (laughs) Saboot kanoon ki duniya ka khilona hai aur Don... us duniya ke bahar ka khilaadi... Vaise pooch sakta hoon ki Teja khud kyon nahin aaya?

Mona Vo... Mr Teja ka dentist appointment tha

Don I see

Mona Vo is waqt, yahan se hazaaron meel door, apna root canal karva rahe hain

Don O

The phone rings in his pocket. She perks up, he takes the phone out.

Don Interpol...

They look at the calling number.

Mona Main handle karti hoon...

He gives her the phone, winks at her. She winks at him.

Don + Mona Ha ha ha...

He backs out, she turns and walks away, speaking with attention into the phone –

Mona Hello...? Yes dad... No no... Okay... Yes...

{2 ½ mins}

Sc # 9

**Day, Exteriors
Town Square, Tavern**

A musical parade travelling in the lanes of the Corsican town. Fair like atmosphere.

The parade walks up some steps coming forward. Musicians are playing, great cheer.

The sun is setting, the evening breeze is blowing.

Mona is seen at the railings, speaking on the phone.

The icons of the parade. Parade moving with great vivacity.

Near the tavern, Mona comes looking for Don to return the phone. The tavern owner walks up to her.

She looks at him. He gives her a card. It's the card of a restaurant. The tavern owner indicates that it is in the square below. She flips the card. On that side is scribbled – Don (jisko pakadna mushkil hi nahin etc etc...) She smiles to herself. In the mean time, the tavern owner has read something from a slip of paper and now says –

Tavern Owner (with deliberation) Main kutta ka bacha hoon...

She Correct... Shakal se dikhta hai...

He nods.

She laughs as she turns away and walks.

She looks towards the square, where the music of the parade is coming from.

{1 min}
/19 mins/

Sc # 10

**Day, Exteriors
Town Square, Restaurant**

Mona walks up from a street, following the sound of the parade.

The parade moving in the lanes.

Mona walks into the square through an arch – the parade is crossing from front.

She walks through the fete, phone in hand, looking for Don and the restaurant. She finds the restaurant, walks towards it. A waiter seems to have been waiting for her. He walks up to her.

Waiter Don...?

She smiles, nods. He asks for the card in her hand, looks at it, nods. Then he seats Mona with brisk hospitality. She is intrigued, looks around – Don is not seen.

A muscat, a salad, a bowl of risotto and a bottle of wine are served to her.

Waiter All paid... Bon appétit.

She is surprised, looks around, then begins eating.

Musicians in the parade enjoying the music. The parade takes a pause, stops marching, more people gather near – clapping and dancing.

Mona takes a sip of the muscat, then eats faster as she is terribly hungry. She is in a large square, the parade gathering is seen in the distance behind.

Mona eating faster. Takes a sip of the wine.

{1 min}

Sc # 11

**Day, Exteriors
Town Square**

A little later, Don is seen walking up from one side of the square.

Mona is almost done with her food, looks in the direction of Don, finishes the wine in the glass.

Don walks up, turns to a pretty waitress who says something to him. He starts speaking to her at one of the tall tables that she is setting up.

Mona walks in, bottle of wine in hand. She turns and pours wine into a glass on the table for him.

Mona Bhooke ko khilaane ka touch achcha tha. Magar pilaana... I don't know...

She withdraws towards the square. The parade is seen on the other end of the square. The music and dance have picked up.

Don Kyon? Kya karne waali hai...?

Mona I don't know

She is swaying a bit to the music.

He gulps down the wine in one swig – Aahhh..., keeps the glass on the table. Then –

Don I also don't know

He moves towards Mona, feeling the music. They float for some time, taking swigs from the bottle. She looks around.

The atmosphere of the square – more vibrant now.

She looks around, in disbelief.

Mona Whoa... What is this place...? Kahan hain hum...?

Don Bataoon...? Once upon a time par...

Mona Haan...?

He is looking at her, as though observing himself and her from the outside.

Don Ek kahaani shuroo ho rahi hai...

They continue to dance.

Mona Hmm... Achchi hogi kahaani...?

Don Problem ye hai ki kahaani ek hi hoti hai hamesha... Once upon a time – ek ladka ek ladki se milta hai... aur immediately line maarni shuroo kar deta hai... Jaise ki uski duty hai – Line maarni hai, pataana hai... Phir kisi bahaane touch and feel, pakad-dhakkad chumma-chaati... Main ladka hoon, ye mera role hai... Nibhaoonga... Planning karoonga, situation create karoonga... ye sab Corsica-phorsica gaya tel lene main to sirf yehi sochta rahoonga ki kaise touch kar loon, kaise physical ho jaon tumhaare saath...

Mona (regret) Arey... Tab to mujhe Ms Touch Me Not banna padega... Safe distance rakhni padegi, har waqt careful rehna padega... Aur main jo karna chahoongi, jo mera dil karega... vo to main kar hi nahin sakti. No... Mujhe to apne aap ko rokna hoga...

He stops moving as he says –

Don Nahin nahin... Apne aap ko rokna hoga...? Vo bhi Corsica mein...?

Mona What to do?

Don Because sharm is aurat ka gehna...?

Mona (giggles) Correct...

Don Hmm... Chal nahin karoonga.

Mona Kya?

Don Kameenapan... Move... nahin karoonga, mat rok apne aap ko...

She looks at him.

Don Karoonga hi nahin

She cranes head closer to look at him closely. He brings his eyes forward for inspection.

Don Dekh le... (pause) Jabaan de raha hoon jabaan... Samjhi...? Samjhi kya...?

With that he begins moving to the music again.

Don Jab tak hai jaan... jaan e jahaan...

She begins to move again, smiling, then says –

Mona Saat din lagenge mere naye passport ko aane mein

Don Apun bhi haphta bhar hai idhar...

Mona Kal-parson tak mere paise aa jayenge

Don Kal-parsun talak apun ka rokda chal jayenga...

Pause.

Mona To hum ek doosre ko nahin bataenge ki hum kaun hain?

Don Koi bhi ho sakte hain... I don't know...

Mona Sach mein nahin bolenge...?

He stops dancing.

Don Sach bolenge hi nahin... Aao, vaada karein... ki hum apne baare mein jo kuch bhi kahenge, jhoot kahenge...

She locks arms with him.

Mona Aur jhoot ke siva kuch nahin kahenge...

Don Aur Corsica ke baad – whoosh... ghayab ho jayenge... Magic.

Mona Aur phir kabhi nahin milenge...

She looks at him, fascinated at the idea.

Don Kahaani mein twist... Ye banegi hat ke kahaani...

Mona To jo bhi hona hai, yaheen hona hai... And what happens in Corsica...

Both ...stays in Corsica...

He whistles in celebration, looks at her. They look at each other, then he comes forward and head-butts her.

{4 min}
/24 mins/

Song # 2

Don and Mona step away, looking at each other. He begins to sway with the music, she follows suit, a relief sets over them. She spins, they begin to dance. Music changes colour, the parade begins to move in the direction of Don and Mona. He begins to dance more and more intensely, begins local desi dancing. She laughs, dances along, tries to ape him. He makes the dance bigger and bigger. And more desi style. He begins to sing. Nonsense lyrics. People notice, fascinated. He sings and dances with conviction.

He and she move around. Then they move into the parade.

He climbs on a make-shift stage and sings. She dances. People cheer. They do the full out desi dance.

In the middle of it somewhere he swiftly transforms to Dev Anand – and begins to do to music what Dev Anand does. She laughs. He sings like Dev Anand now. No one else can see the point of what he is doing, but he does it with full conviction.

Later, he moves around the vivacious atmosphere hung on to Mona like a coat, piling on to other people on the way and prancing in and out of places with the hands' swagger as Dev Anand would do. He is Dev Anand.

{4 mins}

Sc # 12

**Evening, Exteriors
Harbour Office**

Wipe. They walk out of an office. Dev Anand is carrying his bag on his back, also pushing her very large suitcase now. He leaves the bags and steps up to the sea, turns to her.

Dev Baby.. mujhe pata chala hai ki vahaan us lighthouse ke peeche.. aaj raat smuggling hone waali hai. Teja ka sona, kisi Don.. naam ke aadmi ko milne waala hai aur is kaam.. ko anjaam de rahi hain dilkash naazneen Mona Darling – naam to suna hoga...

She Teja khud kyon nahin aaya?

Dev Taaza.. report mili hai ki vo apne dentist ke saath kisi canal... ke route se jaldi pahonch raha hai. Aur main Interpol ki taraf se un sab ko akela arrest karne aaya hoon nihattha...

She laughs deliberately and fakely like an old fimly moll. He looks at her a bit disapprovingly, then continues –

Dev Samaa rangeen hai, mausam haseen hai, aur baby.. agar aapke dil mein yaqeen hai then.. follow me...

Dev Anand proceeds to push Mona's suitcase up the stairs. Mona follows.

{1 min}

Sc # 13

**Late Evening, Exteriors
Uphill Lane**

Dev Anand and she are pushing her very large and heavy suitcase up the lane. He has his bag on his back. He wipes his sweat.

Dev Hmm hmm hmm na jaane kya.. raaz band hain is baks mein jo ye itna.. bhaari hai...

Moll Itne se bojh se dar gaye...?

She goes front to pull, he is prancing and swaggering around a bit between the pushes.

Dev Interpol ka afsar hoon main... (notices) aur us naate aapko ye bataana mera farz hai ki aapke husn ki vaadiyaan... is waqt dikh rahi hain ji haan...

She wonders what he means. Then looks at her cleavage, covers the flap, smiles.

He nods approvingly, makes to push again, but she pauses, some thought having hit her. She removes the flap that she had covered. She opens the other flap as well. Then she removes her blouse and chucks it on the road. Dev Anand is reacting to all this. He is not sure if he is excited or disapproving. Then without saying anything, she resumes to pull the suitcase and he pushes.

They are seen crossing a street, pulling the suitcase away.

{1 min}

Sc # 14

**Night, Int / Exteriors
Hotel, Room**

The hotel owner looking on, saying – easy, easy in French.

They push the heavy suitcase up the hotel staircase. He is carrying his bag as well.

They wheel the suitcase up the corridor. He opens the room, pushes the suitcase in.

She looks at him, enters.

{1/2 min}

Sc # 15

**Night, Interiors
Hotel Room**

She emerges from the bathroom with a towel around her shoulders, chewing gum loudly.

He is looking out of the window, turns to look at her.
She walks cheaply to him, sits on the bed.

She Haan, to kya karne ka hai?

Dev looks at her, sits on the chair saying –

Dev Kya.. karne ka hai...?

She Tu kaeku laaya mujhe idhar room pe? Sex karne ko na?

Dev Kaisi behki – behki baatein kar raheen aap? Main.. Interpol ka aadmi hoon.

She Interpol aadmi ka pole nahin hota kya?

Dev Chee chee chee chee

She Dekh main pehla clear kar deti hai – extra ka extra lagenga, baad mein bolne ka nahin. *&%**# ka paanch sau hoyenga, @\$\$\$%^\$ ka do sau, \$\$#@&*^ ka hajaar aur *&^&%&^* nahin leti main.

Through all this, Dev Anand is getting fits in reaction – finding it utterly distasteful and saying words like – Dekhiye... Hare Ram... Interpol etc. She finishes talking, is shocked for a moment at what she has done. She looks at him. Then gets suddenly shy.

Dev Kya baat hai kya baat hai...

He offers her a bottle of water takes one himself.

He Welcome to Corsica...

She breaks into loud laughter. He whistles.

They laugh.

{1 min}
/31 ½ mins/

Sc # 16

Day, Exteriors
Car on Country Road

Wipe. Car in vast landscape.

Wipe. Crossing through rocky hills. Faces in the rocks passing.

She is driving an open roof car He is fully reclined on the passenger's seat, looking up at the hills, talking to them.

He Bol de... bol de... Bata de kya raaz hai, aise mude-tude huye kyon ho saare – ghusse mein...? Waise to bada pyaar hai tumhaare dil mein... Obviously, bilkul pata hai... Haan... Okay... achcha... achcha... Oh ha ha... hamaare jail mein surang...?

She is looking at him from time to time. He laughs, then becomes a bit reflective.

He Pata nahin yaar... Arey chhod na, yahan kya ye sab...? Vahan bhi tension nahin hai, bas vahi... Lakeer ka Fakeer..., samjha...? Apraadhi Kaun? Tu tera dekh.

She Bin phere hum tere

He Bol bachan Amitabh Bachchan

She Ye bikini ab nahin tikni...

He Ghaagre mein dhoom-dhaam...

She laughs aloud. He whistles.

She (screams) Yooohooo....

Car drives away on scenic hill road.

{1 ½ mins}

Sc # 17

**Evening, Exteriors
Cliff**

The rocky mountain in sun set.

They are sitting on a cliff, looking at the valley and the hills in front of them.

She looks at him. He is enthralled by the hills. He is connected to the terrain. She looks back at the hills, tries to connect with them like him.

{1/2 min}

Sc # 18

**Day, Int / Exteriors
Hotel Room / Street**

Wipe. The next day. She has woken up on the bed. She looks around, gets up.

He is not in the room. She walks up towards his extra cot. She notices a book fallen on the floor, picks it up, evens its pages. She notices something in the book.

It is the logo of a bookstore, with the sketch of a turtle.

She can hear sounds from the street. She looks at the book. She makes to open the first page – she can sense that his name is written there. She stops herself from turning the page, she smiles, then keeps the book on the side, moves to the window, looks out.

Some kids are playing soccer. He is there, playing with them. It is a rough game with ten–twelve year olds and he is fully involved – screaming and complaining and being as aggressive as the kids.

After a while, she comes to the street with a big mug of coffee, wearing sunglasses.

She sits on the pavement, against a wall, looking at the soccer game.
She relaxes.

{1/2 min}

Sc # 19

**Day Ext / Interior
Sunset Cafe**

He and she enter a cafe, look around. They look at each other, he shows thumbs up, she shows thumbs up. Then they quickly turn and enter different areas.

She is looking around.

He is looking around.

She moves forward, looking for something, sees him in the distance.

He sees her, looks around.

They cross each other.

She looks around.

He sees something, she catches his look.

It's a pretty French girl sitting at a table, reading a book and having lemonade.

He leers at her and moves to the French girl.
She is uneasy, moves quickly in the other direction.

He approaches the French girl quickly –

He (innocent) Excuse me... hi... Me parle-vous no French... Can you help me please...?

She is seen in the background looking around for someone as he talks to the French girl.

He How you say in French – You are very beautiful.

The French girl looks at him, then translates that in French.

He glances in her direction with a superior look, looks back at the French girl and in a naïve manner repeats the French line to the French girl. The French girl begins to say that he said it correctly but then becomes suspicious. He is looking at her innocently, then speaks –

He And how you say – Are you free this evening?

She is disappointed in her search. Looks the other way, at a circular pit where some sun decks are kept, notices a guy looking towards her. The guy has been looking at her for a while. He smiles, she call him urgently –

She Aaja...

The French guy takes a moment to confirm.

She Aaja jaldi time nahin hai...

French guy (French) Who...? Me...?

She Arey aa na...

She rushes up to him, the man rushes to her, she takes his arm and says –

She Buy me a drink...

She quickly turns and walks out with him.

He, in the mean time, is still working at the French girl.

He And how do you say – Will you take me out this evening...?

The French girl is looking at him. He looks, sees that she is crossing from behind with the guy, looking at him and making a big victory gesture. He has lost. She passes. The French girl speaks now, he looks at her. The French girl speaks with suggestive innocence –

French Girl (French) Will you take me out this evening...?

He looks at her for a second, then speaks in in a terribly exaggerated Indian accent –

He Welcome to India for Sambar vada meidu vada paav vada... It's very very nice. Namaste.

He leaves.

He walks out of the area into the open. In a while, she comes in and walks alongside, making jubilant signs of victory. He shakes his head, walks on like a loser.

{2 mins}

Sc # 20

Evening, Exteriors
Town Lane

Wipe. She and he are walking up a lane. She is dressed up. He is sulking. He speaks suddenly and dramatically –

He Kya karoon, bhikaari ban jaon...? Bheek maangoon raste par de baba...?

She Ye to bet lagaane ke pehle sochna tha... Dekho dekho, koi mehnga restaurant dikh raha hai...?

He (to the sky) Hey bhagwaan agar toone mujhe ladki banaya hota... to main aaj is chauraahe par apni izzat bech kar is bhukkad ka pet bhar deta. Ab tohi bata main kya karoon...?

She is giggling.

He Sun raha hai hai bhagwaan...?

He sees something.

It's a church. It has a frontyard which seems to be getting ready for a local feast. Local folk in their formal clothes are milling about, greeting and chatting, entering the enclosure.

He Arey bhagwaan...? Aap to too cool nikle...

He moves towards the gathering.

He Aaja...

She Arey...?

A violinist is playing in the middle.

The gathering of people near the church foyer – greeting each other, chattering, laughing.

He is moving up to those people, she reaches him.

She Plan kya hai...?

He Kya pata...?

She Listen...

She holds him back, he takes her arm and walks on smiling.

He walks into the group of people and instantly begins to greet and chatter with them – just like them.

He Bonjour, Bonjour... Hello... Ha ha ha... Cava Bien... Oui oui oui oui...
Ha ha ha ha... (praises someone's look) Magnifik... magnifik...

The others are looking at him, one or two are smiling. She is trying to pull him out. He introduces her to them –

He This is famous movie star from India... Belle Madhubala... She
make picture in Corsica...

The others begin to greet her. She begins to respond. He now begins to invite the others to go in for dinner.

He Come... Please... Welcome, welcome...

They go in.

Near the table, she enters with the others.

She (modest) Merci merci... but I'll be happy only if he casts me in his
next movie. (to him) Why don't you tell them your latest story...?

He is looking straight at her.

She You will? Bravo... bravo...

She starts clapping. Some others start clapping too.

She Big movie director from India will tell latest story.... Bravo...

He smiles, bows to them.

{1 ½ min}
/37 ½ mins/

(Part One)

Festive dinner at the local community hall. Wine and free laughter going around. Long table, he is at the head of the table, many families sitting, standing around, freely applauding at the story that he is narrating to them.

