

THE STONEMAN MURDERS

Screenplay & Dialogues

by

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EXT. SEA SHORE - DAY

Open on the Bombay skyline.

**Bombay
September 1, 1983**

CRANE DOWN on a drug peddler USMAN (40) and his rowdies playing a game of cards. As they see someone approaching them, they smirk amongst themselves. It is a beggar boy CHINTU (16) dressed in a nylon knicker and a dirty soiled *banian*. He approaches the men in a tentative manner and he talks to Usman.

CHINTU (running his hand through the back of his head)
Dada...thoda ganja milega kya...?

USMAN (without looking at him as he plays his card)
Pehle ka paisa laayaa ...?

CHINTU (in a requesting manner)
Chuka doonga Dada...bas aaj ke liye thoda saa...

USMAN Aaj shyam tak paisa pohancha denaa, nahin toh tu (looks up)...

They all laugh. Chintu is left standing there.

EXT. SEA SHORE - DAY

At another spot on the sea shore, a beggar girl GUDDI (14) is sitting on the ground. Her hair is brown and dirty and her clothes soiled. Her gunny bag, begging tray and other frugal belongings are spread out around her. Chintu comes and sits down with her.

GUDDI (excitedly opening a plastic packet full of *Daal-Chaawal*)
...tere liye bacha ke rakhi main...

Chintu is not interested in the food. He dismisses it with a wave of his hand. We catch a hint of chemistry between the two.

CHINTU (complaining to her)
Kya din hai...bhendi...ek chillum ke liye bhi paise nahin hai...

GUDDI (looking at him in a way that tells us that she knows him very well)...yeh dhande mein aage badhne ka hai naa, toh tereko mehnat karna padega...paanch baje uth, chhe baje tak make up ready kar, aur saat baje Sion pohanch jaa ...saat baje ke baad sab jagah full ho jaati hai vahan...

CHINTU (shakes his head)
...subah-subah kaun uthega...main raat ko hee jaake vahan so jaaega...subah uthega...jagaah apni...(chuckles)

Guddi looks at him and shakes her head – “sudhrega nahin”.

EXT. BOMBAY EXTERIORS - DAY

CRANE DOWN from an early morning sky to a grand clock. A super fades in:

**Sion Hospital
September 2**

CRANE DOWN further to the alley outside the hospital’s wall. A lone municipal sweeper is lazily sweeping the ground with his long broom. We move to a close-up of the sweeper’s face. He is routinely looking down at the ground as he sweeps. But then - his eyes suddenly fall on something. He stops sweeping. A look of uneasiness builds on his face as he continues looking down at the ground. We move down from his face to the ground. We see a thin red line of a reddish-brown liquid flowing from somewhere. We follow the liquid and trace its origin. It is blood flowing from a dead body lying on the side of the footpath. The dead body is Chintu’s. He has been killed in his sleep. There is a bloodied wound on Chintu’s head. There is a large stone lying by the side of his head. The stone is smeared with a red powder (*sindoor*). This sindoor is also scattered all around the stone in a weird and creepy manner. There is a small piece of coconut placed on the rock.

INT. CRIME BRANCH HQ - DAY

A very confident SANJAY SHELAR (40) (dressed in plainclothes) drags Usman in with arrogance and force. Sanjay is holding Usman’s collar as he gets him in. But Usman seems defiant.

SANJAY (to his subordinate Kamble)
Kamble...lockup khol...!

Kamble opens the cell door for him. Sanjay throws Usman into the cell. Usman stares at Sanjay defiantly. Usman seems to be under heavy influence of drugs, he looks almost deranged. Sanjay sits down on the stool and asks Usman to sit:

SANJAY Baith...

Usman sits down on the cell ground but with attitude.

Sanjay sitting on the stool begins questioning him.

SANJAY Kal raat ko kidhar tha tu...?

USMAN (staring at Sanjay defiantly)
Ghar pe...

Sanjay is staring Usman in the eye almost piercing into his mind.

Usman is staring back at Sanjay.

SANJAY (losing his patience)
Raat mein...kahan tha?

USMAN Ghar pe tha...

SANJAY (smiles)
Seedhi tarah mooh khol dena naa yaar, nahin toh khulvaana padega...

Sanjay looks at the other two inmates inside the cell and says:

SANJAY (with a sadistic smile)
Inlogon se pooch kaise mooh khulvaataa hoon main...

MAN (cockily)
Haji Mastan ke aadmi se panga lega...toh vardi utaar jaaegi...

Sanjay's reaction.

Sanjay looks down and slowly gets up swallowing the challenge. Suddenly Sanjay grabs the wooden stool he was sitting on and brings it down on Usman shattering the wooden stool on Usman's back. Usman is taken by shock and he screams in pain.

SANJAY Bulaa...(kicks him) bulaa apne Haji Mastan ko...

An angered Sanjay goes on beating Usman like an animal.

SANJAY Bulaa...!

MAN (while getting beaten)
Aye saahab! yeh thik nahin hai...yeh bhaari padega...!

Intro of KEDAR PHADKE (38) (in police uniform) as he enters the cop station in a casual manner.

The noise of the beating is reverberating loudly throughout the Police station. But everyone is casual about it. It is routine.

KEDAR Sanjay laga hua hai...? maze le raha hai...

Sanjay is still beating Usman, kicking him in his stomach. As Usman tries to defend himself, he gets hit in the groin. He rolls over in pain. Sanjay sees this as a blunder on his part and stops bashing him and he walks out sweating.

Sanjay comes to his seat. Kedar is sitting on the adjoining table eating chai-biscuit. Kedar without looking at Sanjay says to his constables (to taunt Sanjay).

KEDAR (with a sarcastic smirk)
Kuch logon ko rubaab dikhaane ka shaunk hota hai...koi naa koi bakra chahiye...Daily.

Sanjay ignores the remark though he knows it is directed at him. He begins wiping his sweat with a towel.

Just then, the constable KAMBLE (47) comes running to Sanjay with a white face.

KAMBLE Sanjay saaheb,...voh...aadmi...(begins to stare blankly at Sanjay, his face white with fear and anxiety)

Sanjay looks at Kamble. Sanjay tenses up.

Camera inside the cell: Sanjay rushes in, Kedar is behind in background. TILT DOWN as Sanjay bends down in a worried manner. Kedar's reaction through the bars. Sanjay's reaction. As camera tilts down, we see Usman's bloodied face. He is dead.

INT. AIG SATAM'S CABIN - DAY

AIG SATAM (57) is sizing Sanjay down.

AIG SATAM Yeh pehli baar nahin hua hai...
Chaar cases pending hai tere upar already...

Sanjay puts his gaze down.

Kedar, Kamble and a few other officers are present too. They are all standing quietly, their heads held low.

AIG SATAM Aur abh, (with disdain) ek sadak-chhaap bhikaari ke murder ke peeche tune custodial death ka dhabba lagvaa diya hamare unit ke naam par...

SANJAY Sir meri nazar mein yeh koi saadharan murder nahin tha...kisi tarah ke...(searches for the word) bhatke hue dimaag ka kaam laga tha mujhe Sir...maine socha ke shayad voh phir aisi koi harkat naa kare...isliye...

AIG SATAM (interrupts) abh bahaane banaakar koi fayda nahin...
(hands Sanjay an envelope)

Sanjay slowly takes the envelope and looks at Satam.

AIG SATAM (angrily helpless)
Main bhi kuch nahin kar sakta abh.

Satam makes a gesture with a twist of his head and a slight wave of his hand asking Sanjay to leave. Sanjay slowly and unwillingly turns around to leave.

AIG SATAM (to Kedar)
Kedar, you are in charge of this area now...

KEDAR Sir...

Kedar and Sanjay cross glances as Sanjay walks out.

INT. SANJAY'S COLONY EXTERIORS - DAY

A weary Sanjay returns home. His wife MANALI (35) is sitting on the colony bench and cleaning wheat. Sanjay walks to her. She smiles, pleased to see Sanjay. Sanjay looks at Manali, he smiles fakely. He is visibly shattered. He doesn't know what to do or say next.

Manali senses something is wrong.

MANALI Sanjay...?...Kya ho gaya ...?

SANJAY Manali...mujhe...
...suspend kar diya gaya hai...indefinitely.

INT. POLICE HQ CORRIDOR - DAY

Satam and Kedar are walking through the Police HQ corridor.

KEDAR Sir vaise...voh footpath killing ka kya karna hai...?

AIG SATAM Forget about it...it's just a random killing...vaapas nahin hoga
aisa kuch...

EXT. BOMBAY LANDSCAPE / ROAD - NIGHT

WIDE SHOT of the Bombay landscape. A vagrant beggar is settling down for the night in a corner of a footpath. But just then, he senses something. He looks up. LOW ANGLE: a silhouetted figure is looming large above camera holding a large stone in his hands - held high above his head. The silhouetted figure throws the large stone at camera.

FADE OUT as a haunting tune begins.

TITLE MONTAGE

A Montage of the authentic 1983 articles showing reports of the killer: The articles are in Hindi, Marathi and English. The articles dissolve into one another as the opening credits fade in and out. There are some random images like photographs of victims and photographs of crime scenes interspersed with the footage of these articles. Also interspersed are some fleeting glimpses of Police records. As the last opening credit fades in, we are back to AIG Satam's cabin.

INT. AIG SATAM'S CABIN - DAY

SANJAY (earnestly)
Sir dept. mujhe *ek* chance aur nahin de sakti?

AIG SATAM Nahin Sanjay.
You are out of the force.

SANJAY Sir, main chahta hoon ke aap unofficially. off the record, mujhe yeh case solve karne ka ek mauka dein...mujhe poora confidence hai ke main yeh case solve kar doonga...

Satam ignores him and continues with his paperwork.

SANJAY (earnestly)
...Sir pehle murder ke waqt hee maine aapse kaha tha ke yeh kisi tarah ke...serial killer ka kaam hai...

...abh toh Paanch murder ho chuke hain Sir.

...abh toh vishwas keejiye.

AIG Satam looks at Sanjay.

AIG SATAM Dekh, main tujhe officially toh is case par nahin lagaa sakta....

AIG Satam thinks and ponders over the situation for a few moments. Then he comes upon a conclusion.

AIG SATAM Tu aisa kar...Police ki investigation jo chaloo hai, uske saath-saath...tu apni ek parallel investigation shuroo kar de.

SANJAY (eagerly) Definitely Sir.

AIG SATAM Agar *teri* investigation ka result pehle saamne aa gaya, toh mujhe Mantralay mein, tujhe duty par vaapas lagaane ki baat chedne ka bahaana mil jaaega.

SANJAY (inspired by a new hope)
Thank you Sir. Main aapko guarantee deta hoon, I will not fail you Sir.

AIG SATAM Lekin ek baat yaad rakh Sanjay...main dept. ki taraf se teri koi madad nahin kar paaonga...you are completely on your own.

SANJAY I am prepared Sir.

INT. INSIDE SANJAY'S QUARTERS - DAY

Sanjay's wife Manali is attending to the housework inside. She makes eye contact with Sanjay as he enters. But they say nothing to each other. Sanjay sits down on the cot.

MANALI (with a ray of hope in her eyes)
Kuch...hua...?

Sanjay is quiet at first. Then he speaks.

SANJAY Ek chance diya hai Satam Saab ne,...
...ek case hai, voh case maine solve kar diya toh shayad...

MANALI Kaunsa case hai yeh?

SANJAY Case jaankar tu kya karegi?

MANALI Kyun? Aisee kya baat hai?

SANJAY Maine ab tak kaunse case ke baare mein tujhe bataaya hai?

Manali nods and looks down.

INT. KAMBLE'S QUARTER (INTERIORS) - DAY

There is a knock on the door from the outside. The door is opened by Kamble. Kamble is thrilled to see Sanjay.

KAMBLE (thrilled) Arey...Sanjay saab...aaeye...aaeye...

Sanjay enters. This is a very downtrodden one-room quarter. Kamble offers Sanjay a seat. Sanjay sits down There is a Police constable's uniform hanging from a nail on the wall.

SANJAY Teri aurat nahin hai ghar par?

Kamble becomes uncomfortable. He looks down and says nothing.

KAMBLE Voh...ab...yahan...
(shakes his head) nahin rehti.

SANJAY Yaar Kamble, yeh teri doosri aurat hai jo bhaag gayi. Tu maarta-peat-ta hai inko...?

KAMBLE (touches his throat indicating 'I swear')
Nahin saaheb...
(tries to change the topic)
Chodeeye naa saaheb, aap bataaeye, kaise aana hua?

SANJAY Kamble, Satam saab ne mujhe ek last chance diya hai.

Kamble is happy.

SANJAY Yeh jo serial killer ka case saamne aayaa hai, usse solve karne ka ek chance diya hai...

Kamble nods.

SANJAY Lekin Satam saab mujhe dept. ki taraf se koi official madad nahin de sakte...Isliye main chahta hoon ke tu meri kuch madad kare...

KAMBLE Saaheb, aap bas order kejiye.

SANJAY Kamble, CIU ke records mein jo first information report hai is case ki, aur is case se judee hui forensic reports, photographs aur Coroner court ki post mortem report, sab chahiye mujhe...

KAMBLE Voh sab main aapko dilaane ki koshish karega saaheb...lekin ek lafda hai...

SANJAY Kya?

KAMBLE Kedar...saaheb...

