

CHARU 2016

NASHT NEER

BASED ON STORY BY RABINDRANATH TAGORE

VERSION-1

FADE IN:

VARANASI 2016.

MONTAGE: OPENING CREDITS

--WIDE ANGLE ESTABLISHING SHOT: A dark GANGES.

-- LONG SHOT: Simple wooden rowboats passing by.

--M.C.U. ON: SADHU's meditating on the steps.

--HIGH ANGLE ON: WIDOWS praying along its banks.

--TRACKING SHOT: PEOPLE bathing in its water.

-- AERIAL SHOT: Evening GANGA AARTI, at DASHASHWAMEDH GHAT performed by PRIESTS .All the priests perform the aarti, wear same cloth, the DHOTI and KURTA which is tightly bind with a long towel.

-- C.U.ON: SINGER reciting prayer during Ganga Aarti at Dashashwamedh Ghat.

--LOW ANGLE ON: Early morning before sunrise few well-built men-PEHLWAN's, perform KUSHTI, a type of Indian ancient wrestling in little AKHARAS by the sacred river.

-- TRACK BY: Mourners carry a body in the MANIKARNIKA GHAT among the many Ghats in Varanasi.

--HANDHELD SHAKY CAMERA ON: Narrow serpentine lanes where sun-light touches the surface for only few minutes. There exist not only one or two such lanes and bye lanes forming labyrinth, one can walk in these lanes from one end of the city to the other end without coming out on the motor able road.

-- STEADICAM ON: In these lanes there are famous scholars and craftsmen, artists and artisans, priests and pandas, agents and pageants, aristocrats and commoners, criminals and cleaners.

--STATIC SHOTS ON: In these lanes Indians and foreigners alike buy BANARASI SAREES and silk products, carpets, metal wares, toys.

(CONTINUED)

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--PAN ON: For people in search of Banarasi taste, in these lanes famous KACHAURIS, sweets, MALAI, CHUDA MATAR, KULFI, and world famous 'THANDAI' are available. Apart from these things, final touch will be with BANARASI PAAN (Beetle leaf) and each shop in the lane (alley) has its own flavor and style. Add to that the famous BHAANG LASSIs.

--CLOSE ON: For the olfactory pleasure, these lanes provides with fragrant flowers and garlands. Garlands around the neck providing soothing fragrance for several hours. One can find 'ITRA' (oily scents) shops in certain lanes, ITRA of GULAB, KHAS, CHAMELI, JUHI. For one's ears, these lanes provide soul stirring BANARASI music -SHAHNAI, TANPURA, TABALA, SARANGI.

-- BIRD'S EYE ANGLE ON: The KASHI VISHWANATH TEMPLE, is quite like a fortress with lots of military presence but the astounding architecture draws Indians and foreigners in equal numbers.

--HANDHELD SHAKYCAMERA: BENARASI COWS, with bells round their necks and with huge hunches make their way in the lanes and by lanes in their own merry ways oblivious of the human traffic there.

--C.U. ON: Moulding dough of clay to give a perfect shape to the idol, a young artisan is busy giving final touch to the idols.

--DOLLY ZOOM ON: The floating bazaar in the river Ganga. The foreign tourists enjoying an early morning boat ride on their sojourn to the city buy ethnic products. The boats display chunky jewelry, brass and copper ware, diyas on boats they follow them around even in the middle of the river.

--LOW ANGLE SHOT: Old HAVELI type huge houses, most of them over 100 years old, with a common fixture- a long staircase leading to the main entrance dot the ancient holy city.

--QUICK CUTS: The famous BAZAAR is in one of the numerous winding alleys with bustling markets, each specializing in something. Fabrics, metal ware, milk products, snacks, sweetmeats, handicrafts, wedding decorations, temple paraphernalia, and bangles - the place has it all.

FADE OUT:

FADE IN:

EXT. LUXA THANA, VARANASI - NIGHT

LOW ANGLE SHOT: Of a rather outdated LUXA THANA.

CUT TO:

INT. LUXA THANA, VARANASI - CONTINUOUS

A harsh male voice in typical Bhojpuri accent reaches our ears as we approach THE STATION-IN-CHARGE's room.

HARSH MALE VOICE (O.C.)
 (in typical Bhojpuri accent)
 Dekhiye Vinay babu, aap
 haamra sheher ka bahut
 bade BIJNESSMAN hai.
 Issi liye aapka hum itna
 lihaaj kar raha hoon.

By now, we have reached the STATION-IN-CHARGE'S CABIN: The harsh voice is of STATION-IN-CHARGE DINESH TIWARI's.

Opposite to him sits VINAY CHATTERJEE (40s), proprietor of the biggest AYURVEDIC PHARMACEUTICAL Company of India.

As we go near him, we catch an expression of humiliation, distress, and insult on his disheveled countenance.

STATION-IN-CHARGE DINESH TIWARI
 (as he clumsily puts a betel leaf in his mouth)
 Nahi toh koi doosra hota
 toh uhar maar maar ke
 chamri udher deta..court
 ki baat toh door hai!

He spits out the juice of the betel leaf in a bin next to his seat and cleans his mouth, again clumsily, with a stained handkerchief.

(CONTINUED)

CONTINUED:

STATION-IN-CHARGE DINESH TIWARI (cont'd)
 (in typical Bhojpuri accent)
 Arey! Kuch toh bola? Kab se tahar
 baat johat rahin? Aisan chup
 rehne se kuch hone waala nahi!
 Shukar manao ke aap idhar ho,
 bahar hote toh aapke saare
 niveshak..haan..kya kehte
 hai.IN..IN...?

A junior officer with paperwork chips in with deadpan expression.

JUNIOR OFFICER
 (deadpan)
 INVESTOR!

STATION-IN-CHARGE DINESH TIWARI
 (taking a cue from the junior officer)
 Haaan! INBHESHTORS.. aapko toh
 woh logan ab tak maar hi deta.

Vinay has no answers; he has no idea what the inspector is talking about.

Dinesh Tiwari rambles on.

STATION-IN-CHARGE DINESH TIWARI (cont'd)
 (in typical Bhojpuri accent)
 Maal kahaan hai?...paisa..paisa..
 jo aapne aapka INBHESHTORS se
 li thi aur phir gayab kar diye?
 Saare sheher mein yehi baat
 howat ke tohar jo dawai ka
 company hai woh asal mein
 ek..PON..PON..

The junior officer with paperwork chips in again, and again with deadpan expression.

JUNIOR OFFICER
 (deadpan)
 PONZI!

(CONTINUED)

CONTINUED:

STATION-IN-CHARGE DINESH TIWARI
 (again taking a cue from the junior officer)
 Ha woh PONJI SCHEME hai
 jaahan pe paisa jawaat toh
 hai, lekin awaat nahi hai.
 Kahaan gaye woh paise? Sharafat
 se baata dijiye nahi toh
 tohar saath kya hone wala
 hai woh RAAM hi jaane.

Dinesh Tiwari looks on at Vinay with curious glance. Vinay still appears clueless.

CUT AWAY TO:

INT./EXT. VINAY'S HAVELI- SAME TIME

It is a sprawling old-fashioned house with an ENGLISH PLUM TREE in a small garden within the compound.

A substantial crowd, mostly investors in Vinay's company has assembled. They look angry and shout,

CROWD
 Humare paise wapas karo!
 Vinay Chatterjee HAI HAI!

From a LONG SHOT: We see a YOUNG LADY and a YOUNG MAN standing in the balcony trying to speak something to pacify the crowd.

But the crowd would have nothing of it as they start pelting stones.

The young man quickly guards the young lady and both of them go inside the house shutting the doors on the mob.

CUT BACK TO:

INT. LUXA THANA, VARANASI - CONTINUOUS

Station-In-Charge Dinesh Tiwari attends a phone call, listening with grim face. He hangs down the phone and turns towards Vinay.

STATION-IN-CHARGE DINESH TIWARI
 (in typical Bhojpuri accent
 to Vinay)
 Aapke ghar ma hamla hua. Hum
 Police tainaat kar diya hoon.
 Aapke family khatre mein
 hai. Ab toh bataiye paise
 kahaan hai?

We are yet to listen a word from Vinay and that maddens Dinesh Tiwari.

STATION-IN-CHARGE DINESH TIWARI(cont'd)
 (fuming, to the junior officer)
 Yeh aise nahi manega. Iska purse
 mein se jo bhi hai zabt karlo..
 Debit card, ATM Card, Driving
 License, jo bhi milta hai. Paise
 Hum nikaalke hi chhodenge! Aur
 phir issko lockup mein daal do!

Whatever we have seen of Vinay until now, tells us he is a mild natured harmless person. So he doesn't resist when the officer takes out his purse and throw around his valuables and important documents.

And there comes something which Dinesh Tiwari takes special interest in- a PHOTO. The photo of a young CHARU and Vinay, clicked right after their marriage when he went to Charu's house for DWIRAGOMON.

STATION-IN-CHARGE DINESH TIWARI(cont'd)
 (looking at the photo with a sly smile)
 Yeh tohar biwi hai? Baddi
 khapsoorat hai toh? Tohre se
 toh adhi umar se bhi kam laagat
 hai.Ghar ma itni khapsoorat
 biwi aur bahaar logon ko
 thagna ..achcha hi dhanda khol
 ke baitha hai?

(CONTINUED)

CONTINUED:

And for the first time we see a dimension of a docile, calm and submissive Vinay. He snatches the photo from inspector's hand.

VINAY

(animated)

Officer, apne aukat pe rahiye!

STATION-IN-CHARGE DINESH TIWARI

(enraged)

Aukat? Ruk..abhi tohri aukat
dikhata hoon.

(then to a constable)

Daal issko lockup mein!

Vinay is roughed up and unceremoniously dumped into the lockup.

Vinay doesn't let go off the photo even in between the manhandling.

Once inside the lockup, he chooses a corner for him and sits down, defeated and disgraced.

Then he takes out the photo and looks at it with longingness.

AS WE GO E.C.U. TO THE PHOTO IT SPRINGS BACK TO LIFE (VFX) -AND WE TRAVEL BACK IN TIME RIGHT TO THE 'DWIRAGAMAN' DAY.

DISSOLVE TO:

INT. CHARU'S HOUSE, DWIRAGAMAN -DAY

DWIRAGAMAN is an occasion Eight days after the marriage, the bride returns to his father's home, accompanied by her husband.

This is also known as "ASHTOMONGOLA" or. On this day, the 'GAT CHARA'- an occasion where the groom has to unknot and open a tightly wound string around the brides wrist and the bride has to do likewise on groom's wrist. According to the ritual, the newlywed couple spends the night at the home of the bride.

(CONTINUED)

CONTINUED:

Vinay, the groom is welcome grandly along his wife Charu (19), whom now we remember to have seen fleetingly in the earlier scene where Vinay's Haveli was attacked.

She is quite beautiful and looks much younger than Vinay, almost a child bride stepping into youth. She is dressed in traditional red BANARASI SAREE and heavy jewelry.

Barely at the door of Charu's home, the couple is greeted with 'ULU DHWANI', orchestrated by Charu's mother Konkona- an auspicious sound made from mouth as per Bengali tradition.

Soon the place echoes with ululation as more and more relatives, friends of the family join in greeting the couple.

Such is the lengthy process and grandeur of the greeting- "VARAN" process, Vinay and Charu, they remain stranded at the door only waiting with patience for the 'varan' ceremonies to end.

Konkona, greets them with a "VARAN DAALA" and pushes two huge sweets into Vinay and Charu's mouths, which almost has Vinay coughing and choking.

Charu's father- Atindra is seen busy giving instructions to the caterer.

All relatives from Charu's side are present from kids to elderly.

Kids play among themselves and some young girls play ANTAKSHARI among them.

Finally the 'GAT CHARA' ceremony. Vinay finds it quite difficult to untie the knot on Charu's wrist, does with quite a labor. While Charu unties Vinay's knot with consummate ease.

IN THE BALCONY:

Two of Charu's aunts, SUVARNA and LOPAMUDRA keep a close eye on the proceedings from up there. Suvarna has a penchant of speaking English, most of the times faulty though.

(CONTINUED)

CONTINUED:

SUVARNA

Jo bhi bolo, dulha Charu se
kisi bhi lihaaz mein mel nahi
khaata hai. Usski umar kam-
se-kam chaalis hogi!

LOPAMUDRA

(to Suvarna, rebuking)
Vinay Varanasi ke sabse ameer
vyaapaariyon mein se ek hai..
Woh iss desh ke sabse bade
aayurvedik dava company ke
maalik hai.. Charu ke maata
pita kafi kismetwaale hai
ki Vinay unhe daamaad ke
roop mein mila hain.. Agar
unnke bête DEV ne apne dost
Vinay ka rishta nahi laya
hota toh shayad yeh shaadi
hargiz na hoti!

