

ON BLACK

BABBAN (O.S.)

Ek Molvi sahab bade pareshan thay,
apni toti se.. Unke pak saaf
gharane ka mahol kharab kar dala
tha kamzarf toti ne. Muh se aisi
gandi gandi galiyaan phoot-ti thi
ki mujh jaisa bhi sharma jaaye.
Jhenpte huay Molvi sahab ne apne
dost Qazi sahab ko ye baat bataa
di. Qazi sahab bolay usse mere
yahan bhej do, maine doh totay
palay hain. Dono bade shareef hain,
sara din allah allah karte rehte
hain. Sahi sangat hogi toh doh din
mein zabaan aap hee sahi ho jayegi.
Molvi sahab bade khush! Apni toti
laye aur ussay qazi sahab ke ghar
chhod diya. Qazi sahab ne toti ko
pinjre ke andar daal diya. Jaise
hee toti andar gayi, ek totay ne
usse ektak dekha aur qalma padhna
bandh kiya. Muskuraya aur apne dost
ko bola ki..

FADE IN:

1 EXT. KABRASTAN - DAY

1

Babban squats inside a recently dug up grave. He is dressed in colorful *sherwani*, like a *Nawab* from another era.

MUSHTAQ watches him bemused, sitting on his easy-chair just above the grave. ARMED MEN stand around.

MUSHTAQ

Kya bola?

BABBAN

Bandh kar apni allah allah.. Dua
kabool ho gayi hai.

Mushtaq stares at him. Deadpan.

MUSHTAQ

(to his men)

Dafna do nawab sahab ko.

The men start to shovel the earth into the grave. Mushtaq walks away.

BABBAN

Mushtaq bhai yeh to na-insaafi hai!
Khalu ki dagaa ki sazaa mujhe kyun
de riye ho aap? Agar mere dil me
khot hota toh mein bhaag na jaata?

(MORE)

BABBAN (CONT'D)
 Yahan aata hee kyun? Mushtaq bhai
 please! Mera yakeen karo.. Achcha
 chalo kam se kam aakhiri khwahish
 toh poochh lo!

MUSHTAQ
 Lateefa sunana hai?

BABBAN
 Nahi.. Afsana.

MUSIC:

2 CROWDED STREET - FLASHBACK - DAY 2

Khalujan and Babban walk down a street. Chatting, laughing.

3 I/E. INAAM ALI DRY CLEANERS - FLASHBACK - DAY 3

Two ornate *sherwanis* lie on a table in the shop. Outside is a crowded street.

KHALUJAN
 Ek hazaar roz ka? Sherwani ke andar
 nawab bhi taank rakha hai kya
 miyan?

INAAM ALI
 Chandpur ke Nawab ki sherwaniyaan
 hain huzoor. Haj pe gaye hain
 isiliye kiraye pe mil rahin hain.
 Kar doon dono pack?

KHALUJAN
 Nahi ek.. Aur ek koi ghatiya saa
 anrakha dikhaaiye iske liye.

BABBAN
 Kyun khan?

KHALUJAN
 Nawab ke saath ek khadim lazmi hai.

BABBAN
 Tum kya ho? Nawab?

KHALUJAN
 Haan khan.

BABBAN
 Waah khan!

KHALUJAN
 Haan khan. Tu kuchh bhi pehen le
 shakal se khadim hee lagega.

Inaam Ali chuckles but stops when Babban glares at him.
 Khalujan feels the cloth on the *sherwani*, his hands tremble.

INAAM ALI
 Kab se kaanpte ho miyan?

Babban laughs aloud.

KHALUJAN
 (awkward)
 Yun hee bas kuchh dino se..

BABBAN
 O kyun jhooth bol riye ho Khalu!
 Kai saal se kaanp riye hain miyan..
 Aur abhi toh dhoop chadhi hai,
 subah subah toh zalzalaa hota hai
 zalzalaa. Main aamlate banane ke
 liye bedaa pyaali mein tod ke
 chammach inke haath me pakda deta
 hoon. Thar thar thar thar.. Doh
 minute mein apne aap hee phit jaata
 hai andaa. Labalab jhaagdaar.

Babban laughs hysterically. The older men eye him with disdain.

Inaam Ali puts his arms around Khalujan and walks him inside the laundry.

Inside is a doorway leading to another room. Through the bamboo chick, Inaam Ali points to an elderly gentleman hobbling inside.

INAAM ALI
 Hamare dadajaan bahot badey hakeem
 hain. Milna chahenge aap?

Khalujan looks at him anxiously.

4 EXT. JEWELLERY STORE - FLASHBACK - DAY 4

Babban, dressed in the *sherwani*; the Nawab and Khalujan his *khadim*, arrive outside a jewellery store in a cycle rickshaw.
 They walk in.

5 INT. JEWELLERY STORE - FLASHBACK - DAY 5

Shiny gold jewelry on display. A STORE MANAGER attends to Khalujan and Babban.

Babban looks around at the stuff on display and frowning, shakes his head to Khalujan.

BABBAN
(whispers)
Dikh nai riya kahin Khalu..

STORE MANAGER
(to Khalujan)
Kya hua?

KHALUJAN
Nawab sahab farmaa rahe hain kee
aapke haar sade huey hain,
badboodaar.

STORE MANAGER
Kya baat kar rahe hain, Nawab
sahab. Ye dekhiye..

Babban, now slightly more comfortable, gestures to Khalujan.

KHALUJAN
Jee, main abhi bulata hoon driver
ko..
(on the phone)
Haan Pervez.. Gaadi le aao. Aur AC
chala ke rakhna.. Nawab sahab garmi
nahi toilet kar sakte hain.

While Khalujan talks, the store manager bends down and takes out a jewelry box from a locked drawer below the display.

STORE MANAGER
Ye dekhiye Nawab sahab.
(to Khalujan; whispers)
Asal mein officially hum issey bech
nahi sakte..

Inside the box is a beautiful NECKLACE. Babban looks at it wide eyed. Khalujan composes himself.

KHALUJAN
Kyun?

STORE MANAGER
Ye Hyderabad, Pakistan wala.. Wahan
ke Nizaam ke yahan se chori ho ke
aaya hai.. Nayaab cheez hai huzoor
magar paisa poora 100% cash mein..

KHALUJAN
Kitne?

STORE MANAGER
Pachaas.

KHALUJAN
Advance?

STORE MANAGER

Paanch..

Khalujan turns to Babban. Babban nods.

KHALUJAN

Aapka pekhana kidhar hai?

STORE MANAGER

Kyun?

KHALUJAN

Nawab sahab cash andar chhupa ke chalte hain.. Chaddhi mein.

The Manager gestures to his assistant who escorts Babban to the loo.

STORE MANAGER

Chaddhi mein.. Kitna aa jaata hai?

KHALUJAN

Chaar, paanch..

STORE MANAGER

Kaise?

KHALUJAN

Do dhai aage.. Do dhai peechhe..

6A INT. LAVATORY - MOMENTS LATER - FLASHBACK - DAY 6A

Babban peers out of the washroom door. The corridor is clear.

6B INT. GENERATOR ROOM - FLASHBACK - DAY 6B

He quickly walks through the corridor to enter the generator room. He bolts the door. The generator sits in a corner of the room.

He unscrews the fuel cap of the diesel generator. The fuel leaks out.

7 INT. JEWELLERY STORE - FLASHBACK - DAY 7

Khalujan eyes *the* necklace as he sips tea in the store. The Manager smiles at him. Khalujan smiles back and looks at the exit.

The rifle carrying GUARD chews tobacco nonchalantly.

8 INT. ELECTRICITY METER BOARD - FLASHBACK - DAY 8

Babban uses a screwdriver to open the board. He looks around before going for the fuse.

9

INT. JEWELLERY STORE - FLASHBACK - DAY

9

Just as the clock strikes 3, the lights go off. The store is plunged into darkness.

STORE MANAGER
Generator on kar be!

Commotion that ensues a power cut. Hustle and bustle as assistants rush to get the generator on.

Torches come on. We catch fleeting glimpses of the people inside the store - the assistants scurrying about, the Manager barking orders, Khalujan getting up nervously, Babban entering the store through the back door.

Confused voices talking at cross purposes - The Manager tells one assistant to put on the emergency light. The assistant shouts that he is unable to find it out in the darkness. One guy screams from the corridor at the back that the generator is not working. Babban and Khalujan add their own two bits, creating further chaos.

Suddenly, the emergency light comes on. The people in the store calm down, though only for a moment. The light catches Khalujan and Babban right near the exit of the store.

Khalujan with *the* necklace in his hand and Babban decked up in gold which he picked up for his own benefit.

A beat.

STORE MANAGER (CONT'D)
(panics)
Arrey pakdo re!!

Khalujan and Babban make a run out of the store.

Babban pushes the stunned guard and Khalujan kicks the door open. The duo rushes out.

10

EXT. JEWELLERY STORE - FLASHBACK - DAY

10

Babban and Khalujan run top speed out of the store. The guard comes out and fires at them but misses completely.

The store assistants also join the chase. The people outside the store are confused; some give way while others block the path of the duo.

A police car is parked across the street. The cops swing into action immediately. The siren comes on and they drive on the road parallel to the shopping complex corridor.

Shots are fired and the men dodge bullets and come out of the shopping complex. Ducking, falling and running again.

They take a right toward the back alleys behind the complex.

11A EXT. BYLANES - FLASHBACK - DAY

11A

Khalujan and Babban enter a slim alley. The police car stops outside the alley and cops get off to chase the men on foot.

A thrilling chase ensues through the serpentine lanes. Babban leads Khalujan and urges him to increase his pace. Khalujan struggles but manages well initially.

The fitter ones amongst the cops are close on the heels of the duo.

Babban and Khalujan take quick turns to keep just ahead of the cops. The cops fire intermittently. The crowd in the narrow alleys makes it difficult for the cops.

The leading policeman instructs his team to separate. A few cops run straight while a few others turn into an alley behind the thieves.

Babban sees the lane coming to an end, leading to the main street. As he runs towards it, a couple of the policemen charge at them from the end. Babban is forced to take a turn further into the alleys. The cops behind them follow.

The thieves are getting outnumbered and running out of options. The chances of escape get further diminished when a few conscientious locals help the police by obstructing their path.

Babban jumps over a hand cart while Khalujan ducks under it. They arrive at an intersection. Khalujan looks back. No cops.

He stops.

Babban realises that Khalujan is not with him and looks back. Khalujan points to an even narrower alleyway and they get in.

The cops reach the intersection and look around. No sign of the two.

Khalujan and Babban are hiding under a cart in the dark alley. The cops have missed them and proceed ahead.

11B EXT. BYLANES - TERRACE - DAY (MOMENTS LATER)

11B

Khalujan helps Babban climb a wall to a low terrace. Babban heaves himself up. He kneels down and gives his hand to Khalujan to help him up.

Just as Khalujan grabs his hand, one policeman spots him from across the alley. He screams out.

BABBAN
Khalu, haath doh.. Jaldi..!

Khalujan looks at the cop advancing toward him.

KHALUJAN
Na.. Teim nahi hai.. Tu ja beta..

BABBAN
Nahi Khalu.. haath doh!

KHALUJAN
Meenari masjid ke peechhe kabrastan
mein.. saadhe teen baje theek..
Khuda hafiz..

BABBAN
Arrey Khalu.. Suno toh!

But Khalujan is gone. He runs in the alley.

Ducking on the terrace, Babban sees Khalujan running in the long slim alley. The cop fires at him.

FADE TO:

12 EXT. KABRASTAN - EVENING (BACK TO PRESENT) 12

Mushtaq looks at his cell phone screen, its flashing the name 'Jaan'. The ring tone plays the film song, 'Aye meri zohra jabeen'.

MUSHTAQ
(to the phone)
Kis moonh se bataaye tumhe ki
tumhara bhai phir hamara jaanghiya
kheen ch ke bhaag gaya hai. Jab tak
tumhara tohfa wapaa nahi milta, hum
tumhe shaqal toh kya aawaz bhee
nahi dikha sakte jaan.

The phone stops ringing.

MUSHTAQ (CONT'D)
(to Babban)
Saadhe paanch baj rahe hain.. Ab
faisla kar le..

BABBAN
Kya?

MUSHTAQ
Sar kaatoon kee nunni?

BABBAN

Mushtaq bhai.. Mujhe agar Khalu ki gaddari ka ilm hota toh main yahan aata hee kyun? Bhaag naa jaata?

MUSHTAQ

Sar kee nunni?

BABBAN

Aap toh insaaf ke liye mash-hoor ho bhai.. Please..

MUSHTAQ

Sar ke nunni?

BABBAN

(sobbing)

Japan ke underworld mein toh ungli kaat-te hain..

MUSHTAQ

Ye India hai be..

(to his man)

Chal be sikka uchhaal.. Head aaya to sar aur tail toh nunni..

One of his men throws a coin in the air. Babban watches with baited breath as the coin lands away from his view.

MUSHTAQ'S HENCHMAN

(chuckling)

Tail..

Babban leaps and picks up the coin. It has tail on both sides.

BABBAN

(angry)

Ye toh dono taraf tail hai. Mushtaq bhai, baat kya hai, aap meri nunni ke peechhe kyun pade ho?

Mushtaq doesn't respond and gestures his men to pull his pants down. Babban resists hard.

During the scuffle, a pistol of one of the men falls on the ground. A beat.

Babban jumps, picks up the gun and points it at Mushtaq. Immediately, Mushtaq's men raise their guns at him.

Babban is seriously outnumbered. Its pointless. He puts the gun down but -

He raises it and puts it on his own temple. Mushtaq's men are confused.

MUSHTAQ
Ye kya kar raha hai tu? Babban!

BABBAN
Main sach mein apna bheja uda
loonga Mushtaq bhai!

BABLU
Neeche kar warna main zaroor uda
doonga.

MUSHTAQ
(screams to his men)
Chootiyon! Neeche karo apne
hathyaar!

The men comply.

BABBAN
(to Mushtaq)
Gaadi ki chaabi doh..

Mushtaq takes out the keys from his pocket.

MUSHTAQ
Dekh galat baat hai beta.. Pistaul
de pehle.

Babban cocks the hammer of the pistol.

BABBAN
Mat doh, le lo ek masoom ka qatl
apne sarr..

MUSHTAQ
Babban!

BABBAN
Teen tak ginoonga main, zinda.. Aur
uske aage bhoot ban ke.

MUSHTAQ
Beta sun..

BABBAN
Ek!

Silence.

BABBAN (CONT'D)
Doh!

Babban closes his eyes.

MUSHTAQ
(screams)
Le!

He throws the car keys at him. Babban catches the keys and starts stepping back, still holding the gun on his head.

BABBAN
Sorry Mushtaq bhai.. Par vaada
karta hoon, Jiji ka tohfa ya Khalu
ki nunni, ek cheez lekar hee wapas
aaoonga..

He opens the car door and gets in. Drives.

Helpless, Mushtaq's men just watch Babban get away.

BABLU
(to Mushtaq; frustrated)
Kyon chhod dete aap inhe har baar?

MUSHTAQ
Batman ka naam suna hai tune?

Bablu nods.

MUSHTAQ (CONT'D)
Joker agar mar gaya toh Batman kya
karega?

BABLU
Kya?

MUSHTAQ
Atta goondega ghar mein chootiye.

BABLU
Aap joker ho?

Mushtaq fires a shot right at Bablu's feet.

MUSHTAQ
Pata chala?

Bablu nods.

MUSHTAQ (CONT'D)
Kaun?

BABLU
Batsman.

CUT TO:

MAIN TITLES**PBS 1**

- 13A EXT. HIGHWAY - DAY 13A
- Kids play cricket in the field next to the highway. Babban drives down the road, smiling and looking at them. The car speeds on the highway. A Batman sticker on the windshield.
- 13B INT. HOME - DAY 13B
- Babban reaches home. It looks emptied out. He calls out for Khalujan but he isn't there.
- 13C EXT. LANE - DAY 13C
- Babban asks around in his area about Khalujan's whereabouts. People don't seem to have any clue.
- 13D INT. POLICE STATION- DAY 13D
- The cops in the station are Babban's pals. Over a cup of tea he asks about Khalujan but the cops don't know. Now, Babban seems worried.
- As he walks out of the station, he spots a WANTED POSTER of Khalujan and him. His eyes go moist. He takes the poster off the wall and keeps it in his pocket.
- Babban drives out of town. He leaves Bhopal and heads northwards towards UP.
- 13E EXT. HIGHWAY DHABA - DAY 13E
- Babban's car has broken down. He shows Khalujan's picture to the owner. The owner shakes his head. Worry lines on Babban's face.
- A car stops at the dhaba. HIP WOMEN get off the car and walk to the dhaba. The worry lines disappear.
- Babban travels with the girls in their car. Trying to act all cool. The girls smoke dope and offer him a toke. He takes it confidently and draws a long drag.
- Later, Babban passed out in the car. The girls are laughing.
- 13F STOCK FOOTAGE 13F
- Memories of Khalujan from happier times. A younger Khalu teaching Babban in his teens how to fire a gun.
- 13G STOCK FOOTAGE 13G
- Babban and Khalujan drunk waltzing.

13H EXT. BYLANE - FLASHBACK - DAY 13H

Khalujan running away in the lane. The last time Babban saw him.

13I EXT. HIGHWAY - DAY 13I

Babban wakes up. Lying under a tree next to the highway. His bag is next to him.

He tries to take a lift. Cars after cars just pass him by. Later, a car approaches. Babban takes his pistol out. The car stops and the driver runs away.

Babban drives on the highway. A map traces his progress.

13J EXT. VARIOUS PLACES - DAY 13J

A montage of quick cuts as we see Babban at various places driving, chilling, eating, drinking and stealing.

13K EXT. DHABA - NIGHT 13K

Night at another dhaba. The song fades out.