INT. CRIME BRANCH HQ - DAY

Kedar is munching his patent chai-biscuit when he notices Kamble walking out with some files. Kamble is in his havaladar's khaki uniform.

KEDAR O...Kamble Bhaao...kuthe chaallaa aahe...?
Yeh files kidhar leke jaa raha hai?

KAMBLE (with a straight face)
Satam saab ne zherox karke unke ghar pe pohanchaane ko kaha hai...ghar pe study karna chahte hain voh...

Kamble raises his hand near his head showing respect to Kedar and then he leaves with the files.

INT. SLUM COLONY # 1 - DAY

Sanjay enters a slum colony holding a plastic bag in his hand. He is wearing dark shades and is looking down as he walks. He wants to make sure that he attracts the least attention. The SLUM LANDLORD (45) comes upto Sanjay and says softly.

LANDLORD Voh chhat mein thoda leak hai, lekin ek-do din mein thik karva doonga main.

SANJAY (shakes his head indicating a 'no')

Main khud dekh loonga.

The slum landlord nods and goes the other way. Sanjay walks ahead. Sanjay walks deep into the slum and comes to a secluded space where no one lives. There is rain water collected at this spot. All houses here are deserted. No one lives here. Sanjay comes to a dirty door of a *kholi*. There is a huge padlock on the door. Close-up on the padlock as Sanjay thrusts the key into the padlock and turns the key.

INT. SANJAY'S SECRET KHOLI - DAY

Sanjay enters the kholi. It is a beat-up kholi but Sanjay has turned it into a secret office. There is a study table with a soft board pasted on the wall. The soft board has many newspaper cuttings of the serial killer reports pinned onto them. There is one overhead bulb, one table fan and a small kitchen area here. It is a self-sufficient unit. On the study table are some papers, files & books randomly kept along with some stationery items. Sanjay pulls a chair and sits at the study table and begins searching for something in the drawers of the study table. CLOSE-UPS on the contents of each drawer as Sanjay searches. In the top drawer, there's a pair of gloves and a magnifying glass along with a small microscope. In the next drawer, there is a revolver with cartridges and bullets. Sanjay rummages through the third drawer and takes out a scissor from there. With the scissor, he cuts open the plastic bag he was carrying. There are three files inside. The files contain Xerox copies of the official police documents on the serial killer case. The files are labeled in Marathi. The first one reads: 'Phorensic' (in Marathi), the second one reads 'Coroner's report, Post Mortem' (in Marathi). The third file reads 'Phirst Hand' (in Marathi). Sanjay clicks on the table lamp and he begins to study the files. He flips through the file labeled 'Phirst Hand'. CLOSE-UPS on the photographs of five different victims filed here.

Sanjay takes his magnifying glass from the first drawer and begins to minutely study the photographs. On one particular photograph, he notices something peculiar. With a pencil, Sanjay circles a small piece of coconut that he notices in the photograph - next to one victim's head.

Next Sanjay begins to note down the locations of the five murders – 'Sion, Sion, Matunga, Sion, Matunga...'

Sanjay notes down the time of the murders – '10.45, 2.33, 12.48,...'

Then Sanjay takes out a 'Kalniray' calendar. And he circles the days of murder with a pencil.

INT. AIG SATAM'S RESIDENCE - NIGHT

Sanjay has made extensive notes on the case. He is holding his pad and discussing his points with Satam.

SANJAY Yeh jitney bhi murders hue hain, yeh saare Sion se lekar Matunga ke beech hue hain...yaani is paanch kilometre ke radius mein...

Satam already knows this, so he does not react.

SANJAY ...aur saare murders raat ke dus baje se lekar subah ke chaar baje ke beech hue hain...

Satam has made this observation too. So he does not react.

SANJAY Aur jin-jin dinon par murders hue hain, voh din yaan toh Mangalvaar the yaan Shanivaar. Yeh ek coincidence bhi ho sakta hai yaan ho sakta hai ke yeh aadmi sirf Mangalvaar yaan Shanivaar ko hee hatya karta hai...kisi vajah se...

SATAM (nods)
Yeh point hum mein se kisee ne pehle note nahin kiya.

SANJAY (nods)
Agar hatyaara jaan-boojh kar is Mangalvaar aur Shanivaar ke pattern ko apna raha hai, tab shayad voh aane walle Mangalvaar par bhi, zaroor hamla karega.

Satam begins thinking about it.

SANJAY Thik hai Sir. Toh phir main chalta hoon.

Sanjay gets up purposefully. He is about to leave.

SATAM Ab seedhe ghar jaaoge?

SANJAY Nahin.

EXT. RAILWAY STATION OVERHEAD BRIDGE - NIGHT

On the overhead bridge, there is a derelict man GHANSHU (32) sleeping, his back against a steel girder of the overhead bridge. Ghanshu has a long overgrown beard and long, dirty and matted hair. His face and clothes are brown with dirt. Sanjay walks up to Ghanshu and squats down in front of him.

SANJAY Ghanshu...

There is no reaction from Ghanshu. He is still sleeping unaware of Sanjay's presence. Sanjay says it a little louder this time.

SANJAY Ghanshu!!!

Ghanshu stirs and opens his eyes. He is taken aback as he sees Sanjay in front of him.

Sanjay stands up. Ghanshu gathers himself from his sleep and salutes Sanjay.

SANJAY Kaisa hai?

GHANSHU Aap hain kahan saab? Bahot dinon se dikhe nahin?

Ghanshu is heavily doped. Even his teeth are red and dirty.

SANJAY Khaana khaaega?

GHANSHU Nahin saab. (touches his thin waist in a content manner) Pet phull hai.

SANJAY (raises his eyebrows as if giving an offer)
Chillum?

Ghanshu's mud-laden face breaks into a smile and he touches the back of his head, his dark skin blushing.

Cut to:

Sanjay and Ghanshu are sitting on the steps of the Railway overhead bridge. There is no one here at this unearthly hour. The bridge is secluded. Ghanshu is smoking a dope-filled *chillum*. Sanjay is smoking too. Sanjay tosses his finished cigarette butt on the ground and extinguishes it with his foot.

SANJAY Yeh pichhle dedh maheene se jo footpath par hatyaaein ho rahi hain, inke baare mein kya jaanta hai tu?

Ghanshu becomes quiet for some time. He is afraid. Then he asks:

GHANSHU Voh...jo sote hue gareebon ka sur phod deta hai...?

SANJAY Tu kuch jaanta hai uske baare mein?

GHANSHU Haan saab. (making a ghostly face) Main jaanta hoon voh kaun hai...

Sanjay's years of training make him contain his eagerness. He says in a very non-excited, casual manner.

SANJAY Kaun hai?

GHANSHU 'PatharMaar'

Sanjay frowns.

GHANSHU '*PatharMaar*' kehte hain use sadak par sone walle abhaage log.

SANJAY Mujhe bhi pata hai Ghanshu...Lekin voh hai kaun?

GHANSHU Pata nahin Saab.

SANJAY Kisi par shak?

GHANSHU (begins to think)
Haan Saab,

ek aadmi hai jispar shak hai mereko. Bahot se doosre footpath-chhaap logon ko bhi usipar shak hai.

- SANJAY Uska naam?
- GHANSHU Mohammed.
- SANJAY Rehta kahan hai?
- GHANSHU Pata nahin saab
- SANJAY Karta kya hai?
- GHANSHU Taxi chalaata hai, lekin sirf Raat ko. Raat bhar taxi chalaata rehta hai. Surphira aadmi hai voh. Sab darte hain usse yahan. (in a ghost-like manner) Poori raat isee area ke chakkar kaat-taa rehta hai...
- SANJAY Aur tujhe kaise pata vahi hatyaara hai...?
- GHANSHU Voh main aapko bataa dega toh apna dhanda toh chaupat naa saab...Lekin phir bhi saab...itne saalon mein meri information ek bhi baar kabhi galat niklee hai kya...?
- SANJAY Ek baar toh nahin, bas teen-chaar baar galat niklee hai.
- GHANSHU (defensively)
Nahin saab, nahin haan saab...
- SANJAY Achcha, achcha thik hai baba, bataa kahan mil sakta hai yeh Mohammed mujhe?
- GHANSHU Voh Chhaya Bar hai naa...Wadala bridge ke paas...jo raat bhar khuli rehti hai...vaheen milega aapko voh Mohammed...kabab chabaata hua...har roz aataa hai vahan...correct raat ke chaar baje...(smiles exposing his red gums)
- SANJAY Uski timing tujhe kaisa pata hai?
- GHANSHU (smiles) Ek time tha saab...jab voh tandoori cheekan aur tangdi kabab chabaata tha aur hadiyan meri taraf phenk deta tha...tab main usi area mein padaa rehta tha...mera vahan ke gali ke kutton ke saath bahot lafda honeka - in hadiyon ke peeche. (laughs like a madman exposing his red gums)

EXT. KAMBLE'S HOUSE (EXTERIORS) - NIGHT

Kamble is dozing off on his *charpaayee* kept outside his quarter. Sanjay walks to him and sits down next to him shaking him as if it were his birthright.

Kamble gets up sleepily and gives a *salaam* to Sanjay. But at the same time, he tilts his head slightly in irritation. He is used to such behaviour from Sanjay. Though he finds it annoying, he cannot say anything to Sanjay.

SANJAY Kamble...ek Lead milee hai...
...Chhaya bar par jaana hai inquiry karne...
...Chal...

KAMBLE Mujhe bhi chalna hai...?

SANJAY (impatiently)
Haan, chal jaldi...

KAMBLE (grudgingly, he has no choice)
Thik hai saaheb...

INT. DANCE BAR (INTERIORS) - NIGHT

SONG SEQUENCE: Sanjay and Kamble enter the Dance Bar together. A troupe of bar girls are performing a cheap striptease number. Kamble is wearing a red and brown checked coat. They approach the bar counter. The bar tender seems acquainted with Sanjay.

BAR TENDER (discreetly)
Ek Mohammed Razak hai...pehle Haji Mastan ki gang mein
tha...ab taxi chalaata hai...

The bar tender signals with his eyes to a spot in the bar where a heavily made-up, voluptuous-looking prostitute RUKSANA (20) is standing in a corner.

BAR TENDER Ruksana...Haji ke aadmiyon ki khaas hai...

Sanjay gives a signal with a tilt of his head to Kamble.

Kamble, in a comic manner, straightens his coat and sets his hair and proceeds to talk to the woman Ruksana.

KAMBLE (raising his eyebrows)
Rate...?

RUKSANA Pachaas...lekin jyada time lega toh extra...

Kamble turns red with embarrassment. The prostitute giggles. Kamble swallows and turns back.

Kamble walks back to Sanjay and says:

KAMBLE Saaheb...bahot haraami hai...aap hee dekhiye...mere se toh...

SANJAY (giving up on him)
Tu ghar jaa...

Kamble nods obediently and walks away.

Sanjay looks at Ruksana and beckons her with his finger. Swinging her luscious hips, Ruksana walks to Sanjay and sits in his lap giving him a 'come-hither' look:

RUKSANA Sirf bees rupaiya.

Sanjay keeps 20 rupees on the table. She begins to put her arms around him but he desists and says:

SANJAY Sirf information chahiye...

RUKSANA (with an angular look in her eyes)
Uska daam dugna hai...

Sanjay puts another 20 on the table.

SANJAY Mohammed Razak kahan mil sakta hai?

RUKSANA (indifferently)
Mujhe kya pata?

SANJAY Tera graahak hai naa voh...

RUKSANA Maine aaj tak kisi graahak ka naam nahin poochhaa.
(giggles)
...Lekin...(with a sly edge in her demeanour) Raat mein taxi chalaane walleh aksar Wadala ke Chhote Miyan stall par khaanaa khaate hain...

Sanjay's reaction.

RUKSANA ...vohi toh ek stall hai jo raat bhar khula rehta hai.

She gives Sanjay an angular look, she picks up the forty rupees kept on the table. Putting the money in her blouse, she walks away saying:

RUKSANA Vaapas aana...

EXT. CHHOTE MIYAN STALL - NIGHT

A pavement-side eatery: it is a Kabab stall with a huge clientele of people cutting across all economic brackets. There are rich young boys and girls with their cars parked and munching on kababs and *baida kheema rotis*. At the same time, there are taxi drivers and other poor labourers having their meals here. Sanjay is standing near the stall and is munching a roll that he has just bought from the stall. He casually begins talking to one of the cooks who is tossing a rumaali roti.

SANJAY (casually)
Yeh...Mohammad bhai nahin aaye aaj...?

COOK Kaun Mohammad bhai...?

SANJAY Voh Mohammed bhai taxiwalleh...

COOK Haan, haan Mohammed bhai...

Even while tossing the rumaali roti, the cook looks in the direction where many taxis are parked and where many taxi drivers are eating.

COOK Aate toh hain takreeban har roz, isee time par. Lekin aaj nahin aaye hain. Kuch kaam tha kya unse? Main message de doonga.

SANJAY Nahin, nahin, kuch nahin...thank you...vaise...aisa Roll aur kidhar nahin khaayaa hai maine...mast tha...(licks his fingers)

The cook smiles happily. Sanjay walks away.

INT. SANJAY'S QUARTERS - NIGHT

Sanjay enters his house as gently as he can. It is the dead of night now. Manali is sleeping on her side, with her back facing Sanjay. Sanjay takes his shirt off and lies down as gently as he can, not wanting to disturb Manali's sleep. But as Sanjay lies down, we see a CLOSE-UP of Manali's face. She is awake and suspicious.

