**LIV & LEELA**

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**2. EXT. LONELY MOUNTAIN ROAD - AFTERNOON 2**

A LUXURIOUS BLACK MERCEDES SEDAN drives up a WINDING, LONELY ROAD on a HILL(a road that has many bends or curves). Tall trees line both sides of the road, their branches creating shadows that make the path feel MYSTERIOUS. The car's ENGINE HUMS LOUDLY*(sound that a car’s engine makes when it is running smoothly)* as it moves uphill. The only sounds are the CAR ENGINE and some DARK, SUSPENSEFUL MUSIC playing softly in the background.

**3. INT. MERCEDES - BACK SEAT - AFTERNOON 3**

LIV SEN, 32, sits silently in the back seat,staring out the window, his face UNREADABLE. He wears a perfectly tailored BLACK SUIT. His STOIC EXPRESSION reveals a CALM and CONTROLLED DEMEANOR*(suggests he is handling the situation with a calm and controlled attitude, not letting his emotions show on the surface)*. His eyes fixed on the PASSING SCENERY. His face is EMOTIONLESS, betraying nothing. The phone in his chest pocket VIBRATES suddenly.

*(The phone shatters, breaking the silence. The suspenseful music abruptly stops, and Lee’s quiet is disrupted by the phone’s sudden vibration.)*

He takes out the phone and sees who's calling: “AMARTYA SEN”LIV pauses, then answers without saying anything.

**AMARTYA** **(V.O.)**(loving,Casually)  
লিভ ! - এখানে আমি সব ব্যবস্থা করে ফেলেছি। কাল তোমরা কখন আসছো ?

LIV replies carelessly,

**LIV**

(sounding TIRED)I’m not coming ...

**AMARTYA (V.O.)**(firmly, with a hint of fake anger, fake seriousness)  
কী? …

**INTERCUT WITH:**

**4. EXT. AMARTYA'S HOUSE - FRONT YARD - AFTERNOON 4**

The green garden is calm, with furniture spread out on the lawn. AMARTYA SEN,65, sits on a chair, holding his phone to his ear, talking to LIV. SANDEEP ROY,30, is standing next to him, bending over and trying to hear LIV's voice over the phone.

**AMARTYA (CONT’D)**(into phone, firmly, with a hint of fake anger)  
আমি তোমার আর কোনো কথা শুনছি না , কাল সোজা আমার এখানে চলে আসবে। এটা আমার Order - বুঝতে পেরেছো !

SANDEEP, still unable to hear LIV's side of the conversation, leans even closer to the phone.

**SANDEEP**(whispers, to **SANDEEP**)  
MR. BOSS! আপনাকে আসতেই হবে।

AMARTYA SEN glares at him, picks up a nearby chair pillow, and *hits* on SANDEEP’s head.

**AMARTYA**(annoyed, to SANDEEP)  
বনমানুষ ! আবার মাঝখানে কথা বলো …

SANDEEP falls to the ground, holding his head with a confused expression.

**BACK TO:**

**5. INT. MERCEDES - BACK SEAT - AFTERNOON 5**

**LIV**

( to himself , বিরক্ত হয়ে , বিড়বিড় করে )Ahh ... that old man.

As LIV moves to hang up, the AMARTYAspeaks again, this time with anger.

**AMARTYA (V.O.) (CONT’D)**

আর হ্যাঁ - যদি না আসো, তাহলে আমি লীলাকে(LEELA) সব সত্যি জানিয়ে দেবো।

Hearing LEELA's name, LIV sat up straight, his tiredness vanished, and a surge of new energy instantly filled him.

**LIV**

( ভুরু কুঁচকে , little bit angry )what?

AMARTYA immediately hangs up, and The SOUND OF THE CALL DISCONNECTINGis heard.

He looks at the screen, showing the AMARTYA’s contact.

Loosening his tie -

**LIV (CONT’D)**

( to himself ,বিরক্ত, নিচু স্বরে, ফোনের দিকে তাকিয়ে, )

Ahh ... that old man. He really has a death wish.

The CAR CONTINUES ITS JOURNEY along the lonely, hilly road.

**6. EXT. AMARTYA'S HOUSE - FRONT YARD - AFTERNOON 6**

SANDEEP sits on a tool-like chair without a backrest. A flower stick humorously sticks out of his ear. He glances over at the AMARTYA, who lies beside the chair on the green grass, a pillow under his head and another pillow clutched tightly to his chest with both hands. He is deep in thought.

**SANDEEP**(speaking casually,smiling)  
Sir, MR. BOSS(LEE) এর আসার খুশিতে… খুব বড়ো না, ছোটো করে, যদি একটা welcome party -র …

Before SANDEEP can finish, the PILLOW hits his FACE directly, shutting him up instantly. He falls BACKWARD off the chair.

**7. EXT. CROWDED MARKETPLACE - AFTERNOON 7**

The car enters a BUSY MARKET IN THE HILL AREA. People negotiate at stalls, voices blending with the scent of street food. The noise and bustle CONTRAST sharply with the quiet road from before.

Through the window, LIV notices a MOTHER is helping her YOUNG DAUGHTER (about 5 or 6 years old) eat an ice cream. Seeing the loving scene, LIV smiles faintly.

**FLASHBACK TO:**

**EXT. LEE’S VILLA - FRONT YARD – MORNING --**

LEELA is playing on the lawn, her laughter echoing across the yard, surrounded by lush green grass. LIV is sitting on a chair, observing her with a soft smile. The MAID, 40, kind and gentle, wearing traditional hill attire, approaches with a cup of tea, handing it to LIV.