Babban is drinking - broken, haggard. The radio plays an old ditty - '*Dil to bachcha hai ji*'. Babban swallows. Tears fill up.

Soon Babban is bawling.

14A I/E. BROTHEL - DAY 14A

Sleazy item girls pictures on the wall. Sounds of sex.

The young whore is totally faking it. Babban doesn't care. He is getting a much needed respite.

He stops all of a sudden. Straining, he hears what seems like a voice from the other room. Khalujan's?

He gets up and shushes the hooker and walks to the wall. He puts his ear on the wall.

His eyes widen; unmistakably Khalujan.

KHALUJAN (O.S.)
Yahan koi aayega aur mera pataa
poochhega. Teri aankhon mein
talaashega, mujhe dhoondega..

Enraged, Babban sprints to the next room. He emerges in the corridor, butt naked. People react.

He bursts through the next door.

BABBAN
(screams)
Khalu...!!

All he sees inside is a little child watching TV. The kid is startled and Babban is mystified. His eyes travel to the TV.

On TV:

REPORTER
Waah waah!

Khalujan is talking to the reporter on TV. Looks quite dapper in a black *sherwani*.

REPORTER (CONT'D)
(to the camera)
Toh ye thay Chandpur ke Nawab,
Iftekhar Hussain aur hum iss waqt
khade hain Mahmudabad ke railway
station par jahaan poore mulk ke
behtar se behtereen shayar jamaa ho
rahe hain, Mahmudabad kee Begum
sahiba Begum Para ke salaane jalse
ke liye.

As the reporter talks, the camera travels to the TV until the image fills the screen. Transition to various sights and sounds of Mahmudabad town.

DISSOLVE TO:

14B EXT. MAHMUDABAD RAILWAY STATION - DAY

14B

REPORTER (V.O.)
Ye jalsaa Begum apne marhoom
shauhar Nawab Meer Khan sahab kee
yaad mein organize karwati hain.
Nawab sahab kee aakhiri khwahish
thee kee unke baad Begum umr bhar
bewaa naa rahein aur doosra nikaah
zaroor kar lein.

15A E/I. HAVELI - DAY

15A

Shots of the sprawling campus of Begum's estate in preparation for the coming event. The corridors of the mansion, the rooms.

Eventually as the camera travels indoor:

REPORTER (V.O.) (CONT'D)
Lekin pichhle paanch saalon mein
aise kisi bhee shayar ne Mahmudabad
ki sarzameen pe kadam nahi rakha
jiska kalaam Begum ke tapte sulagte
dil pe saaya ban ke gir sake.
(MORE)

REPORTER (V.O.) (CONT'D)
 Aaiye mil ke dua maange, yaa allah
 kisi zaheen hassaas sukhanwar ko
 iss udaas, khoobsurat sheh ka
 chaaragar banaa.. Ameen.

15B INT. HAVELI - DANCE ROOM - DAY

15B

Through the reportage we see the camera arrive at BEGUM PARA's personal quarters.

We see her, though only a silhouette, standing against a window.

At the end of the reportage, a car arrives below. Khalujan gets off. He looks up at Begum's window. She's not there.

FADE TO:

16A INT. HAVELI - HALL - NIGHT

16A

In the main hall, a reception in the honor of the poets. Smoky musical atmosphere.

A huge spread is laid out for dinner. Yummy Mughlai delicacies. The guests enjoy themselves in wine and gossip.

Floating through the gathering we catch snatches of conversations of the poets.

QAUSAR DEHLVI and PRITAM JALANDHARI in a conversation.

QAUSAR DEHLVI
 Badi achhi wig hai miyan..

PRITAM JALANDHARI
 Wig nahi hai.. Ugwayen hai..
 Dekhiye chhoo ke dekhiye..

Qausar Dehlvi is fascinated as he touches Pritam Jalandhari's hair.

In another corner of the hall, another group.

NAWAB OF NAJIBABAD
 Wah wah.. Aapka likha gaana suna
 film ka.. Wah wah wah..

NAWAB OF MAULAGARH
 Shukriya huzoor..

NAWAB OF NAJIBABAD
 Nihayati ghatiya tukbandi hai
 sahab.. Begum ko sunva dein?

The other poets around crack up.

A young woman, Munira Bano alias MUNIYA Banarsi presents herself up the stairs.

MUNIYA
Tavajjo chahoongi khawatino
hazraat.. Khaaksaar ka naam Munira
Aslam Zia Ul Bano hai..

Another poet chimes in:

ZAFAR ALIGARHI
(softly)
Naam toh aise bataa rahi hain jaise
khazaane ka pataa bataa raheen ho..

MUNIYA
Thode hee lamhaat mein rashk-e-maah
Begum Para mehfil se rubaru honay
ko hain. Chand baatein jinse har
mard se gaur karne kee guzarish
hai. Begum se kisi bhee kism ke
jismani lams se parhez karein aur
aankhon ko naa takne kee hidayat
dein. Begum kaagzi hain, zyaada der
tak koi dekh le toh nazar lag jaati
hai. Gehri saanse, thandi aahein
aur khaamosh fugaaein, Begum kee
maujoodgi mein gair-jaayaz hain.

As she speaks, sounds of *payal* mingles with the music.

Begum arrives next to Muniya.

BEGUM PARA
Aadaab..

ALL
Aadaab..

The room echoes. Khalujan looks at her, fascinated.

16B INT. HAVELI - HALL - NIGHT

16B

Muniya introduces the contestants to the Begum. She presents each one of them with a rose.

There is talk, smiles and soft laughter but Khalujan is lost in her and the music.

Muniya spots Khalujan and they walk to him. Khalujan swallows and comes to his senses.

MUNIYA
(confused)
Nawab...
(fumbles)
Jee.. Nawab..

KHALUJAN
Nawab Chandpur.. Aadaab.

Begum reciprocates the gesture. She gives him the rose and Khalujan steps ahead so she can fix it on the *sherwani*.

BEGUM PARA
(while fixing the rose)
Aapko pehle kahin dekha hai.

KHALUJAN
Yaad aaye to ittala zaroor
kijiyega. Hum bhi khud ko dhoond
rahein hain aajkal.

She smiles. Watches him as she goes ahead.

BEGUM PARA
(to Muniya)
Bas? Noor Mohammad Italvi sahab
kahan hain?

MUNIYA
Oh.. Dikh toh nahi rahe hain kahin.

NAWAB OF MAULAGARH
Kanpur tak toh thay train mein
Italvi sahab.. Hamne dekha tha..

MUNIYA
(to Begum)
Intezariyon kee fehrist yoon toh
kaafi lambi hai magar ab aakhiri
lamhe mein kisi achhe shayar ka
milna zara mushkil hi hai.

RAFIQ, a young man, speaks from a corner.

RAFIQ
Nahi jee, apne Jaan bhai hain na!
Saare shaayaron ki aisi taisi kar
sakte hain comteesan mein.

Muniya first looks at Rafiq and then at another man sitting next to him. JAAN MOHAMMAD, well built, forties.

JAAN MOHAMMAD
Nahi nahi, ye mazaak kar raha hai.

RAFIQ
Aap kar rahain hain mazaak.
(to another man)
Liyagat bhai. Tum batao main jhooth
bol raha hoon kya? Abhee kal kya
sher sunaya tha.. Kya tha woh?

LIYAQAT
(poetic)
*Yahan pajame ki geemat hai. Mujhe
daaru mein paani kam de.*

JAAN MOHAMMAD
(whispers angrily)
Liyaaqat!

BEGUM
MLA saab, irshaad..

ALL
Irshaad, irshaad..

Jaana Mohammad looks at Rafiq angrily. He gets up very
reluctantly.

JAAN MOHAMMAD
(clears throat; poetic)
*Yahan libaas kee keemat hai aadmi
kee nahi.. Mujhe gilaas badaa de
sharaab kam kar de.*

Mild applause.

BEGUM PARA
(smiling)
Bahot khoob! Itnay haseen sher ka
matlaa bhee irshaad karein, Khan
sahab..

JAAN MOHAMMAD
(hesitant)
Jee matlaa.. Kuchh khaas hua nahi
hai.. Ham kaam hee kar rahe hain.

BEGUM PARA
Phir bhee.. Irshaad..

ALL
Irshaad.. Irshaad..

JAAN MOHAMMAD
(strains)
Kuchh yoon saa tha.. Kya tha?

People wait expectantly. Muniya looks around.

MUNIYA
Arre bhai koi misra uchhaliye!

ZAFAR ALIGARHI
*Sanwaar noke palak aabruon mein
kham kar de..*

MUNIYA

Lijiye, muqabla toh shuru bhee ho
gaya. Dekhte hain ab kaun pehle
kehta hai saani misra.

BEGUM

*Sanwaar noke palak aabruon mein
kham kar de?*

KHALUJAN

*Girey pade huey lafzon ko mohtaram
kar de.*

A beat. The guests cheer.

Khalujan accepts the applause with a modest *adaab*. His eyes meet Begum's. She smiles, he smiles back.

Jaan Mohammad notices the exchange as he forces a smile.

17

INT. JAAN MOHAMMAD'S OFFICE - NIGHT

17

NOOR MOHAMMAD ITALVI, 50, beaten and bruised, stands with his back against the wall. One of Jaan Mohammad's goons has a pistol pointed at him.

Jaan Mohammad grabs him roughly by the lapels.

JAAN MOHAMMAD

Sirf sher kyun diya? Matlaa kyun
nahi diya? Hain..?

Italvi stares back at his captor quietly, fiercely.

JAAN MOHAMMAD (CONT'D)

Abbey tujhse poochh raha hoon! Kyun
nahi diya matlaa?

NOOR MOHAMMAD ITALVI

Hua nahi tha.. Toh kya paida kar ke
dete?

JAAN MOHAMMAD

Dekho Noor Mohammad Italvi, kaan
khol ke sun lo. Shaam tak bees nai
gazlein chahiye hamein. Aur aisi ke
sun ke kaleja muh mein aa jaye
varna tumhara bheja tumhari zaano
pe aa jayega. Bees gazlein, shaam
tak.

NOOR MOHAMMAD ITALVI

Computer hain kya hum? Kahan se
honghi bees gazlein shaam tak?

Jaan Mohammad gestures to his cronies.

Liyagat brings a bottle of whisky with glass and ice. Rafiq brings the poet a pad and a pen.

Liyagat makes a drink for Italvi.

LIYAQAT

Barf?

Rafiq takes the glass away.

RAFIQ

Pehle harf, phir barf..

LIYAQAT

Waah waah, kya misraa hai bhai.

JAAN MOHAMMAD

Chup bakchod.. Chup!

Jaan Mohammad pulls his chair closer to Italvi.

JAAN MOHAMMAD (CONT'D)

Chalo shuru ho jaao..

They all stare at him.

Faiyaz Khan's '*More Jobna*' fades in.

18A I/E. HAVELI - VARIOUS PARTS - NIGHT 18A

Various shots of the poets preparing for the contest tomorrow. We see different styles of delivery - mundane, peculiar, funny.

18B INT. HAVELI - KHALUJAN'S BATHROOM - NIGHT 18B

Last one is Khalujan. He stands in front of the mirror. Trims his moustache. Strikes a pose.

KHALUJAN

Zaraa sambhaal ke miyan.. Kal thoda rehem farmaiyega aawam pe.

He grins like a teenager.

19 EXT. HAVELI - LAWNS - DAY 19

PBS 2

The people of Mahmudabad assembling for the *mushaira* - laughter, conversations, settling down. The women have their own separate section.

The MC, Zafar Aligarhi, can be heard over the loudspeaker greeting all and sundry.

ZAFAR ALIGARHI

(poetic)

*Woh itradaan sa lehja mere buzurgon
ka.. Rachi basi si urdu zabaan ki
khushboo.*

(accepts applause)

*Aur main khairmakdam karta hoon
adab ki iss khushboo ki nighban
Mahmudabad ki Begum, Para Meerzada!*

The distracted crowd breaks into a cheer. Applause all around.

On the stage, Begum Para receives a bouquet from the MC and does an aadab to the crowd.

Silence in the crowd as the first poet takes to the mike.

As he begins his poetry, a quick montage not unlike the last one of the poets delivering their poems. Thanks to the rehearsal the previous night, they are all in top form.

There is applause, ranging from mild to vociferous. Cries like - *waah waah, mukarrar, kya baat hai, aa ha ha* - a few of them even repeat the *misra*. This is an informed audience and they enjoy every bit of it.

Soon it is Jaan Mohammad's turn. He takes the microphone and looks toward the audience with a smile. Silence.

JAAN MOHAMMAD

(bowing to Begum)

Ijaazat..

BEGUM PARA

Irshaad.

JAAN MOHAMMAD

*Gazal se pehle chand sher pesh
karna chahoonga.*

Members of the crowd go '*Irshaad, Irshaad*'.

Jaan Mohammad clears his throat. Suddenly:

JAAN MOHAMMAD (CONT'D)

(loud and passionate)

*Yahan ek bachche ke khoon se jo
likha hua hai ussey padhein! Abhi
keertan tera paap hai, abhi mera
sajda haraam hai..*

The crowd erupts in applause.

JAAN MOHAMMAD (CONT'D)

*Andaa machhli chhookar jinko paap
lagey! Unkaa poora haath laho mein
dooba hai..*

Among the cheering audience:

QAUSAR DEHLVI

Pichhle saal ke hindu muslim fasaad
mein teen qatl ke FIR darz hain MLA
sahab ke naam pe.. Aur sher suno.

NAWAB OF MAULAGARH

Miya haathi ke daant dikhane ke aur
khaane ke aur.

Jaan Mohammad recites another verse on communal discord. Strident and vociferous, he makes a huge impact by the time he leaves the stage, leaving the audiences hankering for more.

He struts past Khalujan who offers a *salaam* to him.

ZAFAR ALIGARHI

Toh hazreen, Jaan sahab ki
aatishbaazi ke baad main aise hee
ek aur shayar ko aawaaz dena
chahoonga jo ki pehli baar apnaa
taazatareen kalaam le kar Begum
sahiba ke dar pe haazir huey hain.
Chandpur ke Nawab Iftekhar Hussain
Khan!

The applause is moderate as Khalujan steps up to the microphone.

KHALUJAN

(to Begum)

Ijaazat chahoonga..

BEGUM PARA

Irshaad..

Khalujan gently does an *aadaab*, then starts to sing his poetry. What is known in Urdu poetry as reciting in *tarannum*.

A love poem and a soft tune.

Khalujan sings a verse and pauses for effect. The audience stares at him.

Begum Para starts to clap. The audience was waiting for her. Cheers and whistles.

Khalujan is encouraged. He moves on.

Khalujan starts with the last couplet.

The camera moves POV through the crowd.

Khalujan ends his poem. Eyes shut. Silence. He opens them to thunderous applause.

The audience gives Khalujan a standing ovation. Khalujan bows slightly to Begum who is on her feet.

He looks around to the crowd. The crowd clamors for more.

Suddenly, Khalujan does a double take. Did he spot Babban?

AUDIENCE

Mukarrarr mukarrarr!!

KHALUJAN

*Main tamaam taare utha utha ke
gareeb logon mein baant doon..*

As he finishes the first line, he spots Babban again. He goes off key momentarily.

KHALUJAN (CONT'D)

*Kabhi ek raat woh aasmaan ka nizaam
dein mere haath mein..*

The audience applauds. Babban is the loudest of all Khalujan's new found admirers.

Khalujan bows as he steps back.

Begum claps for him. She turns to look at Muniya and then the audience. She turns back to the stage.

Khalujan is missing.

JUMP CUT TO:

20

EXT. HAVELI - NIGHT (MOMENTS LATER)

20

Khalujan is running for his life, unbuttoning the top of his *sherwani*.

Babban is close on his heels, abusing him as he runs to catch him.

The chase continues through the mansion premises - corridors, backyard, till they are back in the lawns behind the *mushaira* stage.

Khalujan stops, his lungs have given way and he can't run anymore. Babban comes right next to him and bends down, pausing for breath.

Both are panting hard and looking at each other.

BABBAN

Thak gaye?

Khalujan nods. Babban pulls him by the collar.

BABBAN (CONT'D)
Itna jaldi? Bhaago..

KHALUJAN
Aur bhaage toh dil muh mein aa
jaayega..

BABBAN
Aaney do.. Main wapas ghused doonga
seene mein.

KHALUJAN
Mar jaaoonga beta kuchh taras khaa.

BABBAN
Tumne khaya tha? Akela marne ke
liye chhod kar bhaag gaye.

KHALUJAN
Bhaage kahan? Ham toh apni jaan ki
hifazat mein lage thay beta.

Babban grabs Khalujan.

BABBAN
Kahan hai?

KHALUJAN
Kya kahan hai beta?

Babban punches Khalujan hard on the gut. Khalujan doubles
over on the ground.

BABBAN
Haar!

KHALUJAN
(surprised)
Haar!? Woh to wahin gir gaya tha na
beta. Yaad nahi jab pehli goli
chali thi toh hum naali mein gir
gaye thay. Mujhe laga tune dekha
tha..

Babban stares at Khalujan. His eyes go moist.

BABBAN
Nahi..

KHALUJAN
Haan beta..

BABBAN
(tearful)
Toh tum kabrastan kyun nahi aaye
Mushtaq se milne?

KHALUJAN
 Kyun aate? Nunni katane?
 (concerned)
 Teri toh bachi hai na?

Khalujan is trying to contain a smile.

BABBAN
 Bahut mazak soojh raha hai tujhe
 buddhe? Abhi Mushtaq ko phone
 lagata hoon, tab dekhta hoon teri
 hansee kahan jaati hai saale!

Babban dials a number on his cell.

KHALUJAN
 (to Babban)
 Tu Mushtaq ko phone nahi lagegya.

BABBAN
 Achha kyon?

The phone is ringing on the other side. Khalujan holds his chin and turns his head lovingly.