Suddenly something downstairs catches Suvarna's attention.

SUVARNA's P.O.V: Down in the courtyard young handsome young man
closely with the groom, making fun with his friends.

And we quickly refresh our memories to that night of unrest
outside Vinay's Haveli, where this young man was shielding Charu
from a volatile crowd of investors.

SUVARNA

(to Lopamudra, with her gaze fixed on the young man)
Woh HANDSOME ladka
kaun hai? Hamaare Charu
ke saath ekdum sahi
mel hota!

LOPAMUDRA

(to Suvarna ,with a little disgust on her face)
Woh? Woh Vinay ka chhota bhai
AJAY hai. Woh toh abhi padh
raha hai. Charu ki hi
umar ka hai.

(CONTINUED)

CONTINUED:

Lopamudra puts a PAAN (betel leaf) into her mouth while Suvarna continues her fixed gaze on Ajay AS WE CUT TO:

INT. STAIRCASE, CHARU'S HOUSE, DWIRAGAMAN -DAY

Ajay and his friends quietly come up to the second floor where Charu's room is. Ajay signs 'FINGER-ON-YOUR-LIPS' to his friends to keep the chattering down.

CUT TO:

INT.CHARU'S ROOM- CONTINUOUS

Charu is getting rid of her elaborate jewelry standing in front of a large oval mirror. Moreover, she picks up from the mirror itself that Ajay and His friends are trying to sneak in.

AJAY
(to Charu)
Aa sakte hai?

Charu is taken surprise a bit by the direct approach of Ajay.

CHARU
(surprised)
Haan?

And as she turns towards Ajay her PALLU brushes with the SINDOOR (Vermillion) container gifted by Vinay, and it FALLS ON THE GROUND SPREADING ALL OF THE VERMILLION ON THE FLOOR.

His friends beat a hasty retreat ,Ajay rushes in,

AJAY
(to Charu)
Rukiye ,rukiye..main utha
deta hoon!

(CONTINUED)

CONTINUED:

CHARU

Sindoor ek aisi cheez hai
jo ek bar gir jaye toh
uthana lagbagh namumkin
ho jaata hai.

AJAY

(as he mops all the vermillion from the floor)
Main kar doonga.

Charu patiently waits for him to mop all the vermillion. Job done, Ajay gets up with all the sindoor in his palms.

AJAY(cont'd)

(as he pours the vermillion on Charu's palm)
Ho gaya na? Bola tha na, main
kar doonga! Mere paas har
problem ka solution hai!

CHARU

(pointing to the trace of vermillion still lying on the floor)
Har problem ka nahi..

AJAY

(looking at vermillion still lying on the floor)
Lagbhag!

CHARU

Haar cheez mein 'Lagbhag'
nahi chalta.

AJAY

(a bit surprised)
Arey madamji, aap toh
philosophical ho gaye!
Sindoor hi toh gira hai
aur toh kuchh...

Charu arrests his words with a hand movement. A few awkward moments, then,

AJAY

Main chalta hoon.

(CONTINUED)

CONTINUED:

Ajay leaves, momentarily and as Charu goes about getting rid of her jewelry, Ajay peeks in from the door.

AJAY
 (peeking in)
 Madamji, aapko kis naam
 se pukare? Boudi? Bhabhi?
 Bhabhiji?

Charu turns her head towards Ajay and smiles,

CHARU
 (smilingly)
 Charu Hi Theek Rahegi!

And Ajay leaves. Charu gets rid of her jewelry and suddenly breaks into a broad smile, thinking something in her mind AS WE CUT TO:

INT. AUDITORIUM, MUMBAI-DAY

It is the FICCI AWARDS night. Business tycoons from all occupations are present and so is Vinay. The host of the show announces the winner of various categories. And then,

HOST
 And the award for the
 best company in PREVENTIVE
 CARE category goes to
 VINAYAK PHARMACEUTICALS.
 I would request Mr. Vinay
 Chatterjee to come on stage
 and accept the award from
 the Hon'ble Chief Minister
 and share with us few words
 about the vision of his
 company.

Vinay , with a proud smile on his face jogs down the steps from his seat and jogs up the steps of the stage.

He receives the award from the Chief Minister and then goes towards the mic.

(CONTINUED)

CONTINUED:

VINAY

(addressing the gathering)
 Hon'ble Chief Minister, my
 Colleagues and friends. This
 indeed a special moment for me
 and my company. So, I will
 keep it short and promise
 not to bore you.

The last comment draws an instant laughter from the guests.

VINAY(cont'd)

(addressing the gathering)
 Vinayak Pharmaceuticals' sole
 aim is to reach our medicine to
 poor & downtrodden, remote and far.
 Our vision is to make medical cost
 affordable and accessible to poor
 and in remote places where other
 companies do not reach. Thank you
 for recognizing our efforts!

There is a standing ovation as Vinay walks down the steps AND WE
 CUT TO:

INT.MOVING TAXI, MUMBAI- CONTINUOUS

INTERCUT PHONE SEQUENCE BETWEEN VINAY IN THE MOVING TAXI IN
 MUMBAI AND CHARU AT VINAY'S HAVELI IN VARANASI.

VINAY

(bubbling with enthusiasm)
 Charu, tum soch bhi nahi
 sakti aaj kya hua.

CHARU

(deadpan)
 Kya hua?

VINAY

(still bubbling with enthusiasm)
 Vinayak Pharmaceuticals ko
 FICCI award mila!

(CONTINUED)

CONTINUED:

CHARU
(disinterested)
Woh kya hota hai?

VINAY
(a bit dampened)
Woh tum samjhoge nahi.
Ghar aake bataunga...
Aur haan..mujhe pahunchte
pahunchte kafi raat ho
jayegi..phir kuch kaam
bhi hai..tum kha ke soa
jana.

CHARU
Abhi bhi kaam?

VINAY
Kal kuch client meetings hai.
Usi ka project presentation
banana hai. Achcha chalo,
airport aa gaya, main phone
rakh raha hoon .. Thik hai?

Charu does not say anything. She quietly hangs down the phone and looks at space-melancholy clearly reflecting from them. She then gets up from the dinner table, the food untouched AS WE CUT TO:

QUICK CUTS:

--Next morning-Vinay , deeply engrossed in his laptop for the project presentation .Charu brings the tea for him taking it from the maid and places the cup on Vinay's table. She stands there for a while, waiting Vinay to notice her, but Vinay is too much engrossed in his work to notice her. Dispirited and somewhat embarrassed, she leaves the room quietly.

--Breakfast table. Vinay is on his cell phone talking business as an impatient Charu waits to start a conversation with him.

(CONTINUED)

CONTINUED:

--Vinay looks at his watch and suddenly feels the need to hurry as he leaves the breakfast half finished and straightaway leaves for office- his conversation with Charu? Just a mere hand movement to say "BYE"!

--Vinay, in his office taking a BOARD MEETING.

--Dinner table. A sleepy Charu waits for Vinay. Laboring to keep her eyes open, she finally dozes off in the dinner table itself.

--Late in night when she awakes she returns to their bedroom to see Vinay in deep slumber.

--Next day she gets up to see Vinay already left for office.

--She caresses with her hand the portion of the bed where Vinay was sleeping.

-- In such circumstances, wives go to great excesses over their husbands - the conjugal sport extends its borders from the predictable and conventional to include the unpredictable and conventional. Charu does not have that opportunity.

--Vinay ,in office giving a project presentation to a group of foreign clients. Charu calls him. He disconnects the line. Charu's eyes fill up to the brim of the neglect and sheer indifference from her husband.

-- Charu explores the windows, the doors, and the balconies of the sprawling house she lives in. The same image in front of her mirror looks boring and lifeless day by day.

--One evening Charu hears the sound of a car pulling up. She rushes to the verandah thinking it's Vinay's car and he has returned early- only to find it's someone else car.

The depression in her face is palpable.

-- Living as she does in a wealthy household, Charu has no work.

--The only task of her long, undemanding days and nights is to bloom despite complete redundancy, like that of the flower that does not turn into a fruit.

(CONTINUED)

CONTINUED:

--Occasionally Charu dresses up in the red Banarasi and the gold jewelry from her marriage to draw attention of Vinay but Vinay, so obsessed with his work, fails to notice her beautiful wife in the marriage attire.

--Vinay's company scale new heights, as Vinay briefs his members about the steep growth graph. However, he does not realize that he is increasing his own distance with his beloved wife Charu. Loneliness engulfs her day by day.

--Charu buys a shirt for Vinay and asks him to wear him, expecting appreciation, but there is no show of emotion from Vinay enhancing an already growing distance between the couple.

--Another day, Charu does all the cooking of exotic Bengali dishes for Vinay. On the dinner table, she again awaits some appreciation from a rapidly estranged husband. But as usual, no response comes from Vinay leaving Charu heartbroken.

--Charu at the Dashashwamedh Ghat sitting all by herself. The Ganga Aarti is going on its usual pomp and grandeur. Suddenly something catches her eye. A couple, happy with each other's company and much in love, enjoying CHUDA MATAR on the ghat. Charu look at them with longingness for the same kind of happiness and love from Vinay which she never gets. Her eyes fill up and for the first time, she cries out in distress and depression- a young wife deprived of her rightful conjugal pleasure.

FADE OUT:

FADE IN:

EXT. TEMPLE BAZAAR - DAY

Charu visits the Temple Bazaar, alone to do some shopping, to shed off her loneliness. The bazaar located in VISHWANATH GALI is lined up with various silk shops from where one can buy Banarasi silk saris.

(CONTINUED)

CONTINUED:

These heavy, shiny, and silky Banarasi saris are designed with elaborated gold brocade. Each saree gives a feeling that each one is better than the other, attracting any passer by's attention.

As Charu with a large cloth bag, makes her way through the narrow alleys a Benarasi cows, with bells round her necks and with huge hunches make her way in her own merry ways oblivious of the human traffic there and more importantly Charu right in front of her.

Charu panics, just about sidesteps, and lets the cow pass AS WE CUT TO:

INT.RAJANI SILK STORE- CONTINUOUS

Charu enters to a rousing reception of the shop owner.

SAREE SHOP OWNER
 (with a broad smile)
 Arey! Kya khushkismati hai
 humari, Vinay babu ki
 Shrimati-ji swayam ayi
 hai humari dukaan mein.
 (then to his employees)
 Hato hato! Bhabhiji ko
 baithne do aur ek lassi
 mangao!

Charu, a bit embarrassed, signals with subtle hand movement, that it is not required.

SAREE SHOP OWNER (cont'd)
 (still with a broad smile)
 Boliye Bhabhi ji, kaun si
 Sari dikhaye aap ko?

CHARU
 (pointing towards a blue Banarasi)
 Woh dikhaiye.

And the blue Banarasi is laid down in front of her. Charu winces , she doesn't like it.

(CONTINUED)

CONTINUED:

This time her finger points to a pink one.

CHARU(cont'd)
(nods her head in negative)
Uhu!

Next is a yellow one, that doesn't find Charu's approval either.

CHARU(cont'd)
Nahin..nahin!

Saree after sari is unloaded tirelessly by the shop owner, his smile still fixed on his face, but none meets Charu's taste.

And finally one does- a blazing yellow Banarasi. Charu looks at with adoring eyes. The shop owner notices that.

SHOP OWNER
(ever smiling)
Yeh wala de de? Bahut
badhiya pasand aap ki!

CHARU
Isska kitna?

SHOP OWNER
(smiling)
Arey aap Vinay babu ka
Patniji hai. Aap se thodi-i
tol-mol karenge?

CHARU
Phir bhi?

SHOP OWNER
(smiling)
Chaliye, aap ke liye
pandra hazaar.

Charu reaches for her purse in her large handbag. She draws a blank.

Panic sets in on her face. She randomly searches her bag and then peeps into it-nothing there!

(CONTINUED)

CONTINUED:

SHOP OWNER
(concerned)
Kya hua Bhabiji?

CHARU
(traumatized)
Mera purse nahi mil raha hai..
aur mobile..bhi gayab hai!

SHOP OWNER
(concerned)
Gayab matlab? Aapne raaste
mein kahin pe khola tha
kya ussko?

CHARU
(upset)
Nahi!

SHOP OWNER
(concerned)
Dijiye bag ko humare paas.
Koi chhed-wedh hoga jis
mein nikal ke gir gaya
hoga.

And soon he has a look of vindication on his face.

SHOP OWNER(cont'd)
Yeh dekhiye!

P.O.V.:INSERT:THE BAG WITH A WIDE AND LONG BLADE MARKED TEAR ON IT.