**MAID***Leela aaj kitni khush lag rahi hai.*

**LIV**(smiling)  
*Haan...*

As LIV takes a SIP OF TEA, The MAID speaks softly,

**MAID***Kya aapko nahi lagta Leela ko ek MAA ki zarurat hai?*

LIV(confused, বিষম খেলো) looks at MAID. She smiles gently looking at LEELA, then walks away.

LIV, still processing her words, turns his head back to LEELA, watching her play.

**END FLASHBACK:**

**LIV (V.O.)**(to himself, in a low, sad tone)  
*Kya usse maa chahiye...?*

The DRIVER, 35, glancing at the rearview mirror and noticing LIV’S FACE, speaks without turning his head.

**DRIVER***Sir, aap Leela ke liye kuch khareedna chahenge?*

LIV looks through the window at the happy girl and immediately responds.

**LIV***Haan...ek “MAA”*

The DRIVER briefly turns his head to look at LIV, who seems puzzled by the question.

**DRIVER**(surprised, puzzled)  
*“MAA?”*

LIV realizes he’s put himself in an awkward situation, and this is clearly visible on his face. He turns to look at the DRIVER and replies..

**LIV***Haan...*

*(Quickly realizing, he immediately changes his words)*

**LIV (CONT’D)**

*nahi! - nahi,mera matlab hai, ice-cream.*

Embarrassed, forcefully closing his eyes.

**LIV (CONT’D)**

(whispers, to himself)

Ahh... What am I saying?

LIV opens his eyes and gently says,

**LIV (CONT’D)**

*Pehle ghar chalein!*

**DRIVER**

(confused, looking at LEE)*ghar?????*

*LIV nodded yes.*

**DRIVER***Haan...*sir,*Samajh gaya*.

The car continues through the busy market, the driver FOCUSING BACK on the road.

After passing through the chaos, the final destination—the villa

**8. EXT. SCENIC LANDSCAPE - VILLA - AFTERNOON 8**

The Mercedes reaches the top of the hill, and a breathtaking view of the hill city spreads out below. The car overlooks the city, which is bustling with activity. THE VILLA, located just outside the city, comes into view, standing out prominently in the middle of the scenic landscape. Its impressive design contrasts with the surrounding scenery, marking the final destination.

**VILLA - GRAND ENTRANCE --**

The car STOPS in front of the GRAND ENTRANCE, THE GRAVEL CRUNCHING UNDER ITS TIRES. The guard steps forward and opens the door. *(From a short distance away, the PLAYFUL SOUNDS OF LEELA AND the MAID can be heard.)*

**MAID***Leela, ruk jao! Pehle juice pee lo.*

LEELA, ignoring the MAID, giggles as she runs around, her playful voice echoing with laughter.

**LEELA***Aao, mujhe pakdo!*

**MAID**

*Leela, dheere, warna gir jaogi. ...*

The sounds of their PLAYFUL INTERACTION fill the air, adding a warm contrast to the imposing presence of the villa.

**VILLA - ENTRANCE –-**

LEELA plays with the MAID outside the villa. They're laughing and having a playful conversation, their WARMTH CONTRASTING WITH THE SERIOUS TONE FROM EARLIER.

The SOUND OF THE CAR APPROACHING CATCHES LEELA'S ATTENTION. She stops and looks toward the vehicle—it’s her father.

The car pulls up to the entrance, the gravel crunching under its tires. The moment the car comes to a stop, LEELA breaks into a run, her FACE lighting up with a beautiful smile.

**LEELA**Papa!

Behind her, the MAID*(a woman in her 40s, kind and gentle, wearing traditional hill attire)* follows, holding a glass of orange juice.

**MAID**Leela, dheere...

But LEELA is too excited to listen. She runs straight to LIV, who steps out of the car just in time to scoop her up into his arms. He bends down, picks her up, and kisses her gently on the forehead as she giggles, her eyes sparkling with happiness.

The sky glows with hues of orange and pink as the sun sets, casting a serene light over the horizon.

**9. INT. AMARTYA'S HOUSE - EVENING 9**

SANDEEP bursts into the grand entrance, running heavily and breathing hard. He races across the room, heading for the living room where AMARTYA sits on the sofa, reading a newspaper.

SANDEEP skids to a stop by the door, panting heavily. He struggles to catch his breath, trying to speak.

**SANDEEP**(panting)  
Sir...

**AMARTYA**(looking up, concerned)  
What happened, Sandeep?

**SANDEEP**(still breathless)  
Sir... SP Mr. Mukherjee is killed.

AMARTYA’s face goes pale with shock. He stands up abruptly, his expression one of disbelief.

**10. EXT. MR. MUKHERJEE'S HOUSE - ENTRANCE - EVENING 10**

AMARTYA's car screeches to a halt aggressively in front of the entrance. An ambulance and several police cars are already parked outside.

AMARTYA and SANDEEP exit the car, their URGENCY clear. They make their way toward the house.

As they approach the entrance, SANDEEP's phone suddenly rings. Without breaking his stride, he glances down at the caller ID: "AGENT 1."

SANDEEP slows to a stop, staring at the screen. AMARTYA, unaware, continues walking ahead, focused on entering the house.

**11. INT. MR. MUKHERJEE'S HOUSE - BEDROOM - EVENING 11**

The bedroom is a scene of horror. MR. MUKHERJEE lies on the floor, stabbed. His wife and 10-year-old son, both covered in blood, are on the bed. The boy is also dead.