KHALU
 Kyoon! Mere ghagre ke pissu! Mere
 peeche dekh.

Babban's POV: Muniya and Begum. Seeing off a guest.

Rack focus to Muniya. The women walk toward them. Babban is in a spell.

Khalujan turns and greets Begum.

BEGUM PARA
 (concerned)
 Nawab sahab.. Alhamdulillah! Sab
 theek hai na? Aapki naak se khoon
 nikal raha hai..

KHALUJAN
 (touches his nose)
 Oh! Asal mein hum daud rahe thay..

BEGUM PARA
 Kisliye?

KHALUJAN
 (hesitant)
 Kasrat ke liye.. Doh din se itna
 khaa rahe hain pee rahe hain naa.
 Isilye lagta hai ki nakseer phoot
 gayi hai.

Begum comes close. Khalujan is flustered. Babban watches.

BEGUM PARA
Allah.. Chaliye haveli chaliye. Hum
kuchh laga dete hain.

BABBAN
(brusque)
Nahi aise hee theek ho jayega apne
aap.

Begum turns sharply to Babban.

MUNIYA
Aapki tareef?

Babban is thinking what to say when -

KHALUJAN
Hamare khadim hain.

Babban turns to Khalujan. Khalujan ignores him.

MUNIYA
Naam?

KHALUJAN
Arrey Babban miyan, naam bataiye
apna.

Babban stutters.

MUNIYA
(smiling)
Muhlaggu?

BEGUM PARA
(laughs; to Khalujan)
Aaiye Khan sahab..

Khalujan nods to Babban awkwardly and walks on with Begum.

MUNIYA
(to Babban)
Khadimo ke kamre haveli ke peechhe
hain. Khaane ke baad apna lihaaf,
chatai leke aa jaana.

BABBAN
Tu bhee wohin rehti hai toh aa
jaoonga.

She walks on.

21 INT. HAVELI - HALL - DAY

21

Begum pours water and Khalujan washes the blood off.

BEGUM PARA
(taking towel from him)
Laaiye.
(she sees his hands)
Hatheli aage kijiye zara.

Khalujan shows his shaking left palm with some shame.

BEGUM PARA (CONT'D)
Baeen nahi daeen..

The right palm.

BEGUM PARA (CONT'D)
Hmm..

KHALUJAN
Kya hua?

BEGUM PARA
Ye dekh rahe hain.
(pointing to a line)
Ye dil kee lakeer hai, jagah jagah
se kati hui. Ishq mein bahot chote
khaanyi hain aapne.

KHALUJAN
Aap najoomi hain?

BEGUM PARA
Shaukiya.

Muniya enters followed by Babban.

MUNIYA
Magar peshevaron se bhi peshevar.

BEGUM PARA
Chup!

MUNIYA
Arrey inki zabaan ka niklaa sach
hokar hee rehta hai.

KHALUJAN
Hamare baare mein aur bataen na.

BEGUM PARA
Iski baaton mein naa jaayen aap. Ye
bahot badi gapodi hai.

MUNIYA (O.S.)
Hum aur gapodi! Haan!?

KHALUJAN

Jee bataiye na.

BEGUM PARA

Aap zindagi ke sabse achche waqt mein kadam rakhne ko hain. Jitne bhee rog hain sab ka chaara khud ba khud ho jayega. Hmmm.. kuchh bahot hee mehengi cheez chhupaye hain aap apne paas.

KHALUJAN

(alarmed)

Ar.. er.. Arrey Babban miyan apne phoon se ek tasveer toh utaaro hamari Begum sahiba ke saath.

BABBAN

(curt)

Phoon me batery nahi hai.

MUNIYA

Hamare phoon mein hai.

She takes out her I phone and tries to put the camera on but it doesn't seem to work.

BABBAN

Idhar laao. I phoon 2. Kitne ka liya?

MUNIYA

Tohfe mein mila. Gift.

Babban inspects the phone.

The other side of the room -

KHALUJAN

Shaam ke baad mulaqat kee agar koi soorat ho toh.

BEGUM PARA

Shaam ke baad toh raat hoti hai.

KHALUJAN

Jee mera matlab...

BEGUM PARA

Aur in dino hamari raatein Yad Al jauza pe tiki hain.

KHALUJAN

Yad Al jauza?

BEGUM PARA

Taara hai chand ke kareeb. Badi paare kee gend sa chamakta hai.

(MORE)

BEGUM PARA (CONT'D)
 Najoomi ussey dekh kar sayyaron ki
 jagah ka andaaza lagate hain.

Back to Babban and Muniya.

BABBAN
 (checking the phone)
 Tohfe wale kee ya toh jeb chhoti
 hai ya dil.

MUNIYA
 Kaise?

BABBAN
 Aise ki jab bazaar mein I phoon
 paanch mil riya ho toh I phoon 2
 toh koi free mein bhi nahi leta.
 Le..

Muniya takes the phone from him and turns to Begum.

MUNIYA
 Thoda paas paas aaiye.

BEGUM PARA
 (whispers to Khalujan)
 Kai dino se baadal chhaye rehte
 hain. Aasmaan mein aaj raat agar
 Yad Al Jauza dikhai de toh aap bhi
 tashreef le aaiyega chhat pe.

MUNIYA
 Smile please.

Freeze frame of Khalujan and Begum.

22A EXT. BUS - DAY 22A

A bus enters crowded street of Sitapur town.

22B INT. BUS - DAY 22B

Muniya, in a *burqa*, travels inside.

23 EXT. SEEDY LANES - DAY 23

Muniya travels on a horse carriage through bylanes of
 Sitapur. The carriage stops near a Tea Shop.

DRIVER
 (to Muniya)
 Kya naam bataya tha?

MUNIYA
 (whispers)
 Saleem Chaikhana.

The rickshaw driver tries to read the illegible board of the shop.

There are a few tough looking men standing outside.

DRIVER
(to the Tea shop owner)
Miyān, Saleem Chaikhana yehi hai
kya?

TEA SHOP OWNER
(to Muniya)
Aapka naam?

MUNIYA
Anarkali.

Jeering laughter from the men.

CUT TO:

24 INT. SALEEM CHAIKHANA - DAY - MOMENTS LATER

24

Behind the tea shop, Muniya sits in front of a gangster, QAIS, early 40's. The *burqa* is off.

There is a crude map lying on the table.

MUNIYA
Koi aur naam bhee de sakte thay aap
humein? Poori gali mein mazak udwa
diya.

Qais smiles gently but doesn't remove his gaze from the map.

QAIS
Ye stage main darwaze ke kareeb
hona chahiye.

MUNIYA
Jee magar woh toh..

QAIS
Dekho bibi.. Itne bade jalse se
kidnapping karna koi mazak nahi
hai. Itnee bheed se target ko utha
ke humein jald se jald bahar
nikalna hoga. Ek baar ye bada
darwaza bandh hua to phir koi bhi
policiya peeche nahi aa sakta hai.

MUNIYA
Aur darwaze ke bahar ki police?

QAIS
Unhe hum andar jaane se pehle hee
neutral kar denge.

MUNIYA
(nods)
Chhupayenge kahan?

QAIS
Advance laayi ho?

MUNIYA
(fumbles)
Jee bus doh din mein..

QAIS
Hum interview dene aaye hain yahan
aapko?

Qais gets up to go. Muniya keeps her hand on his. He stops.

MUNIYA
Qais. Bhai. Aaj bank holiday tha.
Bas parson bank khulte hee pakka..

Qais stares at her for a few moments. Her *dupatta* slips ever so slightly.

MUNIYA (CONT'D)
Woh target ki tasveer..

Muniya hands over a photograph to him.

It is a picture of Begum.

DISSOLVE TO:

25 INT. HAVELI - KHALUJAN'S ROOM - NIGHT

25

Khalujan leans out of his window, looking up at the sky.

KHALUJAN
Arrey harami baadlon.. Aaj raat toh
chhatt jaao.

Babban joins him at the edge of the window. He too looks up.

BABBAN
Ye baadal chaand chhod ke apni
nunni ki fikar karo. Mushtaq bawale
saand ki tarah doondh raha hoga
hamein.

KHALUJAN
(smiles)
Kyun khaamakha pareshan ho raha
hai. Ek baar nikaah ho jaane de
hamara, phir waise pachaas haar muh
pe mareng Mushtaq ke.

BABBAN

Khalu bahut mazak ho gaya chalo ab
aage ka plan banate hain baith ke.

KHALUJAN

Tu galat darwaze pe dastak de raha
hai beta. Tera chor Khalu toh kab
ka faut ho chuka.

BABBAN

Chutiyapane ki baatein mat karo
Khalu. Tum chor paida huay thay aur
chor hee maroge.

He picks Khalujan's *sherwani* from the bed and throws at him.

BABBAN (CONT'D)

Ye dekho tumhari *sherwani* chori ki.

He picks his diary from the table.

BABBAN (CONT'D)

Tumhari *shaayari* chori ki.

Khalujan snatches the diary from Babban.

KHALUJAN

(caresses his diary)
Ye *shaayari* chori ki nahi hai.

BABBAN

Itni achhi *shaayari*. Tumhari.. Ho
hee nahi sakta.

KHALUJAN

(smiles)
Tujhe kaise pata ki ye achhi hai?

BABBAN

Mujhe *samajh* mein nahi aayi toh
achhi hee hogi.

Khalujan chuckles and looks up to see the clouds thinning.

KHALUJAN

Chhatt raha hai, chhatt raha hai..
Aa jaa *Yad Al Jauza* aa jaa!

Behind him, Babban empties a bag full of swanky cell phones
on the bed.

Up in the sky, the clouds give way. There is a red star
visible in the Orion constellation.

KHALUJAN (CONT'D)

(ecstatic)
Yad Al Jauza!

He runs out screaming in excitement.

BABBAN
Oh Khalu! Ruko bhenchod!

KHALUJAN (O.S.)
Yad Al Jauza! Yad Al Jauza!

26 EXT. HAVELI - BALCONY - NIGHT

26

Begum sits surrounded with ladies from the nearby town. She chews *paan*, there is a *hookah* being passed around.

She inspects the palm of one of the ladies.

BEGUM PARA
(to a lady)
Hmmm beebi.. Ladki chahiye thee na
tujhe? Likha hai, milegi iss baar..

The lady claps her hand and giggles. Begum moves onto the next woman.

BEGUM PARA (CONT'D)
Apne shauhar se kaho ki bhai kee
zameen ki ummeed chhod dein.. court
mein case haar jayenge.. Vakeel ka
paisa bachaa lo abhi bhee..

She looks around for a bin to spit out her *paan*. The bin arrives in front of her and she spits.

She looks up. Khalujan holds the bin.

Begum nods to thank Khalujan. She turns to the ladies. The ladies cover themselves with *hijaab* and disperse.

Begum smiles at Khalujan. He points to the sky. The red star.

Begum chuckles and as she turns back to Khalujan, she sees his hand stretched forward.

There is a necklace on it - all too familiar.

BEGUM PARA (CONT'D)
Ye kya hai Nawab saab?

KHALUJAN
Mamooli sa nazrana hai. Qabool
farmayein.

BEGUM PARA
Hum nahi le payenge Nawab sahab.
Itnaa mehenga nazrana..

KHALUJAN

Toh badle mein hum bhee aapse kuch
maang lete hain.

BEGUM PARA

(amused)

Jee kahiye.

KHALUJAN

Kisi roz apne riyaaaz mein aane ki
ijazat dein de. Badi muddat hui
aapka koi todaa dekhe.

BEGUM PARA

Jee?

KHALUJAN

(smiles)

Jee. Hum aapke naach ke mureed reh
chuke hain Begum.

BEGUM PARA

(serious)

Jisse aap ye nazrana dena chahtein
woh Para toh kab ki faut ho chuki
hai Nawab saab.

Begum walks away. Khalujan watches her.

27A EXT. COUNTRYSIDE - DAY

27A

Lovely, verdant, countryside setting.

A disc flies in the air. A bullet tears through it and breaks
it into pieces. There is cheer and applause.

Begum lowers the rifle having fired the first shot, opening
the SKEET SHOOTING contest.

The participants, some of the poets, Khalujan and Jaan
Mohammad stand beside each other preparing their rifles for
the next shot.

Jaan Mohammad has his gang applauding and cheering that bit
extra for him. He prepares his shot and fires as the disc
flies. A perfect shot.

A group of *dhol* players provide accompaniment to the
applause.

It is now Khalujan's turn. He raises his rifle in the air and
it shakes terribly.

Jaan Mohammad and his cronies pass snide comments.

As the disc flies -

KHALUJAN
(whispers)
Ikai..

Behind one of the tents, hiding with a pistol, Babban aims.

BABBAN
(whispers)
Dahai..

KHALUJAN
(whispers)
Senkda..

BABBAN
Hazaar!

BANG! Khalujan and Babban fire at the same time. The disc shatters. Cheer and applause and *dhol*.

The Begum and some of the ousted competitors clap for Khalujan and he raises his rifle in acknowledgement. His eyes meet Begum's. A smile.

Babban grins confidently and blows the smoke coming out of his pistol.

Jaan Mohammad fingers his ear and asks Liyaqat what bloody gun makes that kind of sound.

27B EXT. BEHIND THE TENTS - MOMENTS LATER

27B

Khalujan rushes to Babban and gives him a tight hug.

He takes out a 500 rupee note and offers it to him. Babban looks at the note blankly. Khalujan doubles the amount. No deal.

Khalujan protests and shows Babban his empty wallet. Babban holds his hand and inspects a gold ring on his index finger. He takes it. He nods to Khalujan, their business is done.

Khalujan shrugs and walks away.

Babban holds his prize up. Through it, he sees Muniya up on the *macha* of a tree.

28A EXT. COUNTRYSIDE - MACHAAN - DAY CONTINUOUS

28A

Muniya operates the disc throwing machine on the *macha*.

She is loading a disc when Babban climbs up next to her. She glances at him but carries on with her task, deliberately ignoring him.

Babban shows her two I phones in his hands.

BABBAN

I phoon paanch.. Kon sa legi?
Cheeni ya amreeki?

MUNIYA

Iss route kee sabhi liney vyast
hain.

BABBAN

Main call waiting pe hoon.

MUNIYA

Aapke number par ye suvidha uplabdh
nahi hai.

BABBAN

Gana copy karne ke liye pehle star
dabaiye aur phir 9..

(singing)

*Kaate nahi kata-te ye din ye raat.
Lo aaj main keta hoon, I Love you.*

The referee blows a whistle.

MUNIYA

(smiling)

Chal hatt..

Muniya presses the lever and the disc flies out. The Nawab of
Maulagarh fires at the disc but misses it. The crowd boos in
disappointment and the Nawab lowers his rifle, defeated.

BABBAN

Shaam ko kya kar rahi hai?

MUNIYA

Iraade kya hain tere?

BABBAN

Nek nahi hain.

MUNIYA

Toh anek hain?

BABBAN

(chuckles)

Mere saath chal.. Dinner pe.

MUNIYA

Kya khilaega?

BABBAN

Wohi jo tujhe bahot pasand hai.

MUNIYA

Kya pasand hai mujhe?

BABBAN
Chinese.

MUNIYA
(laughs)
Achcha?

BABBAN
Haan main jaanta hoon.. Ladkiyan
chhipkali se darti hain aur noodal
pe marti hain.

Babban chuckles. She pulls him close.

MUNIYA
Hum zindagi mein kabhi noodle
khayenge toh Shanghai mein.. Aur
burger toh New York mein. Pizza toh
Naples mein aur cr  m   brul  e toh
Paris mein warna ghar ke choolhe
kee daal boti mein faut hona
manzoor hai hamein. Samjha?

28B EXT. COUNTRYSIDE - DAY

28B

Down below, the referee blows the whistle. Jaan Mohammad follows the disc and fires. The disc shatters.

Its Khalujan's turn. He and Jaan Mohammad are the only ones left in the competition. As he preps for the shot, he looks to the tent.

Babban is nowhere in sight. Khalujan panics.

The disc flies out, Khalujan aims. The rifle shakes wildly.

Just then his left eye widens. He can see a flock of birds approaching from the far left. By the time he fires, there is a chance he might hit one of them.

He makes his decision. Instead of firing at the disc, Khalujan fires the shot much above in the air.

Jaan Mohammad and his men are overjoyed and lift him on their shoulders. There is applause all around and Jaan Mohammad looks proudly to Begum.

Much to his dismay, she is walking toward Khalujan.

Khalujan is checking the barrel of his rifle when he sees the Begum standing right opposite him. He puts the rifle down and smiles at her.

BEGUM PARA
Mubarak ho..

KHALUJAN
Jee?

BEGUM PARA

Nawabon kee nawabiyat se toh hum
wakif thay magar roohaniyat pehli
baar dekhi hai. Tashtari ke peechhe
woh parinde hamein bhee dikhai diye
thay. Saraapa dil hain aap huzoor,
sirf dil.

KHALUJAN

(shy)

Jee.. Main.. Ab main kya...

She smiles and walks away.

29

EXT. COUNTRYSIDE - DRIVEWAY - DAY

29

Rafiq and Liyaqat dance like jokers to the robust beats of the *dhol*. There is a victory procession of sorts that dances towards the car park.

A garlanded Jaan Mohammad leads the procession. He has a wide grin and he takes out money from his pocket.

Begum joins in next to him.

He does *phera* on her head with the cash before he showers it on the men.

BEGUM PARA

(smiles)

Kuchh apne liye bhee bachaa rakhiye
MLA sahab. Waqt kab palat jaye
kisay pataa.

JAAN MOHAMMAD

Waqt paltaa bhee toh khaahishein
thodi na palat jayengi Para jaan.
Hamare bitte se dil kee bitti bitti
khaahishein yaad rakhiyega.