INT. SANJAY'S QUARTERS - DAY

Next morning, Sanjay is still in bed. Sanjay's home phone is ringing loudly. Manali is not in bed with him. Sanjay picks up his phone. Satam's voice informs him.

AIG SATAM Sanjay ek aur murder ho gaya hai...

Sanjay is suddenly aroused from his sleep by this news. He gathers himself and jumps out of his bed.

EXT. RAILWAY STATION OVERHEAD BRIDGE - DAY

Sanjay is running up the stairs of the same railway overhead bridge which he visited last night. There is a crowd collected here. Sanjay reacts in horror as he sees Ghanshu lying dead here. Ghanshu is lying face down. So we cannot see his face. There is a pool of blood collected around his head. His head has been smashed by a huge stone lying next to his body. Ghanshu is lying at the very same place where Sanjay left him last night - on the stairs. There are traces of red vermilion (*sindoor*) powder sprinkled on the ground around Ghanshu's body. And there is a small piece of coconut lying nearby, smeared red by the sindoor. As Sanjay is looking on in horror, he spots Kedar taking stock of the murder. Sanjay moves away from there before Kedar can spot him.

Kedar bends down and collects something fallen near the dead Ghanshu's body. It is a squashed cigarette butt, the one that Sanjay had dropped there last night. Kedar collects the cigarette butt with a white handkerchief and hands it to one of his havaldars.

KEDAR Phorensic madhye paathav yaalaa.

Sanjay is walking away from there unaware that Kedar has found his cigarette butt.

INT. AIG SATAM'S RESIDENCE - NIGHT

SATAM (pacing about)
Koi lead milee tujhe? Koi hai jispe shak ho?

SANJAY Hai Sir...

SATAM Kaun?

EXT. CHHOTE MIYAN STALL - NIGHT

CLOSE-UP of a man with red vicious eyes – MOHAMMED (42). He is staring at Sanjay who has approached his taxi.

SANJAY Bandra East chalega...?

The driver's door of the taxi is open and Mohammed is sitting with his feet outside the taxi. He is half-inside the taxi and half-outside. Staring at Sanjay with a piercing stare, Mohammed says:

MOHAMMED Main khaana kha raha hoon...

SANJAY Haan, haan, khaa le...aaram se chalte hain...

Sanjay opens the door of the taxi and just sits in the backseat as if the taxi belongs to him.

Mohammed is taken aback. But he realizes that if he protests, it will only arouse suspicion.

Mohammed finishes eating and washes his hand with a bottle of water kept in his taxi. Mohammed puts the engine on and puts the car in gear.

EXT. INSIDE TAXI / SION ROAD - DAY

The taxi is moving at a high speed. Sanjay is on the back seat of the taxi and Mohammed is driving, his eyes fixed on the road. Sanjay begins trying to strike up a conversation.

SANJAY (in a matter-of-fact manner)

Yeh Chhote Miyan ka stall, raat ke kitne baje tak khulaa rehta hai?

Mohammed does not reply. His blood-shot eyes are fixed on the road.

SANJAY Har roz itna hee rush hota hai yahan?

Mohammed nods just slightly.

SANJAY (pretending as if he doesn't know)
Sunaa hai ke log bahot door-door se aate hain yahan, kabab khaane?

Mohammed is silent.

SANJAY Gaadi rok...

Mohammed does not react.

SANJAY Gaadi rok naa be...!

Mohammed brakes.

Sanjay gets off the taxi keeping an eye on Mohammed.

Sanjay bends to buy a cigarette from a coffee vendor cyclist boy sitting on the footpath.

SANJAY (to the coffee vendor cyclist boy)
Ek chhuta Panama dena beta...

Getting the chance, Mohammed puts the taxi in gear and the taxi takes off.

Sanjay looks at the Licence plate of the taxi and Sanjay reaches for the small diary kept in his pocket and he jots down the licence number of the taxi – MMY 2142.

Inside the taxi, Mohammed is staring at Sanjay in the rear view mirror as he drives away.

INT. SANJAY'S HOUSE INTERIORS - NIGHT

Manali is changing to her night dress. A stone comes flying in breaking the window and scattering glass all around. Manali is shocked. CLOSE-UP of the stone as Manali stares at it.

INT. SANJAY'S HOUSE INTERIORS - NIGHT

Sanjay arrives home. Manali throws away the watch that she was angrily looking at. Sanjay makes small talk with her. Manali does not answer. As Sanjay unwinds for the night, he sees the window broken.

SANJAY Yeh khidkee kaise tootee...?

MANALI (spills it out)
 Teesree baar hua hai yeh...!....in Mohalle ke ladkon ko tum seedha kyun nahin karte...!? Bade aaye police waalle...kabhi inka ball andar aa jaataa hai...kabhi pathar andar aa jaataa hai...abhi maramat ke paise inke maa-baap denge kya...?

Sanjay begins to wonder.

INT. KAMBLE'S QUARTERS (INTERIORS) - DAY

An angry Sanjay lost in thought is standing at the window in Kamble's house.

KAMBLE ...Aur saaheb vahan RTO office mein...uske address ke saath-saath doosri information bhi milee saaheb...RTO waalle keh rahe the ke apne bade saaheb log ne lockup mein usse itna peetaa tha ke uska dimaag thik nahin raha aur ajeeb-ajeeb harkat karne laga...ab sach kya hai yeh toh bhagwan hee jaane...

Sanjay walks out forcefully.

EXT. SLUM COLONY # 2 - DAY

Sanjay is walking through a slum colony. The men and women of the slum are staring at him in a hostile manner. Deep inside the slum, Sanjay stops in front of a certain kholi. He ascertains the kholi number. He notes that the door is locked from the outside. Sanjay kicks the flimsy door hard. The lock breaks. Sanjay enters. The kholi is a modest living place with the necessary items spread around. Sanjay begins to search the kholi. But all he finds of his interest is one old file. He opens the file. The file contains newspaper cuttings from cheap Hindi and Urdu newspapers. All the articles are about information on the serial killer case. Sanjay hears a slight noise from behind him. There is a boy peeking inside the kholi from behind. Sanjay suddenly turns around. The boy runs. Sanjay storms out of the kholi and grabs the boy. After giving him a sound thrashing, Sanjay asks him:

SANJAY Yeh Mohammed kahan hai?

BOY Nahin pata saab...

The boy gets a hard punch in the stomach. He bends over in pain, his mouth opening as he loses his breath. For a few moments, he struggles to get his breath back, then he stares at Sanjay as one would stare at an unreasonable big bully. Sanjay punches the boy hard across the face.

BOY (looking at Sanjay, afraid that he'll hit him again)
 ...A....eh...chala gaya hai...kholi chodke chala gaya...

Aaj subah hee apna saamaan baandh kar nikal gaya voh yahan se...apni taxi tak peeche chod gaya...t...taxi mein jo bhi saaman tha...voh sab bhi nikaal kar le gaya... (the boy is nearly crying)

Sanjay lets the boy go and he walks away from there.

EXT. SEA SIDE - DAY

Satam is standing by the Sea. Sanjay enters frame.

SANJAY Sir, Mohammed laapata ho gaya hai.

SATAM Hmm...anyway, tu apni khoj jaari rakh...

SANJAY Jee Sir...

And Sanjay walks off.

EXT. ROAD - NIGHT

Sanjay is walking on the pavement (footpath) as per his routine investigation. Some pavement dwellers are sleeping on the ground in a line. Sanjay spots a lone boy who is sitting up wide awake and is keeping a vigil on the others. Sanjay approaches this boy. The boy is staring at Sanjay sharply. Sanjay squats down near the boy.

SANJAY Tu kyun jaag rahaa hai?

The boy gives no answer. He is just staring at Sanjay.

SANJAY Baakiyon par Nigraanee rakhne ke liye? Har koi ek-ek din jaagkar nigraanee rakhta hai kya?

The boy gives no answer. He probably does not even understand Hindi.

SANJAY Kiska dar hai tumhe...?

The boy gives no answer.

SANJAY (after a blank pause)
'PatharMaar' ka...?

The boy instantly reacts hearing the word 'Patharmaar', his eyes opening wide. The boy begins to get up staring at Sanjay in fear. Sanjay realizes that the boy might create a ruckus and wake up the others. Sanjay gets up and begins to swiftly walk away from there. As Sanjay is walking away from there, looking over his shoulder, Sanjay bumps into someone. It is Kedar. Kedar's Mahindra Jeep is parked a little distance away, behind him. Kedar is staring in Sanjay's eye. Kedar's team members are sitting inside the Jeep. They are all staring at Sanjay with smirks on their faces.

KEDAR Kya kar raha hai yahan is time pe?

Sanjay draws a deep breath and looks to the other side since he has no answer.

KEDAR Cigarette pee-ega?

Kedar tauntingly holds out a cigarette pack in front of Sanjay, it is the same brand that Sanjay smokes – ‘Panama’, the same brand that was found near Ghanshu’s body.

KEDAR Tera brand hai.

Sanjay frowns trying to figure out what is Kedar getting at? But he does not understand.

SANJAY (does not know what else to say)
Mood nahin hai.

Sanjay gives Kedar one sharp look and he walks away. Kedar’s subordinates pass some comments as Sanjay passes them. Kedar walks back to his Jeep and joins his subordinates.

KEDAR Chalo Khurshid ke thele par chalte hain...bhurjee-pao maarte
hain ek-ek, muft mein...vardi mein rehne ka yahi toh fayda
hai...

The Jeep whizzes past Sanjay giving him a sharp cut as it zooms ahead. Sanjay hears the cops inside laughing loudly at him and passing comments as their jeep zooms ahead.

Cut back to the boy who was keeping vigil on the other pavement dwellers. The boy yawns and gets up. He walks to a corner. He fills a small tin can with water that is stored in a drum and he begins walking towards the station. He wants to answer nature’s call. He looks behind to see if the coast is clear. The road is empty. He looks at his people who are all sleeping peacefully on the pavement. He reassures himself that they are safe. He hurries to the platform inside the railway station and enters the dirty public toilet. He enters a toilet room that has no door. He quickly opens his pants and squats down to defecate. We stay on his face as he is defecating. We cut to his back. A shadow falls on his back. He does not notice but then the shadow falls on the wall ahead of him. He looks at the wall. To his horror, on the wall in front of him, he sees the shadow of a man standing behind him. The man’s shadow slowly raises a large stone above his own head. The boy turns around in panic. The shadow throws the stone.

Sanjay hears a scream/noise, he instantly whirls around and begins to run back desperately. After running helter-skelter, he locates the site of the murder. He sees the boy lying dead. A look of shock comes over Sanjay’s face. He runs helter-skelter frantically looking all around but he sees no one around for miles together. Coming back to the murder site, he checks the boy’s pulse. He is dead. He lights up his lighter and in the light of the lighter, he begins to look around the body and the surroundings. Sanjay spots a few threads of woollen cloth stuck on a barbed wire that is jutting out of the toilet wall. With the barbed wire and shredded woollen threads in Foreground, we shift focus to Sanjay’s face in Background.

CLOSE-UP of Sanjay's face: a flash recreates itself in Sanjay's mind – someone brushed past this toilet wall hurriedly and his woollen shawl got caught and ripped by this barbed wire.

Just then, a night chowkidar along with some people comes running towards this spot. The chowkidar and the people are murmuring to themselves that they heard a noise from here. Sanjay quickly collects the woollen threads in his handkerchief and he hurries away from there trying hard not to be noticed.

INT. CLOTH WHOLESALER'S SHOP - NIGHT

Sanjay is inside a cloth wholesaler's shop. He is going through swatches of cloth samples. After searching volume upon volume, he comes upon some woollen cloth swatches matching the threads that he has. He compares the threads with these swatches. It nearly matches. Sanjay reads what is written under the cloth sample in two languages Hindi and English: 'Shoddy Wool, Jungli Unn', 'Adivasi Gram Udyog Yojana'. Sanjay shuts the swatch book and shows the cloth merchant his woollen threads.

CLOTH
MERCHANT Jungli Unn hai saab...Shoddy wool...Bombay mein kaheen nahin milegi aapko...

SANJAY Kyun..?

CLOTH
MERCHANT Mahabaleshwar se mangaani padti hai...vaheen ke pahaadi junglon mein Adivasi banaate hain isse apne nijji istamal ke liye...

Sanjay nods having gathered what he wanted to know.

CLOTH
MERCHANT Kitne metre chahiye...? Order kar deta hoon main...

SANJAY (begins to back off, shaking his head)
Nahin, nahin...rehne dejiye...

His purpose served, Sanjay walks away. The cloth merchant shrugs.

EXT. ROAD - NIGHT

A PCO in foreground, from the background Sanjay approaches. He drops in a coin and dials a number. He waits for the other person to pick up. As he hears Satam's voice, he speaks eagerly.

SANJAY Sir Sanjay bol raha hoon...Sir mujhe kuch leads milee hain...

SATAM (with a little hesitation)

Sanjay achcha hua ke tune phone kiya...darasal baat yeh hai ke...abh Ribeiro saab ke order se, Matunga se Sion ke beech...chaalis policemen faelaa diye gaye hain night duty par...

Sanjay is listening.

SATAM ...Isliye meri raay mein Sanjay, tumhe ab is case ki investigation band kar deni chahiye.

SANJAY Yeh aap kya keh rahe hain Sir...