The room is dimly lit. A POLICE INVESTIGATION OFFICER stands near the center, while TWO OTHER OFFICERS, dressed in formal attire, move carefully around the scene.

One of the officers crouches and collects a bloody knife from the floor, lying just beside MR. MUKHERJEE's dead body. The other officer is busy taking photographs, his CAMERA FLASHING BRIGHTLY with each click, illuminating the dead bodies and crime scene for brief moments.

MEDICAL TEAM – two members dressed in white – enter, pushing a tray bed. They are prepared to collect the bodies.

Standing in the doorway is AMARTYA, his face lined with grief, his eyes heavy with sorrow.

**12. INT. RUDRA GANGULY’S PENTHOUSE - EVENING 12**

A large bedroom inside a sleek skyscraper flat, with floor-to-ceiling glass windows offering a panoramic view of the city.

RUDRA GANGULY, a fit 39-year-old man, stands in front of the window, wearing nothing but a white towel wrapped around his waist. His hair is still damp, as though he has just finished a bath. In his hand, he holds a wine glass, slowly swirling it in a circular motion, trying to dissolve the ice cube. He takes a sip, gazing out at the sprawling cityscape.

A MAN, 35, in a white shirt and black trousers, dressed formally, enters the room and speaks respectfully.

**MAN**Sir, আপনার সাথে একজন দেখা করতে এসেছে, নাম Monohar Goswami.

**RUDRA**পাঠিয়ে দাও।

The man nods.

**MAN**Okay, sir.

He exits the room.

ENTRANCE --

At the entrance of a luxurious penthouse, two men in similar formal clothes guard the door with hard looks.

MONOHAR GOSWAMI, 45, a fat man wearing a thick golden chain and a gray suit, stands nearby, with his four bodyguards in black formal attire. They wait for a signal.

The MAN inside opens the door, steps out, and nods to the guards, giving permission. They move aside.

MONOHAR begins to walk towards the entrance, his bodyguards following closely behind. Monohar glances back and nods.

The bodyguards stop as Monohar enters the penthouse. One of them gently closes the door behind him.

**RUDRA GANGULY’S PENTHOUSE –**

RUDRA GANGULY walks out from his bedroom into the spacious hall area. At the same time, MONOHAR enters, looking nervous. Rudra, calm and collected, takes a seat on the sofa, holding a wine glass in his hand. He gestures for Monohar to sit across from him.

Monohar hesitates, sweating, but eventually sits down. Rudra sips his wine, staring coolly at him.

**RUDRA**What happened, Monohar? Ei shomoy tumi ekhane?

As Rudra lowers his wine glass towards the coffee table, MONOHAR blurts out.

**MONOHAR**Sir, there's a problem.

Rudra pauses, the glass hovering just above the table. After a moment, he places it down.

**RUDRA**(with a calm tone)  
Continue.

Monohar shifts in his seat, visibly sweating.

**MONOHAR**While they were running away, they were seen by two CBI officers.

**RUDRA**(raising an eyebrow)  
So?

**MONOHAR**But sir... they kidnapped those two CBI officers.

Rudra takes a deep drag from his cigarette after lighting it.

**RUDRA**Sounds good.

Monohar stammers.

**MONOHAR**What now?

**RUDRA**(in a cold, commanding tone)  
Do what you're good at.

**MONOHAR**But sir... they’re CBI officers!

Rudra's eyes narrow as he gives Monohar a devilish stare.

**RUDRA**I think you don’t understand my words.

Monohar, terrified, quickly nods.

**MONOHAR**(quickly)  
Ok, sir. Understood.

Rudra smiles devilishly, takes a final drag of his cigarette, and stands up, leaving the room without another word. Monohar sits there, frozen in fear.

**13. INT. MR. MUKHERJEE'S HOUSE - BEDROOM - EVENING 13**

SANDEEP stands just outside the entrance, his back to the door, deep in thought, his face turned away. His expression shows he's wrestling with something heavy.

AMARTYA steps out of the house, spots SANDEEP, and quietly walks up beside him. He gently places his left hand on SANDEEP's shoulder, his face tired and somber.

SANDEEP quickly turns, startled by the touch, his eyes wide with urgency.

**SANDEEP**(quickly)  
Sir, the culprit has surrendered. He’s at the police station now.

AMARTYA stops, confused.

**AMARTYA**What are you saying?

SANDEEP takes a breath, then delivers more news.

**SANDEEP**(seriously)  
Sir, there's more—Miss Sen and two other officers have been suspended for three months.

AMARTYA’s face tightens, his shock quickly replaced by urgency.

**AMARTYA**(urgent)  
Let’s go to the police station.

Without wasting a second, they both rush to the car. SANDEEP opens the door, and they quickly get inside. The car speeds off down the driveway.

**14. EXT. PENTHOUSE PARKING - EVENING, DARK 14**

A sleek black car is parked in the building's parking area. MONOHAR and his bodyguards, visibly frustrated and angry, head towards the car as they exit the penthouse. Monohar grits his teeth and mutters to himself.

**MONOHAR**  
Sala, suorer baccha amar hat nongra korabe.

Two bodyguards quickly move to open the car door for Monohar. He gets in, fuming, and pulls out his phone. Holding it to his ear, he makes a call.