He (in flair) ...and then he put the gun to to the thief's head and said I am going to kill you, prepare to die... and the thief said merci, merci beaucoup... Thank you God, you have finally answered my prayers... Monsieur Bandito... For one year I try to kill myself... I shoot myself Bang... the chandelier broke dhhooshhh, I miss... I take poison to die, next morning I wake up with hangover... Ohhh.... Then I cut my vein... I get infection, doctor give me seven injection shots ahhh.... my ass sore... Now god send you... s'il vous plait... hurry up kill me... please, shoot right now... but wait... I have to pee pee... First I pee pee then you shoot me... Ah what does it matter, when I die I no have to pee pee... Shoot me... come on... but wait... what if you shoot me boom and whooshhhh I pee on your shoe... such lovely shoe o la la... what brand shoe... Jimmy Choo...? no... Armani...? Oh I am tired of talking, pardon me I want wine... Where is the wine...? Vin... Vin...

He takes a sip of the wine, everyone cheers, he looks to a side. A group of young girls in traditional costume are standing there, looking at him.

He Pretty pretty girls... I have message for you... This – Belle Madhubala... She me no together, okay...? She no girlfriend...

She gets up to announce –

She Yes... Belle Madhubala is free... Belle Madhubala available...

There is applause from the men.

He (to the girls) And in my heart... there is lot of love... Amor.... I want to give you... love... Come close... come...

Cheer and music. Some seven men come and take Mona away to dance on the side. The girls move in closer to him.

(Part Two)

Some time has passed. She is dancing with many men of different ages. There is great cheer, she is having a great time. She looks towards him.

He is sitting at the table with some men, and a few girls in traditional costume. He looks at her. She smiles. He makes the same gestures of victory and jubilation that she was making earlier. She laughs, dances, looks towards him.

{2 ½ mins}

Feast Night Montage

Firecrackers in the sky, the city is aglow at night.

She and he are on a ferry, sitting quietly, looking at the city.

Corsica Montage

A polyphony singing group performing a song in an old church.

Wipe. She opens a packet at the reception of the hotel. It has cash. She thanks the owner of the hotel. The sound of the church performance music continues.

Door opens and she is shown into her new room, the hotel owner helping with her luggage.

The cultural music performance in the church.

Wipe. Going through market lanes of the city.

Wipe. Going through lanes and streets of a Corsican village. She is seen coming from a distance. He crosses in front.

Another lane going down-hill. They appear, moving up and cross.

Going through another lane. He and she are seen sitting in a corner, having a drink.

The music performance in the antique church.

Hilly forest. He and she seen racing through it. They are clambering on all fours at times, fighting to get ahead of the other.

{1 ½ mins}
/41 ½ mins/

A hill river. He clammers down to the river, exhausted. She comes in after him. He comes to his knees, then to all fours and lowers his face as he reaches the water, drinks water like a wildcat. Feels refreshed. She giggles, comes to her knees and fours next to him, looks at him for instruction. Then she lowers her head and drinks.

Then he comes up to a grassy patch and sprawls out. She comes along, flops to sit. She evens her breath, looks towards him. He is looking at her. She looks, he continues to look. Pause. Then –

She Kya...?

He (lost) Hunh...?

She raises her eyebrows to ask.

He Dekh raha hoon tumko...

She Dekh kar ke hi kaam chalaana padega. Vaada jo kiya hai.

He Kyon...?

He raises his finger to her. She raises her finger. Fingers touch.

He Ting. Dekha...?

She Haan, itna hi allowed hai...

He Dukh ho raha hai...? Hain...? Tere jism ki bhook tere vaade ko kamzor bana rahi hai?

She Magar ab kya karein...

He Ek baar commitment de di to...?

She To phir aise hi touch kar ke kaam chalaana padega... Ting...

He Niraash na ho raani... ting kyon...? Hum tong bhi to kar sakte hain...?

He raises his palm.

She O wow...

She hits his palm.

He Tong...

She What fun...!

He Fun has just begun baby, kyonki hum bahot kuch kar sakte hain...
Jaise ki...

He rises to sitting.

He Idhar aa bataata hoon...

She comes forward. He instructs her to open her arms. She does. He hugs her.

She Ye bhi allowed hai ...?

He Haan, ismein kya hai...? Allowed to ye bhi hai...

He pulls himself and her to their knees, begins to dance on the knees with her. They hug.

She Ye pakka allowed hai?

He Why not, why not... Bas line nahin cross karni

She Matlab main ye bhi kar sakti hoon...?

She holds him from his back.

He Aur ye bhi...

He holds her from her neck and waist. They are in position, they look at each other.

She Line bahot nazdeek aa gayee hai...

He Magar cross nahin hogi...

He lowers her to the ground.

She Sure...?

He looks at her. She is looking at him. Pause.

He Jabaan di hai jabaan...

He begins to part. They separate. They lie down separately, trying to even themselves. Meanwhile –

She (complains melodramatically) Maine aapko dil diya... aur aapne dee sirf zabaan?

He Is duniya ka dil us duniya mein nahin chalta Zohra bai.

She (lament) Hai...

He is thinking.

He Vahaan ke niyam, kanoon, rivaaj... (underbreath) sab kuch alag hai... Alag thalag...

Pause. They are still trying to settle themselves.

She Ye ghalat kiya humne...

He Ye jagah hi ghalat hai... Yahan na... Kuch kuch hota hai...

She To kya karein...? Bhaage yahan se...?

Pause. Then he suddenly rouses and –

He Bhaag bhaag bhaag bhaag...

He gets up and runs away, she screams, runs after.

We see them running away in the distance. The Storyteller's Voice Over begins –

Storyteller's VO *Aur is tarah waqt beetta gaya, mulaqaat ki mohlat khatm hoti gayee...*

{3 ½ mins}
/45 mins/

Sc # 23 [A]

**Day, Int / Exteriors
Story Corner
Mid 1990s**

Flashback.

Boy Tch... Ye aisa hi kyon hota hai har baar?

Storyteller (disturbed) Aiyen...?

The storyteller has been telling the boy the story of Sohni and Mahiwaal.

Boy Achcha time itti jaldi khatm ho jaata hai... Phir vohi ulta-seedha, sab tension hone lagti hai... Aisa nahin ho sakta ki Sohni vaapas hi nahin jaaye, vaheen ruk jaaye...?

The storyteller has been glaring at the boy.

Storyteller Vaheen ruk jaaye? Hain...? To kahaani bhi vaheen ruk jaayegi phir, us hi dweep par aur tab tu sunega kya khaak...?

Boy Sorry...

Storyteller Teri marzi se chalegi kahaani...? Hain...? Ye kahaani Sohni-Mahiwaal ki hai, ismein vo hoga jo Sohni aur Mahiwaal karenge... Ab Sohni ko jaana hai... to jaana hai...

The boy is nodding in agreement, so that the storyteller continues the story.

Storyteller Yehi to dikkat hai waqt ki... vo beetta jaata hai.

Shore Montage

A wave lashes on the rocks of a Corsican shore, settles down.

Sc # 24

**Evening, Exteriors
Vantage Point**

She and he are sprawled out near the picnic they had on a hill at sunset. Rooftops of the town are seen below. The storyteller's V/O is heard –

Storyteller's V O *Shaam dhalti jaati hai... charon taraf andhera phailne lagta hai... Har taraf se ishaara hone lagta hai... ki waqt khatm ho raha hai...*

Birds fly in the evening sky.

{1/2 min}

Sc # 25

**Evening, Exteriors
Threshing Circle**

The evening sky and sea from a distance.

From a distance we see him and her dancing to a silent disco, listening to music on their headphones.

Coming close, we see that that they are in their own spaces. They are away from each other, swaying and dancing and moving the way they want to. They are intoxicated.

She looks at him. He looks at her, at her body. He drops the dance suddenly and moves quickly to her, whispers furtively in her ear –

He Ab mujhe yakeen ho gaya...

She Kya?

He Ki Teja ka sona tere paas hai... Darasal...

She giggles. He suddenly begins to dance again and go away from her. She dances with great happiness now.

They dance in their own worlds.

{1 min}

Sc # 26 [A]

**Day, Int / Exteriors
Hotel Lounge**

A European man stands up as she walks to the hotel lounge. He greets her.

Agent Bonjour...

Her passport is handed over to her.

She looks at the passport, looks up.

She A day early?

Sc # 23 [B]

**Evening, Int / Exteriors
Story Corner**

Flashback. The storyteller is telling the kid –

Storyteller Duniya... Duniya se bachna mumkin thode hi hai...? Sohni na bhi chaahe vaapas jaana to bhi kya hoga...? Duniya chali aa aayegi usey lene... Alag ho jayenge dono. Phir aage milen na milein, kya bharosa?

{1/2 min}

Sc # 26 [B]

**Day, Int / Exteriors
Hotel Lounge**

The storyteller's voice over about Sohni fades out as she looks at her agent and his voice fades in.

Agent (OC) There were a few phone-calls from the ministry in New Delhi. You can tell me when you want to fly out. I will make bookings.

She nods.

{1/2 min}

Sc # 27

Day, Int / Exteriors
Hotel Corridor, Staircase, Lounge

She climbs the stairs and moves towards his room, but stops at the door. She closes her eyes, exhales. Then she turns and walks back quickly.

She comes down the staircase in a hurry.

She walks up the lounge, the agent stands, she asks him –

She What time is the flight today?

{1/2 min}

Sc # 28

Day, Interiors
Hotel Room

The Storyteller's V/O is heard – *Mulaqaat ki is ghadi mein koi sukoon nahin hai mujhe... Sirf darr hai, ghabraahat hai – ki ye waqt beet jayega aur phir tum mere paas nahin hoge. To aise waqt mein khush kaise ho sakti hoon main...?*

Shoes are stuffed into the suitcase, the flap is closed.

She comes in front of the mirror, closes the zip of her dress in a hurry.

She puts her hair back, picks up her shoes.

Sc # 29

Day, Int / Exteriors

Hotel Corridor, Reception, Room, Car on road

Her door opens, a waiter takes her suitcase out. She appears, hurried, carrying her bag.

The Storyteller's V/O is heard – *Is se behtar to judaai hai... jismein kam se kam judaai ka darr to nahin hota... Tum hi nahin hote mere paas, to tumhein khone ka kya khauf?*

She looks at his door, quickly looks away, rushes towards the staircase, climbs down.

The travel agent is standing at the reception.

Agent The hotel bill has been settled.

Her luggage is being kept in the taxi outside.

In the lounge, the hotel owner is walking her and the agent to the door.

Owner Au Revoir... Have a good flight...

She Thanks... Bye...

She takes another step, then stops. She turns and looks back, for a while.

Agent Bastia airport will take exactly one hour...

Pause.

She One sec...

She strides back towards the stairs.

She rushes up the staircase.

She rushes up the final flight of stairs.

She comes to the door of his room, enters.

He is sleeping on the bed. She shuts the door, hurries to him, gets on to the bed on her knees, reaches him, touches his face.

He opens his eyes, then rises in sleepy panic.

He Haan...?

She Kabhi nahin milenge...

She shakes her head, then kisses him on the lips. He looks at her in confusion. She kisses him again.

She hurriedly knocks off her shoes and slides close to him.

They kiss, and hold and quicken.

She runs out of his room, leaving the door open.

She skips to wear her shoes as she moves towards the stairs, hurries down.

She hurries down the final flight of stairs, rushes up the lobby, raises her hand to the hotel owner as she crosses him.

She Au Revoir

She slams the door of the taxi shut, she rests her head on the back rest, the taxi moves, she remains in the same posture – heartbeat up, breath uneven.

Bold accordion plays.

{2 mins}

Accordion Montage

As the accordion music plays, we see the small boy looking at the storyteller, sad.

Sohni and Mahiwal part in the boy's imagination. In silhouette, at sunset. Sohnii has a large earthen pot in her hand. She is moving towards a water-body.

The small boy walks back home in Sohnii's sadness.

In a school play, Romeo parts from Juliet as she stands in the balcony.

Fade Out.

{1/2 min}
/50 ½ mins/

Song # 3 (Part One)

Fade-in. An empty stage in a village. A turbaned man comes in with a *tumbi*. He adjusts his turban, takes posture, indicates to call others. Four other turbaned men come in behind the man and begin to play different instruments. Then the frontman makes a big performance smile to the camera, begins to perform. The others join in.

The man begins to sing – *O ji Heer is very sad. She is so sad... Her heart is broken, she is missing her lover and choking on her food and suffocating on her breath and oh she is so sad... she is very sad...*

They all smile and begin to move their shoulders in a happy dance.

Montage showing the life and times of the girl after she returns from Corsica. She reacts differently to her boyfriend at the Calcutta airport, can not get Don out of her mind, can not be the way she was before, cannot be with anyone else. She is sitting at her home in Calcutta one night, reading the comic book – Asterix in Corsica.

The turbaned musicians return on screen, smiling, continue to sing – *Everyone is saying she has fallen ill, she is under a spell, she has lost her mind, she has gone crazy, she has fallen in love and she is sad, she is very sad... Oh she is so sad.* And they smile and dance.

The montage continues. Four years go by. She can still not forget him, she cannot accept that she will never see him again. Her dad sends her to Delhi on a long assignment.

She is walking at a marketplace in Delhi one day, sees the signboard of a bookstore. It has the same logo that she had seen in his book in Corsica. Her heartbeat rises.

The Panjabi musicians on stage.

Tara walks to entrance of the bookstore. There is a long corridor leading inside. She walks down the corridor.

Sanjukta is walking down the corridor with the garland in her hands, as in the kid Ved's imagination.

Tara walks into the book-store, which is also a cafeteria. She looks around. Music ends.

{4 ½ mins}

Catch-22 Montage

A copy of Catch 22 – the book that Ved was reading in Corsica is seen on a rack. Tara picks it up and looks at it. Smiles.

Tara shows the book at the reception to borrow it.

She sits in cafeteria with the book and begins to read it.

Another day, a few days later. She is sitting in a corner, having tea, reading the book.

Another day. A week later. She is reading the book in the work station area of the café and she looks up. She sees him. She looks down, closes her eyes. Her breath begins to rise, she begins to get anxious.

{1/2 min}

Song # 3 (Part Two)

The Panjabi musicians are back, music and performance build up to a crescendo.

At the cafeteria, Tara gets up and steals away, begins to climb down the stairs to go away, stops. She takes two more steps forward, then turns. Then walks back up a few steps, stops. She turns around. Pause. Then she begins to walk down but turns back, shaking her head with a 'who are you fooling you idiot' kind of smile and walks up to the landing of the stairs. She looks ahead, then closes her eyes. Then she evens herself, evens her face. Music fades out. Then she makes a casual appearance and walks in his direction.

{1/2 min}

Sc # 30

**Night, Interiors
Granny's Room**

Flashback. The boy is lying with his granny on the bed to sleep. After a moment –

Boy Dado...

She turns to him.

Boy Mujhe pata chal gaya hai... ki pyaar kya hota hai...

She looks at him. He looks at her.

Boy Aapko to pata hoga... Badon ko pata hota hai.

Dado Sab hi ko pata hota hai pyaar... usmein kya hai...?

Boy (knowing grin) Vo waala pyaar nahin dado... Real waala... jo aap log bachchon ko nahin bataate na, vo waala pyaar... Jo ladke aur ladki ke beech hota hai...

{1/2 min}
/56 ½ mins/

Title on Black Screen – Ishq waala Love

Sc # 31

**Day, Ext / Interiors
Bookstore Cafeteria**

He is sitting with two colleagues at a table, talking semi-formally. He looks, sees someone familiar. She crosses without looking at him. He looks at her, then turns to his colleagues.

He (to colleagues) Just a moment please... (calls) Excuse me...

She turns, he stands. She looks at him. He steps forward –

He Hi... Remember...?

She takes a moment. Then –

She (realizing) Corsica... O my god...

They step up to each other.

She Yahaan kaise...?

He Arey yahan to main bahot aata hoon... Aap Dilli se hain...?

She Listen... Hum ne to decide kiya tha kabhi nahin milenge...

He shrugs his shoulder.

He Par ab kya karein...?

She Kya karein...?

He smiles kindly, extends hand.

He Ved...

She takes hand.

She Ved...? Like Rig Ved...?

Ved Yeah...

She I'm Tara... Tara Maheshwari...

Ved Ved Vardhan Sahni...

Tara Ye real waala naam hai na...?

He smiles, gives his business card.

Ved Haan, ye real waala main hoon... Ved Vardhan Sahni, Product Manager MCM Tech

She smiles, looks down, looks up –

Tara (sudden) Listen, ye co-incident nahin hai okay...? Yeah... Abhi main acting kar rahi thi... Mujhe hint thi ki tum yahan aate ho to main baar-baar aane lagi. Calcutta se... yahan assignment par Dilli ayee hoon... Main nahin rok saki yaar, I'm sorry... really...

Ved Arey please, it's okay... It's fine.

Tara Sure...?

Ved Haan, sure...

She is still looking at him. Then –

Tara Aur bhi hai...

He looks at her. Then –

Tara Us din jab mein Corsica se nikli... to mujhe... bahot... Par mujhe laga theek ho jayega, hamesha theek ho jaata hai magar chaar saal ho gaye aur abhi bhi vohi haal and I don't know what it is, you know...? Ye sab love and all... maine socha phir laga how stupid am I and main hamesha aise hi kyon behave karti hoon jab bhi tumse milti hoon...?

She looks down, embarrassed. He is looking at her.

Tara Vo... Tumhaare friends wait kar rahe hain...

He looks towards his colleagues, looks back at her. She looks down.

Ved Paanch minute mein aa sakta hoon...?

Tara Yeah yeah sure...

Her nerves are up.

Ved Okay...

Tara And listen yaar... Pysche mat ho jao, okay...? I know main ek crazy stalker ki tarah dikh rahi honghi magar aisa hai nahin... matlab main pile-on nahin karoongi yaar, okay...? Tumhaari apni life hai aur tumhaari koi girlfriend bhi hogi ofcourse and it's all cool... all good... yeah...

She is nod some more.

Ved Meri koi girlfriend nahin hai.

She looks down.

Tara Oh okay...

Ved Yeah...

He smiles.

Tara Okay tum jao...

Ved Paanch minute.

She nods, still looking down.

Ved Achcha kiya tumne... Abhi aaya...

She nods again, then turns and walks all the way to her table as he returns to his. She sits, looking down. A few moments pass. Then a smile starts breaking on her face. She looks down. A gush is rising inside her chest, heart is pounding more and more and she is smiling more and more and she covers her face and tries to control but she feels she is going to explode. Melodramatic romantic music.

{3 ½ mins}

Love Montage

Distressed black and white film. Indian Cinema of the 1930's.

The actress Laila swaying melodramatically between artificial trees of the archaic film set. Laila... Laila..., says the actor Majnu, looking for her in the forest, equally melodramatically. Kahaan hai tu meri Laila...?

The boy is sitting alone in a room and watching this on television.