SATAM Sanjay, Kedar nahin jaanta ke maine tujhe parallel investigation karne ko kaha hai. Usse agar maaloom pad gaya, toh main museebat mein fas sakta hoon.

SANJAY Sir Kedar aapka kya bigaad lega?

SATAM Sanjay *mere* upar bhi kaheen log baithe hue hain, mujhe bhi unhe jawab dena padta hai har chhoti cheez ka. Kedar ne agar dept. ke khilaaf koi complaint submit kar dee, toh problem ho jaaegi...

SANJAY Aap fikr mat keejiye Sir. Chaahe kuch bhi ho jaaye, main kisi ko yeh khabar nahin hone doonga ke main yeh sab aapki marzi se kar raha hoon.

SATAM (not really convinced, thinking he has made a mistake)
...Thik hai phir....But be careful...

Sanjay walks away from there. He can clearly see the opportunity of solving the case and getting his job back fading away. He puts his hands in his pockets and he gloomily begins to walk ahead, his head held low.

EXT. SION ROAD - NIGHT

Sanjay approaches his *Premier Padmini* (Fiat) car parked on the road. He is exhausted and exasperated. On the opposite side of the road - railway tracks and the pavement next to the tracks can be seen. Sanjay sits inside his car at the driver's seat and begins to think "what the hell should I do now?" He lights up a cigarette trying to ease his anxiety but then he restlessly throws the cigarette away. He bangs the steering wheel. Drawing a deep breath, Sanjay puts his forehead on the steering wheel, he closes his eyes and begins to think.

A **FRONTAL CLOSE-UP** on Sanjay's head, camera is looking at him through the windshield. Camera slowly pans sideways and we see it! There is something near the back window of Sanjay's car. It is a cloaked figure with its cloak covering its head. It is standing near the back window of Sanjay's car and creepily looking at Sanjay. **CLOSE-UP** on Sanjay's head. He begins to sense something. Sanjay tenses up. He senses that there is something behind him. He raises his head from the steering wheel and looks straight. He sees nothing. He braces himself and then he looks back (**Beat**).

But there is nothing there. Sanjay heaves a sigh of relief and straightens up. But then he sees it – in the rear view mirror. There on the road behind him, in the far distance, there is a person walking quickly ahead. There is a tattered shawl-like long cloth covering the person's body and the shawl is pulled over his/her head too (like how some poor people/ beggars dress up to face the cold). Sanjay pushes the car's door open to get out. But just then, the person with the shawl takes a turn into a street. By the time Sanjay gets out of his car, the person has already disappeared. Sanjay is clueless now. But he guesses which turn the person probably took and he runs in that direction.

Cutaway: Elsewhere, ten night patrol policemen are sitting on the ground in a cozy corner, playing cards.

Cutaway: Another group of night patrol cops are eating away for free at Chhote Miyan.

Cutaway: Another group is inside their blue Police van. All of them are dozing off, some in the back seat, some in the front seat. Some are snoring loudly. Some are in their underwear and *banian*.

Cutaway: Kedar and his team are fooling around with some eunuch prostitutes.

Sanjay is aimlessly chasing the person who he cannot even see. Judging solely by guess work, Sanjay is advancing ahead, walking hurriedly, almost running.

Cut to:

A poor old man is sleeping alone in a corner on a pavement. There is a slight noise. The old man suddenly gets up with a start and begins checking his surroundings. He sees only the empty road staring back at him. The old man goes back to sleep. Soon, the old man changes sides. That is when he sees it - a shadow falling over him. The shadow is holding a large stone above his head and is just about to hurl the stone. The old man screams and moves. The hurled stone misses his head hitting his shoulder instead. The man screams in pain.

Sanjay whirls around hearing the scream. He realizes he was walking in the wrong direction. He begins to run in the direction of the scream. Kedar and his team are immediately alerted too by the scream. Sanjay and Kedar both begin running to the spot where the scream came from. Sanjay reaches the spot first. But he spots Kedar, so Sanjay hides behind the corner of a building. Hiding behind this corner, Sanjay begins to scan the area with his eyes to see where the killer could have gone.

Kedar and his team rush to the aid of the wounded victim-to-be. The poor old man is hurt badly and is in a state of shock. He is still wailing.

Sanjay is hiding behind the corner and trying to see where the killer could have run to or where could he possibly be hiding? Camera pans sideways to reveal that the killer is just behind Sanjay, a few metres away. The killer's shawl is taken over his head like a hood so we cannot see his face (the way old men in villages dress in the cold). The killer is looking at Sanjay. Sanjay senses something behind him. He begins to turn but before he can turn, the killer steps sideways into an alley. Sanjay looks back only to see an empty footpath staring back at him. Sanjay decides to quickly get away

from there before Kedar and team spot him again. But as Sanjay hurriedly moves away from there, Kedar senses something. Kedar turns around to look behind him. Kedar looks at the far corner (where Sanjay was hiding). Kedar just catches a brief fleeting glimpse of Sanjay as Sanjay quickly moves away from there. Sanjay is unaware that Kedar has seen him. Kedar rushes to the far corner where Sanjay was hiding. When Kedar reaches the corner, he sees Sanjay in the far distance. Sanjay is hurrying upto his parked car. Sanjay sits in his car and quickly drives away. CLOSE-UP on Kedar's face: he is left watching Sanjay's car drive away.

INT. POLICE INTERROGATION CELL - NIGHT

The old man who almost died at the hands of the killer is lying down with his shoulder plastered. He seems afraid. AIG Satam, Kedar and his team are looming large over him.

OLD MAN (his lips quivering)
A...A...Andhere mein mujhe k...kuch dikhaa nahin...lekin...
Yaa Allah...(his terror rises) aankhein nahin thi, naak nahin
tha, hont nahin tha, (cries)...voh aadmi nahin tha...yaah
Allah...rooh thee voh...rooh thi koi...yaa Allah...(starts
crying, becomes hysterical)

AIG Satam looks at Kedar. They both begin to walk away from there talking amongst themselves.

KEDAR (his mind is already made up)
Koi fayda nahin Sir...lagta hai sab kuch itni jaldi mein hua, ke
yeh kuch dekh nahin paayaa, aur jo isne dekha voh bhi isse
yaad nahin - ghanaa andhera tha vahan.

AIG SATAM Tch...(curses) itni door pohanchne ke baad bhi – we are back
to square one.

CLOSE-UP on Kedar's expression: he doesn't think so. He thinks he has cracked the case.

INT. SANJAY'S QUARTER - NIGHT

A tense Sanjay is sitting on his bed watching the Doordarshan Hindi *Samaachar* playing on his black & white TV with an antenna on top.

NEWSREADER'S VOICE ... Mahanagar Bambai ka 'patharmaar' hatyaara ab tak police
ki giraft mein nahin aayaa hai...yeh hatyaara ab tak saat qatl
kar chukaa hai...

Manali is busy with her housework. She is paying no attention to the TV news. She has no clue that Sanjay is on this case.

NEWSREADER'S

VOICE ...jab ki yeh hatyaara footpath par sone walle beghar aadmiyon ko hee apna nishaana banaate aayaa hai...phir bhi Sion-Matunga ilaake ke aam log, raat ko apne gharon se nikalne se darne lage hain...saare shaher mein dehshat ka maahol fael chukaa hai...aise mein Maharashtra ke chief minister Vasantrao Patil ne Police commissioner J.F. Ribiero se...

Sanjay switches the TV off. He reaches for the *matka* to get a glass of water to drink. Manali looks at him. She wants to say something to him but she hesitates. She looks at Sanjay again and gives it a thought. Finally, she musters courage and comes upto him.

MANALI Sanjay...

Sanjay looks up at her.

MANALI Main...(pause)...bahot dinon se soch rahi thi...ke...(hesitates)

Sanjay is looking at her.

MANALI ...tum har raat ko jaate kahan ho...?

SANJAY (smiles) Manali...
...kaam par jaataa hoon main, aur kahan...

MANALI Kaisa kaam Sanjay...? kis kaam par jaate ho tum...?

SANJAY Tujhe bataaya toh tha maine ke Satam saab...

MANALI Lekin itni raat gaye...? Har roz chhe baje ghar aate ho tum...

SANJAY Manali kamaal kar rahee hai tu...duty hai meri...chhatis-chhatis ghante lagaataar duty kar chukaa hoon main, yeh toh...

MANALI Haan, lekin har roz, poori-poori raat, baahar nahin rahe ho tum kabhi bhi...voh bhi chaar hafton se lagaataar...

SANJAY Manali yeh case hai hee aisa...

MANALI Kaunsa case hai yeh aakhir!!!?

SANJAY Manali tujhe kya ho gaya hai? tu jaantee toh hai ke hum special crimes unit walle, apne gharwaalon ke saath cases discuss nahin kar sakte...

MANALI (gets angry, thinks he is lying)
'Special Crimes Unit' se nikaale jaa chuke ho tum...

Sanjay looks at Manali in disbelief. He can't believe that his dear Manali could taunt him like this. He is going through a bad phase in his life. He looks down facing the hard truth. Manali regrets her harsh words.

MANALI Sanjay...(puts her hand on his shoulder)...mera voh matlab nahin tha...

Sanjay looks away. At a time like this, he needs support not taunts.

Manali comes close to him.

MANALI Sanjay main jaanti hoon, ke tum ek bure samay se guzar rahe ho, lekin Sanjay pichhle kayeen dinon se maine tumhare mein ek badlaav dekha hai, tum khoye-khoye se rehte ho, mere saath jismaani sambhand rakhna toh door, tum toh thik se baat bhi nahin karte...Kyun Sanjay...? tumhari life mein kya...(hesitates)...koi...koi doosri aurat aa gayi hai...

Sanjay looks at Manali in disbelief.

MANALI (fighting back her tears, yet bursting into tears)
...jiske paas tum, har roz, itni raat gaye...

Sanjay can't believe this. She suspects him. He slogs night after night risking his life for a duty that he has lost. Those who are getting paid for this duty do not do it as sincerely as he does. But his own wife suspects him. Sanjay does not wish to argue anymore. He gets up and walks towards the door. Manali rushes up to him and grabs his arm. He gently puts her hand away.

MANALI kahan jaa rahe ho...?

SANJAY (under his breath)
Kaheen nahin.

INT. SLUM COLONY # 1 - NIGHT

Sanjay is walking towards his secret kholi, his mind lost in thought. The slum landlord accosts him on the way:

SLUM
LANDLORD Saab, voh aapne do maheena se room ka bhaadaa nahin diya...

SANJAY De doonga bey!...roz-roz poochke mera dimaag mat kharaab kar!!!

Sanjay walks ahead, his bad mood getting worse.

EXT. SANJAY'S SECRET KHOLI (EXTERIORS) - NIGHT

Sanjay reaches the door of his secret kholi. He reaches for his key and proceeds to open the lock. But he realizes that the key does not fit into the lock. Sanjay looks at the lock. To his surprise, Sanjay notes that the lock is not the one that is usually there. It is a much smaller lock and of a different shape and colour. But Sanjay never changed it.

INT. SLUM COLONY # 1 - NIGHT

Sanjay arrives forcefully at the slum landlord's kholi.

SANJAY Chaurasia...!! Aye Chaurasia!!...baahar aa...

The landlord emerges from his kholi.

Sanjay gives him a hard push backwards.

SANJAY Lock badli karega tu? Hmm? bhaada nahin diya toh lock badli karega tu...(pushes him back hard again)

LANDLORD Aye saahab...haath nahin lagaane ka...haan...aur maine koi lock badli nahin kiya hai...main bhala kyun badli karunga lock?

SANJAY Tune nahin toh kya tere baap ne aakar...

LANDLORD Aye saahab...zabaan sambhaal ke...

Just then, it hits Sanjay. TRACK IN to Sanjay's face as he realizes the other possibility.

EXT. SANJAY'S SECRET KHOLI (EXTERIORS) - NIGHT

Sanjay hurriedly arrives back at the door of his kholi. Sanjay looks at the door. Sanjay's POV: Steadycam swings lazily observing the door and the changed lock that is red in colour. Sanjay realizes to his horror that someone has been inside his secret office. Sanjay takes a rod that is lying about and begins to break the lock.

INT. SANJAY'S SECRET KHOLI (INTERIORS) - NIGHT

Sanjay throws the door open and enters. He is taken aback at what he sees inside – in the centre of the room, there is a grey stone lying on the ground. The stone is smeared with a sprinkle of red sindoor and the same red sindoor is sprinkled all around the stone. The walls, the table, the chair, the books rack, the soft board, everything inside his 'secret' office has been smeared red with sindoor. Sanjay breaks into a cold sweat. He turns around and rushes out in a hurry.

INT. SANJAY'S QUARTER - NIGHT

Sanjay hurriedly enters his quarter. Manali is washing the dishes. Sanjay grabs Manali by the shoulders.

SANJAY Manali...

Manali is a little taken aback by this sudden outburst.

SANJAY Dekh dhyaan se meri baat sun abh,...

Manali notices that he is sweating.

SANJAY ...Kal subah ki pehli gaadi se tujhe tere gaon jaanaa hogaa...

Manali is surprised. She looks at Sanjay with an incredulous expression.

SANJAY ...main teri Aai ko phone kar doongaa...

But Manali misunderstands the situation. She slowly puts Sanjay's hands away.

MANALI (suspiciously staring into Sanjay's eye)
Kyun...?
Kyun bhejnaa chahte ho mujhe gaon...?
Voh bhi is tarah achaanak...?