Two bodyguards quickly move to open the car door for Monohar. Monohar gets in, and the bodyguards close the door behind him. Frustrated, Monohar pulls out his phone from his pocket and dials a number. The sound of the call connecting is heard.

**15. EXT. DARK WAREHOUSE - EVENING, DARK 15**

A quiet SUBWAY runs beside a large LAKE in the distance. Cars speed by on the HIGHWAY visible from afar, as the late evening sky has already turned dark.

At the end of the SUBWAY , a large, empty WAREHOUSE stands, dimly lit by a few hanging light bulbs. One of the bulbs BLINKS erratically, casting flickers of light over the damp floor, where puddles of water reflect the dim glow.

The Stranger's car is parked just outside the entrance.

Inside the warehouse, the two **OFFICERS** lie on the wet floor, their hands and legs tied, and their mouths taped, struggling to speak. Behind them, two masked COMPANIONS, dressed in black, stand still, shadows cast by the car’s lights.

The STRANGER, wearing a colorful shirt under an olive-green suit with black pants, stands before the officers. He holds a phone, staring at the display as it vibrates. The caller ID reads: "Boss."

He picks up the phone, glancing at the officers.

**STRANGER**(into phone)  
Yes, boss. what shouldi do?

**INTERCUT WITH:**

**16. EXT. PENTHOUSE PARKING - EVENING, DARK 16**

**INSIDE CAR --** MONOHAR sits in the back seat, his face tense. The car slowly pulls away from the parking spot, moving toward the exit. He dials a number on his phone, holding it to his ear.

**MONOHAR**(into phone)  
Finish your job… and make a deal with the other officer.

**BACK TO:**

**17. EXT. DARK WAREHOUSE - EVENING, DARK 17**

**7. INT. POLICE STATION - HALLWAY - DAY 7**

SANDEEP sprints down the hallway, urgency in every step. He reaches the AMARTYA’S office.

**POLICE STATION - AMARTYA’S OFFICE --**

SANDEEP BURSTS into the room, out of breath, STARTLING the AMARTYA who is busy with paperwork. SANDEEP rushes to the desk.

**SANDEEP**(urgent)  
Sir, someone killed Mr. Mukherjee.

AMARTYA’s face goes pale as he hears the news. His eyes widen in disbelief, and his mouth slightly opens as if he is searching for words. He looks around, as if trying to grasp the reality of what he has just heard.

SMASH CUT TO:

**10. EXT. POLICE STATION - ENTRANCE ROAD - EVENING 10**

A car pulls up in front of the police station. MIRA SEN, 26, a new officer, steps out, followed by three male OFFICERS. They all head inside the station.

**POLICE STATION - ACROSS THE ROAD --**

Across the road, about 30 feet away, a man watches them from inside a black SUV. He’s wearing a silver shirt, black trousers, and a black jacket. He observes the detectives closely as they enter the station.

The man picks up his phone and makes a call.

**MAN** (into phone)  
Boss, another detective just arrived to take over the case. What should I do?

**BOSS (V.O.)**Don’t do anything. Just follow her, watch everything, and keep me updated.

The MAN acknowledges the order, and the call ends.

**9. INT. POLICE STATION - HEAD DETECTIVE'S OFFICE - EVENING 9**

The HEAD DETECTIVE (the older man) is standing at his desk, looking through photographs of the recently deceased officers, including MR. MUKHERJEE and two others. The mood in the room is heavy.

MS. SEN (26, the new detective) enters the room with her three sub-officers. They stand silently behind the HEAD DETECTIVE.

The HEAD DETECTIVE turns around to face them. The tension is palpable.

**HEAD DETECTIVE**  
(to sub-officers)  
Wait outside.

MS. SEN signals for them to leave. The door closes behind them, leaving MS. SEN and the HEAD DETECTIVE alone.

**HEAD DETECTIVE (CONT’D)**  
(serious)  
Why are you here?

**MS. SEN**I’m taking over the case.

The HEAD DETECTIVE picks up the photos, showing them to MS. SEN.

**HEAD DETECTIVE**  
Do you want to end up like them? I won’t let you take this case. Go back to the head office—there’s no need for you here.

**MS. SEN**I don’t care about your orders. I’m here to see this through to the end.

**HEAD DETECTIVE**Go back.

**MS. SEN**  
It’s a head office order. I’m not going anywhere.

**HEAD DETECTIVE**  
(sighs, defeated)  
Then I’m useless to you now, am I?

**MS. SEN**Papa—

**HEAD DETECTIVE**  
(firm)  
Don’t call me that. I’m not your father from now on. If you stay, go to the head office. I’m closing this case. I don’t want anyone else to die.

**MS. SEN**  
(angry, determined)  
Do whatever you want. I’m not leaving.

MS. SEN exits the room, closing the door behind her. The HEAD DETECTIVE looks upset.

He picks up his phone and sends the photos of MR. MUKHERJEE, his wife, and his son from the murder scene.

**10. INT. VILLA - BEDROOM - EVENING 10**

LEELA, sound asleep, clings tightly to LEV’s hand. Lev, lying next to her, gently touching her head with care, his face softening in the warm, loving moment. Beside the bed, his phone vibrates, catching his attention. A message from the DETECTIVE appears on the screen.

LEV carefully withdraws his hand from Leela’s grip, ensuring she remains comfortable. He leans in, kisses her forehead softly, then quietly rises from the bed.

He picks up his phone and heads to the LIVING ROOM.

**LIVING ROOM --**

Lying on the sofa Lev’s eyes scan the murder photograph on his phone, zooming in on the image of the dead son, then sliding over to the officer’s face.