BEGUM PARA

Hum bhoolna chahein bhee toh aap
bhoolne denge hamein? Din raat
haveli kee divaaron mein aapke bahi
khaate nazar aate hain.

JAAN MOHAMMAD

Lijiye, aapne toh saray aam lappad
lagaa diya gaal pe. Hum pehle bhee
keh chuke hain aapse kee hamein
paisa waapas nahi chahiye.

One of the men garlands Begum. She holds Jaan Mohammad's arm and smiles for a picture.

BEGUM PARA
 Lekin hamein apni saans waapas
 chahiye toh?

She walks on to her car. Jaan Mohammad rushes behind her and opens the door for her to get in. As she gets in -

JAAN MOHAMMAD
 Hamara naam Jaan hai Para. Aapke
 liye jaan de bhee sakte hain aur le
 bhee sakte hain.

Begum taps the shoulder of the Driver. The car speeds away.

Jaan Mohammad looks at Khalujan and Babban. They quarrel in a corner like adolescents.

CUT TO:

30

EXT. OFF HIGHWAY - NIGHT

30

Babban and Khalujan drink inside the car. Plates of snacks on the dashboard.

BABBAN
 Kahan se uthai ye khatara?

KHALUJAN
 Uthai nahi, khareedi hai..

BABBAN
 (surprised)
 Kyun?

KHALUJAN
 Ab hum chor nahi hai..

BABBAN
 Toh kya ho?

KHALUJAN
 Chor ke khalu..

Suddenly another car speeds up and rams them hard. The Fiat crashes onto a pole on the side of the road.

The other vehicle, an SUV, backs up and charges at the Fiat again.

Crash! The Fiat is totaled.

Jaan Mohammad gets out of the SUV smiling. His men follow.

Khalujan and Babban stagger out of the crashed vehicle, both of them are bruised. Blood trickles out from Khalujan's forehead and Babban's spits blood out from his mouth.

JAAN MOHAMMAD
 Sorry Nawab sahab sorry! Gaadi
 kaboo se bahar ho gayi. Aapke dil
 kee tarah.

He takes out his handkerchief to wipe blood off Khalujan's nose. Khalujan points to his car.

KHALUJAN
 (dazed)
 Kya haal ho gaya hai gaadi ka!

JAAN MOHAMMAD
 Hamare dil se badtar nahi hua hai.
 (chuckles)
 Aapke dil ne kitna thonka hai
 hamein pichhle do-teen roz mein.
 Aur phir aapne to kabhi sorry bhi
 nahi bola.

KHALUJAN
 Ab paise kon dega?

JAAN MOHAMMAD
 Kis cheez ke?

KHALUJAN
 Marammat ke.

JAAN MOHAMMAD
 Marammat abhi hui kahan hai?

Jaan Mohammad laughs and his men join him.

Suddenly, he punches Khalujan hard on the gut. Khalujan falls.

Babban moves to help but one of Jaan Mohammad's men keeps a pistol on his head.

Jaan Mohammad starts a full scale assault, punching and kicking Khalujan.

JAAN MOHAMMAD (CONT'D)
 Badaa ashigana mizaaj paaya hai..
 Hain? Begum se ishq ladane nikle
 hain? Woh hamari hain sirf hamari..
 Samjhe?
 (turns around)
 Liyaqat!

Liyaqat rushes to his boss and gives him an envelope.

JAAN MOHAMMAD (CONT'D)
 Shatabdi express.. Direct dilli
 chheh ghante mein. First AC chair
 car ke doh tickte hain.
 (MORE)

JAAN MOHAMMAD (CONT'D)
 Kal subah saat bajkar paanch minute
 par chhootegi. Hum chheh baje
 haveli ke bahar milenge, rukhsati
 ke liye.

He turns around and walks toward his car.

KHALUJAN
 Ye ticket to intezari ke hain
 miyan.. Waitlisted.

JAAN MOHAMMAD
 (turns)
 Toh?

Khalujan walks to him, holding out the ticket in his
 trembling hand.

KHALUJAN
 Intezar toh hum apna bhi nahi karte
 hain.

JAAN MOHAMMAD
 Arrey koi problem nahi hai.
 Liyaqat!

LIYAQAT
 Haan Jaan bhai.. Koi dikkat kee
 baat nahi hai. Maine baat kar lee
 hai, VIP quotay mein confirm ho
 jaega.

JAAN MOHAMMAD
 Pakka na?

LIYAQAT
 Haan haan pakka.. Woh TT apna aadmi
 hai. Chart lagne tak berth ho
 jayegi. Koi problem nahi hai.

JAAN MOHAMMAD
 Confirm ho jayega. Hamara waada
 hai.

KHALUJAN
 (tearing the ticket)
*Tere waade pe jiye hum toh ye jaan
 jhooth jana.. Ke khushi se mar naa
 jaate jo aitbaar hota..*

Jaan Mohammad puts a pistol on Khalujan's head.

JAAN MOHAMMAD
*Waada toh phir waada hai, main
 zeher bhee pee jaon gateel, shart
 ye hai koi baahon mein sambhale
 mujhko..*

Khalujan laughs.

JAAN MOHAMMAD (CONT'D)

Kya hua?

KHALUJAN

Wo waada nahi baada hai baada
chootiye.. Maane sharaab.

BABBAN

(laughing)

Kaise piyenge huzoor waada? Paani
ke saath ke soday ke saath!

A henchman pushes the pistol on Babban's forehead.

BABBAN (CONT'D)

Nawab sahab bas karo.. Pistaul hai
uske paas, maar dega.

Khalujan stops, but only for a moment. Unable to control, he starts cackling again. Babban rolls over on the ground laughing.

Some of Jaan Mohammad's are smiling too.

Suddenly, Babban takes out his pistol from his socks and puts it right on Jaan Mohammad's groin.

Jaan Mohammad looks down at Babban in terror and loses focus for a moment.

Khalujan uses the opportunity to snatch his pistol and point it right back at him.

BABBAN (CONT'D)

Bandook haath mein ho toh sher
padha nahi maara karte hain.

Almost immediately Jaan Mohammad's men take out their guns. Two aim at Khalujan and two at Babban. A standoff.

KHALUJAN

Goli chali toh tu bhee jayega Jaan
Mohammad. Dono me se ek kee to
lagegi.

BABBAN

Aur unki lagi to marega, meri lagi
toh sochega ki mar jaata toh behtar
tha.

JAAN MOHAMMAD

(panic stricken)

Oye nahi.. Koi nahi chalaega goli!
Ruko!

BABBAN
Inse bol pistaulein phenk de.

JAAN MOHAMMAD
Pehle tum phenko!

KHALUJAN
Naa.. Pehle tum phenkoge.

JAAN MOHAMMAD
Woh nahi ho sakta.

BABBAN
Toh phir theek hai. Khade raho aise
hee.

Jaan Mohammad looks around. His men are alert. So are
Khalujan and Babban.

Middle of the night. The men are frozen on their spot.

FADE OUT.

31 EXT. OFF HIGHWAY - MORNING

31

The sun is rising. The birds are chirping, leaving their nest
in search of food.

The unfortunate men, stuck in the uncomfortable standoff,
maintain their position resolutely.

Except Rafiq, who shuffles on his feet restlessly.

RAFIQ
Jaan bhai bahot zor se aaya hai.

JAAN MOHAMMAD
Khada reh bhainchod!

RAFIQ
Jaan bhai, kasam se! Nikal jayega..

Jaan Mohammad turns to Khalujan.

KHALUJAN
Pistaul zameen pe rakh aur ja.

Rafiq keeps his pistol down and rushes to relieve himself.

Babban stretches and picks up his pistol.

BABBAN
Aur kisi ko jaana hai?

They chuckle. All is quiet for a bit.

There is a sound behind them. The men turn around. A boy, about 10, shabby in his school uniform, walks towards them. He stops close and stares at them in wide eyed wonder.

Khalujan and Jaan Mohammad are uncomfortable while Babban winks at the boy.

There is a giggle behind them. They turn around. A group of school kids, some of them on bicycles, having a good laugh at their expense. One gang imitates them.

Behind the kids is a small building. The board outside the structure reads, '*Lal Bahadur Shastri Grameen Paathshala*'.

Khalujan looks at Jaan Mohammad guiltily. Jaan Mohammad looks at Khalujan's pistol.

The school bell rings out and the kids move into the premise. Soon the morning prayers begin. Hands folded, the kids sing a prayer.

KIDS

Itni shakti hamein dena daata!

Khalujan swallows and looks at Babban who shuffles uneasily.

KIDS (CONT'D)

Mann ka vishwas kamzor ho na!

Jaan Mohammad looks at Khalujan's hand trembling vigorously. He looks at Rafiq who has noticed this. Tension mounting.

KIDS (CONT'D)

Ham chale nek raste pe, humse..

That's it. Khalujan cannot take this anymore. He sighs deeply and lowers his gun.

He hands the pistol to Jaan Mohammad.. and walks.

KIDS (CONT'D)

Bhool kar bhi koi bhool ho na!

Walking away:

KHALUJAN

Babban!

Babban, reluctant, pockets his pistol and follows Khalujan. Babban hums the tune of the prayer.

Rafiq and Liyaqat look at their boss, confused. Jaan Mohammad pushes them towards his car.

JAAN MOHAMMAD

Chalo.. Bas ho gaya.. Samjha karo.

32

INT. JAAN MOHAMMAD'S OFFICE - DAY

32

A life size portrait of Jaan Mohammad, posing as a Nawab.

Jaan Mohammad stands in front of a tall mirror dressed in *nawabi* finery. He places a royal turban carefully on his head and Liyaqat gives him a sheathed sword to hang by his belt.

He stands erect in front of the mirror and poses. Satisfied, he turns.

JAAN MOHAMMAD
Italvi sahab.. Kya kehte hain?

Italvi stares at him from a corner of the room.

JAAN MOHAMMAD (CONT'D)
Bataiye.. Hum Nawab lag rahe hain
kee nahi?

NOOR MOHAMMAD ITALVI
Lag toh rahe hain..

JAAN MOHAMMAD
Magar?

NOOR MOHAMMAD ITALVI
Hain nahi..

JAAN MOHAMMAD
Magar hai nahi..
(chuckles; walks to
Italvi)
Dekhiye, hamare paas Begum ke
marhoom Nawab ke gauhar hain, pagdi
hai aur ye shamsheer bhi hai.
Dekhiye dhaar chhoo ke dekhiye.

The sword is close to Italvi's neck, very close.

Jaan Mohammad chuckles. He pulls the sword back and runs his thumb on the blade. The thumb cuts a line of blood.

JAAN MOHAMMAD (CONT'D)
Aapke lahoor ka rang bhee aisa hee
hai kya? Surkh? Boliye..

Italvi nods.

JAAN MOHAMMAD (CONT'D)
Toh phir kya cheez hai jo hamein
Mahmudabad ka Nawab banne ke liye
hamare paas nahi hai?

NOOR MOHAMMAD ITALVI
Begum Para..

JAAN MOHAMMAD
 (laughs)
 Durust. Aur unhone agar hamein
 chuna toh aap hamari qaid se azaad.

NOOR MOHAMMAD ITALVI
 Aur nahi chuna toh?

JAAN MOHAMMAD
 Toh apne jism kee qaid se.

Jaan Mohammad smiles benevolently.

33 INT. HAVELI - BEGUM'S ROOM - DAY

33

Begum watches a photo album in her study. She picks up a pencil and her shaking hand travels to the picture.

It is a black and white photograph of young Begum and Nawab's wedding day. In all bridal finery, they stand a few feet apart from each other. The Begum has a restrained smile.

The Nawab has his arm around a friend and looks at him, grinning.

She blots out her image from the photograph. She turns to another picture in the next page. Black and white image from a picnic.

As she smudges her face from this picture too, her action starts to get frenzied. Moving from picture to picture, she strikes out her image in all of them.

Muniya stops her. She holds her and calms her down. She caresses her shoulders gently and whispers to her to relax.

She helps Begum lie on the bed. Picks up a phial from the table and gives her a pill.

Begum swallows the pill. Muniya kisses Begum on the head. Gently strokes her to sleep.

Begum shuts her eyes. After a bit, Muniya exits the room quietly.

Hindustani classical echoes in the mansion. Begum wakes up.

34 I/E. HAVELI - DANCE ROOM - DAY - MOMENTS LATER

34

PBS 3

Begum walks through the corridors and stops outside a room.

The music floats through from inside the room. The door is unlatched. She pushes it open.

Khalujan is on a reclining chair by the gramophone listening to an old recording.

Begum's face darkens.

BEGUM PARA
Aapko yahan aane ki ijazat kisne
dee?

KHALUJAN
(smiles)
Dil ne.

She walks and puts the gramophone off.

BEGUM PARA
Chaliye.

KHALUJAN
Nahi. Aap wapas aaiye.

BEGUM PARA
Jee?

KHALUJAN
Jee. Waapas aa jaiye.. Raqs mein.

BEGUM PARA
Dekhiye aapko kuch galatfahmi..

KHALUJAN
Kyun khud pe itna zulm dha rahi
hain aap? Hmm?

Begum swallows quietly. Khalujan picks a pair of *ghungroos* kept on the table and shakes them.

KHALUJAN (CONT'D)
*Jagaye saari raina.. Nigode naina,
churaye chaina.. yaad hai?*

Begum gives him a dark look. She grabs him by his arm and pushes him towards the exit. Once he is outside, she bolts the door from inside.

Khalujan knocks loudly.

KHALUJAN (CONT'D)
Wajah jaane bina hum hilenge nahi
yahan se Begum. Kyon aapne uss Para
ka qatl kar diya jiski har saans
nach thee? Kahan gayee wo Para?

Begum stands with her back on the door.

KHALUJAN (CONT'D)
Jise humne pachchees baras pehle
dekha tha, Bhopal mein.
(MORE)

KHALUJAN (CONT'D)

Town haal aaditorium ke manch par.
 Aapke guru Birju Maharaj bhi aaye
 thay. Aap uss shaam naachte naachte
 khud naach ho gayee thee. Kahan hai
 woh Para?

Music fades in. Slow Motion. Begum's eyes are turning moist.
 Khalujan carries on with his appeals.

Adorning a mirror is *the* necklace, Khalujan's gift for her.
 The dusty mirror catches Begum's reflection.

35 INT. TOWN HALL AUDITORIUM - FLASHBACK 35

A 17 year old Para dances *kathak* to the song. Iftekhar, 26,
 sits with the musicians. Watches her.

She sees him. Raises her eyebrows at him and smiles.

34 INT. HAVELI - DANCE ROOM - DAY 34

Begum lets go, whirling to the song. She wears the necklace.
 Khalujan watches her through the window. She knows.

36 INT. TOWN HALL AUDITORIUM - BACKSTAGE - FLASHBACK 36

Para with her friends. Iftekhar whiles away his time leaning
 against the wall.

Her friends joke about him and giggle. Iftekhar smiles. Gets
 a whack on his head. His guru scolds him for hanging around
 doing nothing.

37 INT. GREEN ROOM - LATER - FLASHBACK 37

Para takes off her jewelry and keeps it on the table. She
 leaves the room.

Iftekhar comes out from behind the curtain. He makes a bundle
 of the jewelry of the dancers and tiptoes out of the green
 room.

Backstage, he bumps into Para. She looks at him confused. He
 is in a rush. Looks around.

Iftekhar grabs her in an embrace. Kisses softly on the
 forehead, then turns around and runs away.

Music stops.

34 INT. HAVELI - DANCE ROOM - DAY 34
Begum stops the dance. She is by the window.
She looks at him. She remembers. Music starts again.

38 INT. HAVELI - MUNIYA'S ROOM - DAY 38
Muniya keeps wads of cash in her bag. She walks out of the room.

39 INT. HAVELI - CORRIDOR - DAY 39
As she enters the corridor, she hears the music. She turns back.
She enters the staircase. She finds Babban waiting for her. She ignores him and walks on. He follows.
Babban stalks Muniya in the corridor. He dances to the classical music Babban style.

CUT TO:

34 INT. HAVELI - DANCE ROOM - DAY 34
Begum dances completely surrendered to the music. She looks possessed.
Muniya has now entered the last corridor. Begum dances in the room at the end of the corridor.
Unable to contain herself, Muniya runs towards the room. Babban follows.
Muniya opens the window. Begum sees her.
Begum opens the door. Muniya hugs her.
As the music changes over, Begum whirls back to the center of the room with Muniya in her embrace.
Babban smiles watching the dance. He spots Khalujan on another window across the room. Babban grins but almost immediately -
Babban's grin vanishes. Begum Para is wearing a necklace. Babban knows the necklace all too well.
Khalujan swallows. Babban seethes. Muniya and Begum dance.

INTERVAL.

40

EXT. HAVELI - LAWNS - EVENING

40

Babban runs into the backyard of the mansion looking for Khalujan. He carries a knife.

No sign of Khalujan anywhere.

BABBAN

Kab tak andhere mein chhupega
buddhe? Main bhee yahin baitha
hoon. Subere tere nau lakh tukde
kar ke cheel kauvvon ko breakfast
mein khilaunga. Sun raha hai?

No response.

As he moves ahead, Babban's phone rings out. The display reads - *Khoosat*.

KHALUJAN (O.S.)

Aise kauvvon kee tarah kaaen kaaen
karega toh kabhi nahi sununga.
Saari tameez tehzeeb itvaar ke
penth mein bech aaya hai.

BABBAN

Phoon pe kyun baat kar rahe ho?

Babban looks around and spots Khalujan sitting on top of a minaret.

KHALUJAN

Teri incoming toh free hai, paise
hamare lag rahe hain. Hum Nawab
hain, ladte bhee hain toh adab se.

BABBAN

Jhooth kyun bola tumne?

KHALUJAN

Jhooth kahan bola? Haan, sach nahi
bataya.

BABBAN

Tumne bola tha kee tum naali mein
giray thay aur haar wohin gir gaya
tha.