SANJAY Kyunke...(doesn't know what to say)...Manali tujhe yahan
khatra hai...

MANALI Kisse...? Kisse khatra hai mujhe...?

Sanjay has no answer. He looks here and there reacting in frustration. Manali is observing him sharply. She thinks he has no answer because he is lying.

SANJAY Dekh Manali...tu please ab zidd mat kar...

MANALI Hnnnh...
(a sarcastic smile comes over her face)
kyun bhejnaa chahte ho mujhe gaon...? har raat jis Randi ke
paas jaate ho, useeka order hai kya...

Sanjay's expression changes: his eyes fill up with rage. As a reflex, Sanjay's hand raises itself and slaps Manali hard across her face. Manali's face is thrown to the side by the force of the hit. She is momentarily shocked. But then she recovers and stares at Sanjay in rage.

MANALI (mutters in rage)
Tumhari himmat kaise hui?

Manali lunges to hit Sanjay back. But Sanjay grips her arms.

SANJAY (looking her firmly in the eye)
Mere paas is tarah ke bachpane ke liye bilkul waqt nahin hai.

Sanjay lets go of her arms. Manali is staring at Sanjay in rage.

MANALI (firmly taking a decision)
Mujhe tumhare saath ek din bhi aur nahin rehna hai.
Main kal hee apne gaon chali jaaongi.
Mujhe phone karni kee, yaan khat likhne ki koshish mat karna.

SANJAY (unaffected)
Matunga station par ek-do Agent platform par hee sote hain, unhee se train ki ticket mil jaaegi, (looks at his watch) is time par bhi,...chal, abhi ke abhi ticket khareed lete hai, subah pehli gaadi se nikal jaanaa,...chal...(gets ready to leave)

MANALI Nahin.

Sanjay looks at her.

MANALI Tumhare saath kaheen nahin jaanaa hai mujhe. Main khud chali jaaongi.

Sanjay just looks at Manali and takes a deep breath of exasperation.

SANJAY (losing his patience)
Manali dekh...

MANALI Maine keh diya naa...main khud chali jaaongi...mujhe kaheen nahin jaanaa hai tumhare saath.

Manali is adamant. Sanjay realizes that arguing will be futile.

SANJAY Main jaa raha hoon phir ticket khareedne.
Aaj raat ki koi train mil gayi toh usiki ticket le aaoonga.

Sanjay walks out. But before he walks out, he says:

SANJAY Main ek ghante ke andar-andar hee vaapas aa jaaonga.
Darwaza andar se lock rakhna.

Sanjay bangs the door shut and walks off as Manali is left looking.

EXT. MATUNGA RAILWAY STATION - NIGHT

Sanjay is walking hurriedly on the platform. An agent is walking with him handing him two tickets. Sanjay checks the tickets and gives the agent some money. The agent thanks him and walks away in the other direction.

Sanjay spots a PCO at the station. He thinks about it for a moment and then he stops. Putting the tickets in his pocket, Sanjay begins to hurriedly dial a number on the PCO.

A train begins to pass him moving towards V.T., Sanjay's hair begins blowing in the wind blown by the passing train.

SANJAY Haan Manali...
Er...sab thik hai naa vahan...main pohanch raha hoon...
...Hello...Hello...Manali...?

Manali has just hung up. Sanjay bangs the receiver down and begins hurrying away from there.

The train is passing Sanjay.

Most bogies of the train are empty. But then a bogey passes Sanjay, inside the bogey, we catch a fleeting glimpse of a figure in a black cloak sitting inside on the ground (like how beggars sit). Sanjay takes no note of it and he is about to walk out of the station. But then it hits him. He looks at the train whizzing past him. He recalls that fleeting glance. His eyes open wide as he thinks of the possibility. He is frozen to the ground for a moment. But then - he dashes out of the station. Dashing out onto the road, he stops a taxi.

SANJAY (in near-panic)
Sion...

TAXI DRIVER (rudely) Nahin.

The taxi driver is about to drive away but he gets the shock of his life as he sees a gun thrust into his temple. Sanjay has put a gun to his head. The taxi driver is shit scared.

EXT. TULSI PIPE ROAD - NIGHT

The Taxi is moving fast on the Road. This road is parallel to the Railway Tracks. The taxi is moving parallel to the moving train trying hard to catch up with it. Sitting in the backseat, Sanjay's eyes are fixed on the train. He shoves the gun again into the back of the taxi driver's head.

SANJAY Aur tez...

The scared taxi driver accelerates and the Taxi races ahead.

Sanjay eases his gun and quickly reaches into his wallet. He takes out a twenty rupee note from his wallet.

The train enters the Sion station platform. But the taxi is still far behind.

SANJAY Rok yahan!

The taxi slows down and comes to the side of the road to stop.

Sanjay drops the twenty rupee note onto the front seat of the taxi. He opens the door of the taxi even before it can stop fully. Getting off the moving taxi, he dashes onto the Sion station platform. The Train is slowing down and will soon halt.

EXT. SION RAILWAY STATION - NIGHT

Sanjay rushes to the Train and boards it even while it is moving (slowly). But as soon as Sanjay boards the train, he sees many bogies ahead, a beggar-like person wearing a black shawl alighting from the train. Sanjay jumps off the train and begins to follow

the person. But the person in the shawl has quite a head start. Sanjay runs behind him/her. But the person soon disappears in the maze of platforms, trains and stalls. Sanjay has lost him/her. Sanjay curses. Sanjay frantically runs about the railway platform searching for this person. He cannot let him/her go. As Sanjay is running, one of Kedar's constables stationed at the railway station notices Sanjay running. Sanjay is not aware that this constable has seen him. The constable keeps looking at Sanjay as Sanjay runs down into the subway.

INT. SION SUBWAY - NIGHT

The huge subway is dark and silent. Sanjay begins searching around inside here. Sanjay's own footsteps are echoing inside this large and hollow subway. Suddenly, Sanjay hears a faint groan/moaning sound. Sanjay's trained ears at once detect the direction of the moaning sound and Sanjay rushes towards that direction. Here Sanjay spots the person in the shawl running away. The distance is large and the person has a head start. Sanjay is just about to run behind him/her but then he hears a loud moan again. Sanjay sees it now in a corner – the victim. To his horror, Sanjay sees a beggar man (the victim) lying in a corner and groaning pitifully in pain. The poor man's head has been smashed. And there is a knife thrust into his heart. But he is still alive and is convulsing. A stone, smashed coconut and red vermilion (*sindoor*) are visible around his body. Sanjay looks back at the person in the shawl running away. The distance is too great by now. Sanjay has no chance of catching up with him/her. In a desperate attempt, Sanjay draws his gun and is about to fire. But then he remembers he is not a cop anymore. Manali's words begin to reverberate in his mind: "Special Crimes Unit se nikaale jaa chuke ho, nikaale jaa chuke ho, nikaale jaa chuke ho," Sanjay hesitates only for a split second but then he aims the gun down at the running person's legs and fires.

Hearing the faint sound of the distant gunshots coming from deep inside the subway, the policeman on the platform (who had noticed Sanjay enter the subway) reacts. He immediately runs out of the station.

Sanjay fires three shots. But all three shots miss the man due to the distance and due to Sanjay's hesitation. The man gets away and disappears around a turn. Sanjay is about to rush after him but the victim moans loudly. Sanjay looks at the victim. He is alive and is calling out to Sanjay with one shivering hand reaching out for Sanjay. The victim is looking at Sanjay with his moist eyes begging Sanjay to help him. Sanjay has to choose between saving this man's life and letting the killer get away. A fleeting memory flashes through Sanjay's mind: Satam is instructing a much younger, trainee Sanjay. Satam says: 'hamara pehla kartavya hai besaharaon ki sahaayta karna'. Sanjay curses and rushes to the victim's aid. Sanjay bends over the man. Instantly, a trained and experienced Sanjay assesses the damage done to the man and he is just about to help him. But the same instant, Sanjay feels something behind him. Sanjay moves just in time and sees something metallic coming at him. The metallic pipe does not connect in the intended lethal manner because Sanjay moves just in time but the metallic pipe still hits Sanjay's head and Sanjay falls. It is the killer looming large over Sanjay from behind and he is holding a metal pipe. The killer is wearing a long brown woollen shawl (commonly worn by night watchmen). The shawl is wrapped around his/her head too. So his/her face is not visible. The killer has wrapped transparent plastic bags around his/her hands to act as gloves. The killer attacks Sanjay again with the metal pipe. Sanjay raises his hands to protect his head

and grabs the pipe with his hands kicking the Killer with full force and sending him/her hurtling backwards. The pipe is now in Sanjay's hand. Sanjay is about to go after the killer with the pipe but he suddenly feels an ebbing pain in his head, he feels dizzy due to the hit on his head, he staggers and stumbles. He is hurt. The pipe slips from a dizzy Sanjay's hand and he kneels to the ground.

Outside the station, on the road, Kedar and his team are rushing to the station, led by the police constable who had seen Sanjay and heard the gunshots.

The Killer regains his/her balance quickly and now begins to run.

Sanjay is on the ground as the killer is running away. A dizzy Sanjay looks at the killer's feet as he/she is running away. Sanjay notices the old worn-out black leather shoes of the killer as the killer is running away.

Slow motion, close-up on the killer's shoes (Sanjay's POV). The image is defocused. The image sharpens and comes into focus. Sanjay's eyes regain their focus. Sanjay exerts his strength and gets up. The killer is running.

Sanjay picks up the pipe from the ground. The killer is only a short distance away. Sanjay hurls the pipe with all his might at the running Killer. The Pipe flies through the air and hits the Killer with lethal aim on his head and he stumbles to the ground. The Killer struggles to get to his feet for some moments holding his head in pain but then he collapses. He is knocked out.

A panting Sanjay breathes a sigh of relief. Keeping an eye on the fallen killer, Sanjay rushes back to the dying victim. Making a desperate attempt to save the victim's life, Sanjay quickly takes his belt off, he ties a tourniquet around the man's chest and fastens it tight.

Kedar and his team have entered the railway platform and are rushing towards the Subway guided by the constable.

At the scene of the crime, Sanjay has gripped the knife's handle with one hand and has placed his other hand on the victim's chest. Sanjay is readying himself to remove the knife from the man's chest.

SANJAY ...dard hoga, seh lenaa...

A trained Sanjay pulls the knife out from the man's heart. The man screams pitifully in agony. But at this moment, Kedar and his team arrive there and they just about see Sanjay removing a bloodied knife from a man's chest. Kedar misunderstands the situation seeing the bloodied knife in Sanjay's hand, Kedar's team is horrified as they believe that Sanjay has just murdered this man.

The Killer lying some distance away on the ground now begins to stir. He has come back to his senses.

Because the Killer is lying around the bend of the subway, he is not visible to Kedar and team.

Kedar and his team rush at Sanjay drawing their guns and screaming warnings.

The killer who has regained consciousness begins to scramble to his feet.

Sanjay looks at the victim. But the victim's eyes go still and his breathing stops. He breathes his last much to Sanjay's horror.

That moment, Kedar and his team come and grab Sanjay.

In the distance, Sanjay sees the Killer running away.

SANJAY Kedar voh dekh, voh...voh hai...! Maine apni aankhon se dekha hai Kedar ...voh...!!!

But Kedar and his team begin to beat up Sanjay screaming profanities at him.

SANJAY Kedar ...!!! voh bhaag raha hai...vahan dekh main kehta hoon...meri baat sun...!

But Kedar and his men are not paying heed. They think Sanjay is creating a fuss to somehow get away. They think they have caught him red-handed. They have not seen the Killer so far. The Killer rushes out of the subway.

Sanjay knows it is now or never. He violently breaks free of one constable's grip and punches Kedar right across the face sending him reeling down to the ground. Sanjay tackles the other constables and he runs ahead after the killer.

EXT. SION RAILWAY STATION - NIGHT

Rushing back out to the railway platform, Sanjay spots the killer far away, the killer is running away on the platform area. There are trains parked here and one train is moving out of the station. There are very few people on the platform at this time. The killer running, his shawl wrapped around his head, is too far. Sanjay has no hope of catching him. In his desperation, Sanjay leaps onto the moving train. The moving train carries Sanjay ahead at a higher speed towards the running killer. Closing on to the killer, Sanjay leaps from the running train at the killer.

But the killer dodges Sanjay and Sanjay falls badly tumbling on the hard cement ground hurting himself. The killer leaps out of the railway platform and gets away.

Kedar and his team are running on the platform too. But Sanjay has a headstart because of jumping onto the speeding train. Kedar and his team have yet not seen the killer.

Sanjay gets up and is about to jump out of the railway platform to chase the killer. But Kedar and his team now spot Sanjay. They open fire. Sanjay gets hit in the thigh and he falls.

Kedar's team rushes towards Sanjay. They haven't even seen the killer who has disappeared by now. Sanjay is on the ground of the platform, injured. Sanjay gets up holding his thigh in pain and he watches helplessly as the killer has gotten away.

Kedar and his team are rushing at Sanjay. Sanjay has been hit in the thigh. The train moving out of the platform has gained speed. Sanjay staggers towards the moving train and he suddenly leaps into a bogey of the speeding train. Kedar and his men rush towards the speeding train. But before they can board it, the train whizzes past them at high speed. They have lost Sanjay who they are sure now is the killer. And Sanjay has lost the man who he knows is the killer.