**DETECTIVE (V.O.)** Hope this message makes you come in?

LIV lies silently, a heavy pause hanging in the air.

**11. INT. VILLA - MIDNIGHT 11**

LEELA, slightly disoriented, wakes up to find her father missing from the bed. She MURMURS, "Papa," and slowly gets out of bed, searching for him.

She notices her father lying on the sofa in the living room. LEELA walks over and stands quietly at the entrance of the room, observing him.

She sits down beside him, kneeling and looking closely at his face. After a moment of silence, she softly says, "Papa is sad."

LEELA gently adjusts the blanket over her father, tucking it around him to make him more comfortable.

**VILLA - DRIVER'S ROOM --**

LEELA walks slowly down the hallway, making her way to the driver’s room. She opens the door quietly and peers inside.

Seeing the driver peacefully sleeping, she softly says, "Uncle is happy." She adjusts the blanket over him, making sure he is comfortable.

**VILLA - GOVERNESS’S ROOM --**

Leela continues to the next room, the governess’s room. She opens the door quietly and looks in.Noticing the governess sleeping soundly, she murmurs, "She is happy." Leela gently fixes the blanket over her and then quietly exits the room, closing the door behind her.

**12. INT. VILLA - MORNING 12**

**LEELA'S BEDROOM**

Lev enters Leela’s bedroom to find the Governess combing Leela’s hair in front of a mirror. Leela is almost ready to go.

**LEV**Leela, where are you going?

Leela remains silent, avoiding eye contact. She quietly hands Lev his phone and then leaves the room.

Lev looks at the phone and realizes that Leela has already seen the message. He feels a pang of guilt as he sits down, understanding that she knows he’s leaving.

The Governess hands Lev some neatly folded clothes belonging to Leela.

**GOVERNESS**These are Leela’s things. Please put them in her bag.

The Governess then exits the room.

**VILLA - DINING ROOM - MOMENTS LATER**

Leela is sitting at the table, eating breakfast as the Governess feeds her some food and juice. Lev enters the kitchen and sits next to her.

**LEV**Leela, I’m going away for a few days. I’ll come back soon. You should stay here.

**LEELA**No, I want to go with you. After a month, you came back to me, and now you’re leaving again? I don’t want to be alone. I want to go with you.

Leela’s voice cracks as she tries to hold back her tears, but they start to fall despite her efforts. Lev gently wipes her tears and pulls her into a hug. Leela clings to him, crying softly as he holds her close.

**14. EXT. AIRPORT - DAY 14**

A flight lands, and inside the airport, LEV, dressed in a black suit, carries a little girl, LEELA, on his lap. Leela wears a cherry red dress, her hair open and flowing. They exit the airport and head towards the curbside of the airport subway.

**SUBWAY AIRPORT ROADSIDE - DAY --**

Lev and Leela stand by the roadside, Lev scanning the area as if looking for something. A white Mercedes pulls up in front of them. The DRIVER, MR. LEE, steps out of the car.

**LEELA**(looking up at Mr. Lee, curious)  
Who are you?

**MR. LEE**I'm from the detective’s office. He ordered me to pick you up.

Lev starts to reply, but before he can say anything, Mr. LIV speaks again.

**MR. LEE**Come in, sir.

Mr. LIV takes their luggage and puts it in the back of the car.

As MR. LIV closes the boot of the Mercedes, a white taxi comes to a stop a short distance behind the Mercedes. LEV notices the taxi and eyes the driver carefully, but neither LEELA nor MR. LIV seems to notice.

*MR. LIV opens the back door of the Mercedes for LEV and LEELA.*

**LEV***(to Mr. Lee)*"Take Leela with you. I have some work."

**MR. LEE**"You want to go somewhere, sir? I can help."

**LEELA***(innocent, worried)*"Papa, where are you going?"

**LEV***(softly)*"Leela, go with Mr. Lee. I’ll be back soon."

*LEELA's face crumples as she begins to cry.*

**LEELA**"Papa…"

*LEV kneels down, kisses her gently on the forehead.*

**LEV***(firm but loving)*"Go with Mr. Lee. I'll be back soon, I promise."

**MR. LEE***(understanding)*"Okay, sir."

LEV helps LEELA into the back seat of the Mercedes. MR. LIV closes the door and walks around to the driver’s side.

**INSIDE MERCEDES - DAY --**

Inside the car, Mr. LIV turns to them.

**MR. LEE**So, let's go, little princess.

LEELA's tear-filled eyes looking back at LEV.

**LEELA**(smiling, looking at Lev and LEV)  
Yes, let's go.

The car starts moving quickly, heading towards their destination.

LEV watches as the Mercedes drives away, with LEELA still looking back at him. His expression hardens as he turns his attention to the white taxi.

He walks towards the taxi. LEV reaches the back door of the taxi, opens it, and slides into the seat without saying a word.

The TAXI starts moving quickly and merges into the traffic.

**15. EXT. HIGHWAY - DAY 15**

A GRAY SUV cruises down the highway, steady and focused. Out of nowhere, a TRUCK deliberately veers into its lane, speeding straight toward the SUV with calculated intent.

SMASH!  
The truck crashes into the SUV with brutal force, sending it spinning. The SUV screeches to a halt, its front end destroyed.

Inside, MS. SEN'S SUB OFFICER lies slumped over the steering wheel, blood pouring from a wound on his forehead.