KHALUJAN

Sach. Haar wohin gir gaya tha. Phir
hum naali me se gir ke uthe aur
haar phir utha liya.

BABBAN

Tum neechे toh aao main tumhe
duniya se utha doonga.

Khalujan shows him the rope ladder he has pulled up.

41 EXT. HAVELI - MINARET - NIGHT

41

Babban snores at the edge of the minaret.

Khalujan steps down quietly from the rope ladder. He pulls out the knife from Babban's limp hands.

Babban wakes up with a start. He takes a moment, then lunges at him but Khalujan wields the knife.

KHALUJAN

Dekh.. Sharafat dekh tu meri.
Chahta toh sote mein halaak kar
deta tujhe par main tujhe pyaar
karta hoon, apne bete kee tarah.

BABBAN

Tabhi mujhe chhakka banane ke liye
chhod aaye thay.

KHALUJAN

(mimics)
Chhod aaye thay, chhod aaye thay.
Chup! Aur bas sun..

JUMP CUT TO:

42 EXT. BYLANES - DAY - FLASHBACK

42

The day of escape from the jewellery store.

Ducking on the terrace, Babban sees Khalujan running in the long slim alley. The cop fires at him.

43 EXT. BYLANES - DAY - FLASHBACK

43

Khalujan comes out of a manhole. He looks around. All clear.

Just as he turns a corner, he sees an out of breath police constable leaning against the wall, barely a few metres away from him.

Khalujan runs back. The constable follows.

The constable enters another lane. Empty. Khalujan seems to have given him the slip. He walks through the lane looking for him.

We've been in this lane before. The constable passes Inaam Ali Dry Cleaners.

44 INT. INAAM ALI DRY CLEANERS - FLASHBACK - DAY 44

Inside, Khalujan has his arm around an old man. His pistol on the old man's temple.

We've met the old man before. Inaam Ali's *dadajan*, nineties, HAKEEM SAHAB.

Khalujan's pistol shakes. Hakeem Sahab raises his hand to check Khalujan's pulse.

45 INT. INAAM ALI DRY CLEANERS - HAKEEM'S CLINIC - FLASHBACK 45

Hakeem sahab checks Khalujan's pulse. The old man's eyes are shut in deep concentration. Inaam Ali watches.

They stay in this position for inordinately long.

KHALUJAN

(to Inaam Ali; whispers)

Aadha ghante se oopar ho riya hai.
Kahin guzar toh nahi gaye Hakeem
sahab?

Inaam Ali shushes Khalujan just as Hakeem sahab opens his eyes.

HAKEEM SAHAB

Muaamlaat ka taalluk dil ki
shiriyaaniyon se hai. Gamzadaa ho
barkhurdaar, bachpan kee koi chot,
koi qadeem afsos. Khush-o-khurram
raho miyan wohi tumhari dawa hai.
Tum mareez-e-ishq ho, kahin dil-vil
lagao saari kanpkanpi gaayab ho
jayegi khud-ba-khud.

Khalujan's eyes light up on hearing the diagnosis.

46 EXT. HAVELI - MINARET - NIGHT 46

KHALUJAN

Main aaj tak sirf doosron ke liye
jiya hoon. Kabhi abba, kabhi teri
khala, kabhi Mushtaq bhai, kabhi
jiji aur phir tu. Apne baare mein
toh kabhi socha hee nahi. Phir
khayal aaya ke jaate jaate ek baar
toh apne liye jee lo Iftekhhar miya.
Main khud ko khush nahi rakhunga
toh kisi ko khush nahi rakh sakta.
Tujhe bhi nahi.. Samjha?

BABBAN
 (melting a bit)
 Aur hamari nunniyaan? Unka kya
 hoga?

KHALUJAN
 Haar tohfe mein diya hai humne.
 Lekin haar koi chori kar le toh
 hamari zimmedari thode hee hai?

Khalujan puts the knife back in Babban's hands.

KHALUJAN (CONT'D)
 Aur phir hamne suna hai Begum kee
 tijori dus naulakhe aur hazaar
 sonay kee asharfiyon se bhari hui
 hai.

BABBAN
 Apne hee ghar mein chori karvaoge?

KHALUJAN
 Na na ghar nahi. Honay wali sasural
 mein.

BABBAN
 Khalu I love you.

KHALUJAN
 Arrey love you too beta.

CUT TO:

47 EXT. SEEDY LANES - SALIM CHAIKHANA - DAY

47

Muniya ask the driver to stop the horse buggy a little early in the lane. She gets off and pays him but her eyes are on a police car parked on one side of the lane.

She covers herself with the burqa and walks past the police car. She turns into a smaller and quieter lane, heading towards Salim Chaikhana.

She is still in the middle of the lane when she hears gunshots from somewhere close. She stops, alarmed.

Suddenly, one of Qais' men stumbles into the lane. Bloodied and limping, the man is trying to escape. He does not have a chance and collapses in the lane.

Muniya is frozen in the middle of the lane. The violence unnerves her and she hurries to the other end of the lane.

She turns into the lane to Salim Chaikhana. The place is swarming with cops. The firing stops.

A imposing police officer, the SP, emerges from the shop. He has Qais in handcuffs. Muniya looks at Qais, her heart sinking.

He spots her just as he gets into the police car. He smiles at her ever so slightly.

48 INT. HAVELI - MUNIYA'S ROOM - NIGHT 48

Muniya smokes in her room alone. Pensive. There is a thud upstairs. She looks.

49A E/I. HAVELI - VARIOUS PARTS - NIGHT 49A

Babban pulls himself up on the drain pipe and jumps into the corridor on Begum's floor of the mansion.

Different shots of Babban searching stealthily for the necklace at various spots - closets, trunks, storerooms.

He walks past a full body medieval PLATE ARMOR. Rusty ANTIQUE GUNS on the wall.

His search grows desperate as nothing turns up, not the necklace, no jewels or anything of great value.

49B INT. HAVELI - LIBRARY - NIGHT 49B

He tiptoes into a room. He opens the closet and looks over stuff. Nothing.

He swings his arm in frustration and accidentally hits a china vase on a table. The vase teeters dangerously and but for his reflexes would have smashed noisily on the floor. He manages to save it awkwardly, heaving a sigh of relief.

He looks around and sees Muniya staring straight at him.

BABBAN

(fumbling)

Sa.. Salaam waleikum.. Main Nawab sahab ko dhoond raha tha.. Raat ki sair pe nikle aur abhi tak wapas nahi aaye. Phir maine dekha ki ye phool daan girne wala hai. Main dauda tak bak tak bak aur dekho tootne se bacha liya, phool daan.

MUNIYA

Toot jaata toh kya hota bhala?

BABBAN

Bhadaam!! Kar ke bajta itne sannate mein toh sab jaag jaate na pagli!

MUNIYA
(giggles)
Aur tu pakda jaata. Range haath.

Babban stops smiling. She walks to him.

MUNIYA (CONT'D)
(whispers)
Kismat hai teri ki sab soye hain.
(pulls his cheek)
Bus mujhe chhodkar..!

Babban takes out a knife and puts it on Muniya's neck.

BABBAN
Toh sula doon tujhe? Hamesha ke
liye? Zabaan jabde ke andar rakhiyo
apni varna kaat doonga.

Muniya stares at him silently, for interminably long.

MUNIYA
(whispers)
Kaat..

She comes close to him and takes her tongue out. Babban seems at a loss.

She starts to kiss him.

She grabs him and pushes him with all her might. She locks him in his arms and kisses him wildly. She throws him on a table and tears his shirt open.

She makes love to him furiously while he watches.

50 EXT. HAVELI - TERRACE - NIGHT

50

Post coital. Muniya smokes, leaning against the wall. Babban is wrapped in a sheet. Huddled up, he faces the other way.

BABBAN
Zindagi mein pehli baar main tay
nahi kar paa raha hoon.

MUNIYA
Kya?

BABBAN
Kee aaj maine lee hai kee dee hai.

They laugh for a bit and then are locked in a stare.

MUNIYA
Chal utth. Subah hone ko hai. Jaana
nahi hai?

BABBAN

Jaana hai.

MUNIYA

Kahan?

BABBAN

Honolulu se Timbuktu se Paris se
New York se Moscow se Tokyo.. Tere
saath.

MUNIYA

Mere saath? Usme toh abhi bahot
time hai. Tab tak tu kya karega
yahan?

BABBAN

Yahin rahunga. Tere saath.

MUNIYA

Aur karega kya?

He wraps his arm around her stomach like a child and hides
his face under her neck.

BABBAN

Jo tu bolegi.

MUNIYA

(whispers)

Kabootar udayega?

BABBAN

Udaoonga.

MUNIYA

Bakriyaan charayega?

BABBAN

Charaoonga.

MUNIYA

Gaadi chaleyga?

BABBAN

Chalaoonga.

MUNIYA

Kidnapping karega?

BABBAN

Kya karega?

She smiles.

BABBAN (CONT'D)
 (shaking his head)
 Nai nai nai nai.. Iss baar nai
 phansne wala main.. Na na..

She smiles and kisses him softly on his lips.

MUNIYA
 Waise bhi.. tujhse hoga bhi nahi.

She gets up to leave; he pulls her back.

BABBAN
 5 pradeson ki police doondh rahee
 hai mujhe. Laakh rupye ka inaam hai
 mere sar pe.

MUNIYA
 Tere sar pe?

Babban nods with pride.

MUNIYA (CONT'D)
 Aur nunni pe?

Muniya laughs. Babban pulls her down on the floor.

CUT TO:

51 INT. HAVELI - KHALUJAN'S ROOM - MORNING

51

Khalujan snores. Babban makes a grand entry into the room.
 Dancing and accepting applause from an imaginary audience.

BABBAN
 Khalu! Khalu, jago.. Raat gayee.
 Hamesha ke liye.

Khalujan keeps snoring. Babban shakes him.

BABBAN (CONT'D)
 Khalu utho na.

KHALUJAN
 (sleepy)
 Sone de namuraad. Raat bhar ka
 jaaga hoon. Bus abhee tuk aankh
 lagi hai.

Babban gets into his quilt and embraces him.

KHALUJAN (CONT'D)
 Kahan tha tu raat bhar?

BABBAN
 Kaam pe.

Khalujan opens his eyes.

KHALUJAN

Kya hua?

BABBAN

Haar churane nikla tha. Heera
hathhe aa gaya bhenchod.

KHALUJAN

Kya kiya toonay?

BABBAN

Kiya nahi, karna hai. Zabardast
plan hai.

KHALUJAN

Kya?

BABBAN

Kya nahi Khalu kitna poochho. Kam
se kam paanch karod aayega apne
haath.

KHALUJAN

(alarmed)

Kis haramipan pe utra hai tu haan?

BABBAN

Pehle ye batao ki tum plan mein ho?

Babban offers his hand to Khalujan for a shake. Khalujan
grabs Babban by his throat.

KHALUJAN

Kaan aankh naak sab khol ke sun le.
Agar Begum pe zara see bhee aanch
aayi toh jibah kar doonga tujhe.
Samjha?

Khalujan gets up and walks into the bathroom.

52

INT. HAVELI - KHALUJAN'S BATHROOM - DAY

52

Khalujan does *dantmanjan* in front of the mirror. Babban walks
in.

BABBAN

Pehle bhee dekha hai tumhe ishq
mein andha, bavla hotay huay par
chootiya hotay pehli baar dekh riya
hoon.

KHALUJAN

(smiles)

Shukriya.

BABBAN

Kisliye?

KHALUJAN

Batane ke liye ki iss baar hum
manzil ke kareeb hain. Chhathe
makaam par.

He gargles and spits out the water.

KHALUJAN (CONT'D)

Saat makaam hotay hain ishq mein.
Dilkashi, uns, muhabbat, akidat,
ibadat, junoon. Junoon matlab
chootiyapa.

BABBAN

Jis din ussay tumhari asliyat pataa
chalegi na Khalu, tumhare saaton
makaamo kee batti bana ke haath me
degi tumhare.

KHALUJAN

Aisa kabhi nahi hoga.

Khalujan walks out of the bathroom. Babban follows.

BABBAN

Kyun? Kyun nahi hoga?

KHALUJAN

Kyunki iss baar ishq sachcha hai.
Hamara bhee aur unka bhee.

BABBAN

Achha? Toh jaao aur bataa do unhe
apni sachchai.

Khalujan stares at Babban seriously.

BABBAN (CONT'D)

Jaao!

KHALUJAN

Haan, toh jaunga na!

BABBAN

Toh jao na!

KHALUJAN

Haan toh jaa raha hoon na!

Khalujan walks.

BABBAN

Kahan ja kahan rahe ho?

KHALUJAN
Naha toh loon, phir jaunga.

BABBAN
Haan toh gusalkhana wahan hai.

KHALUJAN
Haan par geyser tera baap on
karega?

He puts a switch on and sits down.

BABBAN
Ab?

KHALUJAN
Paani garam toh honay de.

53 EXT. HAVELI - LAWNS - DAY

53

Activity around the mansion. Preparations for the coming events.

Muniya supervises the preparations. Babban hangs around.

Khalujan walks in. Dapper.

MUNIYA
(to the workers)
Aur ghumao! Aur thoda.. Darwaze ke
paas.

KHALUJAN
Bibi, Para jaan nazar nahi aa rahi
hain kahin?

Muniya looks at him and then at Babban.

MUNIYA
Subah se talaab pe baithi hain
peeche. Akele..

Khalujan nods. Babban has a wicked smile pasted on his face.

MUNIYA (CONT'D)
(to the workers)
Tum kya taad rahe ho be! Chalo, woh
dariyan uthao wahan se..

54 EXT. HAVELI - GARDEN - DAY

54

Begum sits on a parapet under a tree. Thoughtful, pensive.

She throws pebbles in the shallow waters. Khalujan joins her.

A moment of comfortable silence.

KHALUJAN

(serious)

Jalsa khatam honay mein ab kuchh
hee din reh gaye hain. Poora zila
aapke faisle ka muntazir hai. Kuchh
sachchaiyaan hain faisle se pehle
jinhe aap tak pahunchana lazmi hai.

Begum looks at him curiously.

KHALUJAN (CONT'D)

Hum jo nazar aate hain, woh hai
nahi. Hamne nakaab pehen rakha hai,
nawabiyat ka.

BEGUM PARA

(smiling)

Hamein toh pehle se hee shaq tha
janaab kee aap dil se nawab nahi
hain.

KHALUJAN

Nahi aap galat samajh rahi hai.
Hamne jhooth bola tha kee hum nawab
hain.

BEGUM PARA

Magar sach chhupa bhee nahi paaye
hain aap. Aap shayar hain, sufi,
sachche.

KHALUJAN

Begum aap samajhne kee koshish
karein. Hum chor reh chuke hain,
peshevar.

BEGUM PARA

Jaante hain hum. Hamare guzre huey
kal mein seindh lagai hai aapne.
Hamein dard se azaad karane mein
kis chor ka haath hai hum jaante
hain Iftekhar.

Khalujan can't help see the irony.

KHALUJAN

(smiling)

Aaj pehli baar hamein apne naam kee
awaaz itni meethi lagi hai. Ho sake
toh ek baar phir se kahein?

BEGUM PARA

(whispers)

Iftekhar.

Khalujan and Begum look deep into each other's eyes. Their
hands touch.

Muniya and Babban watch them from a distance. Babban gives up, he raises his fists in the air and walks away. Muniya is amused.

PRE CLIMAX MONTAGE

- 55A EXT. HAVELI - LAKE - DAY 55A
- Begum and Khalujan lie in a boat on the lake next to the haveli. Asleep in the gentle afternoon sun.
- She wakes up. Tries to leave but her *dupatta* is stuck under him. She frees it without waking him up and leaves. Her earring is left behind.
- 55B INT. HAVELI - DAY 55B
- Beintbaazi* between the poets. Exciting, charged up atmosphere. Jaan Mohammad and Khalujan rivalry.
- Begum and Khalujan stealing glances. Khalujan's poet friends notice this.
- 55C EXT. MARKET PLACE - DAY 55C
- Babban and Muniya go shopping for rope, mask, gun and stuff in the market. Muniya rides the scooter and Babban holds onto her pillion.
- 55D I/E. ABANDONED RAILWAY STATION - DAY 55D
- Babban and Muniya looking around for a hideout. They zero in on an abandoned railway depot. Its quite dilapidated but it'll do.
- They get about setting up the depot to make it livable. Sharing the work - bit like household chores. Cleaning up the place, setting up beds, curtains, TV, kitchen. Domesticity. Babban is blissed out.
- 55E INT. HAVELI - DAY 55E
- Prize distribution. Jaan Mohammad, Nawab of Maulagarh and Khalujan receive prizes and the others receive gifts.
- 55F EXT. HAVELI - TERRACE - NIGHT 55F
- Begum and Muniya get sloshed.
- Khalujan and Babban in another corner of the terrace. Unaware that the women are there too. Drink in their hands.
- Babban confesses that Khalujan was right. He can feel the *uns..*

56 EXT. HAVELI - LAWNS - NIGHT

56

The people of Mahmudabad, the hoi polloi and the high and mighty have assembled for the last event.

ZAFAR ALIGARHI
 Marhoom Nawab Meer Khan aur unki
 Begum Para Meerzada Khan kee janib
 se yahan maujood mehmano aur
 mezbaano ka khairmakdam karta hoon.

Jaan Mohammad shuffles uneasily in his chair. He looks sideways. Khalujan sits on the front row smiling to himself.

ZAFAR ALIGARHI (CONT'D)
 Jis din ka poore Mahmudabad ko
 intezaar tha wo aa pahuncha hai. Aur
 ab poore aawam ki janib se main,
 Begum Para Jaan se iltija karta
 hoon ki stage par aayein aur
 audience ko address karein.