INT. SANJAY'S QUARTER - NIGHT

Sanjay just hurtles into his house and collapses. Manali is shocked. She rushes to Sanjay's side. She is shell-shocked to see Sanjay in this condition.

MANALI (too shocked for words)
Y...yeh...y...sab...(covers her mouth with her hand)

SANJAY (drawing a heavy breath)
Dekh Manali,...(draws a heavy breath)...samjhaane ka bilkul waqt nahin hai mere paas...dus minute mein Police yahan pohanch jaaegi.

Manali's lips are quivering.

SANJAY Hamara...(gasps)...Mhada walla maakaan...(gasps)...

Manali nods eagerly wanting to hear the next instruction.

SANJAY Vahan abhi ke abhi le chal mujhe...

MANALI Main...

SANJAY Manali...(draws a heavy breath)...maine tere saath kabhi koi zor-zabardasti nahin kee hai...please ek baar...bas yehi ek baar, please meri baat maan le...

EXT. MHADA COLONY - NIGHT

This is a large colony of small modest row houses. The colony is dead quiet at this late hour. Sanjay's Premier Padmini (Fiat) car is parked outside a certain row house.

INT. INSIDE SANJAY'S MHADA HOUSE - NIGHT

Manali puts Sanjay to rest on the couch. His thigh has been bandaged. And he is wearing his boxer shorts. There is just basic furniture inside this house. On a table nearby, we get a hint of some medical apparatus like scissors, bandages, a white tray, a bottle of antiseptic solution, etc. Manali sits down close to Sanjay.

MANALI Goli nikaalte waqt,...choo tak nahin kee tumne...

The brave Sanjay breaks into a smile.

SANJAY (looking at her with love)
Tune nikaalee naa golee...isliye...

Manali smiles.

MANALI Bahot bahadur ho.

SANJAY Tu bhi.

MANALI Voh kaise?

SANJAY Yahan tak gaadi chalaa kar jo le aayee.

Manali laughs.

SANJAY (looking around at his house)
Dekha, tu hamesha kehtee thi naa, ke Black Money rakhkar kya karenge hum? Dekha - bachaayee naa jaan meri (looks around) is black money se khareede hue maakaan ne.

MANALI (her face tenses up and she becomes serious)
Sanjay...ab mazaak chodo, mujhe batao...yeh sab (her face tenses up)...yeh sab kya ho raha hai...

SANJAY Tu jaankar kya karegi Manali...?

MANALI Sanjay mujhe kuch toh pata hona chahiye...tumhari yeh haalaat...yeh sab kisne kiya Sanjay...

SANJAY (smiles)
Chalo, jisne bhi kiya, achcha hee kiya, kam se kam, ab tujhe mujhpar vishwas toh ho gaya...

Manali looks at Sanjay and she feels bad that she suspected him.

SANJAY Ab toh shak nahin hai naa tujhe - ke main...

Manali bursts into tears for suspecting him while he was actually risking his life. She embraces him with all that she has. She loves him.

SANJAY Ab dhyaan se sun Manali. Tujhe kal subah ki pehli train se hee Mumbai chodkar, apne gaon jaanaa hoga.

Manali nods obediently. Now she will do whatever he says without questioning him.

SANJAY Kuch dinon mein yeh maamla sulajh jaaegaa. Tab vaapas bulaa loonga main tujhe.

MANALI Tum bhi kyun nahin chalte mere saath?

SANJAY Kyunke mera kuch kaam yahan adhoora baaki reh gaya hai.

EXT. ASIATIC LIBRARY (EXTERIORS) - DAY

LOW ANGLE on a Gothic structure building. The front wall has a marble slate with the following words engraved on it:

THE ASIATIC SOCIETY OF INDIA
PUBLIC LIBRARY

Sanjay is walking up the large steps leading to the library. He is limping slightly and he is wearing glasses and a khaki kurta with jeans. He is trying to attract the least attention as possible as he walks into the library.

INT. ASIATIC LIBRARY (INTERIORS) - DAY

Sanjay enters the huge library. He speaks to the librarian. And then he begins walking past dozens and dozens of teak wood cupboards filled with rows upon rows of books. Then at one point, Sanjay stops walking. His eyes fall on a particular section of a certain cupboard. His eyes begin to scan across the books in this section reading their titles one by one. Sanjay's POV: Camera pans across the books as Sanjay's eyes glance through their titles. Then Camera stops panning as it spots a certain hard bound book. CLOSE-UP on Sanjay's face: this is the topic he was searching for. SLOW ZOOM into the book. The title reads:

Scheduled Tribes of India

It is a hardbound book with a maroon-coloured cardboard cover with the title engraved on it in golden-coloured embossing. Sanjay pulls the book out.

Cut to:

Sanjay is sitting at the huge library table and he is slowly turning the pages of this book. Then he stops. Something in the book has caught his attention. CLOSE-UP on the title of the chapter that Sanjay has come upon: the title of the chapter reads:

*The Kusumi Tribe;
Rites and Rituals*

Sanjay begins to read intently. It is taking him some effort to interpret the words. He is not very used to reading English. But he is managing.

Cut to: A long shot of Sanjay sitting there alone in the huge library and struggling to read and understand. Camera PANS slightly to include the back of a man's head in foreground. This man is watching Sanjay from a distance. This man is an 'INFORMER'.

This informer turns around and walks away from that spot. He reaches for the phone kept on the counter of the library and he dials a number.

INFORMER Haan, Prashant bolto aahe mee...
Ho, Kedar saaheb aahet...?

INT. CRIME BRANCH HQ - DAY

CONSTABLE Nahin, Kedar saab toh baahar hain...

INT. ASIATIC LIBRARY (INTERIORS) - DAY

INFORMER Kuch idea hai kahan gaye hain?

INT. SLUM COLONY # 1 - DAY

Kedar and his team are walking through the slum colony where Sanjay's secret kholi is. They are being led by the slum landlord who now bears a grudge against Sanjay. They reach the secluded spot deep inside the slum where the slum landlord points out the secret kholi to Kedar and team.

INT. SANJAY'S SECRET KHOLI - DAY

Kedar and his team enter Sanjay's secret kholi. Kedar's eyes fall on the large stone lying in the centre of the room with red sindoor powder sprinkled all over and around the small room. Kedar is now convinced beyond any doubt that Sanjay has lost it. Kedar sees cuttings of the serial killer's exploits pinned on the soft board. (he does not know that Sanjay is also secretly investigating the case).

KEDAR (turns to his havaldars)
Saalaa...poora yeda ho gaya hai.

HAVALDAR1 P...Paagal ho gaya hai.

HAVALDAR2 (terrified)
Jaadoo-toonaa kartos,...asse vaat-te...

KEDAR Mereko toh ekdum starting se hee shak tha ispar.

His team voices their agreement.

KEDAR Shuroo se hee khoon ki pyaas thi saale haraamzade ko.
Pehle har maheene ek gangster ko maar daalta tha. Ab gangster ko nahin maar sakta toh yeh bhikaari log ko maarna shuroo kar diya. Poori tarah paagal ho chuka hai saalaa.

INT. ASIATIC LIBRARY (INTERIORS) - DAY

INFORMER ...Sanjay Shelar toh yahan baitha hua hai...Navy Nagar ki public library mein...

INT. ASIATIC LIBRARY (INTERIORS) - DAY

Sanjay is reading with intense concentration. EXTREME CLOSE-UP of Sanjay's eyes as a tense frown wrinkles his brow. His whole body tenses up.

INT. CRIME BRANCH HQ - DAY

CONSTABLE (a sense of urgency coming into his body language)
Tu vahan hee ruk aur nazar rakh uspe...humlog poori team ke saath pohanchte hain...(gets up forcefully)

INT. ASIATIC LIBRARY (INTERIORS) - DAY

The informer hangs up the phone and he hurries up to the table where Sanjay was sitting. But the table is vacant. Sanjay is no longer there.

INT. COMMISSIONER'S OFFICE / ROAD - DAY

Sanjay is pacing ahead fast on the road. The pain in his thigh no longer seems to bother him. There is a very strong sense of purpose in his walk. Sanjay is getting impatient. He is clenching his lips. He has cracked it. He hastens his pace. Sanjay reaches a PCO. But someone else is using the PCO. Losing his patience, Sanjay pushes the person aside and he grabs the phone receiver. Hurriedly, he puts in a coin.

SANJAY (into the phone, in an urgent manner)
Hello...Kamble...Satam saaheb ko phone de...

KAMBLE Satam saaheb toh commissioner ke saath meeting mein hain saaheb...

SANJAY Line transfer kar Kamble...!

KAMBLE Saaheb, *Commissioner* saaheb ke saath hain Satam saaheb,...

SANJAY (stressfully)
Kamble...main yeh case solve kar chukaa hoon...! Line transfer kar tu bas...!

Kamble transfers the line.

Sanjay waits.

SANJAY Hello,...urgent call for AIG Satam please...
(waits)
Sir,...maine case takreeban solve kar diya hai...ek aur hatya Aaj hee hogi...uske baad yeh silsila band ho jaaega...hamare paas Aaj hee ki raat hai Sir...

Satam is uncomfortable.

SATAM Er...main abhi ek meeting mein hoon. I'll just call you back.

SANJAY (blurts out in a hurried manner)
Sir please meri baat suneye...maine yeh case solve kar diya hai...

SATAM Yes, yes...I'll just call you back.

Satam just hangs up.

SANJAY (into the phone)
Sir,...Sir...

But Satam has hung up. Sanjay reacts in frustration.

Now we pull back from Satam and see that Satam, Kedar and his entire team, along with many other senior officials are all collected around the Commissioner's table.

SATAM (to the commissioner)
(smiles fakely) Sorry Sir, (turns to Kedar) Haan Kedar, please continue...

KEDAR (to the commissioner)
Sir, main yeh keh raha tha ke hum jis hatyaare ki talaash kar rahe hain woh aur koi nahin...khud suspended sub-inspector Sanjay Shelaar hai...

Satam reacts in disbelief. But the Commissioner is listening without any reaction.

KEDAR Hamare paas thos saboot hai Sir...aur hum sab ne apni aankhon se Sanjay ko us aadmi ki hatya karte hue dekha hai. Humne usse rokne ki koshish bhi kee, but he attacked us, Sir aap in sab ko poochh sakte hain,...

Kedar's team voices their agreement:

HAVALDAR1 Ho saaheb,...

HAVALDAR2 Bare saangto aahe Kedar saaheb....

HAVALDAR3 Toh dhopadla aamee sagdaanaa.

KEDAR Sir, aur yeh dekhiye...(to one of his havaldars) Daakhav re...

One constable (havaldar) takes out a cigarette butt carefully preserved in a transparent plastic bag that is duely labeled.

KEDAR Ispar Sanjay ke fingerprints hain, yeh victim number chhe ke paas milaa tha humein. Aur latest victim ko jis chaakoo se maaraa gaya hai, us chaakoo par bhi Sanjay ke fingerprints maujood hain.

Satam begins to frown. He begins to mildly suspect Sanjay too.

KEDAR Aur Sir, raat ko patrol karte waqt, humne kayeen baar Sanjay ko dekha tha, late raat ko paagalon ki tarah road par bhatakte hue.

Hearing this, Satam becomes uncomfortable. He looks at the Commissioner. The Commissioner is listening without any reaction or feeling. Satam cannot tell the Commissioner that Sanjay was investigating the case and that he had encouraged Sanjay to do so.

KEDAR Victim number saat jis din maaraa gaya tha, us din bhi Sanjay humein usee area mein dikhaa tha, bina kisee vajeh ke yahan-vahan ghoomta hua. Aur voh bhi kareeb-kareeb hatya ke waqt. Sir mujhe pehle se hee shak tha Sanjay par. Lekin mujhe apne hee shak par vishwas nahin ho paa raha tha.

The Commissioner nods slightly. He is beginning to acknowledge the possibility.

KEDAR Sir, Sanjay ko Police ki naukri bahot pyaari thi. Life thi uski. Lekin jab usse suspend kiya gaya, tab se uske dimaag par is baat ka maansik asar padne lagaa, aur ab - voh poori tarah se apna dimaagi santulan kho baitha hai.

Satam begins to think what if Kedar is right? Satam does not know who to believe now. Both Kedar and Sanjay are both making perfect sense and the killer is still on the loose.

INT. MHADA HOUSE / SATAM'S / KAMBLE'S RESIDENCE - NIGHT

Night has fallen. Sanjay is pacing about in his Mhada house thinking of what to do next. The wall clock shows the time - 9.00. Sanjay aggressively kicks something lying on the ground sending it flying ahead.

Then he makes up his mind and picks up his phone and dials a number.

SANJAY (into the phone)
Sir...

SATAM (with urgency in his voice)
Sanjay...kahan hai tu beta...? main kab se tera phone try kar raha hoon...

SANJAY (a little uncomfortably)
Sir...voh main ghar par nahin hoon...

SATAM (into the phone)
Ab dhyaan se sun Sanjay...Kedar ko galat faemi ho gayi hai ke yeh aath ke aath qatl *tune* kiye hain.