THIS VERSION EMPHASIZES THAT THE CRASH WAS INTENTIONAL, ADDING A SINISTER UNDERTONE TO THE SCENE.

**16. INT. DETECTIVE'S HOUSE - DAY 16**

MS. SEN’s phone VIBRATES. She pulls it out of her pocket and sees it's SUB OFFICER 2 calling. She picks up.

**MS. SEN**(*concerned*)  
"What?"

Her face tenses as she listens to the voice on the other end. Without another word, she quickly leaves the house, hurrying to her car. She starts the engine and speeds away.

As MS. SEN’S car disappears down the road, a WHITE MERCEDES pulls up. MR. LIV steps out, holding a suitcase, and LEV and LEELA exit the car. Leela looks around, taking in the beautiful garden full of flowers.

The DETECTIVE comes out to greet them, smiling warmly.

**DETECTIVE**  
"Come in."

He bends down, lifting LEELA onto his lap.

**LEELA**  
(*wide-eyed*)  
"Is this flower garden yours?"

**DETECTIVE**(*smiling*)  
"Isn't it beautiful?"

**LEELA**  
"Yes, beautiful. Did you bring these flowers to see me?"

**DETECTIVE**(*chuckles*)  
"Ha, princess?"

LEV, looking a bit confused, turns to the DETECTIVE.

**LEV**(*slightly irritated*)  
"What? You came to my house without my permission?"

**LEELA**(*innocently*)  
"Yes, Mr. LIV came with him too."

The DETECTIVE and MR. LIV exchange an awkward smile. LEV turns back to MR. LEE, who stops smiling and lowers his head.

**DETECTIVE**  
(*deflecting*)  
"Forget that, come in."

LEV, a mix of anger and confusion, follows the DETECTIVE inside, still trying to process everything.

THIS SCENE REFLECTS THE TENSION AND CONFUSION LEV FEELS WHILE MAINTAINING THE WARMTH AND INNOCENCE OF LEELA’S INTERACTION WITH THE DETECTIVE.

**17. INT. HOSPITAL ROOM - DAY 17**

The sub-officer lies unconscious on the hospital bed, hooked up to various medical equipment. MS. SEN stands by the bed, her face tense with concern.

**MS. SEN**  
(to the other sub-officers)  
Where’s the truck driver?

**SUB-OFFICER 1**  
He’s at the police station.

**18. INT. POLICE STATION - DAY 18**

MS. SEN sits at a desk, facing the TRUCK DRIVER, who is seated on a bench with his hands cuffed.

**MS. SEN**  
The truck was in perfect condition when we checked it. So why did you hit the car?

**TRUCK DRIVER**  
I’ve got health problems... I was dizzy at the time.

The TRUCK DRIVER looks calm, showing no signs of guilt. MS. SEN narrows her eyes.

**MS. SEN**  
(to the police officer)  
Put him in the lockup.

The police officer escorts the TRUCK DRIVER to the lockup. MS. SEN turns and walks to the investigation room, followed by her two sub-officers and three police officers.

**INVESTIGATION ROOM —-**

They gather around a laptop. A police officer plays the CCTV footage. The video shows the TRUCK DRIVER on a phone call. After hanging up, he deliberately steers the truck into the car.

MS. SEN watches the CCTV footage, her eyes narrowing as she notices the black SUV parked across the road.

**FLASHBACK:**

**EXT. POLICE STATION - ENTRANCE ROAD - EVENING**

MS. SEN's car pulls up in front of the police station. Across the road, the black SUV is parked, and a man in a silver shirt watches her. MS. SEN briefly glances at the SUV before heading inside.

**BACK TO PRESENT:**

**INVESTIGATION ROOM –-**

MS. SEN's eyes widen as she connects the SUV in the footage to the one she saw outside the station.

**MS. SEN**(whispering to herself)  
That’s the same SUV.

She takes a deep breath and then turns to the POLICE OFFICER in the room.

**MS. SEN**Find the car, its owner, and everything you can about it.

**POLICE OFFICER**(quickly)  
Yes, Madam.

The police officers begin to leave the room. The two SUB-OFFICERS exchange worried glances. One of them finally speaks up.

**SUB-OFFICER 1**(to MRS. SEN)  
Does this mean we’re probably the next targets of the murderer?

They look visibly anxious. MS. SEN doesn’t seem to notice their fear. Instead, she focuses on her next task.

**MS. SEN**Get me the call list from the past month for this truck driver’s phone.

The police officers leave. MS. SEN sits down at the desk, a bunch of files and papers spread out before her. She begins sorting through them, her expression serious and focused.

The camera lingers on her as she methodically works through the paperwork, the weight of the case evident on her face.

**19. INT. SKYSCRAPER ROOFTOP - AFTERNOON 19**

A luxurious rooftop pool glistens in the afternoon sun. A MAN in a swimsuit lounges by the pool, holding a wine glass. His SECURITY GUARDS, dressed in black suits with colorful shirts underneath, stand watch around the rooftop.

Suddenly, a FAT GANGSTER, looking tough and imposing, makes his way to the rooftop. He stands behind the pool area, where the man by the pool is situated, obscuring the man's identity.

**GANGSTER**(seriously)  
Sir, someone from the head office has reopened the case.

The man by the pool remains silent, clearly agitated. The gangster continues, his tone unwavering.

**GANGSTER**What should I do?

**MYSTERIOUS MAN**(angrily)  
Do what you did to the previous officers.

The gangster nods and exits the rooftop.