The boy listening to the storyteller –

Storyteller ...ek faqta ud kar saamne ped par baith jaata hai magar doosre faaqte ko Laila jaane nahin deti, usey apni chhati se laga leti hai... aur jaise jaise faaqte ke dil ki dhadhkan badhti hai, Laila de dil ki dhadhkan bhi badh jaati hai... Laila bhi us hi aag mein jal rahi hai...

Laila, in the boy's imagination, standing at her window with a fake dove. Qaes watches from below as Laila is seen at the window high above.

The boy continues the storyteller's tale to his granny at bedtime –

Boy ...aur phir Laila female chidiya ko chhod deti hai... aur vo phhurr se ud kar male chidiya se milne chali jaati hai aur Laila bhi Majnu se milna chahti hai...

Dado Kyon?

He looks at her suspiciously, she keeps her face straight.

Boy Aapko nahin pata?

Dado (innocent) Nahin...

Boy Tch... Usko pyaar hai na Majnu se...

Dado Oh...

Boy Haan... Pyaar...

Opera music. On the grand stage – Laila, high at her window, releases a dove. She looks at the dove as it flies away to the tree. Qaes, on the lower level, across the boundary wall with his horse, watches her. This spectacle is clearly inspired from images of Ved's early imagination. Also seen in the background is Juliet in her balcony and Romeo looking at her from the ground below – mirroring Laila and Qaes.

{1 min}
/61 mins/

Sc # 32

**Night, Ext / Interiors
Apartment, Street**

Tara at her window, looking down.

Ved comes out of his car on the street and waves to her.

She waves to him, looks at him. Then asks him to wait.

She quickly turns and rushes and picks up her purse and rushes to the door, opens it, stops, closes her eyes, tries to relax by gesturing to herself with her hands. Then she walks.

Tara walks down the stairs.

{1/2 min}

Sc # 33

**Night, Exteriors
Driveway**

A flower bouquet in the rear seat of the car. The door opens and Ved takes it out. Tara is seen walking up to the car. Ved shuts the door.

She walks up to him in great excitement, he gives her the bouquet.

Tara Oh... (stops) Wow

Ved Hi... You're looking great

She looks at him, smiles.

Tara Really...?

Ved Of course

Tara (giggles) Okay...

Ved (reaching for bouquet) Isko main back-seat par rakh deta hoon...

He takes the bouquet back from her.

The rear door opens again. Ved puts the bouquet back where it was. The door shuts.

{1/2 min}

Sc # 34

**Night, Ext / Interiors
Japanese Restaurant**

Ved and Tara walk up a corridor to a restaurant, escorted by a staff member.

Tara looks at Ved as she walks along with him. She gets a thrill to be with him, to walk alongside him. He looks at her, smiles kindly. She smiles. He gestures courteously for her to enter forward.

An exquisite table. A lady steward and a waiter standing on the side. The escort is leading Ved and Tara to it.

/jump/

Chairs are taken out with graceful hand gestures to sit.

Tara (sitting) Thank you...

Ved (sitting) Thanks

Escort (with the napkin) Excuse me ma'am...

/jump/

Napkin placed on Tara's lap. /jump/
Napkin placed on Ved's lap.

/jump/

Steward Would you like regular or mineral water ma'am? /jump/
Cold or Room temperature sir? /jump/
Bisleri or Evian

/jump/

The steward is talking as Tara and Ved look up at her.

Steward Please allow to give a brief background of Fujiyama. Mount Fujiyama, as you might be knowing, is an active volcano at same time Japan's highest mountain peak. That Fujiyama is the pride of Japan and this Fujiyama is the pride of Japanese cuisine in Delhi...

/jump/

Tara and Ved sitting. She is looking at him. He is looking around, looks at her.

Tara So...

Ved smiles.

Tara Here we are...

Ved Yeah...

She is looking at him, a million thoughts bursting in her mind.

Ved Place is fine?

Tara had not paid attention, now she looks around briefly.

Tara Yeah... Very nice...

Ved Chalo I'm glad... You know last two years se isko Time Out Best Oriental Restaurant ka title mil raha hai...

Tara (showing respect) Okay...

Ved Yeah

She is looking at him.

Ved Japanese cuisine kitna popular ho gaya hai na aaj kal?

Tara Hmm...

Ved What a brand – Japan...

Tara smiles, nods.

Ved Countries are the latest companies, and companies are the latest countries.

/jump/

They are eating. She looks at him, he looks at her. They continue to eat.

{1 ½ mins}

Sc # 35

**Night, Exteriors
Apartment Porch**

Flower bouquet in the rear of the car. The rear door opens and Ved takes out the bouquet, shuts the door.

Tara standing with the flower bouquet with Ved. They look at each other.
Pause –

Tara So...

Ved Okay... Main kal phone karta hoon...

Tara Great

Ved Paanch baje karoon...?

Tara smiles, in a surprised manner.

Tara Tum theek ho na...?

Ved Yeah... Kyon...?

Tara No... nothing...

He smiles. She looks at him, then –

Tara What the hell... would you like to come up?

Ved Sure...

Tara Keh rahe ho ya pooch rahe ho?

Ved Hmm...?

Tara Nothing, let's go...

Ved After you... Please...

She looks, smiles, walks.

{1/2 min}

Sc # 36

**Night, Interiors
Stairs, Apartment**

Tara and Ved walk up the stairs.

The apartment door opens. She steps aside to let him enter. He walks in, looking around.

Ved Nice place. Aise chaar apartments hain yahan...?

Tara Haan...

She walks up, keeps the key at the table, turns to him. They are standing close to each other, looking at each other. Pause.

Ved So...

Tara So...

Pause. He smiles kindly to her, then touches her head. She millimetres forward. He looks at her, smiles. He moves forward, kisses her on the lips. TShe closes her eyes, they hug. Then suddenly –

Ved Oh Sorry... Chot lagi...?

She looks at him.

Ved Ghadi se...?

He quickly removes his watch, looks at her.

Ved Should I keep your bag on the table?

She drops her bag on the floor.

Ved One sec...

He takes out his cell phone, keeps it on the table. Looks at her, but –

Ved Silent pe kar doon...

He picks up the phone again, puts it on silent. Looks at her, ready.

Ved Okay...

They move towards each other. He smiles. They hug. They kiss. As though it is procedure.

{1 ½ mins}

Sc # 37

**Night, Int / Exteriors
Tara's Apartment, Drive**

Tara switches the light on. She moves to the window, looks out.

Ved standing next to the car, looking towards her window. He waves, looks at his watch as he sits in the car.

She waves back. She looks at him, wondering. Sound of Ved's car driving away.

{1/2 min}
/65 ½ mins/

Regular Day Montage # 1

The alarm hooter blows. Ved gets up on bed, dazed and confused.

Ved brushes teeth.

Ved eats cereal.

Ved wears tie.

Ved cleans car windshield.

Ved looks away from the eunuch at the traffic signal.

Ved smiles politely as he waits for fat lady to enter lobby lift.

Ved punches his card, enters office.

Ved gets up from cubicle to say – Goodmorning sir.

Ved rattles out corporate presentation to unimpressed audience –
'... the seismic focus of the recent trade winds rests in the lateral shift in
consumer behaviour... which appears bipolar but it does not take an Einstein to
co-relate the life cycle of telecommunication to political climate. Granted that we
cannot ungoogle ourselves from the geometric growth of social media but the
grass roots...'

{1/2 min}

Sc # 38

**Day, Interiors
Office Corridor**

Outside the conference room, as people are seen filing out, Boss is talking to Ved.

Boss Why you get nervous? Haan?

Ved looks down.

Boss Next time don't get nervous

Ved Okay sir...

Boss You can do it boy. Okay?

Ved Thank you sir. Thank you.

Boss Yeah...

Boss walks away.

{1/2 min}

Sc # 39

**Day, Interiors
Tara's Workplace**

The large digital clock turns 5 pm and the phone rings.

Tara at the design desk with others looks at it, looks at the clock, smiles, takes the call, making an excuse gesture. She turns to the other side as she talks.

Tara Hi... All good... Mera plan...? I don't know. Vo to tum decide karoge na...? Hmm hmm...

She smiles more.

{1/2 min}

Sc # 40

**Night, Interiors
Movie Auditorium**

Same day. Popcorn etc in hands, Ved pushes the door open and enters the cinema hall, turns to look towards Tara. Tara has stepped up, but does not enter the hall. She stands in between, as Ved holds the door open, and looks at him. There are people behind her, she is holding drinks. Ved looks at her, in question. She is looking at him. Then –

Tara Yeah... (nods) This is it, isn't it...? Yeah... So this is what they – love and all that haan...? Hmm...

He smiles. He looks behind her, looks at her.

Ved I love you too...

She looks at him for a moment, then she smiles.

Tara And why are we standing in everyone's path? How silly...

She walks up, takes his arm. He smiles. They walk ahead in the darkness.

{1/2 min}

Regular Day Montage # 2

Tara waves from her window.

Ved waves from the car, looks at his wristwatch, drives.

The alarm hooter blows.

Ved brushes teeth.

Ved eats cereal.

Ved combs hair at mirror.

Ved looks away from the eunuch at the traffic signal.

Ved punches his card, enters office.

Ved at office desk, keeps items at designated spots.

Ved gets up from cubicle to say – Goodmorning sir.

Ved rattles out corporate presentation to unimpressed audience –
'...I'd say Glocal – Global yet local. This out-of-the-box strategy follows a Bottom-
Upward approach yet has a three sixty perspective of the socio-political stroke
cultural climate in the consumer base because the Genesis of the Paradigm Shift
in global telecommunication is...'

{1/2 min}

Sc # 41

**Day, Interiors
Club**

Ved is looking front in servile attention. Tara, sitting on a sofa, turns and looks at him, wonders. Ved is half smiling, half bending, waiting for boss's attention. Then –

Ved Sir...

Boss (OC) Yes boy...

Ved turns to Tara and makes to quickly bring her to them as Boss enters.

Ved Tara... Main ye nahin kahoonga ki meet my boss. Main kahoonga meet my Guru.

Tara (smiles) Hello...

Boss Hello hello hello...

Tara Jaanti ho Tara... MCM Tech Telecom aaj jo kuch bhi hai... only for this man... One man army... His vision, his philosophy has changed the face of Indian telecom totally.

Boss (in between) Tch... Arey nahin nahin... Oho... Ha ha ha...

Boss makes these modest sounds as he laps up the praise, then points accusingly at Ved –

Boss Good human being haan... In today's date... Yes... Keep it up, boy.

He pats Ved's back.

Ved Thank you sir. Thank you.

Ved is happy and obliged.

Tara is looking at Ved, smiling.

{1/2 min}
/69 mins/

Regular Bye Montage

Tara waves from her window.

Ved waves from the car, looks at his wristwatch, drives.

Another day. Tara waves from her window.

Tara and Ved walking hand in hand up a passage at a glitzy food and entertainment zone.

She looks at him. He looks at her, smiles, looks away. She continues to look at him.

They walk on.

Tara waves from her window.

Another night, Tara waves from her window.

{1/2 min}

Sc # 42

Night, Int / Exteriors
Restaurant

(Part One)

Ved cutting birthday cake at a large table in a restaurant. As Tara, Ved's colleagues and sister and restaurant guitarist sing 'Happy B day'.

(Part Two)

Tara returns from the washroom, comes to sit in her chair next to Ved, notices something odd – that everyone is looking at her and grinning. She makes a quizzical face.

Ved's sister Abha takes her camera out. Tara looks at her, at Ved as she sits.

He is smiling, looking around socially. She looks around, suspiciously, looks at her plate.

There is a diamond ring kept there.

Camera flashes.

Tara gasps. Reaction from the others. She looks at the ring, for a long while. Then she looks at Ved.

Ved smiles at her. More reaction from the others.

Ved picks up the ring, begins to remove his chair as Tara starts getting anxious. He begins to go to his knees.

Tara One sec, one sec... Ved, ruko...

Abha Ohhh... Nervous...

Reaction from others.

Ved looks at Tara. Her face is tense.

Tara Hum... do minute baahar ja sakte hain...?

He looks at her. Something is wrong.

A hush begins to fall upon the others. He stands up from his knees.

Ved Kya baat hai...?

Tara (standing) Just... come out... please...

He looks at her.

Tara Come...

She begins to walk out.

Ved looks towards the others at the table, smiles a bit.
The others are looking at him with premonition.

Ved Excuse us...

He follows Tara.

{1 ½ mins}

Sc # 43 [A]

Night, Int / Exteriors
Restaurant Foyer

Ved comes out of the glass door. He is wondering, looking towards Tara, walks up to her.

She is looking down. He reaches her. Pause.

Ved Yeah...?

She turns to him. Looks at him.

Tara You know Ved... Jab se main Corsica se vaapas aayi hoon na... it's like... tum mere saath ho... samajh rahe ho...? Mujhe tumhaara naam tak nahin pata, koi ummeed nahin hai ki main tumse phir se miloongi magar main tumhaare saath hoon... Aur kisi ke saath ho hi nahin sakti kyonki main to tumhaare saath hoon... Ye possible hai...? Aisa feel karna...? Mujhe pehle nahin maloom tha...

Pause. Ved is looking at her, now he continues the story –

Ved Aur phir main mil gaya...

Tara (emphatic disappointment) Nahin...

Ved looks at her quizzically. She looks at him.

Tara Mujhe mila ek Product Manager yaar... jo ek sheher mein rehta hai... bahot well-behaved... Polite, decent...

He looks at her.

Ved To... (sniggers) Tara...? To main hoon Product Manager... main rehta hoon ek sheher mein... Main Don thodi hoon Tara... Main vo big Indian movie director bhi nahin hoon... Vo to acting thi na...? Vo to main role play kar raha tha... Aur ye main real mein hoon... Darasal...

Tara (conviction) Nahin...

He feels anger, looks at her.

Ved Nahin kya matlab...?

Tara Tum real mein Don ho... aur Interpol ke afsar... Aur yahan tum acting kar rahe ho... Ye tum role play kar rahe ho – ek regular

aadmi ka role... jo ek set pattern par chalta hai... baghair soche huye jo har kaam vaise hi karta hai jaise usko karna chahiye... (shakes head) Ye tum nahin ho Ved... Ye naqli hai... Tum to nadi mein munh daal kar paani peete ho yaar, jaanwar ki tarah... tum pahaadon se baatein karte ho... Tum vo ho Ved... Kya ho gaya hai tumko?

Ved is staring at Tara. He has to prove her wrong.

Ved (retort) Tumko kya ho gaya hai Tara...? Haan...? Tum theek to ho...? Arey kaun vo...? Vo koi nahin hai... Vo sirf tumhaare dimagh ke andar hai... tum imagine karti rahi ho shaayad ki main vo hoon... (pause) Main ye hoon Tara... jo tumhaare saamne khada hai... sirf ye hoon main...

Tara is looking at him analytically.

Tara Sure?

He sniggers. Some more.

Ved Tara...? Haan, main sure hoon Tara.

She looks at him squarely, then shakes her head.

Tara Tab to main kisi aur ke saath hoon yaar... Main kuch aur dhoondh rahi hoon... Ye to hai mere paas... Ye to mujhe nahin chahiye...

Ved stares at Tara. She looks at him.

Tara Tch... Mess ho gaya. Bahot kharaab ho gaya ye. Magar ab ho gaya.

Sc # 44 [A]

**Night, Int / Exteriors
Story Corner
Mid 1990s**

Flashback. The boy is looking is in disbelief.

Boy Aur vo chali gayee...?

He is sitting in front of the storyteller, who continues melodramatically –

Storyteller Jangal ka pyaar nagar mein na chal paaya... Dharti phat padi, dil aur duniya... phir se juda hone lage...

Earth Parting Montage - 1

Flashback. Sita, at the nautanki on a terrace in Simla – lamenting that she can not be with Ram any more as is being swallowed by the earth.

Sc # 43 [B]

**Night, Int / Exteriors
Restaurant Foyer**

Tara. Standing in the foyer, looking at Ved.

Tara Mujhe jaana chahiye... Baad mein baat karenge I guess... Magar abhi mujhe chale jaana chahiye...

He is looking at her. She leaves. Ved keeps looking at the empty space in front.

Sc # 44 [B]

**Night, Int / Exteriors
Story Corner
Mid 1990s**

The storyteller continues

Storyteller ...saansein tham gayeen, hawaein ruk gayeen, har patta khamosh ho gaya aur dekhte hi dekhte... Siya Ram se alag ho gayee...

The boy is looking at the storyteller in disbelief.

{1/2 min}

Earth Parting Montage - 2

On the grand musical stage – the earth parts and swallows Sita. The scene is spectacular and is clearly inspired by the *nautanki* that Ved had seen as a child. Ram and Ayodhya are watching.

Sc # 43 [C]

**Night, Int / Exteriors
Restaurant Foyer**

Ved is looking in disbelief as Tara walks out.

{3 mins}

Interval

{1 hr 14 ½ mins}

Second Half

Welcome Back

The curtain of the grand operatic stage is being lifted. The second act begins.

A spotlight in the frontstage. A figure emerging.
It is the robot. He comes to stand, then speaks casually.

Robot Haan, to kahaan thhe hum...?

Light changes. All characters of the stage play are seen sitting around in an informal conference.

Majnu Kab kahaan thhe...?

Sanjukta Interval ke pehle

Prithviraj Yaheen thhe, aur kahan thhe...?

Rickstar Matlab kahani mein kahaan thhe hum...

Robot Sita aapka abduction ho gaya tha?

Sita Kab ka... Main to vaapas bhi aa gayee Ayodhya...

Robot Trojan war bhi ho chuki thi...? Helen?

Helen Ego dont catalavaino...

Rickstar (enacting) Troy... ladai... ho gaya...?

Helen Ne Ne... EGINE POLI PALIO...

Robot To phir... (to Sohni) Toone nadi par kar lee...?

Sohni Vo to kayee baar kar lee... Main to Sohni hoon, mera to aur kaam hi kya hai?

Robot (to Romeo) Are you dead?

Romeo No I am alive

Robot (to Majnu) Aur Majnu paagal nahin hua ab tak?

Majnu Na...

Prithviraj Ye manta hi kab hai hai ki ye pagal hai...?

Sanjukta Iske hisaab se to baaqi saare paagal hain...

Prithviraj ...yehi ek sahi hai...

Robot Hey Ram, dharti phat chuki thhi?

Ram Phat rahi thi... Sita dehen ho raha tha...