- SANJAY Main jaanta hoon Sir, voh darasal...
- SATAM Samjhaane-bujhaane ka bilkul time nahin hai tere paas abh Sanjay. Commissioner ne har suspect ko round up karne ka order diya hai...Chalis se bhi jyada police officers ke haathon mein tere arrest ke orders hain...
- Sanjay's reaction.
- SATAM Isliye Sanjay...tera bhala isee mein hoga ke tu yeh shaher chodkar nikal jaa...
- SANJAY (interrupts)
Sir lekin *asli* killer ab bhi vahan baahar khule-aam ghum raha hai...voh aaj phir hamla karne walla hai...phir kisee gareeb lachaar ki jaan le lega voh.
- SATAM Tujhe is waqt apni jaan ki fikr karni chahiye.
- SANJAY Sir main...
- SATAM (cuts in)
Bas abhi ke liye...tu shaher se nikal jaa, turant...main teri jaan ko khatre mein nahin daalna chahta...Killer ki investigation par main khud lag jaaonga...jab asli killer ka pata chal jaaega, tab main tujhe contact kar loonga...tab tak tu apne gaon mein reh sakta hai...Manali bhi vaheen hai naa...?
- SANJAY Haan Sir, Manali vaheen hai, lekin...
- SATAM It's an order.
- Sanjay knows he cannot argue now.
- SANJAY (agreees against his will)
Sir.
- SATAM Main tere liye thik dus baje, Byculla pul ke neeche apni safed rang ki Ambassador bhej doonga...usmein mera khaas constable baitha hoga...tu baith jaanaa gaadi mein...voh tujhe tere gaon tak pohancha dega.
- SANJAY Sir aap taqleef mat leejaye. Main khud chala jaaonga.
- SATAM Sanjay tu samajh nahin raha hai. Poore shaher mein nakabandi karvaa dee gayi hai. Bus routes, Railway stations, Airport, Check Naake, har jagah Policemen faelaa diye gaye hain. Teri photographs, yahan tak ke teri gaadi ka number tak har jagah note kar liya gaya hai. Lekin, meri Police ki gaadi mein agar tu baithkar jaaega, toh tu bach niklega, kyunke meri gaadi rokne ki yaan check karne ki, koi himmat nahin kar sakta.

SANJAY (insisting)
Sir, main Mumbai Police ko aasaani se chakma dekar nikal sakta hoon, aapko taqleef lene ki bilkul zaroorat nahin hai...

SATAM Sanjay, this serial killer is still headline news. Poori force achanak top gear mein aa gayi hai.

Sanjay begins to understand.

SANJAY Alright Sir.

SATAM All the best.

Satam hangs up.

Sanjay looks at his watch. Realizing that time is short, he starts getting ready to leave. He hurriedly starts collecting his things.

Just then, Sanjay's home phone rings.

SANJAY (receiving the phone)
Haan Kamble, bol.

KAMBLE Saaheb kya aapne kisi zhopadpatti mein koi office kholkar rakha tha?

SANJAY (is quiet for a moment, then answers)
Haan. Kyun? Kya ho gaya?

KAMBLE Bahot gadbad ho gayi hai saaheb. Kedar ne kisi tarah, pooch-taachh kar-kar ke, us office ko dhoondh nikaala hai.

Sanjay gets tense.

KAMBLE Kedar commissioner ko aur baaki seniors ko yakeen dilaane ki poori koshish kar raha hai ke aapka haath hai in saare murders ke peeche...

SANJAY Jaanta hoon, jaanta hoon. Main abhi...

KAMBLE Saaheb, pehle suneye poori baat.

Sanjay begins to listen.

KAMBLE Baaki sab seniors ne toh Kedar ki baat maan lee thee lekin akele Satam saab maan-ne ko taiyaar hee nahin the ke aap aisa kar sakte hain.

Sanjay nods pleased at his boss' loyalty and trust on him.

KAMBLE Bahot der behes hui Satam saab aur Kedar saab ke beech.

Lekin phir, Kedar saab zidd karke Satam saab ko aapke us zhopadpatti walle office le gaye...vahan Satam saab ne pata nahin kya dekha ke bas unhe bhi aap-par shak ho gaya...

Sanjay touches his forehead. Now he is getting confused.

KAMBLE Tab Satam saab ne apni side saaf rakhne ke liye, commissioner ko sab kuch bataa diya...yeh bhi ke voh aapke saath ab bhi touch mein hain.

Sanjay's reaction.

KAMBLE ...aur yeh bhi ke aap unke paas ek aakhri mauka maangne ke liye aaye the.

Sanjay is hurt. He feels betrayed.

KAMBLE Aur ab, Satam saab aur baaki force ne milkar, aapko pakadne ka ek plan banaaya hai. Satam saab kab se aapko phone karne ki koshish kar rahe hain...lekin aap toh ghar par hain hee nahin...aur aapka yeh number toh mere siva aur koi jaanta hee nahin hai...isliye Satam saab aap tak pohanch nahin paaye hain...darasal unka plan yeh hai ke voh aapse kahenge ke voh aapke liye ek gaadi bhej rahe hain.

Sanjay's incredulous reaction.

KAMBLE Lekin darasal us gaadi ke peeche Police ka backup hoga...aapko fasaane ke liye yeh unka trap hai Sanjay saahab...Agar abhi aapki unse baat ho...toh aap bilkul unpar vishwas mat karna...

Sanjay nods. He feels betrayed. He understands the game now.

SANJAY Dekh Kamble, main is case ko takreeban solve kar chuka hoon. Mujhe kayeen aise suraag mile hain jinse mera naam bhi saaf ho jaaega aur asli hatyaare ko dhoondna aasaan bhi ho jaaega. Main yeh saare suraag tujhe samjha doonga, aur phir main shaher se nikal jaaonga. In suraagon ko Satam saab tak pohanchaane ki zimmedari tujhe lenee hogi.

KAMBLE Mujhe...?
Nahin saahab. Mereko ismein mat ghaseeteeye aap, meri naukri jaaegi...main rakhta hoon phone abhi saahab...

SANJAY Kamble...

KAMBLE Ho saahab.

SANJAY Bahadur ban.

KAMBLE Dar lagta hai saahab.

SANJAY (is slightly amused)
Tu aisa kar...thik dus baje...mujhse Kannu park ke andar mil...vaheen tujhe sab kuch samjha doonga.

KAMBLE (against his wish, thinking what is he getting into?)
Ho saaheb.

Sanjay hangs up.

EXT. KANNU PARK - NIGHT

Kamble is sitting on the park bench and waiting for Sanjay. Kamble is shivering from the cold. He wraps a shawl around himself but continues to shiver from the cold. He is getting scared in the dark here. Sanjay comes from behind holding his bag. Kamble gets up and greets Sanjay. Sanjay takes his bag off his shoulder and places the bag on the park bench. He sits down on the park bench and breathes a sigh of relief. He takes out a thin file from his bag and hands the file to Kamble.

SANJAY Yeh file Satam saab tak pohanchnaa bahot zaroori hai...ismein clues hain, conclusions hain, kuch xeroxes aur sketches bhi hain. Dhyaan rakhna ke file thik unhee ke haath mein pohanche.

KAMBLE (accepts the file)
Ho saaheb.

Sanjay heaves a sigh of relief. A burden has come off his shoulders.

SANJAY Kamble, (with disappointment) pata hai...? yeh aath murders ek Police officer ne kiye hain.

Kamble is shocked.

SANJAY (with disillusionment)
Aur voh hamare unit ka officer hai.
Uske saath railway platform par jhoonjhte waqt mujhe uske jooto nazar aaye the. Us type ke steel-toe walle boots sirf hamare Police ke store mein milte hain, aur kaheen nahin. Yeh boots Jail ke kaedee banaate hain, khaas hamare unit ke liye.

KAMBLE Ho, toh maahit aahe maalaa saaheb.

SANJAY Jooto ka number saat tha aur voh aadmi in heel walle, bhaaree jooton ko pehen kar jis tarah bhaag raha tha...usse saaf zaahir tha ke usse in jooton ko pehenkar bhaagne ki aadat hai...isliye voh sirf hamare unit ka aadmi ho sakta hai...kyunke sirf hamare unit ko uniform mein is tarah bhaagne ki practice dee jaatee hai.

KAMBLE Lekin saaheb...(confused)...yeh sab ke peechhe maksad kya hai?

Sanjay becomes quiet for a moment and his eyes go blank.

SANJAY Andh vishwas.

Kamble is scared but curious.

SANJAY (takes a deep breath and begins looking ahead blankly as he speaks)

Mujhe bahot pehle hee shak ho gaya tha ke yeh kisi tarah ki ritual killings hain. Yaani in hatyaaon dwaara kisi puraani Rasm ko adaa kiya jaa raha hai, isiliye voh nariyal aur laal sindoor humein har victim ki body ke paas milaa...bade kaayde se rakhi gayeen thi yeh cheezein, jaise kisi Havan, Pooja yaan Antim Sanskar mein rakhi jaati hain.

Thoda abhyaas karne ke baad mujhe pata chala ke Maharashtra ke andarooni hisson mein ek-aad underdeveloped ilaake hain jahan *Kusumi* naam ke Adivasiyon ke kabeele basey hue hain...

In Adivasiyon mein koi doctor yaan vaid nahin hota, bas inka ilaaj inke kabeele ke Tantrik karte hain, jo ki inke maane hue devi-devtaaon ke khaas pujaari hote hain. (takes a deep breath) Ab yeh Tantrik log aisa maante hain ke koi bhi beemari yaan aarthik samasya jiska aur koi ilaaj naa ho, voh inki bataayi gayi ek ghinoni rasm ko poora karne se, door ho sakti hai.

KAMBLE (mesmerized)
Kaisi Rasm?

SANJAY ‘Nar-Bali’...
Human Sacrifice.

Kamble’s face goes white.

KAMBLE Lekin saaheb, is sab ka hamare case se kya lena-dena hai...

SANJAY Kamble,...
...yeh...pathar se aadmi ka sur kuchal dena...
...uske shav par naariyal ka prasad chadhaana,
...laal sindoor ka chidakna,...
...Mangalvar yaan Shanivar par hi hatya karna,...
...aur voh bhi dus aur chaar ke beech, jis waqt greho par Shani ka prakop ho...
Yeh sab in Adivasiyon ki Nar-bali ki rasmein hain...jinhe bade anushaasan ke saath poora kiya jaa raha hai.

Inki Tantra vidya mein likha hai ke isee tarah agar Nau purush bali par chadhaaye jaayein...toh laa-ilaaj beemari bhi door ho jaati hai...

- KAMBLE Kaisi laa-ilaaj beemaari saahab?
- SANJAY Sexual impotence...sambhog karne ki shakti naa honaa...
...Nau bali chadhne waallon ki sambhog shakti...sexual
potence...bali chadhaane waale mein pravesh kar jaatee hai...
...yeh log aisa maante hain. Kamble, yeh hatyaara ek
naakaabil aadmi hai...he is impotent.
- KAMBLE (begins counting on his fingertips)
Nau insaan. Yaani ek abh baaki hai.
- SANJAY Haan, aur aaj Mangalvaar hai. Mere andaze se voh is ek aadmi
ka shikaar aaj hee karega. Aur phir, uske baad in hatyaaon ka
silsila band ho jaaega.
- KAMBLE Lekin saahab, koi bhi Adivasi shaher mein kyun aegaa, yeh
hatyaein karne, aur kisi Adivasi ko Police mein naukri kaise
mil sakti hai?
- SANJAY Kayeen dashaton pehle, Govt. ne is Adivasi samaaj ka udhaar
karne ke liye inhe Scheduled Tribes ki List mein shaamil kar
diya tha aur kayeen saari Sarkari naukriyan inhe dee gayi
theen.

Kamble nods understanding.

Sanjay holds his head in his hands and closes his eyes. He is exhausted.

- SANJAY Kamble...pichhle bees saalon mein hamare unit mein jitney bhi
adivasi bharti hue hain, unki ek list chahiye mujhe...ho
jaaega...?

Sanjay looks up. But lo! Kamble is not there in front of Sanjay. Sanjay turns around and sees Kamble standing behind him, a huge stone held high up in his hands. Kamble hurls the stone with full force at Sanjay's forehead knocking Sanjay clean off his feet.

EXT. ROAD / INSIDE KEDAR'S JEEP - NIGHT

Kedar's Jeep is zipping on the road. Inside the jeep, there is someone seated next to Kedar's team. It is the taxi driver – Mohammed. Mohammed hesitates and then speaks to Kedar.

- MOHAMMED Saahab...
...main apne gaon vaapas jaa sakta hoon kya?
- KEDAR (looking out of the window)

Kis khushi mein?

MOHAMMED Kya saab, teen maheene aapki ghulaami kar lee naa,...

KEDAR Toh kya aesaan kiya kya?
Pata hai naa kitne saal ke liye andar jaane walla tha tu?

MOHAMMED Maanta hoon saab, lekin kya promise kiye the aap? Police ka khabri ban jaa, azaadi dilaa denge...yeh kaisi azaadi hai saab...? Isse toh achcha jail tha...vahan kameskam aaram toh karne miltaa tha...

KEDAR Kehta hai toh vaapas bhej doon...?

Kedar's team members laugh.

MOHAMMED Hanse ki baat nahin hai saahab, footpath par sone waalah har bhikari jaan ki dushman ban gaya hai meri...aapke kehne ke mutabik taxi ghumaate aayaa hoon raat bhar dus se chaar ke beech bhikaariyon ki jasoosi karte-karte...Lekin hua kya? Raaste pe sone waalla har bhikari ulta mere upar shak karne lagaa...sab sochne lage ke main hee 'PatharMaar' hoon...(jerks his head)...saalaa ghar chodke bhaagna pada mujhe...