The man by the pool, his anger palpable, hurls his wine glass across the rooftop. The glass shatters into pieces upon impact, reflecting his fury and frustration.

THIS SCENE SETS UP THE TENSION AND ANGER OF THE MYSTERIOUS MAN, PROVIDING A CLEAR VISUAL AND EMOTIONAL IMPACT.

**20. INT. DETECTIVE'S HOUSE - LIVING ROOM - EVENING 20**

MR. LEE, now wearing a thick fake black mustache, is sitting on the sofa with LEELA by his side. Leela is fully concentrated on the card castle that stands precariously on the tea table in front of them.

MR. LIV carefully places the last card on top of the structure.

**MR. LIV**

(placing the card)

This is the last card.

He steps back slightly, admiring the completed castle. Then, with a playful grin, he takes a small crown from his head and looks at Leela.

**MR. LIV**

(smiling)

And I am the king of this castle.

Leela bursts into laughter, clapping her hands with delight.

**LEELA**

(giggling)

You’re the king of this castle!

They both laugh together, sharing a joyful moment. Highlighting their bond and the playful atmosphere.

**21. EXT. POLICE STATION - LATE EVENING 21**

The street lights flicker on as MS. SEN exits the police station. The sky is dark, and the cool night air surrounds her. She walks briskly to her car, her expression serious and focused.

She gets into the car, starts the engine, and drives off into the night, the headlights cutting through the darkness as she leaves the station behind.

**22. INT. MS. SEN'S CAR - LATE EVENING 22**

visibly TIRED, driving, trying to relax. Suddenly, she hears a CONTINUOUS HONKING behind her.

MS. SEN looks in the REARVIEW MIRROR and sees a car honking persistently. She mutters to herself.

**MS. SEN**You’re more urgent than me. I’ll move aside.

She carefully moves her car to the side, creating space. The honking car speeds up and pulls alongside her, driving parallel. Ms. Sen's instincts tell her something is wrong. She SPEEDS UP to distance herself from the car, but it follows closely.

**23. INT. DETECTIVE'S HOUSE - STUDY ROOM - LATE EVENING 23**

The room is located on the first floor, cluttered with DOCUMENTS and FILES scattered across the table. On one side, the DETECTIVE sits, and on the other side, LEV. Lev holds a stack of MURDER PHOTOS, examining them one by one.

**DETECTIVE***(gravely)*Those who try to defend that bastard... he kills them.

Lev reaches the last photo—it's a GANGSTER. He pauses, staring at it before placing it back on the table.

**LEV**You mean... last time I killed his gang member.

**DETECTIVE**Yes.

**LEV**Why didn’t you tell me this earlier?

**DETECTIVE**I only learned the truth a few years ago. I had already closed the case. But now, he's become a significant threat. I'm certain he has connections in high places. So, I...

The detective is interrupted by the vibration of Lev's phone on the table. The CALLER ID shows "S 1". Lev quickly picks up the phone.

**LEV**

Ha bolo A1 kya khabar hai.

**24. INT. A1'S CAR - LATE EVENING 24**

A1 is driving behind MS. SEN’S CAR and the PURSUING CAR. He’s on the phone with LEV.

**A1**Sir, a car is following Ms. Sen.

**LEV (V.O)**What? kaha par ho avi?

**25. INT. DETECTIVE'S HOUSE/STAIRS - LIVING ROOM - LATE EVENING 25**

MR. LIV is playfully engaged in a game of "catch" with LEELA. Leela, full of energy, runs around the living room, laughing as Mr. LIV chases after her.

On the COFFEE TABLE, a CARD CASTLE and a CROWN are visible, MR. LEE, with a FAKE MUSTACHE, looks every bit the part of a playful character as he continues the game.

As Lev descends the stairs, he calls out. Detective follows behind him.

When LEV calls out to him, Mr. LIV immediately stops, turning towards Lev with a playful smile.

**MR. LEE**Haa, Mr. Lev?

**LEV***(urgently)*We need to move. Now.

**MR. LEE**What, right now?

The LEV reaches the bottom of the stairs, standing beside LEELA.

**LEELA**What happened, Father? Where are you going?

**LEV**I’ll be back soon. Stay with the detective.

**26. INT. MS. SEN'S CAR - LATE EVENING 26**

She SPEEDS UP to distance herself from the car, but it follows closely. The pursuing car tries to INTENTIONALLY HIT her. Ms. Sen narrowly avoids a collision with the SIDE BARRICADE, her EXPERT DRIVING skills keeping her in control.Despite her fear, SHE MANEUVERS HER WAY THROUGH THE FLYOVER.

As Ms. Sen rushes through the flyover, the pursuing car is relentless. A few cars accidentally make their way onto the flyover, but POLICE OFFICERS quickly set up barricades and CLOSE THE ENTRY POINT.

**27. INT. A1'S CAR - LATE EVENING 27**

A1'S CAR is stuck at the now-closed entry point. A1, frustrated, slams his STEERING WHEEL.

**A1***(to himself)*Shit!

**28. EXT. DETECTIVE'S HOUSE - DRIVEWAY - LATE EVENING 28**

Lev and Mr. LIV quickly get into a WHITE MERCEDES. Lev starts the car, and Mr. LIV takes the front passenger seat.

The car accelerates, tires screeching as they leave the driveway.