57 INT. HAVELI - BEGUM'S ROOM - NIGHT

57

Begum is visibly nervous, rubbing her hands as if feeling very cold.

Muniya walks in, she stops at the door when she sees Begum's pale face. She walks to her and holds her.

MUNIYA
 Hai Allah! Kya hua aapko? Safed pad
 gayeen hain aap.

BEGUM PARA
 Humein darr lag raha hai Muniya.
 Hum jo kar rahein hai woh sahi toh
 hai?

Muniya sighs. She looks behind the Begum at the table where her medicines lie untouched.

MUNIYA
 Darr to lagega hee, lazim hai.
 Subah ki dawai lee aapne?

Begum shakes her head. Muniya takes out a pill and gives it to her with a glass of water.

Begum washes the pill down. Muniya brushes her hair gently.

MUNIYA (CONT'D)
 Main hoon na aapke saath. Marte dum
 tak, ghabrayein na. Iss ke siwa ab
 aur koi chara baaki nahi rah gaya
 hai aapke liye. Sab allah ke uppar
 chhod dein. Jo hoga theek hee hoga.
 (MORE)

MUNIYA (CONT'D)
 (kisses her forehead)
 Chaliye. Poora Mahmudabad aapka
 faisla sunne ke liye betaab hai.

Begum hugs her.

She gets up and turns to Muniya. She arranges her hair and looks to Muniya for approval of her appearance. Muniya nods.

Begum smiles and walks out. Muniya watches her go.

CUT TO:

58

EXT. HAVELI - LAWNS - NIGHT

58

Begum walks into the stage to an applause from the people. She accepts the applause humbly.

Her eyes meet Khalujan's. Smiling, he does an *adaab* to her.

Begum is offered the mike. She addresses the *avaam* of Mahmudabad.

BEGUM PARA
 Allah ke ghar mein naa koi nawab
 hai na Begum, sab ek hain. Aur ussi
 Allah ke vaaste pe marhoom Nawab
 sahab ne hamse vaada liya tha ki
 unke baad hum Mahmudabad ko uska
 nawab muhaiyya karayenge. Ab nikaah
 kee na toh hamari umr hai aur naa
 hee tabiyat magar vaadakhilafi woh
 bhi allah kee shaan mein, azeem
 gunaah hoga. Aaj aap logon ke
 saamne hum Mahmudabad ka Nawab
 chunna chahte hain agar woh bhee
 hamein kubool karein toh.

The crowd waits with bated breath.

Jaan Mohammad watches coldly. Khalujan is moved by her speech.

BEGUM PARA (CONT'D)
 Woh shakhs jiske saath hum apni
 baaki hayaat baatna chahenge uska
 naam hai, Huzoor Jaan Mohammad Khan
 sahab.

The crowd erupts.

Khalujan's world has come crashing down. Its deathly silent for him.

Jaan Mohammad is congratulated by all and sundry. His people lift him up. He grins from ear to ear.

Tears flow down Khalujan's cheeks. He is left alone in his chair.

Jaan Mohammad struts onto the stage and does an *adaab* to Begum and the people.

Khalujan can't watch this anymore. He walks away.

CUT TO:

59 INT. HAVELI - HALL - DAY

59

WEDDING - PBS 4

Qawwali performers at the wedding. The *qawwals* sing about the glory of love. A robust performance.

The mansion is dressed up in celebration - a handsome feast and guests. Jaan Mohammad greeting guests, being hugged all around.

Muniya is buzzing around the house, supervising all the arrangements. She seems cheerful and energetic but can't hide her nervousness when finds herself alone.

She calls Babban.

MUNIYA

Taiyyar ho? Hmm.. Dus minute..

60 INT. HAVELI - KHALUJAN'S ROOM - DAY

60

Babban disconnects. He is almost ready.

There is a vial of chloroform on the table. He checks for the car keys. Gun, knife, rope. A *sherwani* and false beard on the table.

61 INT. HAVELI - BEGUM'S ROOM - DAY

61

Begum sits in front of the mirror. Almost ready. She feels the necklace on her. Tears it out. Opens the drawer and finds Khalujan's necklace.

62 EXT. HAVELI - GARDEN - DAY

62

Khalujan stays away from the festivities. He sits under the tree where he tried to confess his true identity to Begum.

63 INT. HAVELI - HALL - DAY

63

Jaan Mohammad offers a couplet to the *qawwals*. Does a small jig with his cronies.

The women guests watch Jaan Mohammad giggling. They ask Muniya about Begum. She assures that she'll be here soon.

Muniya makes a call. Edgy.

64 INT. HAVELI - KHALUJAN'S BATHROOM - DAY

64

Babban wears the *sherwani*. Pockets the pistol. Misses Muniya's call.

65 INT. HAVELI - BEGUM'S ROOM - DAY

65

Khalujan's necklace on Begum. Looks beautiful.

66 INT. HAVELI - DAY

66

Khalujan makes a decision. He strides in the corridor towards his room. Determined.

67 INT. HAVELI - KHALUJAN'S BATHROOM - DAY

67

He pushes the door open. Babban is in the bathroom and barely has time to hide the disguise. He comes to the door, pretending to be normal.

He asks Khalujan if everything is alright. Khalujan doesn't answer but opens the door of the closet and checks the drawers. Babban senses that Khalujan is not quite alright and asks again.

Khalujan asks Babban for his pistol. Babban is taken aback. 'What the fuck for?' - None of your fucking business - Khalujan replies.

He comes to Babban and starts to frisk him. Babban pushes him away. Have you lost it old man?

Khalujan grabs Babban by his lapel and asks Babban again, pure anger in his eyes. Babban swallows. He tells him that he is sure that Khalu is upto no good and there's no way he's giving him his pistol.

Khalujan loses it completely. He starts abusing and beating up Babban.

CUT TO:

- 68 INT. HAVELI - DAY 68
- The guests go in raptures as the *qawwals* hit a high note.
- Muniya is calling Babban repeatedly. No answer.
- 69 INT. HAVELI - KHALUJAN'S ROOM - DAY 69
- Babban is passed out. Khalujan is walking away with his pistol.
- 70 INT. HAVELI - BEGUM'S ROOM - DAY 70
- Jaan Mohammad enters Begum's room excitedly. He hugs Begum tight. He walks with her to the exit.
- They meet Muniya at the door. Muniya is panting hard.
- She hugs Begum. Emotional. Even Jaan Mohammad is moved.
- Begum and Jaan Mohammad leave. Muniya is panicking. Fuck!!
- 71 INT. HAVELI - HALL - DAY 71
- Khalujan makes an entry into the *qawwali*. He says a couplet which the *qawwals* sing.
- Just then, Begum enters with her entourage. Khalujan watches.
- As she meets the guests and settles in, he joins the *qawwals* tells couplets about deceitful love. His bitterness produces great poetry.
- He makes a great impact by denouncing the idea of love. He'd rather die than fall in love ever again.
- 72 INT. HAVELI - KHALUJAN'S ROOM - DAY 72
- Babban comes to. He feels a bump in his head. The phone is ringing. He picks it up, still dazed.
- 73 INT. HAVELI - BEGUM'S ROOM - DAY 73
- MUNIYA
- Kya kiya toonay, Babban chootiye!
Woh kamre se nikal gayi hain! Mujhe
pata tha tujhse nahi hoga!
- 74 INT. HAVELI - KHALUJAN'S ROOM - DAY 74
- Babban swallows. He disconnects, thinking what to do next.
- He takes out the fake beard from the pocket of the *sherwani*. It comes out in shreds.

75 INT. HAVELI - HALL - DAY

75

The gawwali reaching a crescendo.

Khalujan says another line about love and death.

He is right in front of the Begum. He raises his pistol and puts on his temple. Eyes shut. Begum watches in horror.

Just then, a scream! Khalujan opens his eyes to see -

A man wearing a medieval body armor has Begum in his grips!

The entire assembly is stunned. The body armor has an antique pistol right on Begum's temple and has his left arm tight around her neck.

Some of the guests scream. Pandemonium. Jaan Mohammad's men take out their pistols and aim but are confused.

Jaan Mohammad charges on the guy but Begum screams, stopping him. Khalujan is pushed behind. He sneaks out.

The man pulls Begum towards the exit. Jaan Mohammad's henchmen and cops have their guns trained on him but its too risky to fire.

He reaches the exit and screams at Rafiq to shut the doors. Rafiq hesitates but the man cocks the hammer of the pistol. Rafiq springs into action.

People watch in horror as the big door shuts on Begum and the kidnapper. They hear as the door is bolted from the outside. Some bang on the doors, try to push it open.

Jaan Mohammad is beside himself. He screams orders to bring the doors down.

76 EXT. HAVELI - DAY

76

A car engine comes to life and Babban - still in the armor suit - drives out towards the main gate of the mansion.

Khalujan comes charging behind the car on a motor bike. The car speeds up with Khalujan in pursuit.

The car screeches out of the gate. Khalujan follows it at top speed.

77A EXT. MAHMUDABAD STREETS - DAY

77A

The chase goes on from the mansion exteriors to the town's busy streets and eventually reaches the backwoods.

77B EXT. HIGHWAY - DAY

77B

Khalujan bravely keeps up with the car.

77C EXT. RAILWAY CROSSING - DAY

77C

Ahead is a level crossing, there are speed bumps on the road and Khalujan realises that the car is bound to slow down.

The guard at the railway crossing cranks the barriers down, oblivious to the oncoming vehicles.

Just as the car reaches the tracks, the barriers come down. Khalujan overtakes the car and stops.

He gets off the bike, his gun trained on the driver. He asks the kidnapper to get off the car.

Babban gets off the car, hands raised in the air. He comes out. Khalujan is aiming at him.

Babban takes off the helmet.

KHALUJAN
(stunned)
Babban..?

BABBAN
Haan! Poore plan ki ammi aapa karne
mein lage ho tum!

Khalujan charges on Babban.

KHALUJAN
(furious)
Haramzade! Kutte! Jis thali mein
khata hai usee mein chhed karta
hai!

He starts bashing Babban who tries to explain himself through the blows, but Khalujan is in no mood to listen.

BABBAN
Khalu.. Kya kar rahe ho? Paagal ho
kya?

KHALUJAN
Tujhse kaha tha maine ki agar Begum
par zara si bhee aanch aayee to
tujhe jibah kar doonga main.

BABBAN
Lag rahee hai yaar. Ruko toh! Meri
baat suno.

Khalujan grabs Babban by the throat.

KHALUJAN
Harami ke pilley! Bol kiske liye
kaam kar raha hai tu? Bol, kisne
karvai hai ye kidnapping?

He freezes. There is a pistol behind his head.

BEGUM PARA

Humne.

Khalujan turns. Begum holds the pistol at him.

CUT TO:

78 EXT. HAVELI - ENTRANCE - DAY

78

The news media outside the mansion is in a frenzy.

The mansion is surrounded by police vehicles and OB vans.

79 INT. HAVELI - HALL - DAY

79

JAAN MOHAMMAD

(hysterical)

Maloom karo kaun hai behenchod!!
Kanpur Meerut Dehradoon Haryana sab
jagah phone laga. Kisne Jaan
Mohammad ke ghar mein daaka dalne
ki himmat ki hai?

Liyaaqt rushes in.

LIYAAQT

Jaan bhai. Naya SP aaya hai.

CUT TO:

80 INT. HAVELI - COURTYARD/STAIRCASE - CONTINUOUS

80

The SP is in a discussion with his subordinates at the scene of crime.

SP

Gaon mein pata karo kisi ne agar
gaadi number note kiya ho toh.

Jaan Mohammad walks in.

SP (CONT'D)

Aadab MLA saab.

JAAN MOHAMMAD

Kab posting hui hai teri yahan?

SP

Aap itmenan rakhein. Jo bhee hai
jaldi pakda jaayega. Hum saare
phones tap kara rahein hain.

(MORE)

SP (CONT'D)
 Jaise hee firauti ke liye phone
 aayega, kidnappers ki location
 pataa chal jaayegi.

Jaan Mohammad sizes him up. He puts his arm around him and walks.

JAAN MOHAMMAD
 Tu naya aaya hai yahan iss liye
 chhod raha hoon warna tere gaal pe
 mere hatth chhap gaye hote ab tak,
 samjha? Apne aap tu kuchh nahi
 karega. Kuchh bhee. Kuchh pata
 chale to mere paas aana. Jo karunga
 ab main karoonga. Samjha?

The news crews are outside. Jaan Mohammad pats the SP on his back and walks towards the cameras.

CUT TO:

81A INT. ABANDONED DEPOT - DAY

81A

Babban ties Khalujan to a pillar.

Begum Para works on an ancient TV set, trying to set it up. Khalujan glares at her.

BABBAN
 Duniya raand hai Khalu, bahot badi
 raand. Yahan sabne nakaab pehen
 rakhe hai. Ye tumhari jaan-e-hayaat
 ne bhi. Ye jalsa ye muqabla,
 shauhar kee talash, nikaah sab
 drama tha. Issey paisa chahiye jo
 tumhare paas hai nahi.

KHALUJAN
 Par issey kaise pataa chala ke mere
 paas paisa nahi hai?

BABBAN
 (sheepish smile)
 Maine bataya. Sori..

Khalujan looks daggers at Babban.

BABBAN (CONT'D)
 (guilt)
 Dekho, jab mujhe inn logon ka plan
 pataa chala..

KHALUJAN
 Logon ka?

BABBAN

Haan, Muniya aur ye dono partner hain. Tumhari aur meri tarah..

KHALUJAN

Main tera partner nahi hoon.

Babban sighs.

BABBAN

Jab mujhe inka plan pataa chala ki yeh pehle kisi paisewale ko shauhar chunengi aur phir chunte hee kidnap ho jayengi phir firauti milte hee sab nau doh gyarah. Mujhe darr laga ki kahin agar inhone tumhe shauhar chun liya toh ikanni haath nahi aayegi kisi ke bhi. Isiliye mujhe sach batana padaa. Par badi achhi insaan hai tumhari Begum. Boli ki hai allah ab toh Jaan Mohammad ko chunna padega aur muft mein bechare Khalu ka dil toot jayega.

KHALUJAN

Khalu bola?

BABBAN

Nahi Iftekhar bola tha. Pyar se, 'Iftekhar'.

Begum slaps the TV set and it comes to life.

81B EXT. HAVELI - ENTRANCE - DAY

81B

On the news, Jaan Mohammad makes his plea to the kidnappers.

JAAN MOHAMMAD

Dekhiye Janab-e-kidnapper sahib aapki jo bhee chahte hain hum maanne ko taiyaar hain. Bus itni si guzarish hai ki hamari hone wali Begum ko koi taqleef na pahunche.
(tearful)
Aapko paak parwardigaar ka vasta.

A smile on Begum's lips. Babban looks at Khalujan and winks.

CUT TO:

82 INT. HAVELI - BEGUM'S ROOM - DAY

82

Muniya watches Jaan Mohammad with the TV crew from inside the room window.

She turns to the phone, picks it up and puts it back on the cradle.

The phone rings - she takes a deep breath and picks it up.

MUNIYA
Hi. Main theek. Hmm.. ek minute..

She turns towards the window, clears her throat.

MUNIYA (CONT'D)
(terrified)
Jaan Bhai!!!

83 INT. HAVELI - ENTRANCE - DAY 83

Jaan Mohammad hears the scream and rushes inside, followed by his men.

84 EXT. PAY PHONE - SABZI MANDI - DAY 84

From a public telephone.

BABBAN
Haan.. Dus. Jitni teri hone wali
Begum ke haathon mein ungliyaan
hai. Aur lakh nahi karod, samjha!

85 INT. HAVELI - BEGUM'S ROOM - DAY 85

Jaan Mohammad listens to Babban.

JAAN MOHAMMAD
Jee samjha. Kahan pahuchana hai?

BABBAN
Woh bhee bataa denge, pehle intezaam
kar.

Babban disconnects.

JAAN MOHAMMAD
Hello? Suniye.. Bhaisaab!

He bangs the phone down.

JAAN MOHAMMAD (CONT'D)
(to Rafiq)
Telephone exchange mein phone laga
ke pata pooch aur launde le ke
pahuch wahan pe.

Muniya hugs Jaan Mohammad.

MUNIYA
(howling)
Jaan bhai! Ab kya hoga?

JAAN MOHAMMAD

Sab theek ho jaayega. Chup kar bus
chup. Sab theek ho jaayega.

(to Liyaqat)

Bank manager ko bol 10 karod cash
chahiye kal subah.

Muniya smiles through her tears, buries herself in Jaan
Mohammad's arms and howls.

Music surge -

86 EXT. ABANDONED DEPOT - EVENING

86

Muniya arrives at the hideout on her bike.

She gets off with a tiffin box and looks towards the door.
Babban stands, smiling at her. Begum is behind in the
doorway.

Muniya smiles and runs towards him. He raises his arms for
the embrace. She runs towards him and then, to his great
shock, runs past him.

He is stunned for a bit and then he sees that she is locked
in a tight hug with Begum Para.

Babban is confused, he smiles awkwardly.

CUT TO:

87 INT. ABANDONED DEPOT - LATER - NIGHT

87

Muniya is by the stove, getting dinner ready.

Babban enters.

BABBAN

Gais kar mere paas kya hai?

MUNIYA

(unconcerned)

Kya?

BABBAN

Idhar dekh..

She doesn't answer, busy with work. Babban turns her around.

BABBAN (CONT'D)

Dekh na!

He shows her his passport. Then, brochures for foreign
destinations.

BABBAN (CONT'D)
 Honolulu se Timbaktu se Paris se
 New York se Moscow se Tokyo..
 Muniya aur Babban, saath saath, har
 din har raat.

Babban grins. She looks at him stonily.

MUNIYA
 Paagal ho gaya hai?

Babban nods. She goes back to cooking.

BABBAN
 Kon see tareekh ke ticket karvane
 hain?