INT/EXT. SATAM'S RESIDENCE / UNDER BYCULLA BRIDGE - NIGHT

Satam is pacing about in a worried manner.

Satam's constable who has been waiting for Sanjay under the Byculla bridge is calling from a PCO. (In the background, we can see the white ambassador parked under the Byculla bridge.)

Satam's home phone rings and he eagerly answers the call.

SATAM (into the phone)
Sanjay pohancha yaan nahin?

CONSTABLE (over the PCO phone)
Nahin saab, main wait hee kar raha hoon kab se.

SATAM Voh jaise hee pohanche, tu mujhe vaapas phone karna.

Satam is about to hang up but the constable says something.

CONSTABLE Saaheb,...

Satam does not hang up.

CONSTABLE ...aap bura naa maane toh main ek baat poochoon,...

SATAM Haan pooch.

CONSTABLE Saaheb, aapko poora vishwas toh hai naa Shelaar par, kya hai
saaheb...poore shaher ki Police useeko dhoondh rahee hai...

SATAM (gets annoyed)
Dekh...Kedar jald-baazee mein pehle bhi aisi galatiyan kayeen
baar kar chuka hai. Tu vaheen ruk, chaahe poori raat kyun naa
rukna pade...Sanjay ko shaher ke baahar pohanchaane ke baad
hee vaapas aanaa tu.

CONSTABLE Jee Sir.

EXT. KANNU PARK - NIGHT

Sanjay is lying face down on the muddy ground of this dimly lit park.

Kamble is hovering above him. The look on Kamble's dark-skinned face is insane, cold and deadly. He looks deranged. Kamble pulls his shawl over his head like a hood. Now at last, we know who the killer was all along.

With force, he cracks a coconut on the ground near the unconscious Sanjay's face. He looks at the sky, at the moon, and then he takes some red vermilion (*sindoor*) powder in his palm. Kamble closes his eyes and begins mumbling some mantras in an obscure language that only he understands. Then he opens his eyes and while mumbling those mantras, he begins pouring the red vermilion (*sindoor*) powder all around the fallen Sanjay.

CLOSE-UP of Sanjay's face: he stirs as the red *sindoor* powder falls on his face. His eyes open. He has regained consciousness. But he is badly injured. There is a large wound on his forehead.

Kamble finishes his ritual and walks over to the stone lying on the ground near Sanjay's fallen body. Sanjay is wide awake now. He knows what Kamble is upto. Kamble's thin and wiry hands, dirty with red *sindoor*, grab the stone and pick the stone up.

EXT. KANNU PARK - NIGHT

A blue Police van on patrol is passing the Kannu Park. One policeman inside the van spots Sanjay's Premier Padmini (Fiat) car parked outside the park. He points it out to the others. The policemen discuss it amongst themselves and one policeman quickly picks up the wireless radio inside the van.

EXT. ROAD - NIGHT

Kedar and his team are still combing the city in their Jeep. One of the constables receives an incoming call on the wireless radio in the Jeep. The voice over the radio

wireless crackles with disturbance and buzz. The constable listens carefully and turns to Kedar.

HAVALDARI (to Kedar)
Saaheb...Unit chhe ko King circle walle park ke baahar Sanjay Shelaar ki gaadi park kee hui dikhee hai.

The Jeep violently takes a U-turn and begins racing away.

EXT. KANNU PARK - NIGHT

Kamble takes his position near the fallen Sanjay. He raises the stone high up in the air above his own head.

LOW ANGLE: Kamble is looking insane, his upper body framed against a full moon in the background. He is just about to throw the stone.

CLOSE-UP on Sanjay's fist lying on the ground. Sanjay's fist grips a whole lot of dirt and tiny stones from the muddy ground. As Kamble moves to throw the stone at Sanjay's head, Sanjay in a lightning swift move, hurls the dirt and stones right into Kamble's hooded face.

Kamble is taken by surprise. The stone falls from his hands. He clutches his face. The mud has gone into his eyes and nose. He begins to cough clutching his eyes.

Sanjay grabs him and punches him hard in the stomach. Sanjay gives him a hard blow on his back. Kamble falls to the ground near the stone. But Sanjay staggers too.

Sanjay is weakened due to the near-lethal blow on his head delivered by the stone earlier. Driven insane by desperation, Kamble grabs the stone again, picking it up, he attacks Sanjay. Sanjay grabs Kamble but is pushed back by the insane fury of this madman.

They both fall to the ground and begin to grapple. Kamble is displaying an insane strength now which is too great in proportion to his thin body. Kamble repeatedly tries to crush Sanjay's head with the large stone. Sanjay with difficulty merely manages to save himself. But Kamble's attacks start becoming more and more desperate as he tries to kill Sanjay. Sanjay will surely die at this rate. Finally, Sanjay manages to land a punch on Kamble's jaw and sends him staggering back. Sanjay picks him up and throws him hard down on the ground. Kamble falls hard on the ground and is momentarily dazed. Kamble is now lying at the exact place where Sanjay was lying. The smashed coconut is next to Kamble's head and the red vermilion (sindoor) is spread around him. Kamble recovers. Staring maliciously up at Sanjay, Kamble begins to gather himself and begins to get up so that he can attack Sanjay again. Not wanting to give Kamble another chance to kill him, the fast weakening Sanjay grabs the stone lying about. Kamble is about to get up and lunge at Sanjay. To keep him at bay, Sanjay raises the stone high and warns Kamble.

SANJAY Kamble dekh...maar doonga main...

Just then, Kedar and his team rush in. Kedar fires. Sanjay is hit. He staggers holding the stone high in the air. The brave Sanjay stands and tries to retain his balance. But Kedar fires again. The stone falls limply from Sanjay's hands and Sanjay falls.

Kedar's team members come running to the fallen Kamble. They see Kamble lying there with the usual coconut and sindoor around him. They think Kamble was going to be Sanjay's next victim. These cops comfort their colleague Kamble and pick him up.

Kedar comes to the fallen Sanjay. Sanjay has taken two bullets. But he is alive.

HAVALDAR2 (pointing down to the fallen Sanjay)
Thok daalein isse yaheen?

KEDAR Nahin. Case toh solve ho gaya hai. Lekin murders ka motive nahin pata chala hai humein ab tak. Motive yeh bataaega humein. Police hospital le chalo isse.

The cops first carry the injured Kamble away with all due respect and care. He is their colleague in duty.

HAVALDAR1 (trying to comfort him)
Vaachavlos tumhi Kamble bhaaoo...vaachavlos...

They are all comforting him as they take him away. Kamble is quiet.

The other cops carry a wounded Sanjay to their van.

INT. POLICE HOSPITAL WARD - DAY

Satam, Kedar and the other cops are standing near Sanjay who is on a hospital bed. Sanjay is unconscious. He is on a life-support system. Satam is looking at the unconscious Sanjay. Satam seems to have done some deep thinking.

SATAM Jab ise hosh aa jaaye, tab interrogate kar lenge hum.

KEDAR Sir.

They all walk out.

INT. POLICE HOSPITAL, WARD EXTERIORS - NIGHT

Late Night: there is deadly silence outside the ward. There are two policemen stationed outside the ward. They are holding two long outdated, unwieldy rifles. Both are dozing away on their stools. A pair of feet arrive inside the corridor. It is Kamble dressed in a pyjama and shirt. He is walking slowly upto the ward. His eyes are shifting here and there in an insane manner as he walks ahead. He passes the dozing policemen with ease and he enters the ward.

INT. POLICE HOSPITAL WARD - NIGHT

There are many beds in the ward. There are people sleeping on all the beds. The lights are off here and it is dark. Kamble casually looks around and spots Sanjay's bed. He slowly walks to Sanjay's bed. Looming large over the unconscious Sanjay, Kamble studies the life support system hooked into Sanjay's body. He reaches for a small razor blade stored inside his pocket. EXTREME CLOSE-UP on the razor-sharp edge of the blade which is just about to sever the vein on Sanjay's wrist. But that very instant, the lights come on. Police officers lying on the various beds of the ward get up and rush at Kamble nabbing him red-handed. Kamble is taken by surprise first. Then, he begins to struggle. Sanjay opens his eyes and takes the life-support system off his body and he sits up in his bed. He is injured and bandaged but is very much in his senses. He is gazing calmly at Kamble. Kamble is left struggling and staring at Sanjay in a murderous manner.

INT. DETENTION CELL - DAY

Satam and Kedar are standing with the Police psychiatrist.

SATAM Park mein milee Sanjay ki file padhne ke baad mujhe yeh case samajh mein aa gaya...darasal bees saal pehle, maine hee Kamble ko force mein recruit kiya tha. Kamble Maharashtra ke interiors ke ek underdeveloped area se hai, jahan ke log aaj bhi andh-vishwas, jaado-toona aur jhaad-phoonk ke prabhav mein jeete hain. Isliye maine jaan-boojhkar Kamble aur Sanjay ko ek hi hospital mein rakhvaayaa. Main jaanta tha ke agar vaakeye Kamble khooni hai, toh woh Sanjay ko maarne ki koshish zaroor karega, woh bhi Sanjay ko hosh aa jaane se pehle, taake Sanjay humein apna bayaan sunaa nahin paaye.

Bas Kamble yeh nahin jaanta tha ke Sanjay ko us ward mein laaye jaane se pehle hee hosh aa chukaa tha aur usne humein sab kuch bataa diya tha,

As the three men walk away from this spot, we reveal Kamble sitting inside a cell, looking around, behaving strangely. He seems to be drugged.

POLICE
PSYCHIATRIST Sir this is a very interesting case study.

SATAM Yes...
...Lekin...is case study ka jo bhi evidence aapke paas hai...usse turant destroy kar deejiye...

Hamare unit ke baahar kisee ko bhanak bhi nahin padni chahiye...is case ki solution ke baare mein...

POLICE
PSYCHIATRIST (puzzled)
Sir lekin...

KEDAR (cuts in stressfully)
Commissioner tak ko is baat ka pata nahin chalna chahiye...

POLICE
PSYCHIATRIST Kyun...? Taake unhe pata naa chale ke how you messed up the case...
(turns to Satam)
Sir dekhiye...

SATAM (looks threateningly in the psychiatrist's eye)
That's an order.

There is a subtle threat in Satam's eyes. The psychiatrist swallows and nods.

EXT. SEA SIDE - DAY

SATAM Dekh Sanjay beta,...
...Main press mein yeh nahin aane de sakta ke mere hee unit ke aadmi ne, meri hee naak ke neeche se aath murder kar daale...
...I will lose my job and my reputation...

Sanjay nods understanding.

SATAM Isliye beta,...
...main tujhe kisee bhi haalat mein abh force mein vaapas nahin le sakta.

Sanjay looks at Satam sadly. He is being told to go away from a work that he held so dear to him. But he has no choice. He sadly nods.

SATAM Lekin usse pehle beta, ek aakhri order dena chahta hoon tujhe...

EXT. EMPTY FIELD - DAY

A lonely field: a Jeep stops here. Sanjay gets out and opens the back door of the Jeep. He drags a handcuffed and heavily sedated (drugged) Kamble from the Jeep and throws him to the ground. Sanjay begins digging a deep trench. Then he squats down near Kamble. He takes his pistol out. He places the pistol's nozzle on the drugged Kamble's temple. Sanjay feels sad. Despite everything, he and Kamble were colleagues. Sanjay looks up, holding back his tears. Then he fires. Sanjay places Kamble's body in the trench and he puts the mud back into the trench. The Jeep drives away from here. TILT DOWN on the muddy spot where this secret is now buried forever.

DISSOLVE TO:

EXT. TRIBAL VILLAGE - NIGHT

Against a moonlit sky, a super fades in:

**Kamble's village
State Interiors**

CRANE DOWN to an open ground where a bonfire is burning with nine stones surrounding it. A man, his body and head covered by a black woollen shawl, is sitting at the fire. The man is whispering to the fire: "Hey kul devi, bali chadhaayi tere naam, abh toh mannat poori kar..."

A tribal villager wearing a woollen shawl (similar to Kamble's shawl) approaches the man seated by the fire and says:

TRIBAL

VILLAGER Tantrik baba, Kamble bhau kuthe aahe aataa?

TANTRIK

Kamble ki sab beemaariyaan door ho gayi hain, teri bhi har peedha door ho jaaegi...

TRACK IN to the tribal villager's face, the poor illiterate man sees a ray of hope.

TANTRIK

Bas nau pathar tu bhi le aa, Bambai se nahin, Kalkatta se.

The screen fades to black and the following supers fade in and fade out on the screen:

*In 1983,
pavement dwellers were found murdered in Bombay.*

*In 1987,
The killings re-emerged in Calcutta claiming 9 victims there.*

The Police found no evidence whatsoever

EXT. SANJAY'S NATIVE VILLAGE - DAY

END CREDITS

Sanjay is twenty years older now. Sitting calmly in the backyard of his modest village house, he is reading the newspaper. An article in the newspaper catches Sanjay's attention. There are some old file photographs of the victims of the serial killer he had encountered so many years ago. The headline of the article reads: 'The Stoneman Murders'. The sub-heading reads: 'The case was never solved.' A look of nostalgia comes over Sanjay's face as he remembers the time. Then he turns and he sees an older Manali coming to him along with their teenaged daughter. Sanjay tactfully hides the article from their view. Manali comes upto him. Sanjay's daughter hugs and kisses him. The happy family comes together.