**29. EXT. FLYOVER - LATE EVENING 29**

The scene is chaotic. MS. SEN'S CAR is smashed against the side of the flyover, its front part heavily damaged. The steering airbags have deployed, and MS. SEN is slumped forward, her head resting on the steering wheel. A few drops of blood trail down the left side of her face from a small cut, but she appears mostly unhurt, just SENSELESS. The left side window is completely shattered.

Three MASKED MEN dressed in COLORFUL SHIRTS and TEXTURED SUITS approach the car. Each man holds a different weapon:

* The FIRST MAN, holding an IRON ROD, smashes the remaining glass of the driver's side window.
* The SECOND MAN, also armed with an IRON ROD, swings it against the rear side window, breaking it into pieces.
* The THIRD MAN carries a WHITE DIESEL BARREL. He unscrews the cap and begins SPLASHING DIESEL across the car and around it, drenching the vehicle.

Their intent is clear—they're preparing to SET THE CAR ON FIRE. The situation is dire, and Ms. Sen remains unconscious inside the vehicle.

**30. INT. LEV'S CAR - LATE EVENING 30**

LEV is driving, focused and emotionless like his character.

Lev's phone displays the navigation map as a call from A1 comes in. Mr. LIV glances at Lev, then picks up the phone and puts it on speaker. The phone remains attached to the dashboard for navigation.

**A1 (V.O.)**  
Sir, we're stuck in front of the entrance to the flyover.Ms. Sen and the car following her are on that flyover.

**LEV**Okay.Tum dusra raste se aow.

Lev presses down on the ACCELERATOR, and the CAR SPEEDS UP, heading towards the flyover, determined to reach Ms. Sen in time.

**31. EXT. FLYOVER - LATE EVENING/NIGHT 31**

The three gang members have finished pouring diesel around Ms. Sen's car. One of them pulls out a lighter and flicks it on, ready to set the car on fire.

Suddenly, a **GUNSHOT** echoes from the opposite side of the flyover. The man holding the lighter is hit in the shoulder, causing him to drop it onto the road. Before he can react, another shot hits his leg. He collapses to the ground, clutching his wounds in pain.

**SLOW MOTION:**

The other two gang members spin around, stunned by the unexpected shots. They see **LEV** emerging from the shadows, his figure illuminated by the headlights of the white Mercedes behind him. The car’s headlights cast long, dramatic shadows, emphasizing Lev’s imposing presence. The front doors of the Mercedes stand wide open.

**MR. LIV** stands by the left side of the car, holding the door with a mixture of fear and surprise as he watches Lev take control of the situation.

**END SLOW MOTION:**

The two remaining gang members quickly draw their guns, preparing to shoot at Lev. But Lev is faster. He fires two precise shots. Both bullets hit the gang members in the forehead. They drop to their knees simultaneously before collapsing forward, lifeless.

Without pausing, Lev strides towards the first gang member, still writhing on the ground with a bullet in his leg. The man gazes at Lev with terror, desperately trying to crawl away as LEV approaches with calm, determined steps.

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**Pacing Breakdown:**

1. **Gunshots and Immediate Reactions**: Quick and impactful actions to heighten the urgency.
2. **Slow Motion**: Used to emphasize the dramatic entrance of Lev and the shock of the gang members.
3. **Fast Action**: Lev’s precise shooting and the rapid collapse of the gang members maintain the scene’s intensity.
4. **Final Confrontation**: Continues at a steady pace to build tension as LEV approaches the remaining gang member.

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**32. EXT. FLYOVER - LATE EVENING/NIGHT 32**

The first gang member, filled with terror, attempts to crawl away as LEV approaches. Lev, kneeling with one knee on the ground, positions his gun against the man’s head. His voice is heavy and emotionless.

**LEV**

(quietly)

Who ordered you?

The gang member, panicked, responds.

**MEMBER**

The police officer.

Suddenly, another car screeches to a stop behind the Mercedes. Lev’s face remains expressionless as he pulls the trigger. The sound of gunfire echoes, and a splash of blood hits Lev’s face and white shirt.

Lev stands up, turning to the three figures behind him—A1, A2, and A3—who are a bit distant. His expression is cold and commanding.

**LEV**

(steady)

Take the dead bodies to the right place.

A1 nods.

**A1**

Yes, sir.

A2 and A3 start moving the bodies.

Meanwhile, MR. LIV struggles to open the door of MS. SEN's car. He manages to get it open and begins trying to wake her with water on her face.

**LIV**

Ms. Sen!

Ms. Sen stirs, her vision blurry. She looks at Lee, disoriented and unable to move.

Lev approaches, and LIV steps aside.

**SLOW MOTION:**

Lev carefully picks up Ms. Sen from the car, cradling her in his arms as he walks towards the Mercedes.

Ms. Sen, barely conscious, looks up at Lev.

**MS. SEN**

(weakly)

Who are you?

Lev remains silent, focused.

**END SLOW MOTION:**

He places Ms. Sen gently into the back seat of the Mercedes. LIV opens the door for Lev, who helps Ms. Sen into the seat and fastens her seatbelt.

Lev and LIV quickly take their seats in the front of the car. Lev speeds away, disappearing into the night.

CUT TO:

A2 takes the driver’s seat of the gang’s car. The three dead bodies are stacked in the back seat. A3 forcefully closes the back door.

A1 watches as Lev’s Mercedes vanishes.

**A3**

Sir, everything’s taken care of.

A1 glances at A2, then nods in approval.

A3 drives off, followed by A2 and A1 (A1’s car). The flyover is left empty and silent, with bloodstains marking the road.

**FADE OUT.**