She doesn't answer. Babban stops her once again.

BABBAN (CONT'D)
 Bol na..

MUNIYA
 Dekh.. Ye mumkin nahi hai.

BABBAN
 Ab kuchh nahi ho sakta.

MUNIYA
 Matlab?

BABBAN
 Main chhate maqaam par hoon.

Muniya looks at him irritated.

BABBAN (CONT'D)
 Wahi.. Jisme 7 maqaam hote hain..
 Dikashi, Uns, Mohabbat, Aqeedat,
 Ibadat, Junoon..

MUNIYA
 Chootiyapa!

She walks out with the plate. Babban watches her go, shocked.

88 I/E ABANDONED DEPOT - NIGHT

88

Begum has dinner. Muniya fans a newspaper to keep flies away.
 Babban walks in.

BABBAN
 Oye.. Bahar aa.

MUNIYA
 Baad mein aana abhi waqt nahi hai.

Babban grabs and drags her out violently.

BABBAN
Mazaak band kar!

He pushes her against the wall.

BABBAN (CONT'D)
(genuinely)
Dekh Mujhe, mujhe.. ishq ho gaya
hai tujhse.. Sachcha ishq.

A beat. Deep sigh from Muniya. She rolls her eyes and shakes her head.

MUNIYA
Yahi toh.. Yahi problem hai aajkal
ke laundon mein. Ishq aur sex mein
farak hee nahi kar paate hain. Ek
raat jo agar kisi ke saath so liye
phir agle din chaddhi utaaro toh
usme dil dhadakta milta hai.
(folds her hands)
Dekh bhai. Hamein maaf kar hamse
galti hui jo tere saath sex kiya.
Ye ishq vishq ka naam leke rooh mat
kanpaa hamari. Meherbaani kar aur
baksh de hamein.

A laughter echoes from inside.

Babban turns to see - Khalujan laughing hysterically.

Muniya walks out. Babban takes a moment and then follows her.
He blocks her path.

BABBAN
Apne ullu seedha karne ke liye
natak kiya tune mere saath.
Haramzadi!

MUNIYA
Dekh, paise me jo tera hissa hai
tujhe mil jaayega.

Babban slaps her hard.

BABBAN
Raand hoon kya main? Dhadhaam
dhadhaam, paisa diya raam raam!

Tears flow down his cheeks. He pushes her violently.

BABBAN (CONT'D)
Ye sab maine paise ke liye nahi
tere liye kiya hai haramzadi! Aur
ab mujhe paisa bhi nahi chahiye.
(MORE)

BABBAN (CONT'D)
 Tum dono ka bhandha phod karna hai
 mujhe ab. Dikhana hai in khubsoorat
 chehron ke peechhe bhayanak
 chudailein chhupi hain.

Babban is out of control. Muniya falls down. He bends down to have another go at her when - a blow to his head.

It takes a moment for him to realize the severity of the blow. He turns around to take on his attacker but he is clubbed again. Babban falls on the ground.

Begum has come to Muniya's rescue. She hugs Muniya.

BEGUM PARA
 Tu theek hai na?

Muniya nods.

Babban attempts to get up to attack again but another blow, this time from Muniya and Babban blacks out completely.

Khalujan's side splitting laughter is the last thing he can hear in fading consciousness.

89 I/E ABANDONED DEPOT - NIGHT

89

Babban comes to. The hangover of the beating makes him wince. He finds himself tied up. Khalujan is smiling at him.

KHALUJAN
 Ab hum ishq ke saatvein maqaam par
 hain.

BABBAN
 Kya hai woh?

KHALUJAN
 Maut..

Sounds of laughter and music from outside. Khalujan gestures to Babban to look through the window.

A radio set plays an old melody. The women play hopscotch outside on the platform. Begum has a bottle of rum in her hands and they share the alcohol. High and happy.

Begum jumps on the floor but trips and falls. Muniya laughs and imitates her. She falls on top of Begum.

Their shadows on the wall. Babban watches, mouth open.

KHALUJAN (CONT'D)
 Badi thand hai.. Lihaaf maang lein?

90 INT. JAAN MOHAMMAD'S OFFICE - DAY 90

Wads of cash on Jaan Mohammad's table. A man counts the notes and arranges them neatly in a bag.

Incessant banging of the door from Italvi's room. Jaan Mohammad curses under his breath. Muffled screams of Italvi abusing Jaan Mohammad.

As he walks up, his phone rings. Jaan Mohammad picks it up.

91 EXT. PAY PHONE - SABZI MANDI - DAY 91

Rafiq speaks from the same pay phone Babban had used.

RAFIQ

Jaan Bhai ye to sabzee mandi ka
number hai. Bahut harami hain
saale. Kisi ulti jagah chhupaya hua
hoga.

92 INT. JAAN MOHAMMAD'S OFFICE - DAY 92

Jaan Mohammad listens to Rafiq as he walks to Italvi's room.

Jaan Mohammad disconnects the phone and barges into Italvi's room. He pushes Italvi hard against the wall.

JAAN MOHAMMAD

Ek lafz aur toh tera bheja baahar.

ITALVI

Accha? Nikaal.. Himmat hai to nikal
Italvi ka bheja baahar!

Enraged, Jaan Mohammad takes out his pistol and hits Italvi with the butt. Italvi falls and Jaan Mohammad aims his gun at him.

ITALVI (CONT'D)

Maar!

JAAN MOHAMMAD

Dekh be Italvi. Aakhiri baar keh
raha hoon..

Italvi spits blood on the floor.

ITALVI

Naqli Nawab saala..

Jaan Mohammad's face tightens and he pushes the hammer of the pistol. Tension as the pistol is nearly ready to fire. Italvi's eyes stare at his death.

Suddenly, sound of a vehicle below. Jaan Mohammad looks out.
A police jeep.

93 EXT. JAAN MOHAMMAD'S OFFICE - CONTINUOUS

93

The SP gets off from the jeep and walks in. Liyaqat greets him as he passes him.

Suddenly from inside the jeep:

QAIS (O.S.)
Liyaqat bhai aadab!

Curious, Liyaqat walks behind the jeep. He is surprised to see Qais sitting inside. Handcuffed, flanked by cops.

LIYAQAT
Abey Qais! Tu ab tak andar hai?

QAIS
Aaj.. Bhaag jaaonga court se..
paise khilayen hain in haraamzadon
ko.

The cops grin.

94 INT. JAAN MOHAMMAD'S OFFICE - DAY

94

The SP waits for Jaan Mohammad in the office. He eyes the cash on the table.

Upstairs, a tied and gagged Italvi. He tries to move the chair to free himself. The chair thuds in the room.

Below, the SP hears the noise from upstairs. Suspicious. Just then, Jaan Mohammad walks in. Still red faced, trying to compose himself.

The SP puts down photographs of Babban and Khalujan on the table.

SP
Iftekhar Hussain urf Khalujan aur
Razzak Hussain urf Babban. Bhopal
mein Mushtaq Qureshi ke liye kaam
karte hain.
(points to the cash)
Aap paisa wapas bank mein jama kara
dein. Begum Para ab hamari
zimmedari hain.

Jaan Mohammad looks at the photos and nods.

JAAN MOHAMMAD
Maine kaha tha na ki tu kuch nahi
karega.

SP

MLA saab.. Dekhiye ye hamara job...

Before he can finish, Jaan Mohammad slaps the SP hard on his cheek.

JAAN MOHAMMAD

Zabaan samajh mein nahi aati tujhe?

SP

MLA saab.. I can arrest you for misbehaving with an officer on duty.

A beat. Jaan Mohammad throws him against the wall.

JAAN MOHAMMAD

Mujhe arrest karega tu bhenchod!

Jaan Mohammad charges towards him. He puts a pistol on his head. Liyaqat runs into the office and grabs him from behind.

LIYAQAT

Jaan Bhai! Nahi.. Jaan Bhai ruko!
Dekho kaun aaya hai aapse milne..

Jaan Mohammad stops and looks outside. Qais.

QAIS

Aadab bhai..

CUT TO:

95

INT. ABANDONED DEPOT - DAY

95

Babban is passed out. Khalujan looks haggard.

Begum walks in with a plate of food. A moment when she and Khalujan are locked in a stare.

She sits close to him. Keeping the plate next to him, she unties one of his hands.

BEGUM PARA

(while untying)

Bus kuchh hee ghanto ki baat hai.
Ek baar paisa aaya to aap log aazad
hain, apne hisse ke saath..

Khalujan pushes the plate away.

BEGUM PARA (CONT'D)

Humein dukh hai aapke liye.
Khamakha mein aap iss keechad mein
aan gire.

She kneels forward and makes a bite for him to eat.

BEGUM PARA (CONT'D)
 Agar aap sach mein humse mohabbat
 karte hain, jo ki aap karte hain..
 Toh please kha lijiye.

Khalujan looks away.

BEGUM PARA (CONT'D)
 (whispers)
 Iftekhar..

Khalujan swallows. He turns to her, hurt easily seen in his eyes.

She offers the bite. He keeps looking accusingly at her.

BEGUM PARA (CONT'D)
 Hum ishq ke daayron se bahut door
 nikal chukein hain Iftekhar. Ab hum
 kisi ke humdard ho saktein hain,
 madadgaar ho saktein hain, dost ho
 saktein magar mashooq nahi ho
 sakte.

KHALUJAN
 Magar chaalbaaz ho sakte hain..
 Dhokebaaz ho sakte hain.

A beat.

BEGUM PARA
 Kaash hum aapko apni majbooriyaan
 samjha paate..

Behind her, Babban pulls himself to get close to the sharp edge of a trunk.

Khalujan notices it.

KHALUJAN
 (to Begum Para)
 Agar aap batana chahein, toh hum
 koshish kar sakte hain.. Samajhne
 kee.

Begum is surprised by Khalujan's sudden change in attitude.

BEGUM PARA
 Sach?

KHALUJAN
 Sach.

Khalujan regards her seriously, sincerely.

BEGUM PARA
 Hamare shauhar, Nawab Meer Muhammad
 Amin Khan sahab ko, aurat zaat mein
 koi dilchaspi nahi thi. Unke din
 raat sharaab, juey aur laundebazi
 mein guzar hotay thay.

DISSOLVE TO:

96 INT. HAVELI - BEGUM'S ROOM - FLASHBACK - DAY 96

Begum stands alone in her room, silhouetted against the window.

BEGUM PARA (V.O.)
 Humne alag hone ki koshish bhi ki
 magar koi hamare saath na aaya, na
 hamara parivaar aur na hi koi aur.

On her expression:

FADE TO:

97 INT. HAVELI - BEGUM'S ROOM - FLASHBACK - DAY 97

Muniya takes out a pill from a phial and gives it to Begum.
 She swallows it down.

BEGUM PARA (V.O.)
 Hum beemar rehne lage.. Kisi bhee
 doctor ka mashwira ya dawai hum per
 asar na kar saka.

Muniya kisses Begum on the forehead. Close on the phial. The label reads Prozac.

98A EXT. HAVELI - TERRACE - FLASHBACK - DAY 98A

Young Begum walking.

98B EXT. HAVELI - TERRACE - FLASHBACK - DAY 98B

Begum para walking.

99 INT. HAVELI - HALL - FLASHBACK - NIGHT 99

BEGUM PARA (V.O.) (CONT'D)
 Hamari saanse Muniya ki karzdaar
 hai. Woh meri dost bhi hai, behen
 bhi hai, jaan bhi hai..

Muniya and Begum on the night of the reception. Hand in hand.

100 EXT. ABANDONED DEPOT - FLASHBACK - NIGHT 100

Muniya falling down on Begum while playing hopscotch. Their shadows on the wall.

BEGUM PARA (V.O.) (CONT'D)
Phir ek din Nawab saab guzar gaye.
Unki maut se hum azaad toh huey
magar bhikhari bankar.

DISSOLVE TO:

101 INT. HAVELI - VARIOUS PLACES - FLASHBACK - NIGHT 101

Babban searching for the necklace at various spots - closets, trunks, storerooms.

BEGUM PARA (V.O.) (CONT'D)
Unhone apni saari jaydaad girvi
rakh chhodi thi bank mein. Woh
saari umr udhaar ke paise pe
ayyashi karte rahe.

Nothing turns up. The closets are dusty. The safe is empty.

FADE TO:

102 EXT. COUNTRYSIDE - FLASHBACK - DAY 102

Jaan Mohammad and Begum talking to each other after Jaan Mohammad had won the competition.

BEGUM PARA (V.O.)
Jaan Mohammad ne humein bachane ke
liye haath badhaya magar shaadi ki
shart par. Uski aankh mein bas ek
hee khwaab tha, Mahmudabad ka Nawab
banna.

FADE TO:

103 INT. JAAN MOHAMMAD'S HOUSE - FLASHBACK - DAY 103

Jaan Mohammad posing in front of his mirror, dressed as a Nawab.

BEGUM PARA (V.O.)
Aur iss khwaab kee taamir sirf
humse nikaah ke baad hee poori ho
sakti thi.

DISSOLVE TO:

104 INT. ABANDONED DEPOT - DAY

104

BEGUM PARA
 Zindagi ne itne humle kiye hum par,
 ke ek baar humein bhi uss par palat
 ke vaar karne ko jee chaha.

Silence for a bit as Khalujan takes it all in.

KHALUJAN
 Ab kya karegi aap? Kahan jaayengi
 itna paisa lekar?

Babban sneaks up from behind her.

BEGUM PARA
 Jahan humara beetey kal ka saaya
 bhee na pahunch sake. Kahin duur..
 Bahut duur.

Picking up a shard of broken glass, Babban puts the sharp edge of the glass on her neck.

BABBAN
 Abhee bhej doon?

KHALUJAN
 Akeli jaayengi ki apni laundi ke
 saath? Hmm?

105A EXT. HAVELI - ENTRANCE - DAY

105A

Jaan Mohammad's face is a picture of controlled rage as he drives with his men into the mansion.

105B I/E. HAVELI - BEGUM'S ROOM - DAY

105B

Inside her room, Muniya hears the cars stop. The room is in a mess. Muniya was packing up the last of her stuff.

She looks through the window. Jaan Mohammad rushes inside, Muniya is intrigued at first but then her face contorts in terror.

Qais gets off the car and follows Jaan Mohammad into the mansion.

She rushes to the bed. Picks up her bag and dumps two passports inside it. There is a small pistol in it.

105C INT. HAVELI - HALL - DAY

105C

Downstairs, Jaan Mohammad's men begin destroying the mansion. The servants are shocked and scared. Jaan Mohammad screams out for Muniya as he walks up the stairs to her room.

105D INT. HAVELI - BEGUM'S ROOM - DAY 105D

He breaks down the door and enters her room. Muniya is missing.

Jaan Mohammad looks for her in the bathroom and behind the curtains. He exits the room.

105E EXT. HAVELI - BEGUM'S ROOM - DAY 105E

Outside the window, Muniya is hanging precariously onto the railing. She looks down, it will be fatal if she falls.

105F INT. HAVELI - BEGUM'S ROOM - DAY 105F

Back inside, Jaan Mohammad is beside himself at not being able to find Muniya. His phone rings out.

Call from the kidnappers. He looks at the phone, Liyaqat calms Jaan Mohammad and nods in affirmative to take the call.

BABBAN (O.S.)
Ho gaya intezaam?

JAAN MOHAMMAD
Haan.. Kahan lana hai paisa?

BABBAN (O.S.)
Railway station platform number ek
ki book stall pe aa ja.. 12 baje.

JAAN MOHAMMAD
Theek hai.

BABBAN (O.S.)
Aur sun. Abhi main Laal pull ke
paas se bol riya hoon. Logon ko
bhej ke time barbaad na kariyo
apna. Aur time se pahunchiyo..

The line goes dead.

106 EXT. HAVELI - ENTRANCE - DAY 106

Muniya is making her way out of the mansion on her scooter.

107 I/E. ABANDONED DEPOT - DAY 107

Muniya rushes inside the abandoned room in the station. She opens the door and gets in. To her shock, she sees the Begum tied up and gagged.

Babban gently pats on her shoulder. Muniya turns, horror in her eyes.

MUNIYA

Bahut gadbad ho gayee hai! Jaan
 Mohammad ko hamara poora plan pata
 chal chuka hai.

BABBAN

Oh!! Phir toh woh paisa nahi dega.

Muniya nods. Khalujan walks from behind.

KHALUJAN

Aur hum sabko maar dalega.

Muniya turns around and nods to Khalujan vigorously.

BABBAN

Khalu phir toh ye jagah humein
 chhod deni chahiye.. jald se jald.

KHALUJAN

(to Muniya)

Kyon?

Muniya looks at Begum.

MUNIYA

(to Khalujan)

Jee.. Ek dum.

Suddenly both men burst out laughing.

MUNIYA (CONT'D)

Aap log mera vishwas karo please!
 Main sach keh rahee hoon..

Babban suddenly grabs her from hair, brutally.

BABBAN

Haramzadi.. Bollywood chal.. Bahut
 badi heroine banaoonga tujhe..

He violently pushes her on the wall. As she screams:

108 I/E. RAILWAY STATION - DAY

108

Jaan Mohammad walks into the railway station. Wearing
 sunglasses, he tries to keep a low profile.

He looks back at the entrance. Rafiq and Liyaqat are there.
 He gestures for them to leave.

109 EXT. RAILWAY STATION - DAY

109

Rafiq and Liyaqat hop onto a car. Jaan Mohammad's other goons
 sit behind. Tense.

110 INT. RAILWAY PLATFORM - DAY 110

Jaan Mohammad stands next to the book store at the station. He looks around. The usual rush at the platform.

Someone taps him on his shoulder. The bookshop ATTENDANT.

ATTENDANT

Jaan Sahab?

Jaan Mohammad nods.