SHOP OWNER(cont'd)
Kisine blade maar ke yeh
chhed kiya aur aapke purse
aur mobile dono hi le liya..

By this time, Charu is in a state of shock.

She starts weeping. The shop owner tries to console her.

(CONTINUED)

CONTINUED:

SHOP OWNER (cont'd)

Dekhiye paise ki chinta mat kijiye.
 Jaan hai toh jahaan hai. Aapke
 saree apke ghar pahuch jayenge.
 Aap pehle thane mein ja ke F.I.R.
 darj kijiye aur apna SIM CARD
 block karwaiye. Ajkal na jane
 doosro ke phone chori karke..
 (then thinking for a second)
 Humaara ek aadmi bhi jayega
 aap ke saath thane mein. Aap
 bilkul nishchint rahiye.

CHARU

(weeping)

Mujhe unse ek bar baat
 karni hai.

The shop owner promptly advances his cell phone to Charu. Charu remembered Vinay's number. She goes to a corner of the shop and dials his number. The line is connected. Charu says something, which we can't hear, but we can see her weeping inconsolably.

JUMP CUT TO:

Within moments, Vinay arrives and drives a weeping Charu home before thanking the shop owner AS WE FADE OUT TO:

FADE IN:

INT. LIVING ROOM, HAVELI-NIGHT

A lady relative has come hearing about the fiasco at the bazaar to lend support to Charu. Vinay paces up and down in perturbation. Charu sits on the couch and the relative by her.

VINAY

(disturbed, to Charu)

Tum akeli bazaar chali gayi?
 Haveli mein itne naukar-chakar
 hai, kisiko toh le jaa sakti thi?

(CONTINUED)

CONTINUED:

Charu cannot tell anything to him and keeps on crying.

LADY RELATIVE

(to Vinay)

Vinay, isme tumhara
hi dosh hai. Bechari saare
waqt akeli rahegi toh
karegi toh kya karegi?

Vinay stops in his paces. He considers the relative's words and regards the point. He seems to understand Charu's mental condition of loneliness.

VINAY

(sincere)

Yeh bhi theek hai. Charu ko
ek saathi ki zaroorat hai .
Bechaari poora din akele
rehti hai.

(then brightening up to an idea)

Aisa karte hai Dev aur uski
patni Meera ko idhar rehneko
bula lete hai. Itna bada haveli
khali hi para rehta hai. Unn
logon ke aane se tumhari akelepan
bhi door ho jayegi aur Dev
aur mein waise bhi ek nayi business
shuru karne ja rahe hoon, toh
Dev ki idhar maujudgi mein
mera bhi faida hi hoga.

Charu stops crying as the hope of a new company excites her. She even manages a faint smile AND WE CUT TO:

INT./EXT. HAVELI-DAY

Dev and Meera move in Vinay's Haveli. Charu welcomes them warmly. All the servants pick up their luggage and put them in the GUEST ROOM of the Haveli.

CUT TO:

INT. LIVING ROOM, HAVELI- NIGHT

Charu goes to the living room where Meera is watching a T.V. serial. A mouthful of PAAN, she is so engrossed in the serial, she doesn't even notice Charu standing at the door. Still Charu gives a try.

CHARU
(to Meera)
Bhabi?

Meera doesn't even remove her eyes from the T.V.,

MEERA
(paan in mouth, eyes transfixed on T.V.)
Ek minute Charu. Bahut
interesting mod pe
hai kahaani. Baad mein
baat karta hoon.

Disregarded and overlooked again, Charu returns to her room, melancholia and depression still her only companion despite the arrival of Meera and Dev.

CUT TO:

INT. DINING ROOM, HAVELI- SOME TIME LATER

Finally a family dinner! Charu finds herself happy mainly due to Vinay's presence and secondly due to not being isolated, which has been plaguing her for so many days.

But soon her joy and happiness turns into the solitary confinement, she has been all through.

MEERA
(to Charu, voice fading away)
Jaanti ho? Humare muhalle mein
ek bees saal ka ladka ek
shaadishuda aurat ke saath..

The voice fades away as Charu is not at all interested in Meera's gossip.

(CONTINUED)

CONTINUED:

Her situation worsens as she tries to concentrate on Vinay and Dev's conversation.

VINAY
 (to Dev)
 SHRIJI PHARMACEUTICALS ke
 SHARES kitne gire hai?
 dekha tumne?

DEV
 (voice fading away)
 Haan haan..unlogon ke paas
 toh..

Charu can't find any interest in Vinay and Dev's business talks either.

She is placed like one in Bermuda triangle, in danger of losing herself, in crisscross of all the redundant talks to her.

Her head starts ringing with garbled echoes of Meera, Vinay and Dev's voices, which gradually attains ominous proportions.

Her desire to have a blissful family dinner is rendered a cruel impediment.

Unable to take it anymore, she gets up from the table and leaves the room as all the other three look on with quizzical glances.

CUT TO:

INT. CHARU'S ROOM, HAVELI-DAY

Meera ,with a big metal PAAN DAAN BOX (betel leaf box) puts one into her mouth. She quickly follows it up with a sachet of GUTKA. Charu sees that but chooses to ignore as she looks outside the window.

MEERA
 (chewing pan, hardly able to speak, to Charu)
 Shaadi mein kya kya mila?

(CONTINUED)

CONTINUED:

CHARU
(curt)
Vinay!

Meera does not understand Charu doesn't like her materialistic side and her gossips. Meera spits into PAN DAANI and laughs aloud.

MEERA
Mera matlab hai, gehne, sari..

CHARU
(disinterested)
Waha chabi hai. Almari kholo
aur dekh lo!

MEERA
(bubbling with excitement)
Sach?

Charu is now irritated. She just nods her head subtly to signify 'YES'.

Meera opens the almari and takes out a bunch of sarees and some jewelry boxes. Then she goes near the mirror and lays each saree on her body to check out how she looks.

MEERA
(as she lays each saree on her)
Baba! KANCHEEVARAM, Banarasi
Silk, JAMAWAR, JAMDANI..
(turning to Charu)
Achcha lag raha hai na mujhpe?

Charu gives a reluctant nod of approval.

Then Meera lays her hands on the jewelry. Much like the sarees she puts each jewelry on her throat.

MEERA (cont'd)
Vaah vaah! Heere ka
NECKLACE! SONE ka
SITAHAR! MANTASHA..
Kaisa jach raha hai
mujhpar?...

(CONTINUED)

CONTINUED:

She turns back for another approval from Charu, but she's not there. Meera stands there for a moment, befuddled AS WE CUT TO:

INT. VINAY'S OFFICE- DAY

Vinay , accompanied by Dev, shakes his hands with a foreigner.

VINAY
(shaking hands)
Thank you for your interest
in our company!

FOREIGNER
(shaking hands)
Hope our collaboration
scales new heights!

Dev sees the foreigner off. Vinay looks happy. Dev comes back and hugs Vinay tightly.

DEV
(ecstatic)
Jijaji !Mission successful!
Innke investment se hum
kayi nayi factoriyan
khol sakte hai.

VINAY
Haan..main bhi wohi soch
raha hoon.

DEV
(hesitant)
Jijaji, ek baat mann mein
thi.. Soch raha hoon bolun
ya nahi..

VINAY
(curious)
Kya baat hai?

(CONTINUED)

CONTINUED:

DEV

(still hesitant)

Aap toh jaante hi hai ke
ACCOUNTANCY mein humesha se
hi meri khaas dilchaspi rahi
hai aur kafi padhai bhi ki hai
maine ispar. Agar aap apne company
ke accounts department ka
bag-dor mere upar saup dete
hain toh main aapko nirash
nahi karoonga. Main company
ki COST-CUTTING bhi kaise
ki jaye woh bhi dekhunga.

VINAY

(smiling)

Bas? Itni si baat? Arey
tum toh apne hi ho.
Chalo aaj se accounts
department tumhara. Khush?

DEV

(overjoyed)

Thank you Jijaji ,
Thank you!

VINAY

(smiling)

Main jaanta hoon tum mujhe
niraash nahi karoge.

And he pats Dev on his back who is over-the-moon now AND WE CUT
TO:

EXT. ROOFTOP, HAVELI- SOME TIME LATER

Charu stands there, soaking in all the sights, sounds and smell
of Ganga that refreshes her, free from the materialistic world
of Meera and business talks of her husband and Dev.

And she starts to SING- a talent which we never knew she had, a
manifestation she never felt the need to express.

(CONTINUED)

CONTINUED:

She sings as a bird freed from its cage, without any inhibition or any thought of her agony of her isolation in the backdrop of the pristine beauty of the golden setting sun on the Ganges. The song ends and immediately we hear sound of claps in the background, and we turn back with Charu to see it is Ajay, the handsome brother of Vinay who is clapping. Charu smiles. Soon it starts raining, an unseasonal rain, out of nowhere. Charu gets drenched in the rain in a corner of the terrace.

CHARU
(to herself)
Binmausam barsaat, kya sandesha
laye ho?

Ajay runs in to pull Charu out of the rain.

AJAY
(joking)
Yeh sandesha laya hai ke tumko
thand lag jayegi aur tum bimaar
par jaogi.

Charu breaks into a laughter and as Ajay tries to pull her out of the rain, he finds Charu strongly holding his hand forcing him to drench as well. Ajay looks curiously at Charu, who is in a world of her own AS WE CUT TO:

INT. LIVING ROOM, HAVELI- LATER

Ajay sits with all his bag packs as a curious Charu looks on.

CHARU
(curious)
Tum is liye ghar chhor
ke chale aaye?

AJAY
Haan, main singer banna chahta
hoon, engineer nahi, jo ke
mummy-papa chahte hai.
(then reclining back with a cunning smile)
Mujhe thoda mann ki shanti
chahiye aur Banaras se zyada
shanti aur kahaan milega?

(CONTINUED)

CONTINUED:

Charu thinks for a while. Then,

CHARU

Is maamle mein shayad main
tumhari madat kar sakti hoon.

AJAY

Kis maamle mein?

CHARU

Banaras mein kai RECORDING
STUDIOS hai..dhundoge toh
koi na koi mil jayega.

At this moment, Meera suddenly enters the room, but seeing Ajay and Charu alone,

MEERA

Oh Sorry! Main baad
mein aati hoon.

And for the first time we get a glimpse of the jovial nature of Ajay.

AJAY

(calls out to Meera, jovial)
Arey DOUBLE BHABHIJI! Kahan
chale? Aapke T.V. serial ka
time ho gaya kya?

Meera is intrigued and interested at the same time.

MEERA

Double Bhabhiji? Woh kya hai?
Aur mere T.V. serials ka khabar
kisne diya tumko?

Ajay gets up and goes near Meera.

AJAY

Dekhiye, aisa hai ke,Charu meri bhabhi
hai aur aap Charu ki bhabhi hai.Toh ho
gaye na aap Double Bhabhiji?
(winking at Charu)
Aur jahan tak aapke T.V. serials ka
baat hai woh toh saare desh mein bachhe-
bachhe ko pata hai!

(CONTINUED)

CONTINUED:

Charu laughs out loudly, clearly she is in awe of Ajay's sense of humor. One of the very few times, she has laughed heartily in the Haveli. Meera notices that and comes out with a snide remark.

MEERA

(caustic, to Charu)

Arey Charu ,tum haansna
bhi jaanti ho?

And she leaves haughtily

Soon Vinay and Dev enter. He is not at all surprised to see Ajay. Why?

VINAY

Mummy-Papa ka phone aaya tha.
Bahut pareshan the. Poori
baat batayi unhone. Tab mujhe
pata chala ki tu idhar hi aaya
hoga. Main phone karke unnko
bata deta hoon ki tu idhar hi
hai. Agar baat karna chahe
toh zaroor karna.

AJAY

Aapke paon padhta hoon bhaiya.
Abhi unn logon se meri baat
mat karaiye, nahi toh phone
mein hi engineering ki padhai
shuru kar denge!

A beat.

Then everybody breaks into spontaneous laughter, Vinay too. Perhaps the first time the entire and solemn Haveli thrives with life and happiness.

The Ajay effect has already started working its magic in the somber household.

FADE OUT:

FADE IN:

SERIES OF SHOTS:

--One evening, Ajay reciting his poetry to Meera and Charu ,both of whom look spellbound.

--Another day, he gives leave to all the cooks and himself cooks for the entire family, which has them lip smacking.

--Charu and Ajay Google for a good sound recording studio and then after quite a search they stumble upon one- KALA SHRI DIGITAL SOUND RECORDING STUDIO.

--Charu, a distant shadow of her depressed and morose self, exchange hi-fives with Ajay on successfully finding a studio.