Robot Correct... vahaan thhe hum –
Jab kehne aur sunne ko kuch nahin bacha tha.
Jab dekh rahe thhe... usey... aakhri baar.
Alvida... alvida par thhe hum...
Goodbye... Rab Raakha... Khuda Hafiz...

{2 mins}

Sc # 45

**Night, Int / Exteriors
Restaurant Foyer**

Tara and Ved stand looking at each other in the courtyard area of the restaurant. Silence, then Tara is heard saying –

Tara Mujhe jaana chahiye... Baad mein baat karenge I guess... Magar abhi mujhe chale jaana chahiye...

Tara walks out, Ved remains standing there.

Ved is looking front in disbelief as Tara walks out. Pause. Then he looks down.

Ved Hmmm....

He nods to himself.

Ved (soft) Okay...

Then he turns to go back.

{1 min}

Sc # 46

**Night, Interiors
Restaurant**

He enters the restaurant and walks up, smiles.

Ved (to all) Hi... So I am back...

The gathering is looking at him.

Ved Vo... (pause. Then with greater affirmation and a smile –) Kuch issues hain... jinko theek karna hai... So... Aisa hai... It's fine, okay...? Please... let's relax, okay...?

Abha is looking at him, he looks at her.

Ved Sab theek hai...

He smiles. Then –

Ved Main course mangvaate hai hain...?

Silence from the others at the table.

Ved (calls) Excuse me...

{1/2 min}

Sc # 47

**Night, Interiors
Apartment**

The mirror at Ved's apartment. Sounds of Ved entering. He comes in at the mirror, hangs his keys, looks at himself in the mirror. Pause, then –

Ved Dekho boss... do raaste hain. Ya to Majnu ban jao, kapde phaad kar chillao sadakon par... ya stay cool. To pata hai kya...? I'll stay cool... Yeah... It's all good. Chalne waala tha nahin... jo baad mein hona tha pehle ho gaya, sahi hua, tension gayee... Good. Set.

He nods to himself.

{1/2 min}

Regular Day Montage # 3

The alarm hooter blows. Ved gets up on bed, dazed and confused.

Ved brushes teeth.

Ved eats cereal.

Ved combs hair at mirror.

Ved wears tie.

Ved cleans car windshield.

Ved looks away from eunuch at traffic signal.

Ved waits politely for fat lady to enter lobby lift.

Ved punches card, enters office.

{1/2 min}

Sc # 48

**Day, Interiors
Office**

Ved's colleagues in a huddle, turn to look as he enters.

Ved enters brightly saying –

Ved Good Morning... good morning... good morning... Kya haal chaal...?

His colleagues look at at him, respond, are surprised by his upbeat attitude.

Ved walks away to his cubicle energetically.

His colleagues exchange a look with each other.

{1/2 min}

Sc # 49

**Day, Interiors
Office Cubicle**

Ved keeps his bag on the desk, begins to set his things in order. His colleagues Mohit and Dhillon walk up to his cubicle door.

Dhillon (to Ved) O yaar shaam ko film dekhne ka plan hai. Kya bolta hai?

Mohit (to Dhillon and Ved) Aur phir beer maarte hain kahin, haan...?

Ved looks at them.

Ved Kahaan...? Us hi pub mein jahaan tere break-up ke baad hum tujhe le gaye thhe?

Mohit and Dhillon are stumped.

Ved Why not why not...? Ladki ne laot maari hai to koi fayda to hona chahiye... Chalo saalon... entertain karo mujhe...

Some of his other colleagues have also joined Mohit and Dhillon by now. They all feel relieved.

Mohit Sahi...

{1/2 min}

Sc # 50

**Night, Interiors
Pub**

Ved and his circle of colleagues and friends are a few beers down. They are joking and laughing. Then –

Mohit Yaar main soch raha tha tere normal hone ka wait
 karoonga... par tu to saala chhootte hi above normal chal
 raha hai... to ye le...

He hands Ved the ring that he had proposed to Tara with.

Mohit Restaurant mein chhoot gayee thi...

Ved opens the box, looks at the ring. There is a small silence of concern.
Then –

Ved Laakhon bach gaye yaar... Aish ho gayee...

They all laugh, cheer.

Dhillon O yaar itta khush to maine life mein nahin dekha hai isey...
 Mera bhi break-up karva do yaar...

Laughter.

Dhillon (continuous) ...mujhe bhi chahiye... Main bhi main bhi...

Chadda Simple si baat hai... maine tujhe kitti baari samjhayi... Abey
 ladki izzat dene ki nahin... izzat lene ki cheez hoti hai...

Laughter.

Mohit Eh he...

Ved Is hi liye tujhe baahar nahin laata hoon...

Mohit Chhee chhee chhee chhee chhee....

Ved Kaha tha na maine munh mat kholna...

Chadda Sar par chadhaega to kaan mein mootege aur kya...

Laughter.

Mohit Abey yaar Chadda tu... Kitna ganda aadmi hai yaar ye...

Chadda Haan to sussu karegi...

Colleauge 1 Chhee chhee chhee

Chadda (stands) Achcha to... urinate...?

He pretends to pee.

Dhillon Chup ho ja yaar tu Chadda chup ho ja bus...

Mohit (laughing) Yaar isey le jao koi yahan se... please...

Chadda Haan bus nikal hi rahe hain... (corrects hair) Ved beta, time aa gaya hai. Chal...

Ved Kahaan...?

Chadda Tu bas chal... Setting hai tere bhai ki...

Dhillon Ja bhai ja...

Ved Arey kahan...?

Chadda Abey tu chal na...

Ved Theek hai chal...

Chadda Aur saale romance na kar deejio vahaan ja kar bata raha hoon...

Ved (touching his hair) Teri kasam nahin karoonga

Chadda hits his hand away, corrects hairstyle, pushes Ved ahead and they walk out.

Dhillon (calling after) Ja Simran, jee le apni zindagi...

Laughter, others are saying bye, all the best etc.

{2 mins}

Sc # 51

**Night, Int / Exteriors
Lounge**

A fashionable lounge, after-party atmosphere.

Ved is sitting with a girl near the bar. Chadda is seen at a distance, sitting with some others, providing background support to him.

Girl I na... never want to give false signal...

Ved shakes his head in agreement.

Ved No...

Girl But guys... it's like... unhein to vohi samjhna hai jo unhein samajhna hai... One thing... Kyon hote hain guys aise...?

Ved makes a loud thinking gesture. She looks at him.

Girl Tum us type ke guy nahin ho na...?

He smiles saucily, says –

Ved Main us hi type ka guy hoon...

She looks at him, takes attitude.

Girl Main nahin hoon but waisi... Main to bahot pricey hoon...

Ved Mat bolo aise... varna koi price pooch lega tumhaari...

Girl Stop it...

She hits him lightly.

Ved (in sync) Hai re adaa...

Girl So you are naughty boy... (holds his ear) haan...?

Ved Yeah...

She rests her hand on his shoulder.

Girl To kya kuch naughty chal raha mind mein...? haan...?

He places his hand on the table behind her, looks at her.

Ved Keh doon...?

She smiles, looking at him.

Girl Haan...

Ved Pakka...?

Girl Hmm...

He does not respond. He is strangely vulnerable.

Girl Kaho...

He is distracted. She looks at him, wondering. He looks down, comes off her and stands. She is looking at him in surprise.

Ved Excuse me...

Girl (surprised) Haan...?

Ved looks towards Chadda and gang, indicates to him that he is coming. He looks at the girl, she looks at him caustically. He walks out.

{2 mins}

Sc # 52

**Night, Interiors
Tara's Apartment**

Bell rings and Tara opens the door. Ved is standing in the corridor.

Ved I am sorry... Bahot late ho gaya hai aur...

Tara Nahin nahin...

Ved Sorry... par main bus...

Tara Andar aao...

Ved (strong) Nahin... Zyada waqt nahin loonga... main bus ye soch raha tha ki...

He looks at her. She looks at him. He is unable to say anything, is staring blanky. She senses something. He tries to break out of his awkward silence –

Ved I mean tumko... Instead of...

He trails off again.

Tara (tender) Ved... Look at me...

He looks at her. Silence.

Tara Kya baat hai...?

He is silent again. He is just looking at her.

Tara Tell me Ved...

Ved (breaking his blank look) Arey aisa kuch nahin hai... matlab... bada nahin hai kuch... issue... aise hi... ki...

He looks at at her, away.

Tara To keh do na...

Ved (looking pointedly away, speaking quickly) Okay, to baat ye hai ki Corsica mein alag baat thi... hai na...? ki humne vaada kiya tha ki jhooth bolenge, par yahan... yahan to tum keh sakti thi na...?

Tara Kya keh sakti thi...?

Ved (blasts, cutting her -) Jo sach hai...

She is taken aback. Ved continues –

Ved (almost whisper) Jo asal baat hai... vo bata deni chahiye thi na...?

He holds his head with both his palms, then removes the palms looking down.

Tara Andar aao...

Ved (gnashing teeth) Main andar aane ke liye nahin aaya hoon... (then trying to relax himself) Tum keh deti... ki main tumhaare level ka nahin hoon...

Tara Ved...

Ved continues unheeding –

Ved Corsica mein tumne mujhe dekha aur pata nahin kya socha ki main kya hoon par yahan pata chala ki nahin nahin main vaisa kuch nahin hoon... main to bas ek normal insaan hoon, ordinary...

Tara Ved ek second...

Ved It's okay... It's fine... Main hoon ordinary... Mujhe pata hai...

Tara Arey vo hi to baat hai...

Ved Average hoon main... jaise koi bhi hota hai... vo chalte rehte hain na footpath par briefcase le kar... vaisa hi... Mediocre...

Tara (emphatic) Vo hi to tum nahin ho Ved... Vo hi to main keh rahi hoon... Main jaanti hoon tum kaun ho...

Ved (sudden charge) Haan saali tu hi jaanti hai main kaun hoon... aur koi nahin jaanta – mere ghar waale, mere dost... main khud nahin jaanta magar tu – saat din Corsica mein tu pakka jaan gayee ki main kaun hoon...

He stops, stares at her face. He can not believe his behavaiour. She is looking at him. He quickly turns and covers his face.

Ved (mutters under his breath) Shit... Ye kya ho raha hai mujhe...?

Tara Koi baat nahin Ved. Listen... It's fine...

Ved No it's not fine Tara... Kaise maine...?

Tara You know better hai ki sab kuch baahar aa jaaye...

Ved (sharp) Kya baahar aa jaaye...? Hai kya baahar aane ko...?

He closes his eyes. Pause, then –

Ved (genuinely) I'm really really sorry Tara. I am very sorry yaar.

Tara Let it go Ved... Please... Andar aao...

Ved Mujhe andar nahin aana chahiye Tara... Main yahan... patch up karne ya vaise nahin aaya hoon...

Tara Haan magar baahar khade rehne ka sense nahin hai na... Der ho gayee hai, log so rahe honge...

Ved (flips again) Haan aur main unko jaga doonga... Main to paagal hoon... Main to (screaming) chillaoonoga... shor machaoonga... scene create kar doonga abhi yahan par... to mujhe to andar le jao..., chhupa lo..., control karo is vehshi saale jaawar ko...

He stops, phews, covers his face, turns around, breathing heavily.

Tara (tender) Ved... Humko baat karna hai... okay...? Aaram se isko settle karte hain kyonki lagta hai ki...

Ved walks away without saying anything. Tara stares at him.

Tara (calling after) Ved please...

She goes after him.

Tara Listen... Ved...

He skips down the stairs without looking back.
He comes out of the gate and walks away briskly.

{3 mins}
/12 mins/

Sc # 53

Night, Int / Exteriors
Autorickshaw

Ved sitting in a moving autorickshaw, looking front, trying not to see or think anything. The driver of the autorickshaw glances at the mirror, does his hair, begins to hum a tune. After a moment, the driver does his hair again. Ved suddenly switches –

Ved Hairstyle bada lajawab hai boss...

Driver Hmm...?

Ved Hairstyle... Baal.

The driver looks at Ved in the rear-view, nods.

Ved Bambai jaane ka vichar hai kaa...?

Driver turns to take a look at Ved. Turns back.

Driver Hai to nahin... haan tha jaroor.

Ved To chale jao... Kya problem hai?

Driver Problem to ek heen hai bhaiyya – haalaat... hum sab usi ke to sikaar hain... Hai ki nahin...?

Ved Hai... Hai...

Driver Ghar waale apna kaam kiye ki saadi jaldi kara diye, hum apna kaam kiye ki du go bachcha ho gaya, aur phir vohi – samay ka chakka, aata-daal-chawal, bachche ki padhai, biwi ki maahwaari, ye traffic aur ye ricksaa...

Ved Acting line mein jaana tha ka?

Driver Singing line mein...

Ved Achcha...?

Driver Abhi humko dekh ke aapko samajh mein nahin aayega sir... magar Ilaahabad mein jab hum stage par gaate the na... ee sab durga pooja utsao sab mein... bandh jaati thi janta... khatam e nahin hone deti thi poraam...

Ved Hmm... Hero ho tum...? Hain...?

Driver Yahan to hum riksaawaale hain sahab...

He does his hair again. Ved is looking at him.

Driver Yahan koi mae ka laal dekh nahin payega, magar andar se na...
 hum kuch aur hi hain... Aur baahar se majboor.

The driver laughs. Ved is struck by a memory.

{2 mins}

Sc # 54

Night, Interiors
Sahni's Study
Early 2000s

Flashback. Ved at the age of nineteen. Is nervous, intimidated.

He is standing in front of his father, who is glaring at him.

Ved is labouring to make his point –

Ved Maths... maths samajh hi nahin aati hai mujhe. Dimagh mein jaati hi nahin hai...

Sahni Aage bolo...

Ved To engineering... main nahin karna chahta actually... It's not me papa... mera bilkul interest nahin hai... to...

He looks at his father, then falls silent. Sahni looks at him for a moment, then –

Sahni Beta jab partition ke baad tera dada aaya tha Lahore se... Jab sab kuch zero ho gaya tha, sar chhupaane ko chhat nahin thi aur aath logon ka pet bharnе ki zimmedaari unpar thi... tab agar unhone kaha hota ki is factory mein kaam karne mein mera interest nahin hai... it's not me... main to actually... bansuri bajaana chahta hoon... to kya hota...? Ye khaandaan zinda bachta...? Tumhein ye mauka bhi milta ki tum engineering kar sako...?

Ved looks down, Sahni glares at him.

Sahni Do saal mein, hazaar tuition lene ke bawajood, tum kisi bhi engineering college ka entrance pass nahin kar paaye. Apna ek saal ghar baithe waste kiya tumne... Ab donation de kar tumhaara daakhila ek engineering college mein ho raha hai... tumhein shukriya ada karna chahiye, sharm ke maare double mehnat karni chahiye... Aur interest hai kahan tumhaara? Ped ke neeche baith kar kahaani sunaane mein...? Dus rupaye ghante ke hisaab se...? Ya Bombay jaa kar hero banna hai...? Kya career plan hai tumhaara...? Haan...? Bolo... Jawaab do...

Ved is looking down, squirming, speechless.

{1 ½ min}
/15 ½ mins/

Song # 5 (Part One)

Flashback. Orchestra. The autorickshawala is singing a song on stage in Allahabad. In full glory, full style. He is living his dream in this performance.

Flashback. Ved walks up the corridor after the talk with his father. He enters Granny's room and shuts the door. He makes huge silent scream of frustration. Again. But then he stops himself, controls himself. He stands in the room, trying to relax himself. He looks at himself in the mirror.

Flashback. The autorickshawala sings on stage. He is enjoying the performance and his style.

Flashback. The house in Simla.

Ved in the house another day, ready to leave for the engineering college. He is standing at the terrace, looking at the town that he is leaving. His travel bag in on his shoulder.

Ved walks up to the car with his bag, turns to looks back. His granny, mother and some others are standing in the porch. The trees where he has imagined scenes from the Ramayan play out are seen in the distance. He waves goodbye to that life.

Back in the present time. The autorickshawala is singing the song without music, at a typical all night *paratha* corner. Ved is sitting on the pavement stone across the autorickshawaala, listening to the song. Both are having cutting chai.

{1 ½ mins}

After a while, Ved stretches and reclines, then gets more comfortable, stretches more and relaxes, ends up lying down on the pavement, looking up at the sky and listening to the song. When the singing pauses, Ved starts speaking into the song –

Ved Phir kya hua...?

 Hona kya hai...?
 Vohi kahaani phir ek baar –

 Majnu ne liye kapde phaad, maar tamasha beech bazaar
 Ruk ke socha – Aisa kyon?
 Aisa waisa jaisa taisa... paisa...

 Paisa...?
 Paisa na hota to phir kaisa hota...?

 Socho...
 Arey chhodo boring baatein saali...
 Mast raho aur jam ke khao
 Le lo pange, chadh lo sooli
 Phaad lo kapde, khol do bandhan, ghol do lassi, bol do kissa
 Sabhi janon ka dil behlao...
 Shor machao
 Maaro thumka

People sitting around at the *paratha* stall have begun to notice. Ved continues –

Ved Phenk-bikhero man ki chandi
 Dil ka sona, aankh ke moti
 Sab arpit hai
 Aap ki khaatir
 Main naukhar hoon aapka maalik
 Tie pehen kar, lift mein chadh kar, phir aaoonga aapke aangan
 Vohi karoonga... jo roz kiya hai...
 Vo phir se karoonga phir se karoonga phir se karoonga...

 Achcha beta...?
 Kabhi udhar to kabhi idhar...?
 Andar kya hai...?

Cut to black.

Title appears on screen – Andar ki Baat

Ved's narrative continues –

Andar kya hai...?
Kaun se rang ka dil hai tera?
Kya chahta hai...?

Cut back to the song on screen. Ved is narrating –

Ved Bolo... Jawaab do...

Sc # 56

**Day, Ext / Interiors
Simla Railway Station
Early 2000s**

Flashback. Ved's send-off to the engineering college. Another man is going with him. Father, sister are present. Ved touches his father's feet, then –

Ved Sorry papa...

Sahni Arey...

Ved Ye donation... main...

Sahni Tumhein ehssaas hai yehi bahot hai beta... (hugs him) I am proud of you my son... Tum college mein bahot achcha karoge, main jaanta hoon... All the best... All the best...

Ved is emotional.

{1/2 min}

Song # 5 (Part Two)

The song resumes as Ved is sitting in the train, thinking. He is going to the engineering college. The landscape rolls outside. He looks out of the window.

{1 min}

Sc # 55 [B]

Night, Exteriors
Paratha Corner

Present time, at the *paratha* corner. Some more people have come closer to watch Ved. There are some people that seem to be from a theatre group. They take special notice.

Kya chhoot raha hai... train ke baahar...?
Kuch apna hai...?
Ya bas sapna hai...?

Flashback. Ved is climbing the stairs to the hostel block at the Engineering Institute with his luggage.

Present time, at the *paratha* corner. Ved breaking out of the memory, narrates –

Phir se boring baatein saali...?
Sudhar ja bandhu, pakad le kona, khol bichhona, daal de chaddar
Tujhko kya hai?
Andar kya hai?

Kya bakwaas hai yaar... hadd ho gayee...

He looks around at his impromptu audience.

Ved Matlab kya hai?
 In baaton ka, is duniya ka
 Kya matlab hai?
 Aur kise padi hai...?
 Chhodh yaar matti kar...
 Sun chhote... Do aur cutting...

(to the autorickshawaala) Lega na...?
Phir chalte hain...

He stretches again. Continues, softly –

Ved Sona bhi hai...
 Mona bhi hai...
 (smiles) Teja ka sona...

{3 mins}
/21 ½ mins/

Sc # 57

**Night, Interiors
Apartment**

Ved standing in front of the mirror, looking at himself. He takes a step closer to the mirror, as though taking his reflection into confidence.

Ved Kya...? Hain...? Pyaar tha tujhe us sey...? Saale fraud... Abey ghanta dil toota hai tera, samjha...? To relax... Control... Ohji control Paahji control...
Ved...

Pause. Then –

Ved Hmm... Theek hai... (nods) Cool... Set...

{1/2 min}

Regular Day Montage # 4

The alarm hooter blows. Ved gets up on bed, dazed and confused.

Ved brushes teeth.

Ved wears tie. He finishes making the knot. But does not move out. He stands there, looking at the tie. He looks at himself, then removes the tie.

Ved wipes the windscreen of the car.

Ved looks away from the eunuch at the traffic signal.

Ved waits politely for fat lady to enter lobby lift. God bless you my son, the lady is saying. You are always so kind.

Ved punches his card.

Good Morning, Good Morning, Good Morning, he says loud and bright as he enters office.

{1/2 min}

Sc # 58

**Day, Interiors
Waiting Room**

The team is getting into a presentation when Boss says to Ved –

Boss (sharp) Tie kahan hai...?

Ved looks at him, does not reply.

Boss Bhool gaye...?

Then he quickly looks at the others.

Boss Tewari...

Ved It's okay boss...

Boss (charges) It's okay...? It's okay...? (barks to Tiwari) Jaldi...

Ved is uncomfortable. Tewari gives him the tie.

Ved (small smile) Sir tie bechne thode hi ja rahe hain...

Boss (pointing) Aaee...

Ved is scared a bit, smiles a bit. Boss is glaring dangerously at him.

Boss (orders) Pehno...

Ved takes the tie, proceeds to wear it. The others look here and there.

Boss Ek ladki kya chodh gayee dimagh hi kharaab ho gaya tumhaara...?

Ved looks at the boss.

Boss Hurry up...

Ved wears the tie quickly, a deep disturbance swelling up inside.

{1 min}

Sc # 59

**Day, Interiors
Conference Hall**

Ved is presenting –

Ved ...it is finally our core values that will harness the seismic shift because technology epiphanies are not a result of a lakeer ka fakeer Eureka Moment they are systematically produced and the Devil is in the detail kya farak padta hai plus the Blue Ocean Strategy is kuch bhi bolo IP driven and favours the backward intergration process which is blaah blaah bloo based on knowledge economy that ensures all structural changes being synergized...

Mohit has looked up, pricked at the first bogus words. He has looked at Ved, at boss. Boss' brows are knotted, he looks at Mohit, intrigued. Mohit looks at the clients. The clients have been looking blankly at Ved, doing their own thing, one of them was busy passing cookies to everyone.

{1/2 min}

Sc # 60

**Day, Interiors
Corridor outside Conference Hall**

Ved is standing with Boss and his entourage.

Ved (straight face) Kyon sir...? Aaj to main nervous nahin tha...

Boss (tentative) Baat vo nahin hai...

Ved Client khush lag raha hai sir

Mohit is at a distance, doing small talk with the clients.

Boss inches in towards Ved, asks -

Boss (suspicious) Tu kuch ulta-pulta bol raha tha beech mein...?

Ved (innocent) Ulta-pulta sir... I.. I

Ved begins to shake his head as though he did not understand.

Boss Anyway...

He turns around.

Ved Okay sir

{1/2 min}

Sc # 61

**Night, Exteriors
Paratha Corner**

Ved is narrating to the rickshawaala, and some others who have come close to hear –

Ved Mufat ke pange
 Bilavajah ke
 Pet ke keede

Ye tatv is duniya mein kayee naam se jaana jaata hai
Jaise khujli...
Aur kirmi...
Maheen hai... kirmi...
Kitanu...

Dikhta nahin hai...
God ki tarah...
Par hota hai jaroor...
Aa jaata hai
Kyon aata hai?
No one knows
Aur kise padi hai?
Andar kya hai

{1/2 min}

Sc # 62

**Day, Interiors
Conference Hall**

Ved presenting in flow –

Ved ... and sector agnostic though it looks from the outside, from the inside it is not only hello hello Charlie consistent to our corporate DNA but also organic to the new drivers of economy Patparganj and since all points of convergence are known to us, it is actually a no-brainer that the Charlie come in Charlie gravitational pull will be towards technological innovation...

Boss perks up as Ved says the first nonsense word, then keeps a suspicious look-out for more. Mohit is looking left and right, smiling as though nothing is wrong. Boss perks up and looks around more when the next word comes, is looking at others for confirmation. He looks at Mohit, Mohit looks away. There is no reaction from the clients.

{1/2 min}
/25 ½ mins/

Sc # 63 [A]

**Day, Interiors
Office Washroom**

Ved is looking at himself in the mirror. He smiles, nods his head knowingly, then asks himself in the mirror –

Ved Bahot mazaa aa raha hai...?

(answers) Haan, aa to raha hai...

Aur jo aage lagne waali hai... bahot karaari...?

Vo to teri lagegi na...

He giggles.

Then he nods in response.

Ved Saale...

Then falls silent, his smile goes away.

Ved Ye din aa gaye...? (Pause) Ek ladki kya chodh gayee dimagh hi kharaab ho gaya...?

Music begins. Fade out.

Title on Screen – What is love? (baby don't hurt me... no more...)

Calling Montage

Tara, with dramatic music, calling after Ved at the staircase when he had created a scene outside her apartment. He had not stopped, had walked away. She had taken a few steps, then stood there looking at him go, unsettled.

Tara's eyes were open in the darkness as she wasn't getting sleep that night.

Later at night, she had tried to call Ved. There was no response. She had turned the side in bed that night, then picked up the phone and texted.

Ved had seen his phone sitting on his bed later that night. There were many missed calls and messages from Tara. He had looked at the phone, then deleted the messages and had got into the mechanics of going to sleep.

Tara's eyes were open in the darkness for a long time that night.

{1/2 min}

Sc # 63 [B]

**Day, Interiors
Office Washroom**

Ved is standing at the mirror, staring at his phone which is kept on the slab. He looks at it for a while, then suddenly picks it up with irritation and dials. His face is sour as he waits but changes to politeness as the call is taken.

Ved Hello... Tara...?

Sc # 64 [A]

**Day, Interiors
Mall**

Tara is ducking away from the group that she was in discussion with. This is the site of a tea kiosk at a mall.

Tara Hi Ved... Hi...

Sc # 63 [C]

Ved Hi Tara... Sorry... tumhaare missed calls dekhe...

Sc # 64 [B]

Tara Tum kaise ho...?

Sc # 63 [D]

Ved Theek... bilkul... Tum...?

Sc # 64 [D]

Tara Main tum se mil sakti hoon...?

Sc # 63 [F]

Ved Kyon...?

Sc # 64 [D]

Tara Main milna chahti hoon

Sc # 63 [F]

Ved (short laugh) Maine us liye nahin phone kiya... Main... bas
apologize karna chahta tha...

Sc # 64 [E]

Tara Main milna chahti hoon Ved

Sc # 63 [G]

Ved Arey tum kya soch rahi ho...? Main theek hoon...

Sc # 64 [F]

Sensing more unrest –

Tara Abhi kahaan ho tum? Main abhi aa sakti hoon?

Sc # 63 [H]

Ved is holding the phone, listening to her talk –

Tara (OC) ...Main wait kar loongi agar tum busy huye to... Theek hai...?

{1 min}

Sc # 65 (Part One)

**Night, Ext / Interiors
Turtle Café**

Ved is peeping. At Tara as she enters the cafeteria, looks around for him. He is looking at her. Then he turns away.

Sc # 65 (Part Two)

**Night, Interiors
Turtle Cafe**

Ved sits, Tara is seen coming in the background, looking for him. He knows she is coming, yet pretends as though he doesn't.

Tara Hi...

Ved Oh... (stands) Hi...

She moves forward. They look at each other, not knowing whether to hug or not. Ved suddenly breaks into a naughty smile –

Ved Dicey, haan...? (mimics their awkwardness) Ummm... should we...? err... No... Yes...

She moves and sits, smiles.

Ved Better... phew...

He pretends to wipe his sweat. She looks at him, smiling.

Ved (mock formal) Hello ji...

She is smiling, nods.

Ved Nahin... aaj crazy nahin karoonga... Shit... (covers face) Kya kiya maine us din...

Tara Ved... Listen... Main tumse ye kehne aayi hoon ki ghalati meri hai...

Ved (intrigue) Kaise...? Ki tumne mujhe reject kiya?

Tara Nahin... (looks at him) Kyonki maine... kuch aisa keh diya ... apni smartness mein... ki tum disturb ho gaye...

He is looking at her.

Tara Koi complex hoga tumhaare andar, jisko maine touch kar diya...
Tab hi...

She looks at him. He is staring at her.

Tara To sorry mujhe bolna chahiye...

He nods.

Ved To bolo...

She looks at him.

Ved Bolo sorry... Go on (sharp) say it...

Silence, they look at each other.

Ved Tum ho kaun...? Psychiatrist ho? Main patient hoon tumhaara...?

Tara Main concerned hoon Ved

Ved Kitna achcha asar hai tumhaare concern ka... Wow... Main kitna
achcha feel kar raha hoon aaj kal... Great... Thanks yaar...

Tara Ved... Okay... I'm sorry... Yeah... Maine jo bhi kaha us din, main vo
sab vaapas leti hoon... Really... Aur vo ring kahan hai? Mujhe vo
ring chahiye...

Ved Huh...

He laughs, people notice, he looks around.

Ved Dekho... dekho... Sab ko dikh rahi hai meri khushi...

He laughs some more, even nods at some others, then gets up, saying bye
to her. She holds his hand down.

Ved Aaoo... Don't get physical...

Tara (stands) Ved please yaar...

Ved Leave my hand Tara

Tara Please Ved, sit down...

Ved (looks at her, smiles) Tujhe to pyaar ho gaya hai pagli...

Tara Haan... Haan Ved...

Ved Par kisi aur se... Tch... (sings) Tu kisi aur ki jaageer hai ae jaan e ghazal...

Tara (helpless) Ved...

Ved Tara, listen to me. Mujhe na is waqt bilkul bharosa nahin hai ki main kaise react karoon... To main chala jaata hoon...

Tara Ye kya ho gaya yaar... Ye kya kar diya maine...

Ved (biting sarcasm) Ohh kitni mahaan ho tum Tara... Wow... Dil mein aata hai tumhein mandir mein bitha kar pooja karoon tumhaari...

People sitting around notice this. Ved senses the flip in his behaviour

Ved See... see... Ye kaun hai...? Ye kya ban jaata hoon main tumhaare saamne...? Ye kya energy hai tumhaari? Itni negative?

Tara Ved ye ek phase hai... Ye theek ho jayega...

Ved Tum mujhse door raho Tara... I don't know... I feel main kuch kar doonga...

Tara Main tumse door hi to nahin reh sakti... Mujhe tumhaare saath rehna hai...

Ved hhhhh... Apne sachche pyaar se dhoka?

Tara Ved seriously...

Ved Seriously Tara... Ye compromise hai... Hai ki nahin...? Ye mat karo... Wait karo... Ayega Don ek din...

He moves to go, she arrests him.

Ved (gnashing his teeth) Tara...

Tara Ved... I promise, main sab theek kar doongi...

Ved Tumhein samajh nahin aa rahi...? (loud) Just leave me...

He makes to move, she clutches him strongly and breaks down. People notice.

Tara Main nahin jaane doongi... Main nahin jaane doongi

He looks at her. She is sobbing, holding him dearly, looking at him defiantly.

Song # 6 (Part One)

Tara and Ved stand in the cafeteria, looking at each other. People come and go.

A very soft song of innocent romance begins to play in the background.

So this is what they talk about. That you lose yourself when you find someone. You have done that to me. There is no me left anywhere. We are together now.

Ved sits down. Tara sits too, weeping, looking at him. He places his head on the table. He is wondering. She slowly takes her hand to his head. She puts her palm on his head. He melts. She strokes his head. He turns his head. She puts her head on the table, next to his, touching him a little. His eyes are open, looking that way. She is looking at him. People sitting around at other tables.

Suddenly he gets up and strides out. She is left alone there, head on table. She turns her head, lifts, begins to sob. Then suddenly stops herself and gets up, wiping her tears, dashes after him. She rushes down the stairs.

She rushes out of the building onto the lane, looks around for him. She sees him walking away down the lane. She rushes after him.

She comes to a cross roads in the lane, looks around. She can not see him anywhere.

She moves down a lane and comes to a corner.

He is on the side of a wall, hiding from her. She looks for him, can not see him. He remains hiding. She turns back. He comes forward to look. She turns back, sees him. He sees that she has seen. Music stops.

{2 ½ mins}

Sc # 65 (Part Three)

**Night, Exteriors
Lanes outside Turtle Cafe**

Tara is staring at Ved, speechless. He looks away. He keeps standing. She looks at him.

He does not move.

She sits on the ground. He remains standing, looking away.

Then he looks towards her, she is looking at him. He walks out, walks towards her. She looks at him, looks down as he walks past her.

She is looking down, sitting on the ground in the lane, as he is seen walking away behind her.

He is pulsating in self rage as he hurries away.

She remains there.

{5 mins}
/34 ½ mins/

Ring Montage

The diamond ring that Ved had proposed to Tara with. Ved is looking at it, still in bed, still in the clothes of last night.

Suddenly the hooter alarm goes and instantly Ved bangs it shut.

Ved brushes his teeth. There is something pulsating and sour in him.

Ved wears tie at the mirror and then –

Ved (anger) Theek hai...? haan...? Theek hai sir...?

Ved is driving his car to work while speaking on the blue tooth.

Ved Hello... Shamji Jewellers? Ji aapke buy-back scheme ke baare mein poochna tha. Maine aapse ek diamond ring lee thi vo vaapas karni hai. Haanji... /

Tch heera to heera hota hai, uski price thodi na kam ho jayegi...
Haan to phir percentage kis baat ka kaatenge aap...?

The eunuch walks up to Ved's car, which is stopped at the traffic signal now.

Champa Arey kaisa aadmi hai re tu...? Chhee, kanjoos... Ek rupiya bhi nahin diya aaj tak. Dil nahin hai kya tere paas?

Ved continues to talk on the phone, paying no attention to the eunuch.

Ved ...Arey to making charges us sey nahin loge jisko phir se bechoge?

Ved enters office and wishes everyone very loudly as he walks past –

Ved Good morning Good morning Hi Hello...

His colleagues look at him, at each other. They have been seeing the change in his behavior.

Ved in his bedroom another morning, in his night clothes but wearing the tie. He is hovering around his beside, tip-toeing up with utmost care and silence, holding some sort of a club in his hand. Suddenly the alarm hooter goes and instantly he slams the club on the alarm.

Ved brushes his teeth.

Ved wipes the windscreen of car energetically.

Ved is looking away from the eunuch at the traffic signal as she is speaking –

Champa Arey kab dega tu...? Kuch to de de... Ae Sona... Raju... Dekh na
hero... Arey O...

Ved suddenly takes out something from his bag. He lowers the window, hands the ring box to the eunuch. The eunuch looks at the box. Ved lifts the window. The eunuch opens the box, sees the diamond ring. She looks at Ved in surprise. Ved is looking straight. The eunuch takes the ring out, looks at it in intrigue, looks back at Ved.

The traffic light turns green, Ved drives his car ahead. The eunuch looks at him go, walks up to the side of the street. The car drives away. The eunuch looks at the diamond ring in the traffic.

{2 mins}

Sc # 66

**Day, Int / Exteriors
Office Foyer**

Ved getting into the lift at the foyer notices the fat lady toddling up, she smiles at him. He smiles extra sweetly at her. She knows he will wait for her.

Lady (walking up) God bless you... such a kind man...

He smiles more, presses the floor button. She walks up but the lift door is shutting, she is taken aback, looks at him.

He smiles even more. She is perplexed. The lift door shuts as he continues to smile.

{1/2 min}

Sc # 67

**Day, Interiors
Conference Hall**

Ved making presentation –

Ved ...in the current socio-political climate where consumer is king and companies are the new countries night show Priya Cinema MCM Tech Telecom continues to remain mission driven, not money driven as it rejects block and tackle zaalim lotion paanch sau pachchattar methods, fester organic growth avoid disruptive technology A B theeta beeta gaama (becoming gradually robotic) measure success square root 74.7 to the power n by the impact on Lado Sarai, Malkagunj, King Kong, Teriyaki, Mon Amor...

Boss is staring at him. The client is surprised. Mohit is looking down.

{1 min}

Sc # 68

**Day, Interiors
Boss' Cabin**

Ved is sitting at boss's desk, looking down. Boss is glaring at him. After a moment –

Ved Pata nahin kya ho raha hai mujhe... Kuch... gadbad hai...

Boss (barks) Gadbad...? Gadbad...?

Ved (admits) Ji... But sir... ye job... bas yehi hai mere paas, aur kuch nahin hai... I don't want to lose my job sir... please...

Boss becomes tender. Silence.

Boss Listen boy... Your behavior is always A One. Kaam tera average hai, par toone itte saal survive kiya hai ki nahin...? Haan...? On good behavior... You're nice guy... Decent, polite... everyone like you... and you are doing like this? What are you doing...? And all for that one girl...? Haan...? What is there so much in that girl? what is there...?

Ved looks at boss as though he wants to say something, but then looks down. Boss continues –

Boss Weak moment sab ko hota hai... Even mujhe bhi hota hai weak moment...

Ved (drama) No... Really...?

Boss I tell you... I have weak moment... Par main kya karta hoon...?

Ved (like a student) Kya kya...?

Boss Main aur efforts daalta hoon... Aur focus... focus... I more focus...

Ved makes gestures of being very impressed.

Boss Aur tera to bright future hai...

Ved Achcha...?

Boss Haan..., bas tu focus kar... aur thodi working improve kar le apni... to five years mein tu shayad VP ban sakta hai...

Ved (drama) Wow...

Boss Yes... Aur phir sab achcha achcha hua to kya pata aur ten years mein tu table ke is side bhi aa sakta hai... yes... why not...? Soch, pandrah saal mein tu meri tarah ban sakta hai...

Ved (loud) Oh shit... No...

Boss It's possible... Possible...

Ved (melodramatic) Nahin... Aisa nahin ho sakta... Keh do ki ye jhooth hai...

Boss looks at him in suspicion. Ved looks at him, points finger at boss, suppresses his laughter for some time then says -

Ved Nahin...

Ved shakes his head and laughs out. Then stops abruptly, looks down.

Ved (to himself) Shit... Stop...

He looks up at boss to make amends. He sees boss glaring at him in a confused way and instantly switches again -

Ved O god, aap phir chillaane waale ho...? Okay...

Ved holds the chair arms to brace, then -

Ved Now go for it boy

Boss is ready to explode. He picks up the intercom and speaks into it -

Boss Security bhejo...

Ved closes his eyes, faces down in instant regret.

Ved (to himself) Kya kar raha hai...? Kya kar raha hai...?

He moves his elbows to the table to put his head on his hands. Boss gets a start, Ved looks at him. Boss had thought that Ved was going to do something aggressive. Ved looks, boss is angry again.

Ved suddenly moves his hands front in the air. Boss panics, looks at Ved.

Ved closes his eyes.

Ved (to himself) stop stop stop... Sir abhi jo maine ye sab kiya ye to bahot ghalat hai to kya aap mujhe maaf kar sakte ho? (he switches

to dramatic aggression as he speaks) Bolo...? Maaf kar sakte ho...?
(aggressive) Please sir

He picks up a vase and dashes it to the ground in aggression.

Ved Maaf karte ho ya nahin...?

Boss is scared, waiting for security to come in. Ved softens, smiles.

Ved Please...

Boss is fuming.

Ved Ae...

Ved winks at him. Then air-kisses him twice, bites his underlip.

Ved Kar na maaf... Raju... maaf nahin karega mere ko...? Haan...?

Boss is fuming.

The door opens. Two security men come in. Boss looks towards them but before he do anything Ved turns to them and orders –

Ved Security, is aadmi ko office ke baahar phenk do...

The security men are confused.

Boss leaps up and rushes to Ved, abusing loudly, grabs Ved's collar, lifts him.

Boss You bloody... you bloody... Tabaah kar doonga main tujhe...
 Tabaah... Tera career finish... khatam...

The security men quickly intervene saying saab saab...

Boss main bhi dekhta hoon tujhe blood... Tabaah...

Boss is screaming into Ved's face. Ved is looking surprisingly calmly as the chaos unfolds – as the security men try to wrest him away, as boss continues to shake him by the collar and bombard him with abuses.

{3 ½ min}

Sc # 69

**Day, Interiors
Office**

Ved is at his cubicle, collecting his things. The security guards are standing behind him, holding the baton out. The office is watching.

Ved comes out of his cubicle with his things, walks through the office floor looking down in humiliation as Mohit, Dhillon and the others watch. Ved walks out.

{1/2 min}

Sc # 70

**Day, Interiors
Apartment**

The mirror in Ved's apartment. Door opens and Ved comes in, sees himself in the mirror. He keeps his things down and walks up soberly to the mirror, looks at himself.

Ved (sings) Husn haazir hai... mohabbat ki... sazaa paane ko...

He pauses, looks at himself again. Then –

Ved (continues) Koi patthar se... haan... koi patthar se na maare mere dhin dhin-chak dhin-chak dha dham dham dhu dhum...

He silences, looks at himself, smiling.

Ved Ye ho kya raha hai yaar...? By god...

Pause. He becomes serious, pained.

Ved Please yaar... Main tere haath jodta hoon, please...

He looks at himself. Sniggers.

Ved (mimics himself) Haath jodta hoon please... Drama...

He exits.

{1/2 min}

Sc # 71

**Day, Interiors
Apartment**

The hooter alarm blows. Ved wakes up in his bed. He is wearing the clothes of last night. He instantly looks around, finds the club, gets on his knees on the bed to batter the alarm but stops. He looks at the alarm. He drops the club, then sits next to the alarm, listening to it with full attention.

He sits there listening very carefully to the alarm, reacting to it. The alarm keeps blowing.

{1/2 min}
/44 mins/

Sc # 72 [A]

Day, Int / Exteriors
Apartment

Silence. Ved is sitting on a chair in the hall of the apartment, looking out of the window. Sound of a doorbell. He looks back.

The door opens. It is Tara, staring at his face.
Ved steps back and opens the door, announces happily –

Ved Product Manager gone...

He giggles. She moves in, shuts the door.

Ved Pyaar mein kitti taaqat hoti yaar... Haan...? Tere pyaar ne mujhe badal diya Tara... Ab better hai na...? Haan...? Now you like me more...?

Tara Ved...

Ved (romantic) Tara...

He comes close to her. They are in the narrow passage. She is looking at him. He comes closer, looking at her.

Ved Tara...

He touches her face, feels it. She is looking at him.

He takes his hand behind her neck, feels her. Silence. Then he begins to harden the grip. She flinches, looking at him, says nothing. He pushes her against the wall, her bag falls down. He stares at her, she looks back at him. Then he plunges towards her and begin to kiss her on her neck, roughly.

Tara Ved... Ved...

He comes off and asks sharply –

Ved What...? Haan...?

Tara Can you... take it easy...?

Ved Ab tum kyon acting kar rahi ho...? Tum ye nahin ho Tara... Main jaanta hoon tum kaun ho...

He turns her around, tries to grab her.

Tara (sharp) Ved... Ved... (turns around) What's wrong with you...?

Ved (grabbing her) Role mat play karo Tara, acting mat karo...

She turns and pushes him back with all her might. He hits the wall with his back. He remains there. She glares at him.

Ved (mocking) Ye kya ho gaya yaar... Ye kya kar diya maine...

Tara You know Ved... Ek din mujhe pata chala tha ki Santa Claus nahin hota... Bahot bura laga tha... Par kya karein...? Hota to nahin hai... Mera Corsica bhi... sirf comic book mein hai aur soulmate, love... kahaaniyaan hain ye sab, sach mein aisa kuch hota thodi hai... Koi magic nahin hai... is duniya mein... aaj tumne bata diya... sirf log hain..., cheezein hain... bus... Ye samajhna zaroori tha mujhe...

She moves, goes to the door.

Ved Thanks for the speech Tara, matlab hamaara khatam... pakka...?

She crosses to the other side of the door.

Ved Ya phir aaogi... chaar saal baad... check karne...? Ki dekhoon Ved ki life mein kya chal raha hai... kaheen kuch achcha to nahin...? hai to aao abhi phir se kuchal ke khatam kar deti hoon sab kuch saala...

She is looking at him.

Tara Thanks Ved

Ved (bows slightly) Anytime...

Ved bangs the door shut on her face. She is shocked, then slowly begins to cry.

Song # 6 (Part Two)

Ved stands for a second, then walks purposefully into the kitchen. He takes out some food, begins to prepare something to eat.

Tara is sobbing, but stops herself, begins to wipe her tears strongly, with her fist.

Ved is working busily in the kitchen.

Tara walks down the corridor. Ved is seen behind in the kitchen. Tara walks down the corridor to the lift, presses the lift button. She waits for the lift – breaking, fighting.

We are together now.

Ved settles in the kitchen to eat.

Tara stands at the lift, controlling herself somehow. The lift opens, there is a maid inside. Tara walks in, stands there, keeping herself strong. The lift door closes. Music ends.

{1 ½ mins}

Sc # 72 [B]

**Day, Int / Exteriors
Apartment**

Ved is eating. He suddenly pauses, looks down as a rush passes his head. He remains like that for a moment. Then he quickly begins to eat again. He eats.

{3 mins}

/48 ½ mins/

Sc # 73

**Night, Interiors
Apartment Bedroom**

The bedroom late at night. Ved is sleeping in the dark. Suddenly, he sits up with a start. He looks towards the door. He feels as though someone touched him. Silence. He sits, then –

Ved Hey relax brother... relax... Easy...

He remains sitting there.

{1/2 min}

Sc # 74

Night, Int / Exteriors
Party

Chadda and Ved walking down a ramp into a hotel where a party is happening.

Chadda Bachna aye haseenon...

He turns to Ved and stops him.

Chadda Bhaag na jaana phir se bata raha hoon...

Ved Maine phone kar ke kaha na tujhe...?

Chadda turns.

Chadda Seedhi baat hai apaan shikaar karne aaye hain party mein... Haan bhai kahan hai kahan hai

They move forward.

They enter the party hall.

A socialite man turns to them.

Socialite Hello... How are you Ved buddy?

Ved Fine...

The socialite moves closer to them.

Socialite So wonderful to see you. You're fine...? Hmm...?

Ved tries to move away. The socialite presses on.

Socialite Theek ho na tum...? All good...?

Ved (switching) Actually nahin... main theek nahin hoon, bahot kharaab haalat mein chal raha hoon... Job se nikaal diya gaya mujhe - matlab security bula kar baahar phenka gaya... aur mera ex boss doosri jagah job milne nahin dega... To din bhar baitha rehta hoon. Raat ko achanak uth kar baith jaata hoon... paseene aur anxiety ke saath... aise dil dhadak raha hota hai aur lagta hai deewarein paas aa rahi hain chaaron taraf se, pees dengi mujhe... Baithiye na, bataata hoon.

He seats the man down, towers over him as he continues –

Ved Mere gale mein na... aise lump ho jaata hai... Kyon...? Kya vajah ho sakti hai...? Aur kuch din pehle main gaadi chala raha tha ki aise aansu behne lage mere... maine kaha arey yaar tu ro raha hai...? problem kya hai hua kya hai tujhe...? Ye sab main kisi se kehta nahin hoon, aapne itna interest liya to bata raha hoon... Actually jabse mere appendix ka operation hua hai na, tab hi se mujhe shak hai ki us sey na paani leak ho raha hai tap tap tap tap... aur meri antdiyion ke andar idhar-udhar fungus lag rahi hai sab jagah... aur scrotum hota hai na... scrotum...? usko hindi mein...

Socialite Nahin nahin nahin...

The socialite stands, tries to back away. Ved charges in and continues –

Ved Aap samajh gaye... mujhe lagta hai mere scrotum mein kayee jam rahi hai... Ha ha ha aisa ho nahin sakta, jaanta hoon, psychological hai –

The socialite tries to slink away, Ved catches his hand.

Ved Arey ja kahaan rahe hain...? Aap janna chahte hain na?

Socialite Ah... nahin, not really...

Ved Par aapne poocha...?

Socialite Yeah magar...

Ved To suniye... Jo bowel movement hai na meri, jab main hagne ko baithta hoon...

The socialite looks around for help.

Socialite Arey...?

Chadda Ved... Chhod... Kya kar raha hai...?

Chadda tires to wrest him away, Ved clutches the socialite more.

Ved Isey jaanna hai yaar... Isne chaar baar poocha... (to the socialite) hain na sir...?

Socialite Arey vo to sab poochte hain na – How are you...

Ved Ha ha ha... jaanna nahin hota to poochte kyon hain... very funny. Nahin ab to main bataoonga, ab mujhe koi nahin rok sakta... Aaj to ma kasam aapko bata kar hi rahoonga ki main kaisa hoon... Nahin

chodoonga, nahin chhodoonga... kuch nahin chhodoonga, sab kuch bataoonga sab kuch...

Ved is clutching the socialite, as Chadda and a few other try to wrestle him out. They finally manage to force Ved to let go and the socialite hurries away saying –

Socialite He's mad... He's mad... He assaulted me... He is dangerous... I tell you... He can't be walking around like this...

Ved sniggers, turns to Chadda.

Ved Chal yaar Chadda...

Chadda Nahin yaar, tu ja...

Ved is surprised.

Chadda Enough... Chal nikal le...

Ved smiles at Chadda. Chadda stares back coldly. Ved feels eyes on him, that area of the party has ceased because of him. Everyone is looking. Ved looks down, walks out of the party.

{3 mins}
/53 mins/

Song # 7 (Part One)

Ved walks out of the hotel and comes to a wall. He stops there, stands. Slowly he puts his palms on the wall, then rests his head.

You are someone else. This is not you.

Ved walks down a street at night.

Photocopies of Ved's resume coming out of the machine.
Ved is making an application file at a stationery shop.

Ved shaves his beard.

Ved is sitting in the waiting area of an office wearing formal clothes.

Ved is sitting in the waiting area of another office another day.

Another day, Ved is waiting in the waiting area of another office.

Ved drives up to the traffic signal. He looks – the eunuch is standing at a distance from his car. She blows blessings in his direction. Ved looks away.

Ved is eating alone at a restaurant. Tears well up as he eats but he makes sure to hold them in. He eats.

The ten year old boy sitting in classroom. He has got an examination paper result. He is looking down, controlling his tears.

Later, the boy is sitting alone in the classroom and crying.

Ved in his engineering hostel room tearing the notebook he was working on, screaming silently, tearing his face in rage, then wiping his books and stuff from the table, then holding his head. And then picking up books and resuming the calculation.

Ved walking alone at a desolate street at night.

After a while, he suddenly screams into the night –

Ved Tara...

He stops walking, music fades out. He stands looking ahead. Pause. He calls again –

Ved Tara...

Then he looks down. Then he skips back to erect standing position, then funny marches a few steps, then walks straight and brisk. He walks away into the night.

{2 ½ mins}

Sc # 75

Night, Exteriors
Paratha Corner

Another night, Ved is sitting alone at the *paratha corner*. Sounds of car, then the excited voice of a young girl –

Girl (OC) Who are you man...?

Ved looks up. It's a girl he has seen before at the *paratha corner* with the theatre group. Others of her group are seen walking in behind her.

Girl Really... tum kaun ho?

He looks at her, then –

Ved Abhi bataoon...
Main kaun hoon...?
Ya thoda ruk kar...?
Thoda aur gir jaoon, toot jaoon aur bikhar kar rukoon kaheen...
Phir bataoon...?
Kab sunna hai?

Girl (excited) Mindblowing...

She sits in front of him. He looks at her.

Ved Tum kaun ho?

Girl (squealy) Main to fan hoon tumhaari... Yeah... fangirl...

Ved To main hoon tamasha...
Dhoom-dhadaaka kadak emotion
Dil ki duniya going public
Only to impress you ma'am...

Girl (excited, shaking her head) I am to... maha impressed...

He looks at her. She is looking at him in excitement.

Girl Sunao...

Ved extends his hand.

Ved Paise nikalo...

The girl giggles.

Ved Ye joke nahin tha...

The theater director comes forward.

Director Achcha hum khaana khila denge aapko... sahi hai...? (calls others)
Aa jao bhai... come...

He comes forward, they all sit in front of Ved as well.

Ved looks at them as they settle in front of him. And –

Ved Kya chakkar hai?
Kahan chala hai dil ka rasta
Bin kadmon ke?

Door khadi sapnon ki malika...
Hai thodi na yaar...
Mirage hai...
Jo desert mein dikhta hai...?
Hoti raet hai lagta paani
Uske liye main paapad beloon?
Do kaudi ki...
Do kaudi ki hasti hai
Par us sey kheloon?
Phenk bikheroon
Apna sab kuch
Kiski khatir?
Kise chahiye
Man ka sona,
Aankh ke moti?
Kise padi hai
Andar kya hai?

Hoti raet hai
Lagta paani
Kya sahi hai...
Aur ghalat kahaan?
Kyon, kaun, kidhar aur kaise
Hat teri to – suno kahaani...

{1 ½ mins}

Title appears on Screen –

Mirage

Sc # 76

Day, Int / Exteriors
Abha's House

Ved's back, as he stands in front of an apartment door. He seems tentative. He does not ring the bell for some time. Then he does.

Abha, as she opens the door, taken aback to see him. He looks like a derelict. He is sharply sensitive to her look, is trying to avoid it. She keeps looking at him as he comes in, and suddenly turns to her –

Ved (charges) Kya...? Haan..?

Abha Ghussa kyon ho rahe ho?

Ved Kahaan hai dado?

She shuts the door, walks inside. He follows, she stops at the door to the room.

Abha Haath munh dhona hai?

Ved (aggressive) Kyon?

Abha (sharp) Kyonki paagal lag rahe ho tum, samjhe...? Dado ke saamne aise jaoge to pata nahin kya sohengi...

Ved (cuts) Tumko kya hai, haan...? Tumko kya hai...?

Abha Kya ho gaya Ved...?

Ved Ae... Chup raho... samjhi...?

Abha Kya baat hai...?

Ved Main jaoon yahan se...? Jaoon...?

Abha Nahin...

She quickly controls herself, then –

Abha Aao...

She opens the door.

{1/2 min}

Sc # 77

Day, Interiors
Guest Room

The door opens and Abha comes in, smiles.

Abha (announcing) Leejiye... Aa gaya...

Ved's granny is sitting on the bed, reading something. She looks up. She is shocked to see Ved in this state as well but does not break her smile.

Dado Idhar aa idhar aa... Zara shakal dikha...

He walks in, she raises her hand to call him closer. He sits on the bed, she holds his face and looks at him. He is sensitive, distracted.

Dado Bada handsome ho gaya hai... hain...? Ye kaise mumkin hua...?

He smiles.

Abha Beauty treatment karva raha tha. Tab hi ek maheene se aapse milne nahin aaya.

Dado Haan to koi nahin... mujhe vaapas chhodne to ja raha hai na Simla... Maze karenge...

Ved Main... chhodne ja raha hoon...?

He is puzzled, looks towards Abha.

Dado Achcha...? Bhoool gaya toone vaada kiya tha...?

Ved Kab... vaada kiya tha...?

Dado Kyon do hazaar gyaarah mein...? Jab main aayi thi yahaan...

They look at each other. She raises her eyebrows to ask. He smiles after a while, shakes his head.

Ved Kaisi hai...?

Dado Vahi, pehle jaisi...

He smiles more, looks at her.

{1 min}
/57 mins/

Entering Simla Montage

Simla in the rising sun from a moving car. The houses, lanes.

Approaching the old house of the Sahnis. The house is looking different now.

{1/2 min}

Sc # 78

**Evening, Interiors
Granny's Room**

Seen through the old mirror – Ved enters as a servant helps him with the luggage. Dado is sitting on the bed.

Dado Tera intezaam is hi kamre mein kiya hai is baar. Yahan tu raat ko mujhe kahaaniyaan bhi suna sakta hai... aur aaeene se baatein bhi kar sakta hai.

Ved looks sharply at her. She notices.

Dado Kya hua...? Yaad nahin hai tu us aaeene se baatein kiya karta tha? Aur tera baap kehta tha ki kaisa pagal beta mila hai mujhe...

Ved looks at the mirror. It's the mirror that he used as a kid.

Dado (meanwhile – OC) Ab nahin karta aaeene se baatein...?

Ved sniggers.

{1/2 min}

Sc # 80

**Evening, Int / Exteriors
Simla Sitting**

Ved's parents in the sitting room. Mother looks up the stairs, hears Ved approaching and speaks quickly to her husband –

Mother Dekhiye zara aaraam se baat keejiyega us sey...

Sahni Arey zaahir hai main aaraam se baat karoonga... Kya matlab hai...?

Ved enters at the head of the stairs, begins to climb down.

Mother Haan... Aa jao...

Sahni Come beta... Kitne din ho yahan?

Ved Bus ek do din...

Mother Kya...? Itne din baad aaye ho, ek do dinon ke liye?

Sahni Aur leave nahin milegi...?

Ved looks at his father, undecided, ends up staring. Sahni looks at him, gets suspicious.

Sahni Kya baat hai...?

Ved continues to stare for a moment more, then –

Ved Kuch nahin... (looks away) bus ab main vo job nahin kar raha...

Mother Job chhod dee tumne...?

Ved does not reply. Sahni is looking at him, sensing that something is wrong. Ved is vulnerable.

Sahni Doosri job kar rahe ho...?

Silence.

Sahni Kitne din ho gaye...?

Ved Ho gaye kuch... kuch din ho gaye...

Sahni Do din, dus din, (anger) do maheene...?

Ved (sharply) Chhe maheene ho gaye... Dad... aisi koi... tension nahin hai...

Mother Chhe maheene...? To chhe maheenon se kar kya rahe ho tum...?

They are looking at Ved. Ved is trapped, restless.

Mother (soft) Kya ho gaya hai tumko Ved...? Kya baat hai?

Ved (sharp) Ma please... ab drama mat create karo...

Sahni (scolds) Drama ye create kar rahi hai...? Chhe maheene se job nahin hai, hawa mein latak rahe ho...

Mother Suniye, ek second...

Sahni (continuous) Drug addict jaisi haalat banayi hui hai aur kisi ko...

Ved gets up suddenly, cutting Sahni.

Ved Main aaj hi chala jaata hoon vaapas

Ved moves to the steps.

Mother Arey...?

Sahni Ved...

Ved keeps moving.

Sahni (loud) Ved...

Ved (stops, turns -) Chala jaata hoon papa... Yahaan vohi hone waala hai, aap vohi kehne waale hain - ki duty kya hoti hai, aur main kab responsible banoonga...

Sahni To kya maza aata hai mujhe... ki ek hi baat baar baar baar baar, zindagi bhar bolta rahoon...? Yehi kaam hai mera...? Ki tum hamesha ulti taraf bhaago aur main hamesha tumhein vaapas kheenchta rahoon...?

Ved (grinning in exasperation) Okay papa... main ja kar samaan pack kar leta hoon, all right?

Sahni Tumhein kya lagta hai main dushman hoon tumhaara...? Haan...?

Ved Arey uski zaroorat hi kya hai...? Main hoon na apna dushman...? Main to kar hi raha hoon khud ko barbaad...

Sahni Ye sach bhi ho sakta hai Ved. Bol diya hai to sochna iske baare mein. Jiski zindagi mein problem hote nahin hain vo apne liye problem create karta hai. Tumne bura waqt dekha nahin hai na...

Ved (nods) Cool... Super... pack kar leta hoon, okay...? Do minute...

He leaves.

{2 ½ mins}

Sc # 81 [A]

**Evening, Interiors
Granny's Room**

He bangs the bag on the bed, keeps things inside it in a frenzy then lifts the bag and bangs it and bangs it and bangs it on the bed and stands with his hands on his hips, restless. He catches himself in the old mirror. Pause. Then –

Ved (to himself) Ho gaya...? Ab kya karega?

Sc # 82 [A]

**Evening, Interiors
Granny's Room**

Flashback. Boy at the mirror.

Boy Main to chala... parbat ke us paar... (salutes, winks and clicks) Aaj pata chalega banjaron ko paani milta hai ya nahin. Tujhe kya lagta hai... milega...?

Sc # 81 [B]

Present time –

Ved Kaahani ki duniya se baahar nikal... idiot... Apne baare mein soch...
Ye jo teri kahaani chal rahi hai, is mein kya hoga...? Haan...?

Sc # 82 [B]

Flashback –

Boy Kya pata. (shrugs) Ye to kahaaniwala hi jaanta hai ki aage kya hoga... Vohi bataega...

The boy exits.

Sc # 81 [C]

Present time. Ved looking at himself in the mirror. Then suddenly he turns and walks out.

{1 min}

Quest Montage

Flashback. The kid comes to the portico of the house, looks around. He slinks out and runs.

Present time. Ved comes to the portico of the house. The servant is entering there.

Ved Taxi bula dena... Do ghante mein.

Ved comes down the steps and begins to walk.

The kid runs out of the house. He runs the lane down the slope.
The kid runs up, and away as roof-tops of Simla are seen in the distance.

The kid runs up the wooden staircase.

Ved is sitting at the corner after the staircase, catching his breath. After a moment he gets up and walks.

The kids runs away down a lane.
The kid runs up to the story-corner.

Ved comes up the steps the steps of the story corner, looks. The place has changed from the past. Many shops have been constructed here. Ved walks up, feeling annoyed. He comes to where the storyteller used to sit but there is a large shop at that spot. He turns to a tea stall to his left. There are some Nepali men running this. Ved walks up to the stall.

Ved Yahaan ek boodha aadmi hota tha... Bahot saal pehle... Pata hai kisi ko...? Us ped ke paas baith kar puraane saaman bechta tha... aur kahaaniyan sunaya karta tha...

Ved is walking behind a Nepali looking boy up a lane. Ved is looking in front. They are approaching a large, dilapidated building.

The boy walks across a wooden bridge into the building, Ved follows. He climbs up a flight of old wooden stairs after the boy.

A middle aged Nepali looking woman is standing at the door. A teenage boy is standing behind. The boy with Ved says to them in Nepali that the gentleman is looking for baba. Ved is trying to look behind them, into the house.

{1 ½ mins}

Sc # 83 (Part One)

**Evening, Interiors
Story Room, Passage**

Ved is sitting alone in a dingy room. He is looking down, in thought.

He looks up at a sound. The lady and the teenaged boy are bringing the very old storyteller into the the room. Ved stands, looks. The storyteller appears incapacitated and crazed, has an unpleasant scowl on his face as he looks at Ved with great suspicion. The lady asks Ved to sit. They seat the old man on a low cot. She and the boy move into the other room. Ved and the storyteller are looking at each other.

Ved Kahaani sunaenge...?

Storyteller Aiyen?

Ved (louder) Kahaani... Paise laaya hoon main. Aaj bahot paise laaya hoon...

He gets up and places many notes in front of the old storyteller. The storyteller looks at the money, looks at Ved, makes a gesture, says –

Storyteller Chae... Meri chae...

Ved Haan... (stands, speaks to the inside room) Inki chae aa sakti hai...? Chae...

Sc # 83 (Part Two)

**Evening, Interiors
Story Room**

The old man takes a sip of the tea from the same blue porcelian cup. Ved has been served tea as well. The lady is leaving the room. The story-teller takes another sip, looks at Ved. Ved has been looking at him.

Ved Ladki ladke se kehti hai ki tum vo nahin ho jo maine socha tha...
Maine tumhein aazaad panchchi samjha, magar tum ho lakeer ke
fakeer... aur vo chali jaati hai...

Storyteller Hmmm...

Ved Ladka andar se hil jaata hai, ulti-seedhi harkatein karne lagta hai,
usko naukri se nikal diya jaata hai, vo akela ho jaata hai... Ab iske
aage kya hota hai...?

Storyteller (mumbles) Lakeer ka fakeer...

He looks at the bundle of notes in front, then he turns his face to the ceiling and closes his eyes saying – Ma. Then he opens his eyes, which look brighter now.

Storyteller Ladka sheher chhod kar chala jaata hai... jangalon mein...
jaanwaron ke beech rehta hai vo, pedon se baatein karta hai...
hansta hai... khuli hansa hai aur dekhta hai har taraf... har
zarre mein, har boote mein – Laila... Laila...

Ved Ye Majnu ki kahaani nahin hai...

Storyteller (disturbed) Aiyen?

Ved Ye Ved ki kahaani hai...

Storyteller Kaun...?

Ved Ved... Main... Ye meri kahaani hai... Ye banda jangalon mein nahin
chala gaya. Sheher mein hi rehta hai...

Pause. Then suddenly –

Storyteller Usey sab kuch bura lagne lagta hai... Sab kuch kharaab...

Ved (soft) Correct...

Storyteller Uske aas paas ke log usey shak ki nazar se dekhna shuroo kar dete
hain... phir us se ghussa hote hain... kehte hain tum naalayak ho,

paagal ho tum... Vo kehta hai tum sab paagal ho... Vo log us par zulm karte hain aur vo chillaata hai – Anal Haq... Anal Haq...

Ved Ek minute...

Storyteller (getting charged) Usey pakad lete hain sab mil ke... aur deewar mein chunva dete hain...

Ved Baat sunenge...?

Storyteller Zille ilaahi kehta hai le jao kambakht ko vilayat ki sabse oonchi minaar ke oopar aur phenk do neeche... Taaki ye kabhi Heer ko apni shakl na dikha sake...

Ved Rukiye...

Storyteller Aur Heer tadapti hai – Mere swaami Ram... hey Ram... Magar saamne bhakton ki bheed mein khadaa Raavan pistaul nikaalta hai aur thhaiyen...

Ved (loud) Arey kya bakwaas kar rahe hain aap...? Main kya pooch raha hoon aur aap kya bata rahe hain...?

Storyteller (crazed scream) Kya pooch raha hai?

Ved (loud) Apni kahaani pooch raha hoon main... Meri kahaani...

Storyteller (screaming) Arey tu hai kaun...? Hain...? Kyon aaya hai yahaan...?

The woman and boy come into the room.

Ved (soft again) Meri kahaani mein aage kya hota hai...?

Storyteller (pointing) Chor hai ye... Chor... (to the woman) Isko nikaalo yahaan se... (to Ved) Ae... baahar nikal... Chal...

Woman (coming closer) Aaraam se, baba aaraam se...

Ved Aage kya hota hai...? Batao...

Storyteller (charges) Kya churane aaya hai tu...? Hain...? Kya le jayega...? Nahin hai yahan sanjeevani booti ya Kohinoor ya khuda...

Woman Shaant, shaant... (to Ved) Iska dimagh thoda off hai...

Ved Aage kya hota hai...?

Storyteller Darta hai... aiyyen... Dar lagta hai...? Apni kahaani mujhse poochta hai...? kaayar...

Ved stares at the story-teller.

Storyteller Kis se darta hai? Hai kaun yahan...?

The teenaged boy has come and held the old man.

Boy (holding him) Baba shaant ho jao...

Ved is looking at the storyteller in rapt attention.

Storyteller Tu bata kya hota hai aage... Bata..., bol apni kahaani... Kya hai tere dil ke andar bata... Kya chahta hai tu...?

Ved Main kya chahta hoon...?

Storyteller Dil mein Heer liye Heer dhoondhe veeraane mein...? Farebi dhokebaaz...

Ved is staring at the storyteller. Silence. Ved takes out his wallet and moves forward.

Storyteller (screams) Khabardaar... Hat... Baahar nikal...

Ved takes out all the cash from his wallet, keeps it in front of the storyteller.

Storyteller Baahar nikaalo isey... Police ko bulao... Police police...

Ved backs out to the door, as the storyteller gets more and more worked up. The lady and the boy are pacifying him.

Woman Achcha chup... chup...

Storyteller Farebi hai ye, thug hai... Police ko phone karo...

Woman Arey gaya vo... dekho chala gaya... Shaant...

Ved turns and walks out of the door, through the passage.

{3 mins}

Return Montage

Ved comes out of the building and walks.

He is shaken up, trying to collect his thoughts. Gradually his mind starts to clear up, he starts to walk faster. He smiles, walks faster. He smiles more, he runs.

Ved runs up many paths. He sits at a corner. He looks around at Simla, breathing hard happily. The load is getting off his shoulder. He runs again.

Ved runs up the slope, towards his house. He is laughing as he runs. He blows the whistle, laughs more. Fade to black.

{1/2 min}
/66 ½ mins/

Title on Screen -

Don Returns

Sc # 84 (Part One)

**Night, Int / Exteriors
Simla Drawing Room**

Sahni is sitting with Mother, granny and a few others. A maid comes in and announces –

Maid Bhaiyya aa gaye...

Everyone looks up towards the door.

Ved comes in, limping a bit.

Ved (breath up) Hi... Hello...

Mother Kya hua?

Ved Aise hi...

He comes towards them.

Dado Tu to keh raha tha aaj chala jayega...?

Ved Haan to nahin gaya... Baap ka ghar hai.

He looks at his father and smiles broadly. Then –

Ved Pfffooo... Thak gaya... Aur nervous bhi hoon... Papa, main ek kahaani sunaon? Haan...?

Father is surprised. Then –

Dado Haan haan suna... bahot din ho gaye...

Ved Okay...

He pulls a low table to the centre and sits in front of his father, begins to speak –

Ved Bahot pehle ki baat hai, jab hindustan ka partition hua tha. Us waqt Lahore mein ek aadmi rehta tha.

Ved's father is intrigued. Ved continues –

Ved Uska naam tha – Hero.

The young Brij Mohan Sahni standing in his house in Lahore, looking out in tension.

Ved Batwaare ki aag aisi phaili ke Hero ko raato-raat apne ghar waalon ko lekar India aana pada. Saari daulat-jaaydaad us taraf reh gayee. Ek raat mein apna hero, zero ho gaya.

The Sahni family sitting huddled together at a Railway Station. Brij Mohan sitting in front.

Ved Sorry, mistake... Vo zero nahin hua. Vo to hero tha... To usne lakdi ki mill mein kaam kiya, dukaanon mein kaam kiya, jaan laga dee, apna business shuroo kiya aur phir ek achcha sa makaan banaya. Ab Hero ka beta aaya. Naya Hero.

Father looks at Ved from his easy chair.

Ved Isne bhi mehnat kee. Business ko badhaya, saath saath naukri bhi kee, bachchon ko achche se padhaaya-likhaaya aur puraane makaan ko aur bada kiya.

Some photographs from Father's youth.

Ved Aur phir uska beta aaya. Ab ye apna Hero hai. Ye bhi mehnat, lagan, engineering, management, naukri, office, (gradually transforms to robotic) system, neech dekho, haan bolo, hanson, rone lago, khush ho jao.

Ek din, yahaan se bahot kos door, dil aur duniya ke beech, apne Hero ko ek saathi mila.

Then Ved looks up to the ceiling, closes his eyes, then looks at the gathering with bright eyes.

Saathi ne kaha – Hi...

Hero ne kaha – Hello...

Saathi ne kaha – Kya haal-chaal, sab theek...?

Hero ne kaha – Fine thank you how are you

Saathi ne kaha – Yaar tum aise kyon baat karte ho?

Kaise?

Aise... machine waali aawaaz mein.

Kya matlab...?

(wonder, then –) Matlab ye ki jo... Arey ja kahaan rahe ho, ruko...

Main ruk nahin sakta. Rukoonga to mar jaoonga.

(funny face) Mar jaoonga?

Main race mein bhaag raha hoon...

Aah... okay... (smiles) To kaun si race hai ye?

Main nahin jaanta / Sorry / counter closed for lunch

Tum nahin jaante kaun si race hai? To bhaag kyon rahe ho?

Kyonki sab bhaag rahe hain, to main bhi bhaag raha hoon...

Sc # 85

**Night, Exteriors
Paratha Corner**

Ved is narrating to the theatre group. It appears that they will be working together on a performance. The rickshawala is also present.

Ved Arey kyon bhaag rahe hain sab...? Koi ruk ke pooch kyon nahi
raha?
 Kya...?
 Kyon
 Vo kya hota hai?
 Vo kya hota hai...? Arey kyon... Kyon. Tch apna kyon... Kyon? Kyon
nahin jaante?
 You seem to have dialed a wrong number

{1/2 min}

Sc # 84 (Part Two)

**Night, Int / Exteriors
Simla Sitting**

Back in the house in Simla. Ved has a puzzled look in his face as his parents look at him. Then he changes his look to casual and –

Ved Achcha chhodo jaane do... Kya faraq padta hai kaun si race hai jab
 tak jeet rahe hain... First to aate ho na tum race mein?
 No
 Second...?
 No
 Third...?
 No
 Abey fourth, fifth, sixth, seventh...

Sc # 86

**Night, Interiors
Small Auditorium**

A modern style play being performed on a small stage. A robot and a clown performing, clown played by the fan girl from the *Paratha Corner*, robot being played by Ved.

Robot Dial kiya gaya number ghalat hai

Clown Eighth?

Robot Please check the number and dial again (contd.)

Clown Ninth...?

Robot You seem to have entered a wrong pin number

The clown then starts to hold out numbered cards from a pack to ask, as the robot continues to say –

Robot Gaadi number sat sau ekyaasi aadha ghanta vilamb / Stop / Forgot password? / Dial kiya gaya number / sincerely apologize for the delay / chashma qalam kitaab ityaadi

The joker throws the cards on the floor and glares as the robot continues. Applause of the audience is heard.

Robot (contd) Insurance is a subject matter of solicitation please read the offer document carefully before investing

{1/2 min}

Sc # 84 (Part Three)

**Night, Int / Exteriors
Simla Sitting**

The Sahnis are looking at Ved in attention.

Ved Yaane ke beech mein kaheen aate ho is race mein... Beech waale ho tum...
Haan main mediocre hoon / aam aadmi / regular / ordinary
(snigger) Bada proud feel kar rahe ho yaar mediocre ban ke...?
Hain...?
Walk / Stop / Smile please / Next
Magar main ek baat kahoon... dil se...? Mujhe nahin lagta ki tum mediocre ho (clicks with tongue) Arey tumhaare saath hoti hoon to main special ho jaati hoon yaar to socho tum kya hoge... Maine na... life mein tum jaisa nahin dekha... Tumhein khud nahin lagta ki tum... kuch ho... matlab special ho...?
Sorry / Wrong number
Aisa kaise ho sakta hai? Kabhi, kisi ne nahin kaha tumhein...?

Ye sun kar Hero ko kuch yaad aata hai... aur vo kehta hai –
haan... ek tha... jo kehta tha ki main special hoon...
Kehta tha na koi...? Kaun tha vo?

Sc # 87 (Part One)**Night, Exteriors
Open Auditorium**

A performance in nautanki style, with musicians and actors on stage. A funny actor in the centre –

Nayak Arey ek saanp tha oo...

Chorus Saanp...? (Drum Roll)

Nayak Haan...

Ved is standing near the wings, looking at the stage. Three dancer girls dressed as peacocks are standing in position to enter. Ved turns towards them and checks them briskly, then indictes to them to flow in. The drama on stage continues in the mean time –

Nayak Ohi karat raha aisi ulti sulti baat – tum phalaan ho chalaan ho heere ki khadaan ho... (drum roll, encore) Farebi saala... Pata hai ooka naam ka tha...?

We realize that the central actor is the autorickshawala.

Chorus Ka...?

Nayak Bataiyen...?

Sc # 88**Night, Exteriors
Ticket Counter**

Poster in the diplay outside the auditorium. Written on the poster is – A story by Ved Vardhan. Also that these are re-run shows. The audio of the play is heard –

Chorus (OC) Haan haan batao... Bataye deyo...

Nayak (OC) Pakka bataye dein...?

Sc # 87 (Part Two)**Night, Interiors
Large Auditorium**

Chorus (OC) Arey haan bhaiyya... Batao...

Nayak To bhaiyya oo ka naam raha –

Sc # 84 (Part Four)

**Night, Int / Exteriors
Simla Sitting**

Ved narrates –

Ved Bachpan...

Pause. Silence.

Sc # 87 (Part Three)

**Night, Interiors
Large Auditorium**

The nautaki continues on stage –

Chorus Aiyyeenn... (Drum Roll) Bachpan...? Ee ka kah raha hai... Arey...?

Ved is watching the play from the wings. The peacock are seen dancing on stage now. The drama continues –

Nayak Arey bahut jahreela saanp raha bachpan, aiseiyyein baag-bageeche mein mil jaye rahil – phool patti ki aad mein...

{1/2 min}

Sc # 85 (Part Five)

**Night, Int / Exteriors
Simla Sitting**

Ved narrates –

Ved ...phann uthaaye, dasne ko taiyyar... Hum to bade hote hi maar daale usko (funny laugh)... Kuchal diye zameen mein... Aise paaon rakhe uski gardan par aur daba diye saale ko... Mar gaya saala aiyyen... (tongue out dead expression) Ab theek hai... ab koi nahin kehta main special hoon... Ab main aaraam se apni zindagi jee sakta hoon – Walk / Stop / Smile please / ordinary /Mediocre

Sc # 89

**Day, Interiors
Stage Rehearsal**

A large tree on stage. A group of actors, dressed as school children standing as the chorus. An actor playing a fish is trying to climb the tree. The fan girl is talking to the the chorus.

Chorus Machchli rani bhi hai
 Jeevan paani bhi hai

 Ye ek machchli ki kahaani bhi hai...

Fan Girl Jisko lagta hai vo stupid hai...

Chorus (various) Achcha...
 I see...
 Hmm Hmm...
 Okay...

Fan Girl Kyonki usey bataya gaya hai ki uska kaam ped par chaddhna hai...

Chorus (aloud) What the fish...?

Ved gets up and improvises from the audience seat –

Ved Hello... bhaisaab... (to the fan girl) You say to the fish... add this...
 Ye tumhaara kaam hai hi nahin... tum ghalat –

{1/2 min}

Sc # 84 (Part Six)

**Night, Int / Exteriors
Simla Sitting**

Ved Tum ghalat race mein bhaag rahe ho... Ruko ek second...
Nahin, main ruk nahin sakta... Rukoonga to mar jaoonga... (closes
his eyes)
What nonsense...? Arey aankhein to kholo...
Sorry / Wrong number
Arey tum khud choose karo na apni race. Phir dekh lena first nahin
aaye to... Aasaani se first aaoge... guarantee hai... ruko...
Nahin main ruk nahin sakta...
Arey dekho apne aap ko... Pehchaano... Ek din saari duniya
pehchaanegi tumhein... come on aankhein kholo...
Nahin main aankein nahin kholoonga...
Ek second ruko... dekho, ek baar ...
Nahin main nahin rukoonga, aankhein nahin kholoonga, is hi race
mein bhaagta rahoonga, bhaagta rahoonga, medicore rahoonga,
average / Walk / Stop / Smile please

Aur is tarah apna Hero zindagi bhar us hi race mein bhaagta raha...
aur ek din mar gaya. Kahaani khatam.

Mother Kyon...?

Ved turns sharply towards her.

Ved Vo kya hota hai?

Silence. Then –

Ved To kaisi lagi kahaani? Haan...?

He looks around. No one speaks. He looks at his father. Sahni's eyes are
moist.

Ved Ending kharaab hai na...? Hmmm... Ending sahi nahin hai... To koi
baat nahin... Apni kahaani hai, ending change kar lenge...

Pause. Then he stands.

Ved This is who I am dad... This is who I am... Main maths mein achcha
nahin hoon, I am sorry...

Sahni has tears in his eyes. He looks at his son, then –

Sahni Ye aakhri waala hero best hai... ye mera favourite hai...

He gets up and hugs his son.

Ved Is race mein main first aaoonga papa... main jaanta hoon... Mujhe nahin pata kaise qadam bahdaane hain, kaun sa raasta lena hai magar...

Sahni (cuts -) Raasta teri nazron mein hai beta... (shakes his head) Ye Hero to nahin rukega... ye to pahonchega hi... Ab koi tension nahin hai...

Ved is overwhelmed. He hugs his father. Granny speaks after a moment –

Dado Achcha achcha... Lapat-jhapat hi karta rahega ya nayee waali ending bhi batayega...

Ved looks towards granny and mother.

Mother Audience wait kar rahi hai bhai...

Dado To bol... phir kya hota hai...?

Ved looks at granny, gleams.

{5 mins}
/73 ½ mins/

Sc # 90

Day, Exteriors
Traffic Signal

The eunuch on Delhi street, peers inside an autorickshaw, comes forward saying –

Champa O hero...

Ved is sitting in the autorickshaw. He replies, leaning out –

Ved Haan bol...

Champa Arey kiddar hai aap, main dhoondh rahi hai kabse... Ek minute...

The eunuch unties a knot on her saree.
The ring, as she hands it over to Ved.

Ved looks at the eunuch.

Champa Aaj tak mere ko itna bada gift koi nahin diya... Bahot khushi hua mere ko... sachchi... Par ab main iska kya karegi...? Raat ko neend nahin aati ki koi chori kar lega, aur mere se heera khareedenga bhi koi nahin... To aap ye vaapas le lo... Main bahot dua phooki hai iska oopar... Aap dekhna... aapka dil mein jo bhi hai na... ye angoothi poora karegi... Dekhna aap...

Ved is smiling at the destiny of the ring.

{1/2 min}

Song # 3 (Interlude)

The turbaned men in the small panjabi stage, back again. All in a freeze. The main musician is holding up his hand for all to see. He does a silent count with his hand – one, two, three, four and – Hadippa.... they all start smiling and playing. They are performing with great flair and happiness.

The diamond ring is strung on a black thread. Ved is standing in front of the mirror, tying the thread around his neck. The ring dangles below his neck. He looks at himself in the mirror. He is ready.

And the Panjabi musicians dance.

{1/2 min}

Sc # 91

**Day, Ext / Interiors
Story Corner
Mid 1990s**

Flashback. Aatma ek ho jaye to insaan kab tak alag reh sakte hain, the old story-teller had said to the boy in full glory many years back. They were sitting under the tree in the story corner. Bhatak le Ranjha jangal-parbat, kar le veeraaniyon se vaasta, magar mil jayega raasta... chalne lagenge paaon... aur aa jayega Ranjha ek din – Heer ke gaon. The story teller offers his hand to the boy to hit. The boy hits the storyteller's hand. The storyteller laughs, both are happy.

{1/2 min}

Tokyo Montage

A plane flies over Mt Fuji.

The story flies into the city of Tokyo. It reaches closer.

We see the city from a height. Cars are seen running on the streets.

Going through streets of Tokyo in the day.

Many people at a crossing in Tokyo.

The shining night of Tokyo. Fade out.

Fade in. Coming closer to a tall building in Tokyo.

{1/2 min}

Sc # 92

**Day, Interiors
Seminar Conference Hall**

Title sign on table reading – ‘Tara Maheshwari – Speaker’. Tara stands up behind the table as the convener’s announcement is heard –

Convener The discussion on the Bipolar Behaviour of the Metropolitan
Consumer will resume after a fifteen minute break

From the side, Tara is seen collecting her things and sliding out of the table as an elderly gentleman speaks to her –

Gentleman Looking forward to the second part of your speech...

Tara Thank you... See you shortly...

Signs in the conference hall read – Synod Annual Global Meet : Focus on the Far East.

Sc # 93

**Day, Interiors
Refreshment Lounge**

Tara walking up. She is looking different from before. She is looking hard. Some other executives are seen standing or sitting around, many of them preparing notes.

Tara's badge and bag as she places them at a table.

Tara is seen from the back as she comes to a tea dispenser, puts a tea bag into a glass and begins to pour hot water. She looks at the notice boards in front, looks away. Continues to pour water. Then suddenly she lets go of the cup and moves sharply ahead to the notice board.

It is a small poster reading – Don Returns...

She quickly looks back, looks around.

Many suited executives in the lounge, some uniformed water. No one else.

She looks back at the notice board.

She comes back to her table, keeps her tea and the poster on the table, notices something. It is a visiting card kept there. It wasn't there earlier. She picks it up quickly. It's Ved's old visiting card in which all the matter has been cut with a bold marker and what is written is – Don... p.t.o.

She gets up quickly, looks this side and that. Nothing.

She looks back at the card. Don P.T.O, it reads. She flips the card and that reads – Don... p.t.o.

She looks up and around again.

Just suited people everywhere. She moves out.

She walks briskly down to the other side of the lounge, straining to look ahead. Nothing.

She looks back, she knows that he is around.

She comes back to her table and sits, seen from the back. She picks up her tea to take a sip. She springs up again.

The cup that she is holding has a black thread tied it and in it dangles the ring. The same ring. She takes the string out, looks at it.

She suddenly looks back, something catches her attention.

Someone moves out of the lounge behind many suited executives.

Tara rushes out.

{1 ½ mins}

Sc # 94

Day, Int / Exteriors
Corporate Building - Landing, Lift

The lift door is shutting as Tara comes into the landing area. She rushes to the lift, presses the button but the lift has gone. She looks around. Then she runs to the stairs.

She skips down the stairs.

Sc # 95

Day, Int / Exteriors
Corporate Building - Corridor, Frontyard

Tara moves into the long corridor and rushes up. She looks ahead, around then below.

On the lower level, amidst many people, there is someone walking away.

Is it him? She runs ahead.

She runs down a corridor out of the building and into the front yard. She looks around everywhere. There are many people, walking in all directions. There are cars on the street, a train goes past in the distance. But no sign of him.

She looks down, wonders. She walks back.

She walks back into the corridor, still wondering. Ved steps in from the side, crosses her from behind and begins to walk alongside. She looks.

Don 2 Be cool, be normal... Sab ki nazrein is waqt hamaare oopar hain...

It is him – playing casual, looking around, correcting his hair. She is gaping at him.

Don2 Keep walking...

He looks at her, notices the black thread with the diamond in her hand.

Don 2 Hmm... To heere ka consignment aap tak pahonch chuki hai...
Fab...

She is just looking at him.

Don 2 Oh, by the way...

He extends his hand to her.

Don 2 Don 2. Baarah mulkon ki police mujhe dhoondh rahi hai aur main yahan, is corporate set-up mein ek puraana hisaab poora karne aaya hoon...

She is staring at him. He takes her hand.

Don 2 Aur aap...?

She is dazed. He takes her hand. She is looking at him.

Tara Main...?

Don 2 Jee aap... Koi to honggi aap...

Pause. Then she speaks with a fake, chinese intonation –

Tara Main – Mata Hari... Naam to... suna hoga...?

They hold hands in the shaking position.

Don2 To main aapko Mata kahoon, ya Haari...?

Mata Hari (pulls her hand back) Aap kuch bhi mat kaho. Aap suno...

She begins to walk, he follows.

Don2 Indeed indeed... Bahot kuch sunna hai... ki aap kaisi hain... kahaan raheen itne din...

Mata Hari Dar a sal main is se paile China mein thi... training par...

Don2 I see... Kaisi training...?

Mata Hari Chinese torture... Chinese torture ka training....

Don2 O...

Mata Hari Haan haan... Maine vahan bahoot se torture technique seekhe hain... aur is Heere ka badle mein... vo sab torture aapko doongi... Oh how exciting...

Don2 Aaa... Ha ha... uski koi zaroorat nahin hai...

Mata Hari Zaroorat hai bahoot zaroorat hai... Bahoot unique tareeke hain torture ka... ha ha ha

She claps her hands and laughs in frothy excitement.

Don2 Aa... Can we change the topic?

Mata Hari No no... Ye mera pasan-deeda topic hai...

Don2 Ahem... Agar main (transforming to Dev Anand) aapse kahoon ki mujhse bahot badi bhool ho gayi maafi.. de do to...

Mata Hari No no... no maafi...

She skips ahead.

She enters a foot bridge and walks. Dev comes in after her and continues –

Dev Aur agar vaada.. karoon ki saari umr bas aapki seva karoon apne paapon (nods vigorously).. ka prayashchit karoon to..?

Mata Hari (shakes her head) Ahhmmm... Ahhmmm...

Dev Aur agar main aapke qadmon par gir jaon (comes to his knees) aur ye kahoon ke aapke beghair mera jeevan bemaani hai, bekaar hai..

Tara moves ahead looking at him, shaking her head in refusal.

She comes out to the exterior, walks ahead. Dev comes from behind and grabs her from her waist and continues to trail with her.

Dev Aur chewing gum.. ki tarah chipak jaon kyonke tum hi ho meri badal, bijli, chandan, paani.. saanson ki sargam.. sapnon ki gitanjali..

Tara Achcha chhodo... chhodo...

Dev Sawaal hi nahin paida hota saaton.. janam ka bandhan hai aur jab haathon.. mein haath honge to kya baat hai kya baat hai baaton.. mein din beetenge aur raaton.. mein karvat aur sarpat aur har taraf... har zarre mein, har boote mein – Tara... Tara... Tara...

They look at each other.

{3 mins}
/80 mins/

Song # 7 (Part Two)

We enter the fourth grade classroom and reach the boy when he had got his examination paper result. He is looking down, trying to control his tears.

Then he turns and looks into the camera, his face changes – a naughty smile breaks out and he reveals the paper aeroplane that he has made with the examination paper. Then he gets up and flies the plane away and runs out of the classroom as his teacher and classmates look at him in surprise.

Music builds up. The boy runs down a corridor. Then turns and runs out to the school ground where school boys are doing physical training. The boy runs across the PT formations, this way and that, disturbing the exercise. He runs out of the formation as other kids turn and look, losing interest in their exercise. The boy is laughing.

The school gate opens and Ved in the twelfth standard strides out and tosses his examination sheets above his head. The papers fly in the air.

Ved in his engineering hostel gets up and yanks his writing desk to the ceiling. He is abusing wildly.

He comes out of the room into the corridor, screaming loud abuses. He runs up screaming, abusing as the others look at him.

He dances across a classroom where students are being taught some complicated mathematical concept. All students turn and look at him, wondering.

Ved climbs the table in the conference hall at his official presentation. He dances crazily as the boss, Mohit, the clients and others watch in disbelief.

Majnu dances in the wild alone.

Majnu dances on the grand musical stage.

The dance of madness in the theatre play that the robot presents to the audience. Ram, Sita, Raavan and Hanuman dance wildly on the grand musical stage. The autorickshawala dances, Prithviraj dances, everyone dances.

Apart from the characters of the play, now we also see dancers joining in the dance.

The robot emerges on stage. The dancers swarm to him and surround him. They begin to swirl around him as he remains frozen. They snatch at the robot's costume and tear out a piece at a time in the dance and when finally the whirlwind of dancers leaves, we see that the robot has transformed into Ved. An announcement is heard – "Ladies and Gentlemen... presenting the story-teller – Ved Vardhan Sahni."

Audience applause. Ved stands in front of the audience. The entire cast of the play is in a freeze. Then Ved walks up front stage. The applause roars. Ved is looking different from before. Seven years have passed since he met Tara at the corporate seminar in Japan. Ved comes to the front, bows to the audience.

Massive cheer and clapping. Standing ovation.

Ved looks up, then to the side. On that side of the audience is Tara, standing next to the door and clapping. He suddenly moves towards her in a cheap, filmy manner throwing many air kisses at her. Tara also moves up in a similar manner throwing air kisses at him. More cheer and laughter and clapping. Ved looks at Tara for a moment, then bows to her. More applause and cheering from the audience. Ved looks at Tara, Tara is overwhelmed. Then Ved goes down on his knees to Tara in gratitude. Tara is embarrassed, is indicating to him to stop it. Ved does not stop, he prostrates on the stage to her. Tara gets emotional, tears rush to her eyes. Massive cheer. Ved looks up at Tara. She moves to him. He clambers towards her in all fours. She reaches out, they look at each other. They kiss. The audience and the players on stage cheer wildly. They are with each other in the crowd, then she runs away. Leaving him alone in all fours, exposed in front of the crowd. He gets up, smiling, looking away from the audience. Then extends his arms like an aeroplane, like he would do as a child, and flies to this place in the center of the cast of the play. He covers his face momentarily, then takes the hands of the cast and they all raise their hands to the audience and bow. Curtain falls. The cast bows.

{5 mins}

/84 ½ mins/

More Rolling Titles

{3 mins}

/1 hr 27 ½ mins/

<The End>

{2 hrs 42 mins}