The attendant smiles and gives him an envelope. Jaan Mohammad opens it. It reads -

*Platform no. 6 par, pyaoo no. 2 ke
bagal ke kachre ke dibbe ko uthana.*

111 INT. RAILWAY PLATFORM - DAY 111

A blind beggar boy sings a melancholic ditty.

Jaan Mohammad looks around and sits down next to the trash can. Disgusted, gritting his teeth, he picks it up.

Under the trash can is another envelope.

Jaan Mohammad opens it. There is a railway ticket in it. Jaan Mohammad is confused momentarily.

BEGGAR BOY

Jaan Mohammad?

JAAN MOHAMMAD

Huh?

BEGGAR BOY

Idhar udhar kya dekh raha hai
chootiye! Bhaag nahi to train
chhoot jayegi.

A train chugs into another platform in the station. Jaan Mohammad rushes to catch it.

112 I/E. TRAIN - DAY 112

Getting into the train, Jaan Mohammad calls from his mobile.

JAAN MOHAMMAD

Haan Rafiq? Nainital express..
Bareilly ke taraf..

RAFIQ (O.S.)

Jee bhai..

Jaan Mohammad looks for a place near the door in the crowded compartment.

113 EXT. RAILWAY STATION - DAY 113

Liyagat manoeuvres the car outside the parking lot.

RAFIQ
Bareilly highway.

They drive on the road running parallel to train tracks.

114 INT. TRAIN - DAY 114

The train speeds out of Mahmudabad town and bellows into the countryside.

Inside the train, Jaan Mohammad sits huddled in a corner. Surrounded by families, pesky kids, chai vendors. He looks miserable.

A CHAI WALLAH approaches him.

CHAI WALLAH
Chai pee lo..

Jaan Mohammad ignores him.

CHAI WALLAH (CONT'D)
Arrey pee bhee lo.. 100 rupay ki hai..

JAAN MOHAMMAD
Abbey kahan na nahi bhen..

As Jaan Mohammad turns to look at the Chai Wallah, he sees a leery grin on his face and a chit in his hands.

He goes to take the note but the Chai Wallah grins and pulls it back. Jaan Mohammad, seething, takes out a 100 rupee note and gives it to him.

He opens the chit. It reads:

Lakhimpur station ke baad ek station aayega, Rekabganj. Yahan train rukti nahi hai par rukegi. Koi utrega nahi, tum utar jaana.

115 EXT. HIGHWAY - DAY 115

Jaan Mohammad's men speed on the highway, keeping up with the train.

They enter Lakhimpur town.

116A I/E. TRAIN - DAY

116A

The train stops at Lakhimpur station. Jaan Mohammad looks outside, tense.

The train leaves the platform at Lakhimpur. Jaan Mohammad arrives at the door.

Ahead is a station. Even at that distance Jaan Mohammad can read the rusty signboard that reads REKABGANJ.

Just as the train crosses the abandoned railway station, the horn toots as it slows down. It stops at the end of the station.

Jaan Mohammad gets off the train. People wonder why. Some of them get off onto the tracks.

Up ahead on the tracks, a man covered in a shawl, walks close to the ENGINE DRIVER and gives him a 1000 rupee note. The driver smiles and toots the horn.

The man in the shawl, Babban, swings the green flag as the train chugs out of the station.

116B EXT. ABANDONED DEPOT - DAY

116B

Jaan Mohammad walks into the platform. Behind him the train moves away. He stands in the middle of the platform, alone.

Babban walks into the platform. He has the flags.

Khalujan walks from inside the room. He has a pistol.

Babban walks to Jaan Mohammad. A beat.

He offers him both the flags, red and green.

BABBAN

Lo.. Ek ghante baad ek maal gaadi
aayegi. Rok kar usmein chale
jaana..

JAAN MOHAMMAD

Begum kahan hai?

BABBAN

(points to Khalujan)
Wahan..

Jaan Mohammad makes a move but Babban stops him.

BABBAN (CONT'D)

Bag yaheen..

Jaan Mohammad leaves the bag and moves towards Khalujan.

Babban lifts the bag to feel its weight. He puts the bag on a broken tea stall to open it, its locked.

Jaan Mohammad is about to reach Khalujan.

BABBAN (CONT'D)
Oye.. Lock ka number kya hai?

JAAN MOHAMMAD
Nau doh gyarah.

Babban finds the numbers on the lock.

Khalujan moves away and Jaan Mohammad enters the room.

He smiles when he sees Begum. Suddenly, he turns around and punches Khalujan hard on his nose.

The pistol flies out of Khalujan's hands and he collapses on the floor.

Outside Babban unzips the bag - its full of rubbish. Before he can react -

LIYAQAT (O.S.)
Kum toh nahi hain na?

Babban turns. Liyaqat and his men surround him.

CUT TO:

117 I/E. ABANDONED DEPOT - DAY

117

Khalujan and Babban getting a thrashing by Jaan Mohammad's men.

He sits on a wooden bench on the platform. Begum and Muniya stand in front, staring at the floor.

BEGUM PARA
Ranjish humse hai aapko.. Woh dono
maasoom hain.. Unhe chhod dein..

JAAN MOHAMMAD
(to his men)
Oye! Ruk Ja.. Idhar la Nawab sahab
ko..

Babban and Khalujan are brought to Jaan Mohammad's *darbar*.

JAAN MOHAMMAD (CONT'D)
(to Khalujan)
Begum sahiba keh raheen hain ki aap
dono ko chhod diya jai, aap dono
masoom hain.. Hain kya?

The men are quiet.

JAAN MOHAMMAD (CONT'D)

Masoom? Hain kya aap dono?

(to Begum)

Ek hum hee jallaad lagte hain
aapko. Varna toh baaki saari
kaaynat masoom nazar aati hai. Hum
saale rupya, paisa, aabru, dil sab
le ke aapke peechhe ghoomte rahe
aur aap iss luchche ki chori kee
hui shayari pe taa taa thaiyya
karne lagi..

KHALUJAN

Hamari shayari chori kee nahi hai.
Orginal hai..

JAAN MOHAMMAD

Achha?

(to Begum)

Aur aapka naach? Hamne toh kabhi
dekha nahi. Toh ho jaye ek
jugalbandi?

(to his men)

Chalo bhai hato. Thoda stage ke
liye jagah banao.

His men make a circle around the four of them.

No one moves. A distant horn of an oncoming train.

JAAN MOHAMMAD (CONT'D)

Dekho maalgaadi aa rahi hai. Hamara
plan tha kee tum dono ko uske
saamne phenk denge par agar
jugalbandi jam gayi toh.. Agli
gaadi raat ko hai?

(to Khalujan)

Hain na? Kitne baje..? Hain?

Khalujan remains quiet.

RAFIQ

8 baje hai bhai.

JAAN MOHAMMAD

Haan toh chalo ho jaye..

The train horn again.

LIYAQAT

Jaan bhai. Koi item number, itne
dino se ye gajle phajle sun sun ke
badhazmi ho gayi hai saali.

Jaan Mohammad's henchmen murmur approval. Jaan Mohammad turns
to Khalujan.

KHALUJAN

Hamein filmy gaane nahi aate hain.

JAAN MOHAMMAD

Kya baat kar rahe hain Nawab sahab!
Woh toh aata hoga, *Anarkali Disco chali*.

RAFIQ

Jaan bhai, *Kisi hotel mein jaayen?*

LIYAQAT

Arrey nahi bhai, woh wala.. *Aa ante amalapuram..*

The other men chime in with their suggestions.

Armed with a number choices, Jaan Mohammad gestures to Khalujan to begin. Khalujan stands quietly.

Jaan Mohammad shakes his head and fires a shot near Begum's feet. This gets Khalujan out of his stupor.

KHALUJAN

(singing)

Kisi disco mein jaayein, kisi hotel mein khaayein.

Jaan Mohammad turns to Begum. He swings the pistol in her direction, asking her to dance.

Reluctantly, she begins to dance.

The men laugh and clap in rhythm, enjoying the dance. Jaan Mohammad gets up and dances with her.

Muniya and Babban are on opposite sides; in the background to all this. Their eyes meet. Muniya looks at something behind Babban. Babban is confused at first, then he gets it.

A few feet away lies her bag.

She nods gently and asks him to kick it towards her. Babban moves slowly, carefully towards the bag. As soon as he is close enough he kicks it towards Muniya.

Before anyone can react, Muniya bends down and puts her hand inside the bag.

MUNIYA

Tu hila toh bheja uda doongi tera!

Jaan Mohammad stops, confused. Muniya is pointing her bag right at him.

To prove she means business, Muniya fires a shot through the bag. The bag falls down, revealing her pistol in her hands. It is pointed right at Jaan Mohammad.

The henchmen get into action. Now all four of them have guns aimed at them.

MUNIYA (CONT'D)
Apne logon ko bol ki inn teeno ko
jaane de..

Jaan Mohammad doesn't move.

MUNIYA (CONT'D)
Bol!

JAAN MOHAMMAD
(nods)
Jaane do be..

The train horn is closer.

BEGUM PARA
Main tere bina nahi jaungi.

She picks up the red flag.

BEGUM PARA (CONT'D)
(to Khalujan)
Lijiye.. Gaadi rokiye aur jaiye
yahan se.

Khalujan takes the flag. He turns to Babban.

KHALUJAN
Tu ja..

BABBAN
Nahi tum jao..

KHALUJAN
Main nahi jaa sakta.. Inke bina.

BABBAN
Toh main bhi nahi jaa sakta na.
Uske bina.

KHALUJAN
Train chhoot jayegi beta.. Samjha
kar.

BABBAN
Phir wohi baat Khalu.. Kaha na main
Muniya ke bina nahi jaa sakta!

Khalujan sighs and turns to Muniya. Train approaches closer.

KHALUJAN
Aisa karein.. Bandook hamein dein
aur aap dono jaaen.

BEGUM PARA

Aur aap?

KHALUJAN

Hum dono inhe sambhal lenge.. Aap jaayen.

BEGUM PARA

Nahi ye hum dono ka maamla hai.. Aap jaayen.

BABBAN

Khalu, main kehta hoon ki tum aur Begum chale jao.. Muniya aur main dekh lenge.

BEGUM PARA

Main Muniya ke bagair nahi jaaungi.

KHALUJAN

Aur main tere bagair..

MUNIYA

Bandook mere haath mein hai.. Aap teeno jaiye..

BEGUM PARA

Nahi!

BABBAN

Nahi!

TOOT! The train is very close.

KHALUJAN

Arrey aise toh phir koi nahi jaayega?

JAAN MOHAMMAD

Bhenchod! Kaun ja raha hai? Train aa gayi hai!

The train bullets past the station. Everyone watches.

To everyone's surprise, it stops just as it crosses the platform.

Then, slowly but surely, it reverses its path back to the platform. Everyone watches quietly - stunned.

The train stops.

The doors of a compartment open - from the blackness inside, Noor Mohammad Italvi comes out.

Jaan Mohammad can't believe his eyes.

Italvi stops, then raises his hand. There is a pistol in it.

JAAN MOHAMMAD (CONT'D)
Bhaag bhainchod!

Italvi fires at Jaan Mohammad and his men. Possessed and totally unafraid of death, his pistol rains bullets.

Slow Motion. Begum Akhtar's *WOH JO HUMME TUMME QARAR THA* fills the sound track, drowning every other sound.

Jaan Mohammad and his men fire back as they scamper around to take cover.

The other compartments of the train opens and a posse of policemen, led by the SP jump into the platform.

Firefight!

Jaan Mohammad's men take cover and fire at the police. The cops fire back from the train.

Italvi aims only for Jaan Mohammad. He is the only one not scared of getting shot. Bullets whiz past him, graze him on the arm. He walks unperturbed. Jaan Mohammad retreats as he fires at Italvi.

Behind him, ducking and crawling on all fours, Babban heads close to Muniya.

Khalujan drags Begum down on the floor.

The couples move away trying to avoid the volley of bullets.

Babban and Khalujan look at each other. Idea to take different routes to the exit.

Babban hides behind a pillar. Muniya is behind him, ducking from the bullets behind a carton. Bullets flying on all sides.

Babban signals for her to come to him. He is closer to the exit. Muniya tries but its way too risky. He gathers courage and jumps to her. He grabs her and they lie flat on the ground, in embrace.

Khalujan and Begum are at the other end of the platform, hiding behind a hand cart. A bullet whizzes past them and hits the wall. Concrete flies off and hits Khalujan on his hand. Khalujan looks at his wounded, shaking hand.

Begum tears off part of her *chunni* and ties it on his hand. He looks amazed. The shaking has stopped.

Braving bullets, embracing, touching, looking into each other's eyes, trusting - the couples run to the exit of the station.

Jaan Mohammad and his men are slowly but surely getting overwhelmed by cops' superior numbers and firepower.

Jaan Mohammad locks himself in one of the rooms. He tries to find an exit through the barred window. Outside, Italvi bangs on the door.

Just before the couples can reach the exit, two of Jaan Mohammad's men block their way. The men were hiding to avoid the bullets. They sense an opportunity and raise their guns at the couples.

They move towards Begum. The couples step back. More bullets. The foursome duck down.

Muniya lets go of Babban's hand and goes to Begum. She gets in front of her, protecting her.

Babban and Khalujan scream suddenly and charge on the men. They get on the floor trying to disarm the men.

Muniya and Begum hold onto each other tight as they move slowly. At the exit, they see a car parked outside, the one used by Jaan Mohammad's men.

The girls go toward the car hand in hand.

Meanwhile, the cops have managed to overpower the gangsters. Rafiq and Liyaqat are out of bullets and surrender voluntarily.

Italvi breaks the door down. Too late for Jaan Mohammad. Italvi fires at him but he is out of bullets. Jaan Mohammad charges at Italvi but Italvi hits him hard with the butt of his pistol. Jaan Mohammad goes down.

Back outside, Muniya comes to the wheel. She turns the ignition, it doesn't come on. Time is running out. Panic.

Babban snatches one of the goons' pistol and knocks him out. He helps Khalujan up and they run out.

Muniya gestures that there is car trouble. The men get behind the vehicle to push it.

Back in the platform, Jaan Mohammad's have been cornered and arrested. The SP joins Italvi and avenges his beating on Jaan Mohammad.

Outside, Babban and Khalujan push the car with all their might. The car moves.

Just as the men start to run with the car, bullets whiz past. Some of the cops have come out and fire at the men.

The men push the car just enough to make the engine come to life. Muniya slows the car down, Begum calls out to them to get in.

But the men stop. They raise their hands in the air and scream at the women to make a getaway.

The cops run towards the men. Muniya accelerates, having no choice.

The couples share one last look. Tears in the women's eyes. The cops close in on the men. The men are smiling.

Muniya drives away. The *ghazal* continues.

FADE OUT:

118 I/E. JAIL - DAY (6 MONTHS LATER)

118

Camera moves through the jail campus and eventually arrives at a cell. Khalujan and Babban relax inside.

A constable opens the lockup.

Khalujan and Babban walk out.

BEGUM PARA (V.O.)

Aazadi zindagi ka sabse haseen aur
naayab tohfa hai. Jise paane ke
liye koi bhee qeemat kam hi hoti
hai. Azaad hum huay thay magar
qeemat aapne ada ki thi.. Humein
lagta tha ki aap jaise aashiq sirf
filmo mein hee paaye jaate hain.
Dua hai ki Allah miyan humein bhi
aapke ishq ki shiddat ataa kare.

Close on Babban -

MUNIYA (V.O.)

Ishq!! Main layak hee nahi thi tere
ishq ke. Dekhna, tujhe zindagi mein
mujhse bhi behtar girlfriend
milegi. Lekin agar tumhari qismet
kharaab huee to main tujhe phir
kahin na kahin mil hee jaoongi.
Honululu se Paris ke beech mein..
Kahin..

Khalujan laughs at some wisecrack Babban makes as they cross the jail courtyard.

BEGUM PARA (V.O.)

Aapke tohfe se aasmaan toh kiraye
pe nahi mila. Haan par ek chhoti
see duniya zaroor khareed lee thee
humne.

DISSOLVE TO:

119 INT. JEWELLERY STORE 2 - FLASHBACK - DAY 119

Black and white image of the necklace. Begum and Muniya at a small jewelry store in the back alleys of an old city.

The store owner checks the necklace and looks at the burqa clad women wide-eyed.

DISSOLVE TO:

120 INT. OLD CITY HOUSE - DAY 120

On the third floor of a lime covered, doddering old structure is a small signboard that reads - *Chandpur Kathak School*.

Ten young girls move in a formation to *tatkar*.

The teacher is Muniya, inspecting, correcting every move of the little ones.

MUNIYA (V.O.)
Aarzuein adhoori theen par
zarooratein poori ho gayi thi..

BEGUM PARA (V.O.)
Hamari iss duniya mein zindagi
thami see rehti hai. Kabhi aaiyega,
buth ban ke baithenge.

Just behind the girls, Begum sits. Muniya joins next to her.

We see them through the dancing children. Muniya rests her head on Begum's shoulders.

FADE TO:

121 INT. JAIL - DAY 121

In the jailer's office. The jailer signs on a letter.

JAILER
Khushkhabree hai. Tumhari zamanat
ho gayi hai.

Babban screams in delight and hugs Khalujan.

BABBAN
Maine kha tha! Woh aayengi zaroor
aayengee!

Khalujan has joy written on his face.

122 EXT. JAIL - DAY

122

Babban and Khalujan get out of the jail beaming. As they come out of the giant door they are shocked to see -

Mushtaq!

He smiles benevolently at them.

CUT TO:

123 KABRASTAN

123

Babban and Khalujan squat in a fresh grave. Mushtaq sits on a chair above them. Revolver in his hands.

MUSHTAQ

Koi aakhiri khwahish?

Babban and Khalujan look at each other. A smile.

BABBAN

Ek gazal sunani hai.

KHALUJAN

Ek gazal sunani hai.

FADE OUT.