--The once gloomy, and grim Haveli now thrives with happy energy as Ajay frolics with one and all.

--Another evening, Ajay sings a song with his guitar in hand and is soon joined by Charu in a duet.

--One funny morning, both Charu and Meera bring tea for Ajay- it is clear both of them wants his attention. Ajay looks on perplexed.

--Breakfast table- Ajay reads from his book of poetry as Chau looks on charmed.

--Dinner table. Meera , in quite a revealing dress, looks at Ajay seductively ,while Charu has a disapproving look on her face.

-- Charu dresses up in the golden Banarasi and the gold jewelry from her marriage as Ajay breaks into heartfelt praise.

--Charu , Meera and Aay enjoy CHUDA MATAR at the Dashashwamedh Ghat.

--The three of them enjoy a boat ride that has Charu all excited.

--In a shop in the bazaar Meera buys a shirt for Ajay, but Charu walks out with Ajay's hand in a tow- like Ajay his only her property.

(CONTINUED)

CONTINUED:

--Sunset time. Both Charu and Ajay enjoy the glorious sunset from the rooftop as Charu rests her head gently on Aay's shoulder.

Ajay has transformed a lifeless household into a throbbing one. But is there something else blooming? We soon get the answer.

FADE OUT:

INT. VINAY'S CABIN, VINAY'S OFFICE- DAY

Ajay sits opposite to Vinay who looks rather serious.

VINAY

(to Ajay)

Toh tu singer banna chahta
hai? Pakka?

AJAY

(dead serious)

Kasam se!

VINAY

Aur tu chahta hai ke mummy-paapa
ko main yakin dilayu ke tu
engineering chhod ke yeh sab
gane-bajane se apna career
banayega?

AJAY

Ji bhaiya. Bahut meherbani
hogi!

VINAY

Woh sab nautanki chhod aur
mujhse ek waada kar, singer
banega toh ekdum awwal darje
ka banega. Tabhi-I main
mummy-papa se baat karoonga.

(CONTINUED)

CONTINUED:

AJAY

Kasam se bhaiya. Aap ka
naam ka tauheen nahi
karoonga.

Vinay thinks for a while. Ajay's anxiety increases. Then,

VINAY

Theek hai. Main unn se
baat kar lunga..par ek
shart pe!

Ajay looks apprehensive.

VINAY (cont'd)

Tu mere ghar mein toh
reh hi raha hai..uske
saath saath tujhe Charu
ko bhi gaana sikhana hoga.

Ajay looks relieved.

AJAY

Zaroor bhaiya zaroor.
Thank you so much, thank
you.

VINAY

(smiling)

Thank you ke bachche!
Abhi ja..mujhe bahut
kaam hai.

Ajay leaves. Vinay reclines in his swinging seat. WE ZOOM TO:
DISSOLVE on a thoughtful face of Vinay.

INT. CHARU'S ROOM, HAVELI- DAY

Charu is reading a book. Ajay straightway stomps in, opens his
slippers and straightway climbs on the bed and reaches out for
a TANPURA on the top of almirah.

(CONTINUED)

CONTINUED:

CHARU

(astounded)

Arey! Arey! Kar kya rahe ho?

Ajay doesn't answer. He takes down the Tanpura, dusts it off and plays two-three strings. Charu looks on with sustained daze. Then Ajay places the Tanpura on Charu's lap which Charu finds hard to handle.

CHARU

(trying to adjust the Tanpura on her laps)

Yeh sab ka matlab kya hai?

AJAY

(indulging in a bit of mock dramatics)

Ha ha ha! Ajse main tumhara

Music TEACHER hoon!

CHARU

(still finding it difficult to comprehend)

Matlab?

AJAY

Matlab yeh ki shaadi se pehle tum bahut accha gaati thi..shaadi ke baad chhodna para.Aur tum abhi bhi bahut achcha gaati ho.

CHARU

Tumhe kaise pata?

AJAY

Ussdin chath pe dekha tha, yaad hai?

CHARU

Dekha nahi, suna!

Ajay suddenly becomes amorous, involuntarily though,

AJAY

(tender)

Mere kaan tumhe sunn rahe the,
lekin meri aankhen..meri aankhen
tum parhaandhe hue the...

(CONTINUED)

CONTINUED:

A long beat.

Both doesn't know what to say. Their eyes remain locked for a while. Then Ajay breaks it.

AJAY
 (collecting himself)
 Iss Tanpure se Indian Classical
 aur mere Guitar se western.
 Theek hai?

CHARU
 (mocking)
 Jo hokum aaka!

Ajay salutes and leaves the room AS WE CUT TO:

QUICK CUTS:

-- Charu and Ajay spend hours, singing, reciting poetry.

--Charu practices Indian Classical on the Tanpura.

--Ajay plays Western on his guitar as Charu takes notes.

-- They chat like friends, quarrel like siblings, sing like one voice.

--Meera keeps an eye on them with jealous eyes.

--Meera on her way on the verandah drops her pallu right in front Ajay who seems to avoid this seduction technique of Meera.

FADE OUT:

INT. CHARU'S ROOM-DAY

Today's music tuition ends. As Charu keeps the Tanpura in a place beside her bed,

(CONTINUED)

CONTINUED:

AJAY
Aaj ki guru dakshina?

CHARU
(surprised)
Guru dakshina kis liye?

AJAY
Arey! Main tumhara GURU
hoon. Gurudakshina toh
bannti hai!

CHARU
(surprised)
Kya chahiye bolo?

AJAY
Aaj tum mujhe bahar lunch
ke liye le jaoge.

Charu leaves a huge sigh AS WE CUT TO:

INT. RESTAURANT- DAY

Charu and Ajay enjoy a hearty meal AS WE CUT TO:

INT. BALCONY. HAVELI- DAY

An enraged Charu walks away as Ajay calls out for her.

AJAY
Lekin Charu yeh meri guru
dakshina ke shart ke
hai! Woh log Kalkatta se
khaas mujhse aur tumse
milne aa rahe hai!

(CONTINUED)

CONTINUED:

CHARU

(mock anger)

Bhaar mein jaye tumhari
guru dakshina! Main tumhare
doston ke liye khana paka
nahi sakti!

Meera enjoys from her window with PAAN- her companion for all times.

CUT TO:

INT. DINING ROOM, HAVELI-NIGHT

Charu serving a host of Ajay's friends, happily with a smile on her face. Ajay has a curious glance towards Charu- his glance tells it all-if she would cook so happily why the row in the morning? Charu catches this glance and smiles coyly AS WE CUT TO:

INT. VINAY'S OFFICE- DAY

Vinay congratulates Dev,

VINAY

Good job done Dev.
Tumhare aane se company
ki productivity bhi badh
gayi hai aur cost mein
bhi kaafi kataauti huyi
hai.

DEV

(modest)

Sab aap hi ki kripa hai
Jijaji.

VINAY

Tumhare liye ek surprise hai!

(CONTINUED)

CONTINUED:

DEV
(curious)
Kya Jijaji?

VINAY
Arey thoda sabar toh karo!

They walk towards the conference room.

IN THE CONFERENCE ROOM:

All the board members are present. Vinay and Dev enters and Vinay promptly announces,

VINAY
(indicating Dev)
Meet our new Vice
President -accounts,
Mr.Dev Chowdhury.

The hall breaks into rapturous applause and Dev doesn't know what hit him.

He hugs Vinay tightly and reciprocates the applause with 'NAMASKAR' AS WE CUT TO:

INT.CHARU'S ROOM-DAY

Vinay may have made no demands of Charu but, in return for music tuitions there seems to be no end to Ajay's requirements.

Charu pretends rage over them now and then; but it has become indispensable for her to prove useful to someone and to bear the oppression of affection.

AJAY
(to Charu)
Charu , mujhe banaras ke khaas
HANDMADE jootey chahiye.

(CONTINUED)

CONTINUED:

CHARU

(mock anger)

Haan Haan kyun Nahi!
Main ab tumhari daasi
Bannke saare Banaras
Mein tumhare pasand ke
jootey dhoondtey phiru.
(then throwing a bundle of notes)
Yeh lo paise. Apne aap
jaake kharid lo!

AJAY

Koi sawwal hi nahi uthta!

And he stomps out of the room AS WE CUT TO:

EXT.HANDLOOM STORE, BAZAAR, SOME TIME LATER

Charu buys an exquisite highly attractive, stylish, and embellished with designer embroidery and artistic handwork handmade shoe.

CUT TO:

INT. DINING ROOM, HAVELI-NIGHT

It is dinnertime. Vinay and Dev as usual haven't arrived and Meera is into her serials as usual. Seizing the opportunity Charu calls Ajay for dinner. The food is covered with an old-fashioned traditional brass lid, lest the dust gets into it. After a tiring studio scouting day, Ajay smartens himself up after a wash and arrives.

Sitting down, he removes the lid to discover a new pair of shoes, just like Ajay ordered. Charu begins to laugh loudly.

Outwitted and beaten at his own game Ajay can only stutter out,

(CONTINUED)

CONTINUED:

AJAY
Tumhe kya mujhe chirhane
mein maza aata hai?

CHARU
(coyly)
Kyun guru dakshina pasand
nahi ayi guruji?

And she continues to laugh leaving an embarrassed Ajay on table
AS WE CUT TO:

EXT. ROOFTOP, HAVELI, EVENING

Sharp as she is, Charu picks up the western notes fast surprising Ajay. Slowly but surely, Ajay also falls in awe of the intelligent, quick-witted and vivacious Charu. And awe inspiring Charu is - she plays the guitar singing a Hindi song in western notes that has Ajay agape.

CUT TO:

INT. LIVING ROOM, HAVELI-DAY

The shoes stoke Ajay's expectations. Now he wants a leather jacket, now a silk handkerchief with floral patterns has to be made for him.

AJAY
Charu mera woh leather jacket
laye?

CHARU
Nahi milega!

AJAY
(angry)
Kyun?

CHARU
Meri marzi!

(CONTINUED)

CONTINUED:

AJAY
(angry)
Kya matlab meri marzi?

CHARU
Roz roz main tumhari sifarish
poori nahin kar sakti!

AJAY
Toh roz roz main bhi tumhe gaana
nahi seekha sakta!

CHARU
Mat sikhao na?

With that, they stomp into opposite directions.

CUT TO:

INT. AJAY'S ROOM-NIGHT

Ajay enters to see the leather jacket laid on the bed with a note.

AJAY'S P.O.V.: On the note in Charu's handwriting "GURUJI, ZAARA APNE GUSSE PE KABU RAKHIYE"

Ajay smiles, shyly brushes his hair randomly and looks like a man very much in love.

WE ZOOM TO FADE OUT: On an amative face of a smiling Ajay.

FADE IN:

INT. CHARU'S BEDROOM-LATE NIGHT

It is yet another late night where Vinay comes late from office.

(CONTINUED)

CONTINUED:

He gets rid of his office attire changes into nightdress and straightaway hits the bed. Charu goes up to him to say something, but is precluded politely.

CHARU
(to almost a half asleep Vinay)
Sunnte ho? Mera music..

VINAY
(impedes)
Kal subah meri tour hai.
Ek dum subha uthna hai.
Baad mein sunnuga. Please
abhi nahi.

All the world's disappointment, frustration, and depression seem to descend on Charu's countenance in a matter of seconds.

She slowly walks away and just then, she hears Vinay's voice. Her aspirations take a carnal upbeat.

But here also she is jolted.

VINAY (O.C.)
(to Charu)
Suno?

A sudden flow of carnal desire rushes through her every vein. She looks back at Vinay.

VINAY
Zara light off kar do.
Mujhe soana hai.

Charu does as told and then slowly gets out of the room. By now a few droplets of tears has started rolling down the cheeks of Charu, neglected, abandoned, and deprived.

Vinay doesn't notice that the period in which husband and wife are renewed to each other in exquisite splendor by the first light of awakening love—that gold-tinged dawn of conjugal life—is slipping silently into the past.

(CONTINUED)

CONTINUED:

Even without a taste of the new, they become old, unfamiliar, and unaccustomed to each other.

CUT TO:

INT. ADJOINING BALCONY, BEDROOM-CONTINUOUS

As Charu comes out of the room, she sees Ajay standing at the adjoining balcony.

And just the sight of him, the floodgates open of Charu's pent up frustration and her long neglected libidinous desires.

She starts sobbing and weeping.

Ajay, already in love with her, rushes to her.

AJAY

(to Charu, caring)
Kya hua Charu? Tum
roa kyun rahi ho?
Kisine kucch kaha?

Charu doesn't say anything, the vigor of her weeping increasing slowly but surely.

Ajay holds Charu's hands and goes on asking,

AJAY (cont'd)

(concerned)
Kya hua bolo toh sahi?
Roatey jaa rahi ho!
Main tumhein roate huye
dekh nahi sakta. Please
bolo kya hua?

Still no reply from Charu, only tears. Ajay has had enough. He pulls Charu by her hand.

(CONTINUED)

CONTINUED:

AJAY (cont'd)

(anxious)

Chalo . Mere room mein
chalo. Wahan jaake baat
karenge. Kuch toh hua hai!
Tumhe bolna hi parega tum
roa kyun rahi ho. Nahi toh
mujhe saari raat neend
nahi ayegi!

And he pulls a bit perplexed Charu by her hands right into his room AS WE CUT TO:

INT. AJAY'S ROOM, HAVELI-CONTINUOUS

Ajay makes Charu seated comfortably on the couch and himself sits opposite to her on a chair,

AJAY

(relentless, to Charu)

Ab toh bolo kya hua?
Yahan teesra koi sunnewala
nahi hai. Tum dil kholke
bol sakti ho ki Kya hua hai!

But Charu is like a rampaging river. She just can't stop crying.

Ajay gets up from his chair and sits right next to her, intimate, on the couch. He cajoles and soothes her by brushing his hand through her long tresses, wiping her tears, and holding her head right by his head.

Ajay is unabated, incessant, and indefatigable. He has taken upon himself to get an answer out of Charu no matter what!

And surprisingly, this time it comes easily. He doesn't even get to complete his question and the answer comes halting any further question from Ajay.

(CONTINUED)

CONTINUED:

AJAY
Charu..

And he is interrupted by a wail from Charu,

CHARU
(interrupting, sobbing, grieving and mourning)
Mera idhar koi nahi
hai. Na dost, na koi
saathi,... koi nahi. Main
bahut akeli hu idhar.
Bahut akeli.

Ajay holds Charu's face right in front of him.

AJAY
(caring)
Kaun bolta hai ke tumara
idhar koi nahi hai..koi
dost nahi hai? Main hoon
na? Main tumhara dost hu
na? Woh sab gurudakshina
to ek bahana hai. Main toh
woh sabb karta hoon ke main
tumhare saath zyaada se
zyaada waqt guzar sakoon.
Vinay bhaiyya tumko jo
waqt nahi de paa rahe hai,
woh main dunga..

And then comes those words which Ajay didn't know it will escape his lips neither Charu thought she will hear.

AJAY
(spontaneous)
Vinay Bhaiyya jo kuch
tumhein de nahi paa rahe
hai, WOH BHI MAIN DUNGA!

A long beat.

By now, it has sunk in Charu what Ajay just said. She looks deep into his eyes, almost inseparable.

(CONTINUED)

CONTINUED:

Ajay wipes away Charu's tears. In this slowly building towards a crescendo of prurient moment, all that is left is to say "I LOVE YOU" which NOBODY CAN SAY. Ajay slowly kisses Charu's forehead, cheeks and then.....the LIPS.

Is it a moment of indecision or is it a moment of redemption. Redemption long overdue and long unacknowledged? They don't know.

He suddenly goes at her mouth and she claims it as if it was never supposed to be elsewhere.

It is stormy. It is fierce. Ajay's manhood shafts through his loose night pajamas challenging Charu even beyond the thickness of her blouse, which is cast aside in one unsparing sweep of his hand, revealing the quavering ripeness of her fulsome assets. After a moment of awe, Ajay goes at them with unquenched ferocity.

First he devours her there itself, against the wall, on the carpet. Within moments their frenzied hands tear away each other's underpants with unapologetic fury and then in one smooth motion of a dancer's lucidity, he lifts Charu and like a great performer of an opera, places her on the bed. The inviting altar of desire, passion, and longing.

Now as they claim each other, there is unhurried fluidity in their motion. Tears of pain and love in their eyes. Ecstasy of carnal compatibility in their fusion. Symphony of sensuality in their strokes and when he finally explodes inside her, she has gone aflame with matching uncontrollability.

It is a heavenly union which in one go has been robbed from Charu for so long, robbed her universe, her past, her present, her future. In one instant, they had undone what was done and had done what was 'not done'."

(CONTINUED)

CONTINUED:

And another thing, 'not done' was Ajay's overconfidence about nobody else being present there- it was thoroughly misplaced.

AS WE FADE OUT: We see Meera peeping in from the sole window that is open, with a MOBILE PHONE in her hand - the CAMERA of the phone curiously facing us.

FADE IN:

INT./EXT. ROOFTOP, HAVELI-EARLY MORNING

The sun is just rising in its full glory. After a tumultuous corporeal libidinous night, Ajay, wearing the jacket gifted by Charu, stands gazing at the rising sun, soaking in the early morning fresh air and perhaps reflecting on the night before.

And behold, who's there. In the early morning where half of Varanasi is still to wake up, Meera appears on the rooftop, in a rather revealing and dazzling sari and with full makeup.

And she starts with double meaning sentences.

MEERA

(to Ajay)

Kya?..Raat ko theek se neend
nahi ayi kya?

Ajay turns back to her.

AJAY

(with a hint of repugnance)

Kyun?

MEERA

(averts the topic)

Yuhi, ...waise subah subah
Ganga ki hawa kitni achchi
lagti hai na?

AJAY

Haan. Woh toh hai.

(CONTINUED)

CONTINUED:

Meera sashays up to Ajay, seduction oozing out of her in multitudinous proportions.

She casually but calculatingly puts her hand on the parapet railing of the roof where Ajay has also his palms, touching him seemingly inadvertently. Ajay promptly removes his hands from the parapet railings.

MEERA

(referring to Ajay's removal of hands, laughing out sordidly)
Kya?... SHOCK laga kya?

Ajay is too naive to know the diabolical character of Meera, so he talks to her politely.

INTERCUT: Charu races up the steps to the rooftop and then stops at the exit door seeing Meera with Ajay.

BACK ON MEERA AND AJAY:

AJAY

Kya baat hai, aaj subah
subah itni saj-dhaj ke?

MEERA

(with a wicked smile)
Kya karein? Aapki nazar toh humesha
kisi aur pe tiki rehti hai. Aap se
milne ko aankhen taras jaati hai.
Toh socha aap se milne aon toh aapke
nazron ke kaabil toh bannke aon

AJAY

(smiling)
Nazrana qabool hua!

Meera notices something in Ajay's jacket.

MEERA

Yeh Charu ne diya na?

(CONTINUED)

CONTINUED:

AJAY

(smiling, looking into his jacket)
Haan..yeh uski music tuitions
ki Gurudakshina hai.

Meera again laughs aloud, flagitious.

BACK ON: Charu, who looks at Meera with disgustful coup d'œil.

BACK ON MEERA AND AJAY: Meera puts her both hands on Ajay's shoulders and tears a string out of the jacket with her teeth.

On the other side, this extreme close proximity of Meera with Ajay antagonizes Charu who watches with distaste from a distance. Ajay on the other hand seems uninhibited and looks like almost savoring Meera's attention.

MEERA

(after tearing the string)
Dekho toh, theek se silai
hi nahi ki. Agar yeh tumhara
Gurudakshina ki haal hai,
(winks at Ajay)
Toh bakio ki toh main..

And she breaks out into one of her trademark detestable loud laughter of her.

BACK ON CHARU'S P.O.V.: Ajay and Meera having fun and frolic with a little bit of FLIRTING thrown in.

AJAY

Aap bhi na?

MEERA

(vile)

Kabhi humaare room mein
bhi aiye janab. Humein bhi toh
thoda gaana-waana sikhaiye. Aapke
saath agar kuch waqt bita sakoon
woh meri khushkismati hogi.
(then with an odious smile)
Gaane ke ilawa aap se baaki
bahut kuch sikhna hai.

(CONTINUED)

CONTINUED:

Ajay gets a faint cognizance of what Meera was indicating towards- the last night. Has she seen that?

Nevertheless, he wants to hear it from the horse's mouth. But that doesn't come.

AJAY
 (a bit confused)
 GAANE KE ILAWA?..
 Main kuch samjha nahi.

MEERA
 (with a iniquitous smile)
 Chhoriye..aap..

And before she can finish her delivery, a strong wind from the GANGA blows across the rooftop.

Meera inadvertently or maybe intentionally, only she knows, drops her PALLU in the blustery wind revealing her assets under a low-cut blouse.

Ajay stoops, so does Meera, both to get the pallu back in place.

They come almost in kissing distance, get lost in some awkward moment of silence, and then Ajay bails out.

He stands up, leaving a lustful Meera millimeters away from her desired goal- to get physical with Ajay.

BACK ON: Charu- It is too much for her to absorb. She runs downwards, galloping down the very steps that she had taken while coming up with hope and anticipation, now going down with incense and loath AS WE CUT TO:

INT. CHARU'S BEDROOM, HAVELI- NIGHT

We are in the middle of a supercharged situation.

Charu stands agitated while Vinay sits on his laptop table with a deadpan expression.

(CONTINUED)

CONTINUED:

CHARU

(animated and infuriated)
 Par Meera aisa kar kaise
 sakti hai? Ajay usse kaafi
 chhota hai! Usse yeh hargeez
 nahi Karna chahiye. Main
 bol rahi hoon yeh Meera
 bahut shaatir aur shaitan
 kisam ki aurat hai, dekh
 lijiyega!

VINAY

(smiling, mocking, still looking at the laptop)
 Kahin se jwalaan ki boo
 aa rahi hai!

Then he turns his face towards Charu.

VINAY (cont'd)

(with a broad smile)
 Tumhe agar Meera se abhi se
 hi itni jalan ho rahee hai,
 toh Ajay jab ek STAR ban
 jayega tab kya karoge? Tab
 toh ussake peeche ladkiyon ki
 LINE lag jayegi. Tab kitni
 ladkiyon se tumhein jalan hogi?

This has Charu thinking for a while. Surely, Vinay's observation has its merits.

After a few silent moments, Charu springs back to life. She starts to move out of the room whining,

CHARU

(as she leaves the room, grumbling)
 Yeh hargeez theek nahi kiya.
 Ek adher umar ke ladke ke
 saath..chhi!

And she leaves the room, to the balcony, all the while whining about what she saw in the morning AS WE CUT TO:

INT. HAVELI, -DAY

It is the next day of that evenful yesterday. Vinay and Dev have left for office. Meera is busy blow-drying her hair. Other servants and house cleaners are busy at their work. Ajay is playing the RAAG BHAIKAVI gently on the tanpura that accentuates the serenity of the entire Haveli. It is a peaceful and calm morning compared to yesterday's tempestuous volatility.

But soon, that is broken-the calmness that it.

Charu, still seething from yesterday's anger comes rushing towards Ajay and strikes a discord of cacophony. She randomly swipes her palm on the tanpura ceating a horrisonant tune that echos in the Haveli.

Nobody takes notice of the sound, despite the echo-so well-trained are the servants and maids.

Except one- the one ubiquitously Meera.

Charu spits vemom, albeit in a hushed voice, so that nobody else than Ajay can hear her.

CHARU

(seething with anger, in hushed tone to Ajay)

Tumhe Meera bahut pasand
hai na. Aaj se tum usse hi
gaana sunao. Aur gurudakshina
ka namuna toh main subah chath
pe dekh hi chuki hoon.

AJAY

(taken aback, clueless, also in hushed tone)

Mujhe kuch samajh mein nahi
aa raha hai tum kya bol rahi
ho. Kiya kiya maine?

CHARU

(sarcastic)

Haaan? Bade nadaan bane phir
rahete ho! Kal raat ko toh bahut
mardangi dikha rahe the?!

And before Ajay can retort, Charu stomps her way from the spot. Ajay sits as if a man hit like a bolt from blue AS WE CUT TO:

SERIES OF SHOTS:

--IN A LONG SHOT: We see Meera, chewing her PAAN, keeping a close eye on the proceedings and looks like enjoying that also.

Ajay knows the best way to draw attention of a ruffled Charu is by mingling with Meera. That sure will draw some kind of attention from Charu. And it does!

--Ajay plays his songs, sometimes on the tanpura, sometimes on guitar to an overwhelmed Meera, who listen with eager ears and lustful eyes.

Ajay continues to play with Charu's patience as well as testing his.

--And each time we notice a sadistic and fiendish expression on Meera's face.

CUT TO:

EXT./INT. HAVELI, CHARU'S ROOM, -DAY

Ajay bursts through the main entrance --runs across the courtyard--on the staircase coming up--through the balcony --and finally into Charu's bedroom.

Charu, who was reading a book, jerks up as she sees an exhausted Ajay, on his hunches, taking heavy breaths and panting vigorously.

CHARU
(concerned)
Kya huya?

Ajay laughs and moves about in the room, nervous energy flowing through every vein of his body.

Charu looks bewildered.

CHARU (cont'd)
(addled)
Arey kuch toh bolo?

(CONTINUED)

CONTINUED:

AJAY
(jovial)
SURPRISE!

CHARU
(curious)
Kaisa surprise ? Mujhse kya chhupana?

Ajay bends down on his hunches right in front of Charu.

AJAY
(slowly, relishing every word he speaks)
Maine Kala Shri Digital Sound Recording
Studio pe mera ek gaana bheja tha..
(pause)

Charu seems to show contrasting emotion at the same time-
suspense and the other of disapprobation. Ajay continues.

AJAY
(voice pitching from low to extreme high)
Unnko meri awaaz achchi lagi,
,aur
(a beat)
Unhone mujhe SELECT KAR LIYA!!
Agle Sunday ko mera recording
hai. Maine Vinay bhaiyya ko bol diya
ke tum aur Bhaiyya dono hi recording
ke waqt studio mein shamil rahoge.
After all it's my first ever
recording! Tum log rahoge toh mera
confidence bhi badh ayega. Soch
sakti ho? Mera sapna poora hone
jaa raha hai!!

After the initial euphoria, there is a sharp drop of interest
level in Charu's demeanour. If anything, it can be termed as
plain disapproval.

CHARU
(with a sense of gall)
Tumne pehle Vinay ko khabar di,
jabki uss studio ke baare mei maine
tumko bataya tha. Aur toh aur tumne yeh
bhi bataana zaroorari nahi samjha ke
tum apna recording studio mei
bheja hai.. Wahhh!

(CONTINUED)

CONTINUED:

Ajay is clearly searching for answers. Charu gets up from her couch and goes and stands near the window looking out.

AJAY
(stuttering)
Woh Charu..

Suddenly Ajay's voice feels despicable for her and she breaks into something- a side of her character we have never seen before.

CHARU
(screaming, She shouts out violently)
Tum bhi baki mardon ki tarah
hi nikle. Istemal karo aur phir
GUTTER mein fek do.

AJAY
(subdued)
Yeh kya keh rahe ho Charu?
Maine kab tumhara istemal kiya?
Mere zehen mein yeh baat kabhi
aayi hi nahi.

CHARU
(roaring)
Istemal nahi kiya?
Uss raat ki baat itni
jaldi bhool gaye?

AJAY
(trying to reason)
Lekin woh sab se mere gaane ka
kya sambandh hai? Kya waasta
hai?

CHARU
(clamouring, yelling)
SAMBANDH?! WAASTA?! Yeh gaane
TUMHARE kabse ho gaye? Yeh toh
humare-hum dono ke the na. Hum dono
ne isko likha, gaya aur aaj aise
baat kar rahe ho ke yeh gaane
akele tumhari PROPERTY hai?

(CONTINUED)

CONTINUED:

AJAY
 (trying to explain)
 Charu, tum galat samajh rahi
 ho..

Ajay cannot complete his delivery. Charu rudely snaps him.

CHARU
 (ripostes)
 BAS! Baate bahut ho chuki!
 Aaj se tumhari shakal bhi nahi
 dekhna chahti hu. Tum ja
 sakte ho.

A despondent and downhearted Ajay stands there for a while with his head down. He looks up for one time towards Charu, but she has her back firmly placed towards Ajay - an indication ,that she has got nothing to do with Ajay.

A disconsolate Ajay trudges out of the room. Life's bizarre irony- Ajay receives the worst possible news on the best possible day of his life.

WE FADE OUT: On a crestfallen Ajay as he labours his way down the balcony.

MONTAGE:

-- Charu becomes highly depressed and avoids talking to Ajay.

--Charu back to her isolation days looks out of the window clearly suffering from Ajay's absence.

--Ajay practices for his upcoming recording.

--Charu on rooftop, looking at the setting sun, lost in some perusal, tears rolling down her cheeks.

--ON THE BALCONY: Charu and Ajay come from opposite direction opposing each other. They stop for a millisecond and then quite perceptibly avoid each other as they pass.

(CONTINUED)

CONTINUED:

--As they pass Ajay's shirt's cufflings are entangled with Charu's pallu.

--As both of them try to disentangle the cuffling KNOT, a few awkward silent seconds are spent.

-- LONG SHOT: Meera keeps an eye on that from a distance.

--Vinay comes back from office, but unlike previous times, Charu doesn't volunteer to converse with him.

--Meera takes the opportunity of the rift between Charu and Ajay, to come closer to him.

--Meera prepares delicious lunches, dinners for Ajay to impress him. Ajay eats them but the wholehearted appraisal that was with Charu is grossly missing here.

--Charu watches Meera's efforts from the slim opening of her window with distasteful eyes.

--In a incongruous move, both Charu and Ajay decide ENOUGH IS ENOUGH and they start writing letters to each other--"PRIYA AJAY" from Charu and --"PRIYA CHARU" from Ajay.

--After writing the letter they decide to slip in the letter under the slim openings of the doors of each other's rooms.

--And under this sustained serious ambience, almost in a comical moment, Charu, and Ajay barge into each other with letters in both of their hands.

--For the first time in many days, Charu makes a silent advance as she gestures Ajay to give the letter. Ditto from Ajay.

--They both exchange the letters with suspicious glances.

--And they open it. And in one freakish moment both burst out in laughters that echoes around the Haveli.

--They are back together again. All these days of pain, agony, hearburn, suffering, isolation, tribulations and distress of missing each other- seem to vanish in the thin air of the Haveli as LIFE returns to Haveli again.

(CONTINUED)

CONTINUED:

--AS WE FADE OUT: BLACK: We see Meera, paan and guthka in her mouth, keeping a close eye on the grand reunion with envious eyes.

END MONTAGE:

EXT.BACKYARD, HAVELI - EVENING

Ajay and Charu walk in silence through the backyard. When they get to a makeshift kutiya, a spontaneous surge of licentious hormones rushes through every vein of Ajay leading him to hug Charu.

Ajay holds her tightly against him, an embrace still on the right side of propriety, one that could still be considered friendly, but only just. When they break apart, her face is flushed, her eyes shining.

Now Charu reaches for him, putting her small, warm hand on the back of his neck, lifting her lips to his. They kiss, first lightly, and then more urgently, his tongue in her mouth, her hips tilted against his, her breasts against his chest, her whole body sending a message that was undeniable.

AJAY

(pointing to the makeshift vacant hut)
Uss kutiya mein chale?

By now, Charu's Estrogen and progesterone levels have started wreaking havoc on her deprived sex drive. Still shy, Charu nods coyly in affirmative.

As soon as they enter the hut, they start kissing again.

Her tongue flutters against his, and his hands are deep in the softness of her hair. And it is like time unspooled, carrying them right back to when they met each other for the first time.

He pulls her against him, thinking that he will never get her close enough, that if he can fold her inside of him, like a mother tucking a baby into her coat, he will do it. He will keep her warm, he will keep her safe, and he will keep her with him, always.

(CONTINUED)

CONTINUED:

Taking her hand, Ajay leads her to a stack of hay and plunges into it with Charu. Charu nibbles at his chin, his ear, touching his face with her fingertips, sighing, whispering,

AJAY

Mujhe iss tarah dubara
kabhi tarpaoke toh main
iss sheher ko hi chhod ke
chala jaunga.

CHARU

(kissing Ajay)
Nahi karoonga. Tum bhi
mujhse kabhi milna bandh
nahi karna. Maar dalenge!

Ajay thanks his god, in his mind, because he has Charu in his arms again, her lush curves and her soft skin, her beautiful hair, her beautiful face.

As both keep themselves immersed in carnal lasciviousness WE
PULL BACK and FADE OUT:

FADE IN:

INT. KALA SHRI DIGITAL SOUND RECORDING STUDIO- DAY

Today is the Sunday of Ajay's first recording. Vinay and Charu are present as expected. The surprise parties are Dev and Meera who has also come to see the recording.

The recording starts and Ajay shows no nerves and gives a flawless rendition of one of his songs. Everybody in the studio is impressed by the performance of the debutant.

SUNIL, hugs Ajay.

SUNIL

(happy)
Kamaal kar diya tu ne.
Pehla recording, aur
ussi mein baazi maat?!

(CONTINUED)

CONTINUED:

A leading film producer ANURAG CHAUBEY, who by Ajay's sheer good luck, had come to Varanasi for a shoot and had visited the studio for a chitchat. He notes Ajay's work.

He enters the room where the studio owner and Ajay are there.

SUNIL

(jubilant)

Arey dekho toh kaun aaya
hai? Gurudev, aapki charan
ki dhool is studio mein padha
toh yeh studio dhanya ho gaya.

(then to Ajay, referring the film producer)

Jaante ho yeh kaun hai?

Anurag Chaubey. Bollywood
ka betaaj badshah. Innki
produce kiya hua ek bhi film
aaj tak flop nahi hui. Tumhara
kismet sach mein achchi hai.
(pointing towards Anurag Chaubey)

Jis se milne ke liye hum
barson intezaar karte hai,
unnka darshan aaj tumhari
pehli din mein hi ho gayee.

Ajay comes forward and touches the producer's feet-a PRANAAM. He appreciates Ajay and his work and likes his gentle personality.

ANURAG CHAUBEY

(to Ajay)

Yeh gaana tumne likha?

AJAY

(gentle)

Haan Sir.

ANURAG CHAUBEY

Mere chaalis ki career mein
maine kisiko zindagi ki pehli
recording me itne saadgi se
gaane ko nahi suna . Kya
laey, kya taal ! Wah!
Maaza aa gaaya!

(CONTINUED)

CONTINUED:

AJAY
(humble)
Yeh aapki barhappan hai.

ANURAG CHAUBEY
Yehi nishtha, shishtata aur
vinamrata tumhein bahut
agey tak le jayega. Likh
lo!

Then Anurag waves to all the other studio people and leaves the studio.

JUMP CUT TO:

It's lunch time:

During the interval of the recording, everyone gets involved in playing Antakshari. Charu sings too. Sunil likes her voice.

SUNIL
(to Charu)
Charu, khaane ke baad thoda
exercise karna chahiye. Chalo
thoda tehelke aate hai.

Charu is in a moral dilemma. Why the Sunil is asking her to go for a walk? Is he upto any incest proposal?

But he is a big music company owner and Charu can't possibly say NO to him. So she reluctantly joins Sunil AS WE CUT TO:

EXT. KALA SHRI DIGITAL SOUND RECORDING STUDIO- DAY

Charu and Sunil take a stroll outside the studio.

SUNIL
(to Charu)
Tum bhi toh kaafi accha
gaati ho. Ek gaana apne
sur mein recording karoge?
Hum naye prathibhaon ko
mauka de rahe hai.
Fresh Voice you know.

(CONTINUED)

CONTINUED:

Now this was torallyV unexpected for Charu. She doesn't figure out what to say. Finally reluctantly,

CHARU
(reluctant, stuttering)
N..Nahi

SUNIL
(persistent)
Kyun nahi? Bade kam logon
ko aisa mauka milta hai.

CHARU
(in a dilemma)
Lekin yeh Ajay ka pehli
recording studio hai. Main
yeh anmol yaad us se china
nahi chahti.

SUNIL
(persuasive)
Arey baba, tum kahaan kuch chin rahi
ho? Yeh studiosab ke liye hai. Jaise
Ajay ko maine offer di thi waise hi
tumko bhi hum offerde raha hoon. Iss
mein itna sochneka kya baat hai?

CHARU
(in a quandary)
Agar Ajay ko pata chal gaya
toh?

SUNIL
(assuring)
Kisiko kuch patah chalega.
Tum abhi in logon ke saath
ghar jao, aur sham ko aake
recording karlena. Bas!

Charu still seems to be in indecision. SUNIL notices that.

SUNIL
Ajay tumko pasand karti
hai?

(CONTINUED)

CONTINUED:

CHARU
(hesitantly)
Haan..

SUNIL
Toh woh hargeez khafa
nahi hoga. Khaaskar
jab usske album mein hi
tumara gaana rahega.

Now this lights up Charu.

CHARU
(happy, excited)
Sach? Usske album mein hi
mera gaana rahega?

SUNIL
(with stress)
Bilkul! 100%.
(pauses)
Toh yeh deal pucca
samjhe?

CHARU
(still excited)
Haan. Done!

Sunil shakes hands with Charu.

SUNIL
See you at 6pm today
sharp. Der mat karna.

Sunil leaves leaving an excited Charu, still with a wee bit of
sweet predicament AS WE CUT TO:

INT. KALA SHRI DIGITAL SOUND RECORDING STUDIO- EVENING

Charu completes her first recording to rapturous ovation from
everybody in the studio. Sunil gestures "A CLASS" with fingers
from behind the glass door AS WE CUT TO:

EXT. BACKYARD GARDEN, HAVELI- DAY

To dub the plot of land that lays behind Vinay's house a garden will be an exaggeration.

The primary vegetation of this so-called garden is an English plum tree.

Charu and Ajay have set up a committee for the development of this plot. Together they conjure up a dream of a GLASSHOUSE-GARDEN with diagrams and plans.

AJAY

Charu, iss glasshouse mein
tumhein paudhon ko paani
de kar khud ki tarah har waqt
raajakumaari jaisa bana ke
rakhna hai.

CHARU

(pointing to one corner of the compound)
Aur iss jagah mein rajhans
se bhara ek chhoti si
taalaab hogi!

Excited by the proposition, Ajay responds,

AJAY

(exuberant)
Aur uss talaab mein kuchh
neele kamal hoga . Mujhe
hamesha neele kamal dekhne
ki chaah thi .

CHARU

(suggests)
Aur talaab ke upar chhota
sa ek pul hoga aur kinaare
pe ek chhote se naav hoga.

AJAY

(euphoric)
Aur talaab ke kinaron mein
saphed sangamaramar ka
farsh hoga.

(CONTINUED)

CONTINUED:

QUICK CUTS:

--Using paper and pencil, drawing lines and wielding a compass, Ajay draws a map of the glasshouse garden with great ceremony.

--Together they draw up some two dozen maps, altering and modifying their imagination each day.

--After the map is finalized, they proceed to estimate the likely expenses.

CHARU

(to Ajay)

Main shaadi me mila kuch
gift cheques aur mera kuch
savings se yeh glasshouse
garden banaungi.

Vinay never spared a glance for anything going on at home.

AJAY

Aur jab bageecha bann jaye
toh hum Vinay bhaiyya ko
ek bada sa surprise denge.

--But the problem is estimate.

CHARU

(downcast)

Jitna bhi hum katauti karein
estimate mein aa nahi raha hai.

--Ajay set himself to alter the map yet again.

AJAY

(disappointed)

Glasshouse garden ko toh
rakhna hi hai..
(then then thinks something)
Chalo fir taalaab ka
idea chhod dete hai!

(CONTINUED)

CONTINUED:

CHARU

Tumhare neele kamal ka
kya hoga fir?

AJAY

Never mind..nahi chahiye.
Lekin tumhari saaree
cheezen aana chahiye.

Both of them gradually realize that the dream of their fantasy glasshouse garden is soon turning out to be sour.

CUT TO:

EXT. BACKYARD GARDEN, HAVELI-DAY.

Both Ajay and Charu look morose.

AJAY

Dekho sapne toh hum bade bade
dekhete-laung Mauritius se,
darchini SriLanka se..
lekin budget mein aa nahi
raha hai toh Indian beej
se hi kam chala lete hai.

CHARU

(looking glum)

Toh fir mujhe bageecha hi nahi chahiye!

AJAY

Toh phir Charu, behtar
hoga ke agar tum bhaiyya ke
saath yeh glasshouse garden
banao ,toh woh jhat se
tumhein paisa de denge.

CHARU

Nahin, sab maza kirkira ho jayega.
Unhone bahut asaani se ek Eden
Garden order kar denge ek ENGLISH
Mali ke saath. Toh humhare itne
dino ki mehnat aur planning kakya hoga?
Yeh glasshouse garden hum aur tum, dono
hi milke banayenge.

(CONTINUED)

CONTINUED:

Charu and Ajay indulge their imagination over the impossibility of their scheme in the shade of the plum tree.

FADE OUT:

FADE IN:

EXT. BACKYARD GARDEN, HAVELI-NIGHT

Ajay and Charu roam around the garden in backyard contemplating the future of their new glasshouse garden.

Meera calls out from the first floor,

MEERA

(to Ajay and Charu)

Tum donon is waqt par bageeche
mein kya kar rahe ho?

CHARU

(tongue in cheek)

Pucce ber dhund raha hoon!

MEERA

(greedily)

Mere liye bhi kuchh laana
agar mil jaye toh.

Charu smiles, Ajay smiles too. The principal pleasure and glory of all their schemes is that it is limited to themselves.

Whatever other qualities Meera might have, imagination wasn't among them; how will she savour suggestions such as these?

She is completely excluded from any committee that had these two as its members.

The estimate for the impossible glasshouse garden doesn't shrink, nor does the imagination submit to giving even an inch.

(CONTINUED)

CONTINUED:

The committee continues its sessions under the plum tree. Ajay meticulously marks the spots in the garden earmarked for the glasshouse garden, the pond and for the marble platform.

Ajay uses a small spade to mark out the area around the plum tree that will have to be paved in their garden of dreams when Charu remarks after settling herself in the shade of the tree,

CHARU

(desiderate)

Ajay kitna achcha hota agar
tum humaree sapnon ke baag ke
upar agar koi gaana likh
sakte.

AJAY

Jaise?

CHARU

Uss gaane mein yeh glasshouse
garden ,iss taalaab, is ber ke
ped ... yeh sabhee shaamil honge
. Kitna maza ayega. Kyon ,tum
humaare is sapno ka bageeche ke
upar ek gaana likhne ki koshish
nahin karte? Mujhe yakeen hai ki
tum kar sakte ho!

AJAY

Theek hai, lekin agar tum mujhe fir
se gurudakshina dena chalu karo,
toh main gaana likh sakta hoon.

CHARU

(mock anger)

Aaargghhh..fir se gurudakshina!?

AJAY

Dena hai toh bolo. Nahi
doge toh mujhe koi farak
nahi padhta. Mere aur
bhi kayi gaane hai.

(CONTINUED)

CONTINUED:

The temptation of a song, might as well be a duet with her, is too hard for Charu to resist. Therefore, she gives him again.

CHARU
Abki baar gurudakshina
kya hogi?

AJAY
Woh hum baad mein soch
ke bolenge. Lekin pehle gaana
sunna nahi chahoge?

A beat.

CHARU
(amazed, the excitement slowly sinking in)
Toh phir tum pehle
se hi gaana likh chuke?
Mujhe dikhao please!

AJAY
'Dekhna nahin madam, sunna!'
Aap hi se seekhe hai

CHARU
Whatever!

AJAY
(thinking something in his mind)
Nahi, aaj nahi.

CHARU
(nagging)
Nahi tumhein aaj hi wohi
gaana sunana parega -
I request you ,please!

Finally Ajay gives in to constant requests of Charu.

As he moves towards his room to bring his guitar, a deluge of thoughts clout his mind.

It is his extreme eagerness to sing what he has written to Charu that has prevented him all this time.

(CONTINUED)

CONTINUED:

AJAY (V.O.)

Kya agar Charu ko gaana pasand nahi ayi...kya agar Charu gaane mein mera bhaavanaon ko samajh nahi payi. Yeh gaana toh Charu ke liye likkha tha. Bageecha toh ek bahana hai. Charu duniya ke sabse zyada khubsoot bageecheo se zyada khubsoorat hai.

Ajay has been unable to shed such apprehensions.

CUT TO:

INT./EXT. BACKYARD GARDEN, HAVELI-SOME TIME LATER.

That day Ajay draws up his notebook, blushes a little, caresses the strings of his guitar, cleared his throat, and then begins the rendition of what he has written. Leaning back against the trunk of the tree, her legs stretched out on the grass, Charu listens, submerged in divine melody created by Ajay AS WE FADE OUT:

BLAXK SCREEN: MOBILE PHONE RINGING.

AJAY (O.S.)
Hello?

FAST FADE IN:

INT. AJAY'S ROOM-NIGHT

Ajay on his SAMSUNG GALAXY, looking excited.

AJAY
(on phone)
Anurag Chaubey Sir!?
Oh my god I can't believe
ke aapne mere ko yaad kiya!

(CONTINUED)

CONTINUED:

Ajay listens for a while, agitated, excited and hyper. Then he goes aain.

AJAY (cont'd)
 (on phone)
 Oh My God! Mujhe yakeen
 hi nahi ho raha hai! Thank
 you sir, thank so very much.

Then he listens again for a while, edgy, tensed, and fidgety.

AJAY (cont'd)
 (on phone)
 Ji Sir! Zaroo sir! Pahunch
 jaaonga sir. hank you sir!

The line gets disconnected. Ajay uns straight to the dining room
 AS WE CUT TO:

INT. DINING ROOM, HAVELI-CONTINUOUS

Vinay, Charu, Dev, and Meera- the entire family is having dinner. Ajay rushes in like a wave of ftrsh breeze. Everybody is taken aback as they ponder what might be the reason for Ajay's hysterical behavious.

AJAY
 (feverish, manic)
 Jaante hai mere phone pe
 abhi abhi kiska call aya
 tha?

Everybody looks a bit perplexed, nobody asks.

AJAY
 (frantic, frenetic)
 Anurag Chaubey..the biggest
 producer in India. Aur..aur..
 (raising the suspense)
 Unhone mujhe unke agla teen
 filmon ke LEAD SINGER ka offer
 diya!

(CONTINUED)

CONTINUED:

It takes a while for the news to sink in for everybody. Then when it does the entire dining room is filled with,

DEV
(to Ajay)
Kamaal kar diya!

Overlapping,

MEERA
Wah, yeh hui na baat? Toh
tumhein toh abhi Mumbai jaana
parega yakinan?

AJAY
Nahi woh inn dino Banaras mein
hi hai. Ek film ke shoot ke liye.
Who yahan ki Radisson hotel pe
uthe hue hai. Wahin pe bulaya
hai.

Overlapping,

VINAY
Tune sachmuch mera aur mummy
papa ka naam roshan kiya.
Main unn logon ko abhi ke abhi
yeh khushkhabri deta hoon.
Charu , zara mera mobile laa
doge?

Among all this celebrations and use of superlatives from everybody- we have not heard a single word from Charu.

As she passes by Ajay, she tells Ajay in a hushed tone,

CHARU
(in hushed tone, to Ajay)
Humne bahut gaane ek saath
likhka , gaya..tum se mere
ummedein hai. Mera izzat
rakhna!

And she leaves the spot. We ZOOM TO: FADE OUT: On a somewhat bewildered and puzzled face of Ajay.

INT.BALCONY, RADISSON HOTEL VARANASI-DAY

It is a glorious Sunday morning. Ajay walks into a plush suite where Anurag and his family are put up. Anurag sits on a couch, his wife ANJALI, watches a huge sized LED TV, while their daughter SARALA (19), looking every bit a mentally retard plays with her fingers in hin air aimlessly. Ajay is ushered in royally,

ANURAG CHAUBEY
 (to Ajay)
 Come'on young man!
 (then to his wife)
 Dekho kaun aya hi!
 The next big thing
 in Bollywood!

Anjali gives a courtesy smile, then returns her gaze into the T.V.

ANURAG CHAUBEY(cont'd)
 Come young man, feel free.

Anurag goes near the bar,

ANURAG CHAUBEY (cont'd)
 Whiskey? Rum or Vodka?

AJAY
 (gently declining the offer)
 Thank you Sir! But I don't
 drink.

ANURAG CHAUBEY
 (making a large peg for himself)
 Good habit! It will take
 you far..ekdum TOP mein.

AJAY
 Thank you sir!

As he walks towards Ajay with a latge Patiala pef of Vodka, Ajay closely observes Sarala.

The first jolt Ajay receives is through his P.O.V. we see Sarala snort lines of heroin in powdered form.

(CONTINUED)

CONTINUED:

ANURAG CHAUBEY
 (with a sense of embarrassment and a forced smile)
 Sarala bas karo!

She breaks into a manic laughter.

Anjali tries to chastise her.

ANJALI
 (to Sarala)
 Sarala! Ek mehmaan aye hai,
 kuch toh lihaaj karo uska.

By this time, she has started smoking heroin in rolled, marijuana-like joints.

Anurag tries to drive Ajay's attention from Sarala.

ANURAG CHAUBEY
 Toh Ajay, teen-teen film ek
 saath! Kabhi soch tha?

AJAY
 (humbly)
 Nahi Sir..sapne mein bhi nahi.

Anurag laughs aloud. Then,

ANURAG CHAUBEY
 (thoughtful and serious as he takes a sip)
 Jaante ho yeh film industry
 bahut beraham hai. Woh jo
 deti hai, usse kahin zyaada
 le leti hai. You have to
 compromise a lot here to
 get established.

Ajay listens with rapt attention.

AJAY
 (hesitant)
 Si aapko bhi compromise karna
 para?

(CONTINUED)

CONTINUED:

ANURAG CHAUBEY

(takes in a large gulp and leaving out a huge sigh)

Karna para beta katna para.

(then in light mood)

Ab yeh mat poonchla kya kya

compromise karna para..

ha ha ..ha..

As Anurag laughs of intoxication, Ajay has a quick glance towards Sarala who by now is injecting the heroin directly into her veins and muscles with a syringe.

Anjali tries to snatch the syringe from her hand, but in vain. Anurag shouts out.

ANURAG CHAUBEY (cont'd)

Tum dono maa beti apni
nautaki doosre room mein
karo. Don't disturb us!

Ajay feels repulsive just by the mere sight of Sarala. He also tries to divert the topic.

AJAY

Lekin sir, aap bakio se
alag hai. Aapne bina
compromise ke mujhe
itna bada beak diya.

Anurag again makes a trip to the bar for another large peg. He is clearly intoxicated by now.

ANURAG CHAUBEY

(intoxicated)

Not quite, young man,
not quite. Sabko compromise
karna padhta hai. Tumhein
bhi karna parega.

AJAY

(suspicious)

Kya karna parega Sir?

(CONTINUED)

CONTINUED:

ANURAG CHAUBEY

Dekho, mujhe tum aur tumhare
awaaz dono pasand hai. 3
film kya, tumko 30 film ka
offer dilwa sakta hoon main..
par ek shart pe.

AJAY

(dubious)

Kaisa shart sir?

Anurag comes and sits right beside Ajay. Then he puts his arm
around Ajay's shoulders. Taking a deep breath,

ANURAG CHAUBEY

(taking a deep breath)

Meri ladki Sarala ko toh tum dekh
hi chuke ho..aur patah bhi chal
gaya usski problem kya hai. Ussko
DRUGS ki nasha bahut saal pehle
lag gaya. Abhi toh woh ek minute
bhi yeh drugs ke bina rahe nahi
sakti. Sochta hoon, agar koi
naya uske zindagi mein aaye toh
shayad woh nasha choot jaye. If
you don't mind, I want you to marry
her.

Now everything starts to fall in place in Ajay's mind. He was
given the three-film offer only in exchange of marrying her drug
addict daughter. Conjuring all the courage,

AJAY

(spunky)

Yes I mind! and NO I will
never marry a drug addict!

ANURAG CHAUBEY

(intoxicated)

Bahut badi galti kar raha
ho!

AJAY

What if I don't marry her?

(CONTINUED)

CONTINUED:

ANURAG CHAUBEY

(irate)

Then my boy you will roam
in the streets of banaras or
Mumbai but nobody will give
you a BREAK. Tum bhi unn
lakhon "STRUGGLERS" mein
se ek ho jaoge. Aur agar
yeh khabar ho gaya ke
Anurag Chaubey ne kisiko
reect kiya, doosra koi
producer tumhein kaam nahi
denge. You have 2 alternatives,
either marry my daughter and
your career is set, or reject
that and become a struggler.
Which one will you take?

Ajay gets up,

AJAY

(sharp)

I will still take the second
option!

With that, he walks out of the room with anger and hopelessness
leaving a drunken Anurag incensed at the audacity of Ajay AS WE
CUT TO:

SUPER: VARANASI, 2014.

QUICK CUTS:

-- MODI Govt. comes in Power.

--People rejoice with posters of Narendra Modi.

--People celebrate sprinkling Orange gulaal.

--Vinay in a board meeting.

CUT TO:

INT. CONFERENCE ROOM, VINAYAK PHARMACEUTICALS -DAY

Vinay speaks in front of all his investors and colleagues in a meeting room. Dev is also there.

VINAY

(to his investors and colleagues)

I am thankful to everyone that in these 8 months we have built invented the first-time-in-world a complete cure from Diabetes called DIADUR and it will be launched tomorrow.

Then he unveils the curtains and reveals the DIADUR BOX picture and LOGO and everybody gives a standing ovation.

CUT TO:

INT. VINAY'S CABIN, VINAYAK PHARMACEUTICALS -THAT EVENING

Vinay receives a call from a party political leader.

INTERCUT PHONE SEQUENCE OF THE PHONE SEQUENCE BETWEEN VINAY AT HIS OFFICE AND POLITICAL PARTY LEADER IN HIS HEADQUARTERS.

POLITICAL PARTY LEADER

(on phone)

Mubarak ho Vinay babu aapke naye dawa ke liye.

VINAY

(on phone)

Aap ko bhi Mubarak election mein itni badi jeet ke liye.

POLITICAL PARTY LEADER

(on phone)

Haan..jiske liye aapko phone kiya tha. Aaj shamko humaare jitko manaane ke liye ek jashn ka intezaam kiya hai. Aapko lrkin aana parega.

VINAY

Zaroor, zaroor!

(CONTINUED)

CONTINUED:

WE STAY WITH VINAY: He hangs down the phone, basking in the glory of success AS WEE CUT TO:

INT. STAIRCASE, HAVELI-CONTINUOUS

Vinay returns early, to change into the party dress and freshen up. He finds Charu sitting on the stairs waiting for him.

She wants to tell him something.

CHARU
(to Vinay)
Suniye na...

VINAY
Charu, mujhe thoda jaldi hai.
Ek party mein jaana hai. Aa
kar sunoonga.

He sidetracks Charu and briskly moves inside leaving a disappointed Charu yet again, AS WE FADE OUT:

SERIES OF SHOTS:

-- Ajay designing his music studio's blueprint on a large sheet of paper enthusiastically with Charu

-- Ajay laying the foundation of his shop amidst much fanfare.

--Everone of the family, Vinay, Charu, Dev, Meera, and all friends and relatives and even the servants and maids are present gives a raptourous round of applause.

-- Ajay gives a hand to the laborers to pour the concrete foundation on which to build.

-- Ajay and Charu proudly watch as the laborers build the frame on the foundation.

(CONTINUED)

CONTINUED:

-- Ajay watches as the laborers install the walls.

-- Charu observes closely as the laborers place windows with the maximum energy efficiency in mind.

--When Ajay gets tired , Charu takes the reins of overseeing the construction.

-- Ajay busy with a plumber, preparing to tackle water drainage issues with the proper design.

--Studio complete, Ajay and Charu marvel at its perfection.

--HIGH ANGLE SHOT: of SARASWATI DIGITAL SOUND RECORDING STUDIO right at the heart of the city.

--Finally Ajay has built a studio of his own, a plush SARASWATI DIGITAL SOUND RECORDING STUDIO.

--A grand inauguration is organized with red carpets, flowers, GULAB JAL, and other niceties and who's who of Banaras is invited.

CUT TO:

INT. SARASWATI DIGITAL SOUND RECORDING STUDIO- DAY

Ajay busy in mixing something in his personal studio. Charu enters and plugs in the FM radio in the sound system, which starts playing a very beautiful song.

Ajay recognizes the voice easily. It is Charu 's. Ajay stands up and moves closer to her.

Charu starts hitting him hysterically with uncontrollable tears flowing from her eyes.

(CONTINUED)

CONTINUED:

Then she breaks down in happiness of her own success, sadness of avoidance and emotions for Ajay.

They hug each other tightly.

Ajay kisses her forehead, then her cheeks and then her lips. But they don't notice that Meera is capturing their moments in her mobile phone which she has been doing all the time whenever Ajay and Charu got engaged in coitus.

CUT TO:

INT.MEERA'S ROOM, HAVELI-DAY

Meera is about to send the video Vinay.

Dev snatches her mobile.

DEV

Kabhi toh dimaag se kaam
lo? Yeh sahi waqt nahi hai
in pictures au videos ko
Vinay tak pahuchaneki. Ussko
save karke rakkho. Main kuch
bada plan kiya hai. bas woh
hotei hum U.S.A. mein humesha
ke liye settle ho jayenge.

MEERA

U.S.A...Kaise..muhe kuch
samajh nahi aaya..

DEV

(interrupts)
Sochna tumhara kaam nahin.
Usse mere upar chhod do.
Tum khali dekjte jao. Aur
apna mu bandh, aur aankhen
khulua rakhna.

(CONTINUED)

CONTINUED:

With that, he stomps off, leaving behind a stupefied Meera who's clearly dumbfounded AS WE CUT TO:

INT. VINAYAK PHARMACEUTICALS OFFICE, DEV'S CABIN- DAY

Today Vinay has given a holiday for everybody of the company for the celebration of breaking into FORTUNE 500 list.

INSERT: A newspaper on the table reads, "VINAYAK PHARMACEUTICALS BECOMES THE FIRST INDIAN FORTUNE 500 AYURVEDIC PHARMACEUTICALS COMPANY"

The entire office is empty except Dev, who seems tensed, nervous, and jittery.

Beads of sweat flow down from his forehead even in the airconditioned chamber.

As we go around him and station ourselves directly behind him, we can see his laptop also.

O.T.S. ON DEV: We see some kind of bank transfer going on.

We go closer to the laptop screen.

DEV'S P.O.V.: It is a complicated DIALOG BOX, but whatever we understand, it is sufficient to tell us some kind of bank transfer is made.

Finally the transfer stops, a dialog box appears.

"TRANSACTION COMPLETE FROM ICICI BANK TO FIRST BANK VIRGIN ISLANDS"

Dev takes a printout of the confirmation of the bank transfer.

(CONTINUED)

CONTINUED:

It reads,

P.O.V. INSERT:

"Dear Sir,

Your transfer of 5000 USD from ICICI BANK SIGRA, VARANASI to FIRST BANK VIRGIN ISLANDS ADDRESS: NIBBS ST, ROAD TOWN, BRITISH VIRGIN ISLANDS is confirmed.

Thank You."

He then first checks the 'ICICI BANK Account- Available Balance -0.00'

Then he goes over to the website of ' FIRST BANK VIRGIN ISLANDS = Available Balance= 5000 U.S.D.'

He loiters nervously in his cable for a few seconds , and then pumps his fist in air,

DEV

(cock-a-hoop)

YES!!

(then he breaks into a frenzied laughter)

Ab ayega maza Vinay babu.

Kisike upar itna bhi

bharosa katna theek nahi

hai. Ab samalhiye aapne

Investors ko!

The he meticulously goes about deleting the memory of RAM Memory Cache, Buffer and Swap Space, the printer and finally the SERVER leaving no trace of the transaction.

Job done, he leaves the office in a hurry AS WE CUT TO:

INT. IDEAL TOWER. BANARAS- EVENING

There's a success party going on celebrating the entry into Fortune 500 club. Everybody, even Dev is present in the party.

(CONTINUED)

CONTINUED:

People dance and sing, children play around and some ust sit with a glass of cocktail.

A stage is set up where Vinay is felicitated followed by even Dev, being the Vice President.

Then popular Hindi playback singer Shtrua Ghosal and Sonu Nigam churn out their chartbusters and people go mad!

As Vinay watches those two perform, a colleague whispers in Vinay's ears.

COLLEAGUE

(whispering in Vinay's ears)
Waise aake Mrs. Charu madam
bhi achchi khaasi gaati hai.

VINAY

(surprised)
Haan , mera bhai ussko gaana
sikha raha tha..lekin aapko
kaise maloom?

COLLEAGUE

Unnka toh ek album bhi nikal
chukka hai, ppatah nahi aapko?
(then laughing)
Kabhi radio-wadio, FM-SHEFEM
suna kijiye..Charu madam ki
ki gaane toh ab har channel
mein top ten charts mein hai!

VINAY

(feeling proud from inside)
Achcha?

COLLEAGUE

You must be proud of her.

VINAY

(with a mix of happiness and a semblance of heartache)
Yes ofcourse. Sure I AM proud
of her!

(CONTINUED)

CONTINUED:

He moves towards Dev.

VINAY(cont'd)
 (to Dev)
 Tumhei Charu ke gaane ke
 baare mein patah tha?

DEV
 (laughs)
 Main hi kyun jijaji, poore
 Banaras ko patah hai!

VINAY
 (to himself, gloomy)
 Siwae mere ko. Chalo hota
 hai. Aaj se FM zyaada suna
 karoonga.

Another guest calls Vinay fom a distance. Vinay responds.

VINAY(cont'd)
 (to Dev)
 Excuse me.

DEV
 Sure!

Vinay leaves the spot to enterain the guest. As soon as Vinay leaves, Dev dinds a quite corner in he hoel and dials a number.

DEV
 (on phone to Meera)
 Meera, hum dono ko kal subah
 office kholne se pehle hi USA
 ke liye nikalna hoga. Maine
 subah char baje ka flight book
 kiya. Taiyar rehna.

MEERA(O.S.)
 (on phone)
 Ji.

Dev hangs down the phone and wears an artificial smile on his face as he mixes with he crowd.

CUT TO: