

DRAFT NINE

PUNE - 52

Original Story, Screenplay and Direction
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FWAI: 15834

AWG: 12211

WGA registered.

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NIKHIL MAHAJAN

01A. EXT. STREET - NIGHT

The night is deep. Its raining, hard. A lone street lamp stands on the wet street. The light flickers as the rain drifts with the strong winds. We hear FOOTSTEPS. Then we see feet. Walking. Firmly, wearing boots.

The man walks behind his shadow as the light falls upon him, a strange air around him. He looks around, making sure nobody is watching. He wears a long overcoat, like a raincoat. A satchel hangs around his neck - housing what looks like a camera - an old Pentax.

He double checks the street. On both sides. There is no soul apart from him in the vicinity. He sighs, decidedly. And within a moment he jumps, over a compound wall.

The street is silent again.

The lone street lamp stands.

CUT TO:

EXT. DARK BUNGALOW - NIGHT

The man is standing looking at the towering bungalow. There is an air of discomfort about it. He can sense something is not right. But then, he isn't one to think about right and wrong.

He paces tactfully, making sure he stays in the shadows, breezing through portions where the shimmering light from the bungalow befalls the ground.

CUT TO:

01B. INT. DARK BUNGALOW - NIGHT

Making sure he isn't watched, he finally enters the house. He begins to climb the stair case, very carefully.

As he reaches a window, he takes out his camera with amazing dexterity. We can see a plan in his brown eyes, we see his body carrying it out to the T.

He stands in front of the window, holds up the camera. He removes his hat, and for the first time, in the reflection in the glass, we see his face - A bearded man, with brown eyes, in his early 30s.

He is AMAR APTE. And he is our hero. Only he isn't exactly one.

AMAR clicks four-five shots. Making doubly sure that he is doing it right. He sneaks out, swift.

CUT TO:

1B1. EXT. DARK BUNGALOW - NIGHT

AMAR starts pacing out, a little too hurriedly. His boots splash in the wet lawn. He hears a GROWL. And he stops in his tracks. His face breaks into cold sweat. He calmly turns around.

There is a huge Rottweiler standing right behind him, a few feet away. The dog stares at him, the rain almost blinding him.

AMAR realizes that he is in a soup. Without wasting a moment, he starts running, the dog following him, with all its life.

The dog almost catches up with AMAR, who quickly throws his hat at the dog, distracting it for a second. The dog shreds the hat to bits, and continues its pursuit. However, AMAR has gained some mileage now, and quickly leaps over the wall.

The dog stands near the wall, barking.

We see a man standing in the window of the house, looking out. He looks towering in the silhouette as he smokes a cigarette.

CUT TO:

01C. EXT. STREET - NIGHT

It has stopped raining. AMAR walks on the street, his guard down. Slightly slouching, he looks like any other man. He reaches a house. He opens the gate but it makes a screeching sound. He stops. He sighs and jumps over the compound.

CUT TO:

EXT. AMAR'S HOUSE - NIGHT

AMAR walks quietly towards the door. Takes out a key from his pocket and opens the door. He walks in, making sure he is not making any noise.

CUT TO:

01D. INT. AMAR'S HOUSE - OFFICE - NIGHT

AMAR walks in and leaves his drenched over coat on a chair. Without turning on the lights, he goes through the door that connects the office to the living room.

He enters the living room and is surprised to see the main door of the house open. He walks towards it. And sees outside the door.

He can see his wife, PRACHI, sitting on a swing outside the house. The streaks of moonlight don't show her face, but she turns and looks at him.

He looks at her.

The moment is quiet. He stares at her and walks in, not saying a word.

She gets back to looking into nothing in no time.

Their marriage, clearly, isn't working.

CUT TO:

002. INT. AMAR'S HOUSE - DAY

We see a flat coin being held in a hand. We follow the hand as the person walks through the house. The house is typical middle-class Maharashtrian. Though all we see right now is the floor. The color changes from red of the living room, to the off white of the kitchen. We follow the hand as it keeps the coin in a steel bowl placed on the wooden temple that hangs from a wall.

The temple has a couple of Hindu deities' idols. One of them being Ganesh. We see the hands folded in front of Ganesh, we still haven't seen who the hands belong to.

-We hear an angry female VOICE.

PRACHI (O.S.)

Ganpati is disgusted enough by your being good-for-nothing. Why disgust him more by keeping that dirty, 100 year old coin from your underwear in front of him?

We see AMAR APTE, Male, 32, ruffled black hair, with a fast receding hair line and an equally receding line of self confidence which shows clearly on his tired face. He opens his closed brown eyes after his wife PRACHI, Female, 30 stops shouting, standing a couple of feet behind him. She looks like she is 50 and menopausal already. Her hair all over the place in spite of being tied neatly in a bun, her eyes still tranquil in spite of her being so clearly angry. She is a living contradiction and he's plain dead.

PRACHI (O.S.) (CONT'D)

Since when did you start jumping over your own compound wall? And why would you walk in the office when the main door was open?

AMAR turns around and starts walking out of the room. He thinks of something, and waits.

AMAR

There was a case. And there is
money. I have kept it on the TV.
I'll go take a bath.

PRACHI calms down a bit on the mention of money. She sits at the round dining table with a blue sun-mica coat. AMAR walks out of the room as she places her head on the table.

CUT TO:

003. INT. AMAR'S HOUSE - LATER

AMAR walks out of the bathroom chanting a religious mantra INDISTINCT, his eyes closed, the holy thread worn across his torso dripping wet with water. He wears only an underwear - The one's that have a hidden pocket in them.

He walks to the kitchen. He stands in front of the temple and takes the coin from the bowl and puts it in the hidden pocket of his underwear. Walks into the bedroom and closes the door behind him.

-Just then, PRACHI talks, almost shouts.

PRACHI (O.S.)

There's a letter for you. Have kept
it in the office.

AMAR opens the door slightly, just enough for him to peek out of it.

PRACHI (O.S.) (CONT'D)

and make sure you put water in the
cup when you put it to wash
otherwise the stains are tough to
wash off.

CUT TO:

004. INT. AMAR'S BEDROOM - CONTINUOUS

AMAR closes the door behind him and leans against it, quiet. We can hear PRACHI'S TALKING - INDISTINCT. He walks inside the room.

It's a modest sized room with a queen bed. There are clothes stacked on one side of the bed. - clearly there's only one person sleeping on it. The pink wall paint is falling into little crumbles, exposing the yellow beneath. There are two steel cupboards in one corner and a string that runs right through the room, clothes hanging from it.

AMAR opens a cupboard and chooses the white shirt from the stack of 4-5 other shirts, all in varying shades of white.

There's a distinct sky blue shirt too. He touches the shirt. Caresses it.

CUT TO:

005. INT. WEDDING HALL - DAY

An elaborate wedding reception. AMAR & PRACHI are on the dais, all smiles, very much in love. He wears the same blue shirt, she looks lovely in a yellow Sari. A few friends stand near them as a photographer clicks a picture.

We freeze on the picture. they look like a couple madly in love.

Only the shirt remains BLUE, everything else goes Black and white.

CUT TO:

006. INT. AMAR'S BEDROOM - CONTINUOUS

He takes his hand of the shirt. Sighs. Opens the neatly folded white shirt and dusts it.

CUT TO:

007. INT. AMAR'S OFFICE - MOMENTS LATER

AMAR dusts the table with a cloth. He sits on his chair, a black leather chair. He takes a sip of the tea kept on the table. He looks at the letter. Pulls it towards himself. He flicks the letter open by sliding his finger. Before reading it, he takes a moment, lounges back in his chair, and looks around his room - his office - his sanctuary.

It's a small room, with a wooden desk and a couple of chairs. Hanging on the wall are pictures of AMAR with various luminaries and police officers. The place is neat and has a separate door. Another door leads into the living room of his house.

CUT TO:

008. INT. AMAR'S HOUSE - LIVING ROOM - CONTINUOUS

PRACHI holds the cup. There's no water in it.

CUT TO:

009. INT. AMAR'S OFFICE - CONTINUOUS

PRACHI (O.S.)
How tough is it to put a little
water in a cup?

AMAR listens but doesn't seem to care.

He opens the letter. The envelope reads -

AMAR APTE,

SEARCHLIGHT INVESTIGATION SERVICES,

KAIWALYA, 42, RAJARAM RD.

KARVE NAGAR,

PUNE - 52.

As AMAR is engrossed in reading the letter, there is a TAP on the door. He looks up and smiles instantly, before standing up, halfway.

It's MURARILAL PAREKH, MALE, 42, Short and visibly constipated. He is wearing a checked black and white shirt over a pair of white trousers - an obvious attempt to dress younger than he is and an equally obvious failure at being able to do so right.

MURARILAL

Don't stand up Sir. I'll be sitting anyway.

AMAR in an awkward, half standing-half sitting position chooses to sit down instantly. He gestures him to sit. MURARILAL sits on one of the plastic chairs, wipes the sweat of his forehead and signals AMAR to start the ceiling fan, who promptly does so. The fan starts rotating with a mild CRANKING sound.

MURARILAL (CONT'D)

So... Did you find anything? Was my doubt right?

AMAR just nods and opens a drawer of his desk. Takes out an envelope, and hands it over to MURARILAL. MURARILAL opens the envelope, there are a few photos inside. He sifts through the photos, his expression ranging from anger to disgust. He throws the photos on the desk. Reclines on the chair, looks up at the ceiling. A moment of silence. All we can hear is the fan's CRANKING. He closes his eyes. Folds his hands and puts them behind his head like a pillow.

MURARILAL (CONT'D)

Who's the kid?

AMAR

Prasad Sathe.

MURARILAL

The builder?

AMAR just nods. Quiet. Another moment.

MURARILAL (CONT'D)

This is not her.

AMAR looks up, a tad surprised.

MURARILAL (CONT'D)

Is what she will say in the court.
She wouldn't let go of my money so
easily Amar.

(beat.)

She's a cunning woman, Amar, you've
seen her only in photographs, she'd
suck on my blood till she milks me
dry.

AMAR listens intently. MURARILAL reclines on the chair,
almost in tears. AMAR leans back and looks into the house. He
sees PRACHI who is sweeping the living room with a broom. He
signals her to get water.

MURARILAL (CONT'D)

Marriage is a tricky thing, Amar.
You don't quite know whether its
working out or not until you smell
someone else on your wife's body.
That day she looked happier than
ever and she smelt better than
ever. I knew she was fucking
somebody. I knew that day that my
marriage isn't working out.

PRACHI walks into the office with a tray. There are two
glasses and a steel vessel of water on it. She bangs the tray
on the table. Wipes her forehead with her Saree.

PRACHI

Take.

She walks out, leaving AMAR a little embarrassed. MURARILAL
is taken slightly aback. He then smiles-

MURARILAL

And yours doesn't seem to work
either.

-and hands it to MURARILAL, who drinks the water.

MURARILAL (CONT'D)

So Amar. I need one last favor from
you. Go and get clear pictures of
her. The ones you've shown me, I
know its her, but we need her face.
Can you do that for me?

AMAR looks at him like he's not too sure.

MURARILAL (CONT'D)

I'll pay you accordingly. In fact, I'll pay you twice of what I've paid you for this job. Just get me her face and his in one picture, doing something that I wouldn't like to see.

AMAR

You haven't paid me yet for this job Sir.

MURARILAL

Oh yes, that too. Go to my office and collect the cheque from the reception. I'll have it made in a couple of hours.

(beat.)

So... are we good on this?

AMAR nods. MURARILAL gets up and walks out. He stands in the front yard, looks at a bird nest made on the edge of a window sill.

MURARILAL (CONT'D)

Strange place to build a nest. You won't be able to open that window anytime soon. You shouldn't let these birds build a nest in your house. They stay and shit all over the place.

AMAR smiles. Gets up and walks out too. He stands next to MURARILAL. They both look at the awkwardly built nest.

AMAR

Can't remove it. Its got eggs.

MURARILAL looks at AMAR. One long stare. Almost discomfoting. Shakes his hand. He walks out of the gate. AMAR is a little confused by this. MURARI leaves the front gate open.

CUT TO:

010. EXT. AMAR'S HOUSE - CONTINUOUS

AMAR walks out of his house to close the gate. He closes the gate and turns around and waits a moment. He looks at his house.

It's a small bungalow, with the name KAIWALYA (Heaven) inscribed on the wall facing the street. The front-yard is narrow, and there are two doors to the house. One to the office and another into the house. There is a coconut tree bang between the two entrances, it's trunk so wide that it's impossible to walk comfortably between the two entrances from the outside.

A Lambretta Scooter is parked outside. AMAR walks upto it, opens the fuel tank and looks inside.

CUT TO:

011. INT. FUEL TANK - CONTINUOUS

There's sunlight, that's blocked by AMAR'S eye that looks straight into the fuel tank, the eye moves out and the lid closes to make the screen black.

CUT TO

11A. EXT. AMAR'S HOUSE - CONTINUOUS

AMAR rides out on the street, observing the neighborhood he grew up in. Waves at a smiling old man, MR. DALVI, smiles looking at a teenage couple very much in love but pretending to be discussing a book and scowls looking at an old Ambassador completely covered in dust. It looks like it hasn't been cleaned in ages.

AMAR
(under his breath)
If you can't keep it clean why do
you even buy a car...

CUT TO:

012. EXT. DECCAN GYMKHANA - PUNE - DAY

SUPER: PUNE - 1992

AMAR rides his Lambretta through a semi-crowded city road. Everything is undergoing a visible change, the small city is slowly being transformed into a big one, the majority of cars are Premiers and Ambassadors while a few small cars look like they are the ultimate symbol of class. There are no malls, no multiplexes and no particularly swanky cafes.

A LOW ANGLE STATIC WIDE SHOT of DECCAN GYMKHANA, with the theatre standing in all its glory. The street looks so different than what it does today. The shot stays till AMAR crosses the frame on his scooter.

Another variant of the same shot from a higher angle. From the roof of another building in the vicinity. AMAR looks more like a part of the crowd. The theatre is at a distance.

We see that AMAR is following a white colored Premier Padmini discreetly, making sure he's not noticed.

CUT TO:

013. EXT. VAISHALI - CONTINUOUS

The car stops in front of VAISHALI, a restaurant. The woman walks inside. He parks his scooter.

Gets down, takes out his camera from the glove box of the scooter. He waits for sometime. Looks around. He then walks into the restaurant making sure he doesn't attract any attention.

CUT TO:

014. INT. VAISHALI - CONTINUOUS

It's a crowd mostly comprising of youngsters - college going kids; screaming, laughing. In a corner the woman dressed in black is sitting with a man almost half her age. AMAR settles down in a table not far from where the couple sit, making sure he gets unobstructed view of them.

CUT TO:

015. INT. VAISHALI - LATER

A time lapse. AMAR is sitting as he observes the couple. They are being civil and chatting like friends. AMAR is busy observing them and trying to hide the fact that he is. He is disturbed by a tap on his shoulder - AMAR looks up. It's a WAITER, MALE, 20, Too young to be a waiter. Too cocky to be one too.

WAITER

You can't just sit here.

AMAR looks at him. Doesn't quite react.

WAITER (CONT'D)

You have to order something Sir.

AMAR

I am waiting for someone.

WAITER

Wait outside then.

AMAR looks at him angrily. The WAITER doesn't quite care.

AMAR

One coffee. Fast.

The waiter walks away. AMAR gets back to what he's doing.

CUT TO:

016. INT. VAISHALI - LATER

There are three empty cups of coffee on AMAR'S table. He is looking at the couple. They are not in a mood to get up. The WAITER walks up to AMAR again and keeps the bill on his table.

AMAR

What is your problem, man?

WAITER

You've blocked a table. There are people waiting outside. Either pay up and leave or order something else.

AMAR is visibly angry. He is about to say something to the waiter, when the couple walk past him, fast.

AMAR in a hurry gets up. The waiter stops him and asks for the money. AMAR puts a hand in his pocket and realizes he doesn't have change for coffee. He runs to the counter and hassles the person sitting at the counter. Pays the bill. Gets the change. Runs out.

CUT TO:

017. EXT. VAISHALI - MOMENTS LATER

AMAR runs out, making his way from between the crowd. He notices that the white Car that he had followed is where it was. Nobody in it. He briskly walks towards the car, and notices a small lane perpendicular to the road where the car is parked.

CUT TO:

018. EXT. QUIET LANE - CONTINUOUS

AMAR walks into the lane. Its cool and shady because of the huge Gulmohar trees lining it from both the sides. The road is almost orange because of the flowers fallen on it. There is a black Ambassador parked at one end of the lane. He tiptoes into the lane, making sure he's not spotted. It's extraordinarily quiet, him being the only person there. He walks upto the car and hides behind a tree at a comfortable distance from the car.

He looks at the couple -

She is MEENAKSHI PAREKH, FEMALE, 40, Black hair, black eyes and looks quite stunning for her age. She's the wife of MURARILAL.

He is PRASAD SATHE, MALE, 33, Handsome and one of the leading builders in the town.

The couple are busy kissing, hands all over each other, inconspicuous to the prying eyes of the town. AMAR takes out his camera and begins to click. Slowly. Making sure he's not spotted.

Every time he clicks, he's getting frustrated as he can't take a neat shot.

He holds the camera right in position to click. By now, MEENAKSHI'S blouse is half up, PRASAD'S shirt is all off. They're locked in a moment of passion.

AMAR holds the camera and begins to walk towards the car, fearlessly, like he's possessed by something.

MURARILAL (O.S.)

In fact, I'll pay you twice of what I've paid you for this job. Just get me her face and his in one picture, doing something that I wouldn't like to see.

AMAR walks bang in front of the car. Holds the camera steady. And Clicks.

The couple are startled. They look at him. He clicks again. He has got the shot. Not one, but two.

Just then, AMAR notices in the viewfinder of his camera, someone standing behind him. He quickly turns to find another man with a camera, clicking his pictures as he clicked the couple.

Angry, AMAR runs after the man.

CUT TO:

18A. EXT. STREET - DAY

AMAR runs after the man, in a crisp chase sequence. AMAR eventually catches hold of the man - a wannabe detective - TEJAS. TEJAS pleads AMAR to let him go. AMAR punches him in the face. Takes out the roll from his camera and puts it in his pocket.

He breaks his camera into pieces.

AMAR

Who sent you?

TEJAS is so scared he can hardly talk.

AMAR (CONT'D)

Whoever suggested you to become a detective.

He gets up and takes out a visiting card from his pocket. He throws it at TEJAS.

AMAR (CONT'D)

Give this to your client. Tell them to hire a real detective the next time around. Don't mess with me again. I will crack your head open the next time. I swear to God.

TEJAS runs off. AMAR smiles and victoriously walks away.

CUT TO:

18B. INT. AMAR'S HOUSE - DARKROOM - DAY
Amar developing photos.

019. INT. MURARILAL'S OMNI CAR - DAY

AMAR collects the cheque from MURARILAL'S reception desk. He peeps in through the glass door of MURARILAL'S cabin. He can see MURARILAL having a quarrel with MEENAKSHI.

CUT TO:

020. EXT. AMAR'S HOUSE - NIGHT

The house stands quiet. AMAR pulls in with his scooter. He opens the gate and pushes his scooter inside. Turns back and closes the gate. He walks up to the door. RINGING OF THE DOOR BELL.

The door opens and AMAR walks in. All is quiet.

BEAT.

The electricity goes off. We can hear CHAOS, INDISTINCT. Mostly PRACHI shouting her lungs out.

CUT TO:

021. INT. AMAR'S HOUSE - NIGHT

It's pitch dark. All we can hear are SOUNDS. PLATES dropping, PRACHI shouting -

PRACHI

The moment you walk into the house
and everything just falls apart.
Now the lights have gone. Where are
things when you need them? Where
are the candles? Why am I the only
one who...

Just then, a candle is lit by someone and only PRACHI'S face can be seen in it. She looks ethereal, but tired. Her face is sweaty, a strand of her hair stuck to her forehead. A hand pushes the hair back, another hand wipes the sweat off with a handkerchief. She suddenly goes silent. The finger from the forehead caresses the face.

It's AMAR. He looks at her with love such distinct in his eyes that it'd make anybody's world go round.

He puts his hand in his top pocket and takes out an envelope. He opens it and shows it to her. It's 20,000 Rupees.

She looks at him, surprised. Good surprised.

She is about to say something, when he just puts a finger to her mouth. It's a serene moment. He leans in. And they kiss. Softly.

She giggles. Shyly.

AMAR

You know I could do anything to make you giggle like that.

AMAR walks away. The electricity comes back on.

PRACHI

You do have a strange effect on electricity.

CUT TO:

023. EXT. JOGGING PARK - DAY

It's early morning. AMAR is taking his morning walk. He bumps into SADANAND DALVI aka DALVI AJOBA (Grandpa Dalvi), MALE, 72, a flowing mop of snow white hair and a radiant face, a personality that lightens you up and makes you feel ridiculously inferior. DALVI AJOBA is doing some stretching exercises in spite of having lost the ability to stretch.

AMAR

Ajoba, you're so fit at this age. I am sure I will be sitting in a wheelchair needing someone to help me out even to do the most basic of things.

DALVI laughs. He stops exercising.

DALVI

Well we all help each other at some point in our lives don't we? You helped me out with mowing my lawn that day, I'd help you too someday. So don't feel bad if someone helps you, its only because you've helped them some other time.

AMAR listens intently. DALVI looks around.

DALVI (CONT'D)

Must have been a robbery somewhere. Oh this neighborhood is changing isn't it? There was nothing when we came here. Nothing at all. No thieves, No outsiders. And now, its all changed so fast.

(MORE)

DALVI (CONT'D)

Well that's how life goes I guess,
you get used to a thing all your
life and then it changes completely
just when you can't do without it.
Anyway, how are you doing Amar?

AMAR

Oh I am doing fine. Trying to make
ends meet. And making sure my
mother in law doesn't steal my wife
away.

CUT TO:

024. INT. AMAR'S HOUSE - KITCHEN - DAY

PRACHI is making tea on the stove. She looks beautiful from
the back.

We reveal her mother, REKHA - Female, 60, uptight and
arrogant. PRACHI and AMAR have married against her parent's
wish and hence REKHA has a perennial problem with AMAR. She
looks at PRACHI as she makes tea.

REKHA

Your body is still beautiful. He
hasn't even given you a baby. I am
telling you... divorce him. We will
find a good husband for you. Not
like him... no fixed income, no
fixed life. I am telling you
Prachi, times are changing. This
attitude won't take you anywhere.

PRACHI doesn't respond much. She filters the tea.

PRACHI

He will get better.

REKHA

Keep telling yourself that. What
your father said during your
marriage was correct, with him
there will be no pleasure. Do you
have any pleasure?

PRACHI

Mother...

REKHA

Do you sleep with him still?

PRACHI

What are these questions? Yes, I
do. He is my husband.

REKHA is about to say something when the door bell rings.
PRACHI quietly walks towards the door.

CUT TO:

025. INT. LIVING ROOM - DAY

PRACHI opens the door. She is shocked. We see two police men,
BHOSALE and PATIL standing outside.

BHOSALE
Is this AMAR APTE's house?

PRACHI just nods.

CUT TO:

026. INT. OFFICE - DAY

BHOSALE and PATIL are sitting, sipping tea.

PRACHI and her mother are sitting in front of them. PRACHI's
mother, has an anger so vivid on her face that she could kill
AMAR if he walked in at that moment.

BHOSALE
Madam, see, your husband clicked
lewd pictures of a very high held
person in the society. Now there
are multiple complaints lodged
against him. We will need to put
him behind bars.

PRACHI
Is there anything we can do so that
you don't need to do that?

BHOSALE just smiles.

CUT TO:

027. INT. KITCHEN - DAY

PRACHI is removing the money from last night from the rice
box. REKHA is standing behind her.

REKHA
See what day he has brought on
you... My god, there are cops in
the house. My luck failed the day
you chose to marry this joker. He
is going around clicking lewd
pictures! What does he do exactly?

PRACHI
Mother, I don't have time for this
right now.

REKHA

Yeah, you can push me away all that you want, but it wont change the fact that your husband is a loser.

Just then, AMAR walks in the house, hearing this sentence.

AMAR

Prachi, what's wrong? What're you doing with the money?

PRACHI without saying a word, walks out of the kitchen and into the office. AMAR follows her.

CUT TO:

028. INT. OFFICE - DAY

AMAR walks behind her. He is a little surprised to see cops in the office. She quietly gives them the 20,000 Rs and walks out of the room. AMAR looks at her angrily. But doesn't say a word. After she's gone - he turns to the inspectors.

BHOSALE and his associate PATIL, MALE, 30, looks just like Bhosale, but has a slightly slimmer frame and a more rectangular face, are both sipping tea. AMAR goes and sits in front of them. There's silence.

BHOSALE

You clicked some pictures yesterday Apte. You know its a crime right? You've been charged with Invasion of privacy and blackmail.

AMAR

Blackmail? Sir I was doing my job. I am a registered private detective.

BHOSALE

A detective doesn't show his face Apte. They saw you.

AMAR

I was hired by...

BHOSALE

(interrupting him)

Mr. Parekh. I know. That is not going to justify your fashion photography.

AMAR goes silent.

BHOSALE (CONT'D)

Your wife is a smart woman Apte. Keep her close. She saved your ass today.

BHOSALE (CONT'D)

Have a good day. And cut PRASAD SATHE's name off your list. He has the potential to destroy your entire life in one minute. Do this detective nonsense elsewhere where no one gives a damn about you.

AMAR looks at him, insulted. But has no scope to speak. He sees them off.

CUT TO:

029.INT. AMAR'S KITCHEN - CONTINUOUS

AMAR and PRACHI are standing face to face. She's clearly angry. REKHA is sitting on the table - her expression suggest that she's at someone's funeral.

REKHA

In 20 years, I've not seen a cop enter Pune-52. Thanks to you, today they came. Not only in the neighborhood, but in my daughter's house.

AMAR ignores her. Turns to PRACHI.

AMAR

Why did you give them the money?

PRACHI

I can't begin to tell you what a complete work of art you are Amar. I can't believe I actually fell for your classic act last night. I can't believe I fell for you Amar. Everyone told me in college that you'd end up failing in life. But I was smitten by this dreamer who made me dream with him. You made me fall for you Amar. And now you've made me fall. Where did you get that money from? Did you rob a bank?

AMAR

Yes I did and they gave me a damned cheque!

There is a SOUND of the front GATE OPENING.

PRACHI

Don't you shove that sarcasm of yours down my God Damn throat Amar... Don't you dare do that!
(MORE)

PRACHI (CONT'D)

You've screwed my entire life! You lit a candle in my face last night and you promised that you'd make me giggle always Amar. And I thought that maybe this time you'd change! But I forgot, AMAR APTE is against change. The whole of Pune is changing. But you're stuck where you are. Breaking your promises every 12 hours, and breaking my heart every single moment I spend with you Amar. Today a cop entered my house Amar. All you can brag about is that ridiculous coin you put under a train! Try bragging about paying the bills for once AMAR. Try being a hero for real Amar.

AMAR listens in stoic silence. He is about to say something, but stops. He walks out of the living room and enters his office.

CUT TO:

030. INT. AMAR'S OFFICE - CONTINUOUS

AMAR enters the office and is surprised to see a woman sitting there.

AMAR

I am sorry? You are?

This is NEHA, FEMALE, 29, sea green eyes and flowing black hair. Glowing fair skin and a yellow shirt that makes her radiate even more. She is sitting at the desk.

NEHA

Hi, I am Neha. I am here for some work. I am sorry I came in without knocking. I heard the talk, I thought it'd be best to come in unannounced.

AMAR

Who sent you here?

NEHA puts a visiting card on his table.

AMAR (CONT'D)

Where did you get this from?

NEHA

My detective gave it to me.

AMAR doesn't quite follow.

NEHA (CONT'D)
The one who's camera you broke.

IT then strikes AMAR. Its the detective he had hit outside VAISHALI.

AMAR
Yes. What do you need?

NEHA
Pictures. Of my husband. As he
cheats on me.

AMAR
Your husband?

NEHA
Its my bad. I didn't tell you my
full name. I am Neha, Neha Sathe.

AMAR is clueless for a bit. It hits him. He is too surprised to react.

NEHA (CONT'D)
Yes I am Prasad's wife. I know you
don't have the pictures anymore.
And I know he's still cheating on
me. Can you do this one last time?
Help me out of this marriage.

AMAR looks at her as there are tears in her eyes. Something in his heart just goes click.

NEHA (CONT'D)
Because of you I lost a chance to
gather some proof against him. Now
you have to help me. I will pay you
handsomely, just help me out.

AMAR
Okay. I will see you this evening.
Tell me details then.

NEHA
We can meet at Good Luck.

AMAR
I don't meet clients at
restaurants.

NEHA
Where then?

CUT TO:

031. INT. ART GALLERY - DAY

NEHA and AMAR are standing in an art gallery. They don't look at each other's faces, and talk quietly.

AMAR
Tell me his schedule.

NEHA
He leaves at around 7 every night. Comes back straight at 9 in the morning. I've never asked anyone in his office because that would reflect negatively. So I need you to go, click pictures and come back. How much do you charge?

AMAR
Nothing for this case.

She smiles.

NEHA
So what is this coin story?

AMAR is confused for a moment. He then realizes.

AMAR
Oh right you heard this morning...

NEHA
So? What is it?

AMAR
Its not for you to know.

NEHA says nothing.

AMAR (CONT'D)
I will start work soon. Will keep meeting and updating you.
I guess I should get going.

NEHA
Would you mind coming home? There's something I'd like to give you.
(beat.)
Please don't say no.

AMAR doesn't know what to say. He opts for a comfortable silence.

CUT TO:

scene with rekha and prachi at fruit stall.
neha passes in her car.

Make a wish foundation.
Instead of Neha Bungalow. Prasad
Sathe is there are Head of function.

032. EXT. NEHA'S BUNGALOW

The bungalow is huge. Its architecture, fancy teak door. The door opens and AMAR walks inside.

CUT TO:

033. INT. NEHA'S BUNGALOW - LIVING ROOM - CONTINUOUS

The living room is posh. Marble flooring, chandeliers, false ceilings, and exquisite furniture. The house is a complete contrast to AMAR'S modest house. There is a swanky dining room adjacent to the living room and a spiral stairway that goes upstairs from the dining room. The kitchen is next to the dining room and is as big as AMAR'S living room.

AMAR is seated on the black leather couch in the living room. He is looking around. He looks at the staircase and he can't take his eyes off it.

NEHA walks down the staircase wearing a white shirt over a pair of blue jeans, her hair left open, her eyes silent. She has changed her clothes and he doesn't know why.

A moment of silence.

NEHA

Do you want a cup of tea? or
Coffee?

AMAR just nods in the negative. She smiles.

AMAR

I am running a little late...

She pats her forehead dramatically so as to imply how she could forget. She has an envelope in her hand. She hands it over to him. AMAR takes it and opens it. It's a cheque for 20,000 Rs. He gives it back to her.

AMAR (CONT'D)

I said I won't take money for this.

NEHA

This is rightfully yours. My husband made the cops steal it from you. Am just making him one sin less, from going to hell. And don't try, I won't take it back.

AMAR keeps it in his pocket. Thanks her and leaves.

CUT TO:

034. INT. AMAR'S HOUSE - NIGHT

Its 8:30 p.m. AMAR is sitting in the living room reading the newspaper. PRACHI walks into the living room. She looks angry because of the morning.

AMAR
What about dinner?

PRACHI
There can't be any dinner without gas. I can bring something from Aai's place.

AMAR
That's okay. Lets go out for dinner...

PRACHI is taken aback slightly but is also excited about eating out.

AMAR (CONT'D)
Let's go to the new restaurant near the corner...

CUT TO:

035. INT. RESTAURANT - NIGHT

AMAR and PRACHI are seated in the corner table of a completely vacant restaurant. One bored looking waiter is doing things at his own pace as AMAR and PRACHI squabble over the menu. After much contemplation AMAR places the order. The waiter goes. PRACHI is all decked up like she's eating at her own wedding.

PRACHI
They've done such a nice job with this place. I hated the restaurant that was here before.

SAANSON KI ZAROORAT HO JAISE from AASHIQUI plays in the background. Mildly.

AMAR
But they served good food.

PRACHI
Good food even I cook at home. In a hotel we should feel nice. You know... feel like we have actually come out. In the old place, I felt better when I went back home.

AMAR can't suppress a smile. He doesn't say anything else.

A beat.

PRACHI (CONT'D)
(looking at the waiter)
How much more long will it take?

The waiter doesn't react.

After what seems like a time lapse -

AMAR
(looking at the waiter)
Should we go home?

We reveal that PRACHI is asleep with head down on the table. AMAR is sitting opposite her, annoyed. The waiter apologetically asks for another minute.

CUT TO:

036. EXT. STREET - NIGHT

AMAR, PRACHI are coming back home on their scooter. The cool breeze hits AMAR'S face as he sees PRACHI lost in thought in the rear view mirror as she rides pillion.

CUT TO:

037. INT. AMAR'S HOUSE - NIGHT

AMAR is taking off his shoes, when PRACHI enters. She walks back inside on seeing him. He calls her -

AMAR
Prachi...

She turns back and comes to him. Doesn't speak a word. AMAR takes out the cheque and gives it to her. She looks at the cheque and smiles, sarcastic. She goes and keeps it at the main door.

AMAR (CONT'D)
What are you doing?

PRACHI
I am keeping it outside so that the cops can directly take it tomorrow. We don't want them come in again tomorrow, do we?

AMAR looks at her angrily.

AMAR
What the hell do you think of yourself? I am not going to deal with this nonsense everyday.

PRACHI
Don't. Do I look like I care Amar?
Nothing you do now can change what
happened today.

AMAR doesn't say anything, he just storms inside his room and
bangs the door close.

CUT TO:

038. EXT. NEHA'S BUNGALOW - EVENING

AMAR'S wrist watch shows 6:55. He waits a few metres away
from the residence. The black ambassador drives out of the
driveway, and AMAR follows it.

CUT TO:

039. INT. NEHA'S BUNGALOW - DAY

AMAR and NEHA are talking about things. They seem to be
getting friendlier.

CUT TO:

040. EXT. ROAD - CONTINUOUS

AMAR follows the car as it heads towards an outer suburb of
the city. It turns in a huge bungalow, and the gates close.
AMAR waits outside. He checks the address out and leaves.

CUT TO:

040 A EXT. AMAR'S HOUSE - DAY

DALVI AJOBA brings flowers for PRACHI. The two discuss AMAR
and how he should change. Albeit very different point of
views. While DALVI AJOBA stresses more on taking life in a
different way, PRACHI is more focused on how he should take
the life as it is, and more seriously.

CUT TO:

041. EXT. BUNGALOW - DAY

AMAR reaches the bungalow during the day. At 8 he spots the
ambassador leave. He gets down from his scooter and parks it
in a lane adjacent to the house. He walks to the bungalow,
camera in tow. He clicks pictures of the house. He hasn't got
anything substantial yet.

CUT TO:

041 A INT. NEHA'S BUNGALOW - DAY

AMAR and NEHA become close. AMAR tells her about the kind of
jobs he wants to do as a detective. She tells him about her
dreams.

042. EXT.BUNGALOW - DAY/NIGHT

A montage of sequences of AMAR trying to find out more about SATHE's affair. He spots a lady finally. She's almost 32, pretty looking. He takes a few pictures of her.

CUT TO:

043. EXT.BUNGALOW - DAY

A time lapse of AMAR doing different thing as He hangs around the house for the whole day when the gate opens. AMAR hides quickly behind his scooter as if he's repairing it. Through the foot-space, he looks on as a white ambassador leaves the house, he can't see clearly.

Just then, the car stops. Right in front of his scooter. He is taken slightly aback. The back door opens. AMAR is scared if he's been caught. He is shocked to see a kid, ARJUN, MALE, roughly 8 years old get out of the car and run inside the house.

The Lady he had seen earlier and another kid, KARAN, MALE, roughly 10 years old get out of the car. They wait outside. AMAR quickly takes a few pictures. He is clueless about what's going on. The kid who had gone inside comes out but begins to fiddle with a kitten on the road.

The lady shouts at him -

LADY

Come soon Arjun... Father would be angry.

ARJUN promptly lets go off the kitten and runs towards the car. They all sit in the car and the car leaves.

AMAR is confused and shocked. He sits on his scooter and rides off after the car.

CUT TO:

044. EXT. ROAD - CONTINUOUS - DAY

AMAR follows the car. He is sure that there is much more to this than just an ordinary affair. He's thrilled that he can finally get even with the guy who lodged a police complaint against him.

CUT TO:

045. EXT. RAVIRAJ HOTEL - CONTINUOUS - DAY

The car halts near a restaurant. The lady and the kids get out of the car. AMAR follows them inside. He sees PRASAD'S black Ambassador standing outside.

AMAR slowly walks in, making sure that he's not seen. Especially by PRASAD. He goes into the restaurant.

He sees PRASAD sitting with the LADY & the two boys at a quiet table, having a fun time.

He hides behind a pillar and manages to take a few shots.

CUT TO:

046. INT. AMAR'S HOUSE - DAY

PRACHI is sitting alone in the house. She is drinking tea from a cup as a SNAKES and LADDERS inspired game show plays on the television. On the show, a contestant, close to winning, hits a snake and goes straight down. Watching the tense moment PRACHI smiles as he goes down and turns the TV off.

She walks out.

CUT TO:

047. EXT. COLLEGE CLASSROOM - DAY

FLASHBACK:

We open a sepia toned college classroom. A strict looking teacher, MR. VAIDYA, is teaching Chemistry, to a class full of youngsters dressed in Retro clothes, suggesting its the mid-80's.

A scared looking PRACHI enters the classroom. The expression on her face clearly suggests that she is late. The expression on MR. VAIDYA'S face suggests he doesn't like late-comers. He looks at PRACHI and just looks at her.

MR. VAIDYA

Miss Kulkarni, why are you late
this morning?

PRACHI is clearly at loss of an answer. As she fumbles with words, she sees at a couple of girls, gasp, looking at her.

MR. VAIDYA (CONT'D)

Well, in that case you should get
out and not disturb the class.

Not understanding why she would be gasp inducing for another girl, she looks back. And gasps. Almost.

Standing at the door is AMAR, much younger than what we've seen him, much smarter than what we've seen him. And much, much more than the loser that we've seen him as. With a valiant stride and a smile that would make even the blackboard shine, AMAR walks in and stands right next to PRACHI. He nods to the professor as a sign of respect, and speaks-

AMAR

Sir, her moped had given up midway. I somehow managed to spot her and helped her get it fixed and then we both got here. That's why the delay.

MR. DALVI isn't much impressed with the excuse. PRACHI is thrilled about how the hottest guy in college is saving her. AMAR is quickly thinking of what to add to the story.

AMAR (CONT'D)

And sir, I looked into my watch and told her that Sir would anyway not let us in, so lets go to the canteen for a cup of tea. But she said its very important to go to class and that she really enjoys your lectures.

The look on MR. VAIDYA'S face shows that he is into the story now. The whole class listens in rapt attention. AMAR'S friends however giggle as they know its probably all bullshit. PRACHI is looking at AMAR, clearly smitten and AMAR happy because he is close to convincing MR.VAIDYA.

AMAR (CONT'D)

We argued a lot, there was almost a fight, but...

MR. VAIDYA

What else was there Apte?

AMAR looks around, not quite knowing what to add. He looks at the blackboard, smiles and -

AMAR

And there was chemistry, Sir.

PRACHI is almost blushing. So is the rest of the class. MR. DALVI just smiles, wide.

MR. VAIDYA

Go on... Sit.

AMAR smiles and they proceed in the class.

CUT TO:

048. INT. CLASSROOM - MOMENTS LATER

MR. VAIDYA is writing some formulae on the blackboard. PRACHI is sitting next to a geeky girl. The girl looks at PRACHI and they both giggle. It is one of those Girl jokes which no one ever understands.

We see a note being passed through the classroom, and it reaches PRACHI. PRACHI opens it. The GEEKY GIRL also pokes her nose in it.

The note reads-

How about that cup of tea?

PRACHI turns back to see AMAR. He waves his notebook in anticipation. She quickly turns back to look away from him. She wants to conceal her excitement.

GEEKY GIRL
Are you going?

PRACHI
I guess. After all he's the
brightest guy in college, and
then... its just a cup of tea.

PRACHI smiles wide.

CUT TO:

049. INT. AMAR'S HOUSE - KITCHEN - DAY

We see the empty cup of tea with tea stains in the kitchen sink about other dirty utensils. PRACHI is standing in front of the sink. The whole ambience is dull, hopeless. PRACHI stares at the cup of tea.

PRACHI
How many times do I have to tell
you to put water in the damned cup?

In a moment, she gets extremely angry. And starts washing all the utensils in extreme fury.

CUT TO:

050. EXT. PLAYGROUND - DAY

Its a wide playground. A railway track passes through it.

NEHA is looking at the pictures, sitting on AMAR's scooter. AMAR is standing next to her, looking at the track.

NEHA is shocked to see the pictures. She sees them over and over again.

NEHA

He has kids from her? Are they his kids?

AMAR doesn't say anything.

NEHA (CONT'D)

Why have you called me here?

AMAR looks at her, then at the track.

AMAR

I remember. I was all of 8 years. I used to come here to play. With my friends.

He looks on the other side of the railway track.

50A - FLASH BACK

We see 4 kids standing.

SUPER: PUNE - Summer of 1972

It's not a regular playground. It's a piece of barren land with swaying dry grass located right next to a meter gauge railway track. We see a bunch of kids standing along the track, an unusual discipline to the way they stand.

A coin is placed on a track, the sweltering heat generates fumes from the track. The SOUND OF A TRAIN APPROACHING.

The kids look on at the coin in anticipation. Four boys, all roughly the same age. One strikingly pretty girl dressed in a pink frock, tiny drops of sweat on her somewhat tanned forehead, holds the hand of one of the boys - a silent moment. The boy looks at the girl, slightly smiling. He isn't much of a looker. They hold the gaze, and a sudden WHOOSH of wind blows dust all over.

The train approaches towards the coin, not clearly visible because of the sudden sandstorm. The coin is blown off by the wind, GUSHES from the kids.

The pretty girl looks sad. The boy cannot take it. He runs towards the track. The other kids SHOUT INDISTINCT, but somehow we know it means they want him to stop.

The train approaches fast. The kid runs towards the coin. He picks it up. The train is moments away.

The girl looks at him, scared. The other boys, tensed. They SCREAM but cannot be heard in the TRAIN'S NOISE.

He places the coin on the track and turns back just in time before the train goes over it, fast. Everyone looks on, in STOIC SILENCE. The train passes, its NOISE FADES.

The kid gets up from his kneeling position, and picks up the coin, completely distorted by the train. His friends come running, CHEERING his name, INDISTINCT. They lift him up, like he's won the world cup. The girl smiles at him in pride, while he is too busy enjoying the moment of glory. He doesn't acknowledge her smile. She doesn't really want him to. The moment is his. We freeze on him, held up by friends, holding a pressed 50 paisa coin.

EXT - 50B.

BACK TO PRESENT.

AMAR (CONT'D)

That was the first time in my life
that I felt like a hero. I didn't
know then that it would be the last
time too.

NEHA looks at him. Silently. A strange calmness in her eyes.

AMAR (CONT'D)

I keep that coin, because it
reminds me of what I could do, that
I could bring a smile to a girl's
face, that I could make someone
happy. It was nice, being someone's
hero. It was nice, finding that
little bit of love.

NEHA

Love is like a bottomless glass
Amar. You can either spend your
whole life filling it up with more,
or you can keep looking at where it
ends. You're a good man. You're my
hero.

AMAR looks at her. She holds his hand.

Its a moment that would define his life. He clearly realizes he doesn't like the definition. He lets her hand go, and sits on his scooter. Looks at her, she sits behind him.

CUT TO:

051. EXT. ROAD - EVENING

AMAR is driving past the road. A Moment of pensiveness.

CUT TO:

052. EXT. AMAR'S HOUSE - NIGHT

AMAR walks inside the house. He is happy to have had a moment with a woman and happier because he didn't give in to the temptation. He stands near the door and rings the bell. He can hear a slight chirping, he peeks into the nest to see two tiny birds breaking out of their eggs. He smiles. Rings the bell again.

No answer. He knocks on the door with his fist. The door opens. PRACHI is standing in the door. She doesn't look very happy. So all is normal for AMAR. He walks inside the house.

52A. INT - NIGHT

AMAR

The eggs have hatched. Did you see?
Or were you sleeping?

PRACHI

No I was up, was staring at the ceiling fan. I've not slept for days now Amar. And you haven't noticed.

AMAR

Prachi.

PRACHI

Have you noticed, Amar? Have you noticed that we don't make love anymore. It's just physical. I don't feel your love. Do you know why?

AMAR stays quiet. He is not in a mood for this.

PRACHI (CONT'D)

Because the truth is Amar, you turn me off. You completely turn me off. Do you know we owe two months grocery bill? Do you know that I get embarrassed when I have to stand there and ask for sugar without having money?

AMAR

I had a given you a cheque. I am sure it was enough for a year's grocery.

PRACHI

I couldn't dare to get it cashed Amar. I kept thinking what if the police come back and we've spent all that money? I am worried they'll take you to the station and put you behind the bars.

AMAR

I am not a criminal! Who the hell do you think I am? What the hell do you think I do?

PRACHI

Tell me Amar... what do you do? You leave in the evening, you come back at 11 at night. What do you do?

AMAR

Don't worry I am not having an affair.

PRACHI

Oh no no, that's the least of my concerns. It's not even a concern in fact because I am sure no woman would sleep with you. Women don't fancy detectives who are broke Amar. Women like men who can take care of their women and children. Not you. You could never get another woman even if you want to. I regret marrying you. You're disgusting.

AMAR

You know what, I regret marrying you too. All these days I've been taking your bull shit because there was truth and I was going through a bad patch. But now I give you money and you think I am a criminal. You have no respect for what I do, you have no respect for me. You wouldn't say that I won't have an affair because I wouldn't cheat on you. You'd think I CAN'T have an affair. You think I am a loser. And you know what Prachi, so are you. Because you're sticking around with one.

PRACHI

I am sick of you Amar. I feel suffocated.

AMAR gets into a fit of rage.

AMAR

I have been feeling suffocated for years Prachi. Years. And you know what I am sick of it now. I want to step out and breath some fresh air. Let's get some fresh air in our lives.

HE walks to the window and opens it in with a bang.

PRACHI
Amar! Stop! The nest!

By the time he realizes its too late, the window is bang open. He runs out. She follows him.

CUT TO:

053. EXT. AMAR'S HOUSE - CONTINUOUS

He runs out, and turns the light on. The nest has fallen down and the little birds are trembling, almost dead.

He looks at PRACHI. She is in tears.

PRACHI
Get out Amar. Please get out. I
can't be with you anymore.

He walks out. Takes his scooter and rides away. PRACHI stands in the door, looking at the nest.

CUT TO:

054. INT. NEHA'S HOUSE - NIGHT

NEHA is sitting on a couch, looking at the pictures that AMAR has given her. There's a KNOCK on the door. She walks to the door. Looks through the door viewer. It is AMAR. She opens the door.

AMAR
May I come in?

She opens the door wide. He walks in. They both stand in the doorway for a moment. She looks at him, knows its possibly best to not say anything.

NEHA
Do you want some coffee?

AMAR nods.

NEHA (CONT'D)
Sit. I'll go make some.

She walks into the kitchen. AMAR goes and sits in the living room.

CUT TO:

055. INT. KITCHEN - MOMENTS LATER

NEHA is wearing a pink night gown. She takes two cups. Puts coffee in them. Adds a little sugar. She walks to the fridge, takes out a milk bag. She walks back to the counter.

She takes a pair of scissors out of a drawer. She cuts the corner of the milk bag with the scissor, just then -

AMAR (O.S.)

Neha.

She's startled. She drops the milk bag on the kitchen counter. the milk is spilled all over the counter. She leans against the counter, the scissor in her hand.

NEHA

You scared the hell out me.

AMAR is standing in the kitchen door. He looks at her differently.

AMAR

My wife told me tonight that no woman would want to sleep with me. What do you think?

NEHA looks at him. A moment of stoic silence. She takes the scissor and holds it near the neck of her gown. AMAR looks on, stunned. She cuts straight through the gown, as she rests on the kitchen counter.

AMAR walks upto her. They stand very close to each other. And they kiss. It's not passionate. It's something else. He holds her hand and slides it along the kitchen counter. In a split-second, they're making love. Her hands are sliding in the milk.

We cut to a wide shot from outside the kitchen. We can't see anything but two diminishing figures. Diminishing quickly as we pull out.

CUT TO:

056. EXT. NEHA'S BUNGALOW - CONTINUOUS

The SOUND goes LOWER as a car passes the house, its pitch dark with only two lights on.

CUT TO:

057. EXT. NEHA'S BUNGALOW - MORNING

It's early morning. A milkman crosses the bungalow on a bicycle. He RINGS THE BELL on his bicycle. The RINGING FADES INTO RINGING OF A TELEPHONE.

CUT TO:

058. INT. AMAR'S HOUSE - DAY

The telephone is RINGING. PRACHI walks out of the kitchen and picks up the telephone.

PRACHI

Hello...

She listens stunned. She hangs up the phone. Stands for a disturbingly silent moment. She walks out of the room and walks into the bedroom. We see just the empty living room for a BEAT. She walks out, a purse in her hands, clearly in rage.

CUT TO:

059. EXT. NEHA'S BUNGALOW - DAY

A rickshaw comes to a grinding halt in front of the gate. PRACHI gets out of the rickshaw, pays the driver and walks into the gate.

CUT TO:

060. INT. NEHA'S BUNGALOW - BEDROOM - CONTINUOUS

AMAR and NEHA are in bed, making love.

CUT TO:

061. INT. NEHA'S BUNGALOW - STAIRCASE - CONTINUOUS

PRACHI is walking up the staircase. She is looking around, baffled. Her foot lands on a white lacy bra on one stair. She looks at it, disgusted. Continues walking up. We follow her as she starts going up the staircase. As she reaches the second set of stairs, she can hear SOFT MOANING SOUNDS. Her expression changes from surprise to worry as she reaches the first floor.

CUT TO:

062. E/I. NEHA'S BUNGALOW - BEDROOM - CONTINUOUS

Its a long corridor which just seems longer as PRACHI walks towards the bedroom. The door of the bedroom is half open. As she approaches the door, the SOUNDS keep growing LOUDER. She opens the half open the door and looks inside. There is shock on her face.

AMAR and NEHA are in bed. AMAR is extremely engrossed in the act. PRACHI is standing in the door. In complete shock. AMAR'S back is to her. He's completely into the act. NEHA looks at PRACHI. She smiles, almost ecstatic.

NEHA

Amar...

AMAR doesn't respond.

NEHA (CONT'D)

Look who's here to meet us.

AMAR is too busy to react. She pushes him off her, he slides to the side, looks at the door.

NEHA (CONT'D)
Hi Prachi. Not quite the first
introduction I was expecting.

AMAR is in shock. PRACHI looks at him, equally shocked.

CUT TO:

063. INT. NEHA'S BUNGALOW - BEDROOM - CONTINUOUS

AMAR wakes up with a start. He is lying naked on the bed. He sees NEHA lying next to him. He looks at the door, there's no one there. They're both semi-covered with a sheet. He looks around, in a state of shock. He can't believe that he slept with her. The room is in a mess, most things lying down, the bedsheet almost off the bed. He gets up. Looks around for his shirt. He finds it under the bed, crumpled.

CUT TO:

064. INT. NEHA'S BUNGALOW - KITCHEN - MOMENTS LATER

AMAR walks into the kitchen. He spots his trousers lying next to the kitchen table. He picks up the trousers and pulls them up.

CUT TO:

065. EXT. VARIOUS - MOMENTS LATER

AMAR is riding his scooter on the road. He looks extremely shocked as he drives through the early morning traffic of office going public and people on their morning walks.

Much to his surprise all he can see are happy couples; one taking a stroll, one riding a scooter just like his, one having breakfast at a roadside stall, feeding each other lovingly, one simply walking on the road holding hands, all he can see are happy couples, all around him and suddenly he is the only one who's alone.

CUT TO:

066. EXT. AMAR'S HOUSE - MORNING

AMAR parks his scooter in his front-yard. He gets down. Looks at his own face in the rear view mirror. It's shimmering more in guilt than in the early morning sunlight. He looks at his house.

He starts walking towards the door, his head down. He reaches the door and rings the doorbell. He sees that the window is closed and the nest is intact. He looks at it, a tad surprised.

The door opens.

CUT TO:

067. INT. AMAR'S HOUSE - CONTINUOUS

REKHA walks out of the house, irritated. She looks at AMAR in anger. He doesn't get it.

AMAR is slightly taken aback. He looks towards the kitchen, PRACHI looks at him pensively. Her eyes saying a zillion things, his too guilt ridden to read them.

PRACHI

Bye Aai...

REKHA doesn't react. She walks away.

067A.

AMAR walks inside the house. He sees PRACHI walk towards him. She has a radiant smile on her face. He is trying to decipher what she is thinking.

Before he could do anything she hugs him tight.

And whispers in his ears.

PRACHI (CONT'D)

I am pregnant, Amar.

AMAR just steps back. Shocked.

PRACHI (CONT'D)

I cannot believe it. Just when we gave up all hopes. Our life has changed Amar. The one thing we wanted always is finally coming true. I am so happy Amar. So happy.

AMAR manages a half-smile. He doesn't know what to do. Or say. He is hit by a train of guilt.

PRACHI (CONT'D)

Amar, I think our marriage is falling apart. And we need to save it. We can work things out. Lets both take a step back, analyze where we went wrong, I am sure there's a way out. We have one more to think of now.

AMAR looks at her. But he's not in the same space as her. He is lost.

PRACHI (CONT'D)

I know we've both done some very bad mistakes.

AMAR snaps out. Looks at PRACHI who is still busy talking, not quite realizing that he wasn't quite with her.

PRACHI (CONT'D)

We need to change Amar. Everything around us is changing. The time, the place, the neighborhood. We can't be stuck where we were. I can't be stuck expecting that you'd pull out an ace at this age and you can't be stuck at holding that old coin thinking you are still the kid who pulled that off. We need to change Amar.

AMAR looks at her, he can't stop cursing himself. He can't stop loving her. He can't stop thinking of what he did.

PRACHI (CONT'D)

What doesn't change, ends, Amar. We need to change our past to make way for our future. I am willing to give this a shot. Are you?

AMAR

(not quite knowing what to say)

Yes.

PRACHI smiles. She gets up and starts walking towards the kitchen.

PRACHI

I have a good feeling about this. I'll make tea for you. Go take your shower.

AMAR

Wait.

She waits. Turns back. A smile so magical it'd make everything disappear; including last night. AMAR gets up and walks upto her. A moment of silence. He stares at her. She gets uncomfortable.

PRACHI

What?

AMAR is about to say something. Stops. Another moment. He hugs her, tight. She holds him too. They unwillingly let go. She smiles so magical it could make anything disappear, even last night.

She walks towards the kitchen. He walks towards the bedroom.

CUT TO:

068. I/E. AMAR'S BEDROOM - CONTINUOUS

A quick montage of what AMAR does when he goes in the bedroom. All quick shots.

-He takes his trousers off.

-He takes the coin out of his underwear

-We follow his hands as he walks out of the room.

-He keeps the coin in the bowl with a DISTINCT TINKLING SOUND.

-We follow his feet to the bathroom.

-The bathroom door closes.

-The tap is turned on.

-The shower starts.

THE SOUND OF FALLING WATER IS DISTURBED BY THE DOORBELL

CUT TO:

069. INT. AMAR'S BATHROOM - MOMENTS LATER

AMAR is standing under the shower. He's leaning against the shower wall. Eyes closed. He's deep in thought. His thoughts are disturbed by PRACHI'S VOICE.

PRACHI (O.S.)

Amar, there's someone to meet you.
Come out soon.

AMAR wipes off the water from his face, pushes his hair back.

AMAR

Who is it?

PRACHI (O.S.)

Some woman. Neha Sathe.

AMAR opens his eyes with a start. He's scared. He turns the shower off. Stands in front of the mirror, he can see a lovebite the size of Pune on his chest. He dabs it with a towel.

CUT TO:

070. INT. AMAR'S HOUSE - LIVING ROOM - CONTINUOUS

NEHA is standing at the door. She is wearing a blue dress and an expensive pair of black shades. Her hair is tied in a pony. She's looking extremely beautiful. She is looking inside the house. It's not fancy but very well maintained and neat.

Just then PRACHI walks out of the bedroom. She smiles at NEHA. NEHA smiles back too.

PRACHI
He's taking a shower. He will be out soon. Why don't you take a seat?

NEHA nods and walks inside the house. She sits on a couch. Takes off her sunglasses.

NEHA
Thanks. Its boiling outside.

PRACHI
I know. Its just the beginning of May and see how hot it has become. When we were kids, Karve Nagar got Summer only a week before the monsoon.

NEHA smiles.

PRACHI (CONT'D)
Would you like a glass of water?

NEHA
No thank you. Will Amar be long?

PRACHI
No no... he'll be out in a flash.
(beat.)
Are you...
(beat.)
A client of his?

NEHA
Yes. You can say that. He's helping me get over my husband.

PRACHI is a little taken aback. NEHA acts as if she's realized her folly when she made it intentionally in the first place.

NEHA (CONT'D)
My husband is cheating on me. Amar is helping me get out of the marriage.

PRACHI
Oh I am sorry.

NEHA smiles.

NEHA
I am sorry too.

PRACHI is puzzled again.

NEHA (CONT'D)
For him you know.

PRACHI smiles.

NEHA (CONT'D)
But AMAR is great. He's simplified things so much for me. We're about to start a new investigation. You must be clearly knowing about it, no?

PRACHI
I don't quite interfere with his work.

NEHA
Well I wish I interfered in my husband's work. He wouldn't be cheating on me then.

Just then, AMAR walks out, dressed up. He looks at NEHA, doesn't quite know what to say.

NEHA (CONT'D)
Good Morning.

She smiles. AMAR smiles, almost.

AMAR
Good Morning. Shall we sit in my office?

She nods. She gets up and follows AMAR into his office. She smiles and waves to PRACHI on her way out. PRACHI feels its a little weird but waves back.

CUT TO:

071. INT. AMAR'S OFFICE - CONTINUOUS

NEHA is sitting across the table. She is acting like nothing has happened. AMAR is getting annoyed by her presence. He finally gathers courage to speak after a brief moment.

AMAR
Why did you come here?

NEHA looks at him like he's asked her how much 2+2 is.

NEHA
You left without saying goodbye.

AMAR looks inside the house. He angrily signals NEHA to keep her VOICE down.

AMAR
See...

NEHA giggles a bit.

AMAR (CONT'D)
What's so funny?

NEHA
Nothing.

AMAR looks inside again. PRACHI is not nearby.

AMAR
Neha, last night...

NEHA
Was great?

AMAR
Was a mistake. I was angry with my
wife and you gave me that look when
I left your house.

NEHA
Right. So now you're blaming me for
it?

AMAR panics. He looks inside. He pleads her to lower her
volume.

NEHA (CONT'D)
(hush)
Are you trying to say it was a one
night thing?

AMAR can't hear her clearly. He leans in, elbows on the
table.

NEHA (CONT'D)
(hush)
Are you trying to say its a one
night thing?

AMAR
Yes...

NEHA smiles. She leans in close too. Their faces are just
half a feet from each other.

NEHA
(hush)
You see Amar
(beat.)
(loud.)
I am not that kind of a girl.

AMAR looks at her. He looks inside. PRACHI is in the living
room. But she doesn't look like she's heard anything.

AMAR
Can we talk about this?

NEHA
We are talking, aren't we?

AMAR
Some other place.

NEHA
Oh. Ok. My place.

AMAR
When?

NEHA
Now. I'll ride with you on your scooter.

AMAR
What?

NEHA
I feel like it Sir. Or I can take a rickshaw.

AMAR heaves a sigh of relief.

NEHA (CONT'D)
And your lovely wife and you can come on the scooter. She would like to hear our little talk once she knows where you were last night. Don't you think?

AMAR looks at her helplessly. He knows he's in deep, deep trouble.

He walks inside the house. He speaks something with PRACHI, INDISTINCT. PRACHI looks inside the office, NEHA is staring at an old photo.

AMAR walks back in the office.

AMAR
You can wait outside. I'll get the keys.

He opens the office door for her. She turns back.

AMAR doesn't say a word.

She walks out. AMAR closes the door after her.

He leans against it for a moment. He is completely clueless.

CUT TO:

072. INT. AMAR'S HOUSE - LIVING ROOM - CONTINUOUS

AMAR walks into the living room. He wears his shoes, takes his keys and begins to leave. Just as he's about to step out of the house -

PRACHI
Amar... Your coin.

AMAR turns back. He looks at her. He has sweat on his forehead. She takes the coin from the bowl in the temple, and brings it to AMAR. He takes it and puts it in his pant pocket.

PRACHI (CONT'D)
Are you okay? The last time you left home without that coin was the day you found it.

AMAR
I am fine. This case is a little tricky. I'll be back by lunch.

PRACHI smiles. But she has an uncomfortable feeling. He walks out of the house.

072A- INT. AMAR'S HOUSE - OFFICE.

CUT TO:

073. EXT. AMAR'S HOUSE - MOMENTS LATER

AMAR is trying to start his scooter. NEHA is standing next to it. She asks him to stop. Kicks. The scooter starts instantly. AMAR looks at her, flabbergasted. She just laughs.

CUT TO:

074. EXT. VARIOUS - DAY

AMAR is riding his scooter. NEHA is riding pillion. They are going along the busy Pune streets. They are not talking. SOUNDS OF VEHICLES.

She puts her arm around his waist and leans in close. He shrugs her off. She sits normally.

BEAT.

She puts her arm around his waist again. Leans in close. Kisses his cheek.

AMAR looks around consciously. A YOUNG KID ON A BIKE is observing, stunned.

AMAR tries to shrug her off, but realizes instantly that she'll beat it with something even more physical. He lets her be.

CUT TO:

075. INT. NEHA'S BUNGALOW - LIVING ROOM - LATER

AMAR closes the door with a bang and enters the house. He takes his shoes off. NEHA is standing in the doorway. She looks at him, he's clearly very angry.

AMAR
What do you want?

NEHA
You.

AMAR
Come on! I am married.

NEHA
So am I

AMAR
You don't want to be with your husband.

NEHA
You didn't want to be with your wife last night?

AMAR
I told you I was angry.

NEHA
Do you always sleep with someone else's wife when you're angry?

AMAR goes silent. He walks in and sits on the couch.

NEHA (CONT'D)
You used me Amar. I liked you. You just wanted to prove something to your wife.

AMAR
I am sorry ok? I don't know what got into me last night. I can't do this Neha. I love my wife. This morning she apologized to me and said that she wants to works things out.

NEHA sits down next to him. She looks at him. A moment of silence. He closes his eyes.

AMAR (CONT'D)
I will do anything to make you feel better about this.
(MORE)

AMAR (CONT'D)

We can even find some more evidence about Prasad and prove that he's just using your father's money.

CUT TO:

076. EXT. HOSIERY SHOP - DAY

Its a big busy crossing at a traffic signal. A rickshaw comes to halt in front of a hosiery shop. Its a small shop flanked by a couple of big shoe shops.

PRACHI gets down from the rickshaw, and walks into the shop after paying the rickshaw guy.

CUT TO:

077. INT. HOSIERY SHOP - CONTINUOUS

PRACHI is standing in front of the counter of the shop. The glass panel on the counter is a display of an array of colorful underwear brands. PRACHI looks around and then at the SHOPKEEPER, Male, 55, bald and brown eyes, and an expression on his face that suggests that he has been selling underwear ever since he started wearing one himself.

SHOPKEEPER

What are you looking for ma'am?

PRACHI

(very matter of factly)

Underwear...

(looks at the general male
aura of the shop)

(beat.)

For my husband.

The SHOPKEEPER is happy. Its unclear as to what makes him happy as people do come to his shop only to buy underwear. He starts shuffling around crisp square cartons of underwears, a plastic window on each box that is a preamble to the color the underwear is of.

SHOPKEEPER

See this ma'am, its a new design.
Clean cut, smooth texture...

PRACHI

(cutting him short)

See I want a regular underwear.

(BEAT.)

With a pocket.

The SHOPKEEPER looks at her, a little confused.

SHOPKEEPER

Pocket?

PRACHI

Yes.

SHOPKEEPER

But no one uses them now...

PRACHI

Do you have them or no?

The shopkeeper nods and walks inside a small room in the shop. He returns back with a couple of boxes in his hands. Dusts them off.

SHOPKEEPER

Here you go... no one really asked me for these since the 70s...

PRACHI opens a box and takes out and underwear.

PRACHI

I know... my husband still lives in the 70s.

She dusts open an underwear, it occupies the entire screen.

CUT TO:

078. INT. NEHA'S BUNGALOW - BEDROOM - DAY

AMAR is uncomfortable with as he feels her very close to his chest. She's leaning completely over him. Her hands all over his chest. She holds his hand and puts it on one of her breasts.

NEHA

You have your wife to go home to. Prasad is never around. See he is not here even now. You will do anything to make me feel better? I want you. Please Amar, make me cry.

AMAR just gets up in a flash. He's very angry.

AMAR

You are out of your mind. I told you that I don't want this.

NEHA

Well, if this is how you want this to play out. I am going to call your wife in exactly 15 minutes from now. You want to save your ass? Reach home before that and answer the phone.

AMAR looks at her in disbelief.

AMAR

No wonder Prasad can't stay with you.

NEHA

Well in a normal scenario I would've slapped you hard in your face for saying that, but since I care about you so much, I'd just want to tell you that you're running out of time.

(beat.)

Your time starts now. 15.

AMAR looks at her. She looks at him. HE knows she'd totally call in 15 minutes. He runs out of the living room. He tries to put on his shoes, but he fumbles with the laces. He is trying to put them on, but is fumbling.

NEHA (O.S.) (CONT'D)

14.

He looks inside. He can't see her. But he knows she's nuts. He picks up the shoes and runs out, barefoot.

CUT TO:

079. EXT. NEHA'S BUNGALOW - CONTINUOUS

AMAR runs towards his scooter, barefoot. His feet are burning because of the hot ground. He somehow manages to reach the scooter. He starts it and puts the shoes in the glove compartment. In a flash he drives off.

CUT TO:

080. EXT. VARIOUS - CONTINUOUS

AMAR is riding along the busy Pune streets full speed. He turns around a crossing and a red light hits. We see a counter at the bottom right corner of the screen.

SUPER: 13

AMAR waits impatiently for the signal to turn green.

SUPER: 12

The signal turns green, he pushes the accelerator and zooms along the road. He is driving fast, he reaches another crossing. The signal is green. He pushes off.

SUPER: 10

He keeps riding.

SUPER: 3

AMAR reaches his colony. There is a small crowd gathered in front of a house. A man from the crowd signals him to wait, but AMAR SHOUTS that he'll be back in a flash.

SUPER: 2

AMAR reaches his house.

CUT TO:

081. EXT. AMAR'S HOUSE - CONTINUOUS

AMAR opens the gate. He runs inside, his feet burning in the heat.

SUPER: 1

He knocks on the door. No one opens.

SUPER: 0

He can hear the TELEPHONE RING inside.

He panics and bangs on the door. The TELEPHONE STILL RINGING. The Door opens. REKHA has opened it. THE PHONE IS STILL RINGING. AMAR almost pushes rekha aside to run inside the house. The phone stops ringing. He enters the bedroom.

CUT TO:

082. INT. AMAR'S BEDROOM - CONTINUOUS

AMAR runs inside the room, almost panting. He sees that PRACHI is talking on the phone, INDISTINCT. He can't see her as he's facing her back. She hangs up. He looks at her, completely scared.

She turns around. Her eyes, moist.

He walks upto her.

AMAR
Prachi... I...

PRACHI
Amar... Dalvi Ajoba passed away. It was their son, he said someone tried stopping you but you didn't.

AMAR heaves a sigh of relief.

PRACHI (CONT'D)
I'll go there. You are coming, right?

AMAR
Yes... You go ahead. I'll be there.

PRACHI walks out of the room. AMAR sinks in the bed.

AMAR (CONT'D)
(to himself)
You were right Dalvi Ajoba, I
helped you once. You helped me
today.

The PHONE rings. He jumps and answers.

AMAR (CONT'D)
Hello?

NEHA (O.S.)
Oh great you made it in time. The
phone was busy. I thought you just
kept it aside. I was about to leave
for your house.

AMAR
Don't you dare come here.

NEHA (O.S.)
Oh is that a threat?

AMAR
What do you want?

NEHA (O.S.)
You.

AMAR
Neha. I found out this morning that
my wife is pregnant. We've tried
for this baby for years and its
finally happened. Finally my life
is looking up, and my wife is happy
and content. My life isnt great. I
have a wife who is pregnant and a
neighbor who just died. But I want
to live it. You could do whatever
you want to do but I will not be to
you what you want me to be.

No response from the other side. He hangs up. And walks out.

CUT TO:

083. EXT. VARIOUS - DAY

AMAR walks out of his house. He kick starts his scooter and
starts riding away. He sees PRACHI walking towards DALVI'S
HOUSE. He halts. She looks at him. She has tears in her eyes.
She sits behind him on the scooter. They start.

083A.

PRACHI

He loved us like his children Amar.
I was speaking to him this morning
after you left. He was fit. Don't
know what happened.

083B

AMAR doesn't react. He stops in front of the DALVI residence.
She gets down. But the engine is still running.

PRACHI (CONT'D)

Are you not coming inside?

AMAR

Give me a moment.

PRACHI nods. She walks away. He looks in the direction of the
colony's exit. Waits a moment. Resoluteness on his face.
Parks the scooter and walks inside.

CUT TO:

084. EXT. DALVI RESIDENCE - LATER

The crowd has multiplied. AMAR parks his scooter. He can't
control his tears. He walks inside the house, through the
crowd, People feel that he's crying because of Dalvi's death.
They console him. He walks upto the dead body. He sees the
old man's face. It looks extremely serene.

PRACHI looks at AMAR who is standing still. Four people
including AMAR pick up the dead body and they take it out of
the house. He being the only one in serious shock.

The procession starts and AMAR starts walking, holding one
corner of the wooden cot on which the body is placed. The
procession walks amidst CHANTS OF RAM NAAM SATYA HAI.

CUT TO:

085. INT. AMAR'S HOUSE - DAY

The door bell rings. REKHA opens the door. It is NEHA.

NEHA

Is Amar home?

CUT TO:

086. EXT. AMAR'S HOUSE - EVENING

AMAR and PRACHI reach home. REKHA is waiting for them.

REKHA

You got quite late. Come in and
take a shower.

PRACHI walks in.

AMAR reaches the door. REKHA looks at him.

REKHA (CONT'D)
Amar... a woman was here to see
you...

AMAR stops in his tracks. He looks at rekha in the eyes.

AMAR
Who?

REKHA
Neha... Surname I don't remember.

AMAR gets him down. He turns and is about to leave the house.
PRACHI watches him go.

PRACHI
Amar... where are you going?

AMAR
I'll be back. Before Dinner

CUT TO:

087. E/I. NEHA'S HOUSE - EVENING

AMAR rings the door-bell. He waits. No response. Rings the
door bell again.

The door opens. Its NEHA. She's looking beautiful. A tinge of
sorrow in her eyes. She smiles looking at AMAR.

NEHA
Amar? I didn't think you would
come.

AMAR says nothing. Just walks inside the house.

AMAR
What do you want?

NEHA
Lets go upstairs. Its not safe to
talk here.

AMAR
Why? What's wrong?

NEHA
Just come.

CUT TO:

088. INT. NEHA'S BUNGALOW - BEDROOM - DAY

NEHA is sitting on the bed. AMAR is standing near the window. He is looking outside, seething with anger.

NEHA looks at him. She thinks of something and smiles about it. All to herself.

NEHA

When I was a little girl Amar, I used to love running after butterflies... you know, their lovely wings, the rhythm to the way they fly, the trails of million colors they leave behind for our eyes to catch... I used to love running after them, giving all that I had to catch hold of em. But then when I finally caught one, I didn't know what to do with it. You know why? Because its colors seduced me only when they were away. When they were with me...

AMAR looks at her, his anger calmed down a little.

NEHA (CONT'D)

I've had a tough life you know, I've always been hungry for love. Whether it was my mother who died when I was way too young, or whether it was my father who I wish had died instead, or Whether it was Prasad, who I loved with all that I had. They all drift away Amar. But them, unlike the butterflies, I loved when they were with me. . You I love more when you are drifting away. Generally the butterflies would go if you let them go, but you came back...

AMAR is confused. A little.

NEHA (CONT'D)

You're like my own butterfly Amar.

AMAR is completely into the conversation now. He is listening intently. NEHA is in her own cocoon, with her own butterfly.

NEHA (CONT'D)

I would've never told your wife Amar. I know you love her. But then, last night I saw you long for love, just like I have longed for it, for a very long time. We gave each other what we really longed for...

(MORE)

NEHA (CONT'D)

What happened last night wasn't
plain lust Amar... It was more.

AMAR is looking at her. She walks upto him. He stands up. She gazes into his eyes. It's a weird moment. They kiss. A Long kiss. Amar is in a trance.

He opens his eyes in a flash. He pushes NEHA away, hard. She falls aside, hits the corner of the bed. He turns around and looks out of the window.

AMAR

It was plain lust Neha, I can never love anybody else but Prachi. I was just tired of my life. She said I couldn't sleep with another woman even I wanted to. That hurt me, I had to prove to her that I could make a woman want me, what happened last night was a mistake. You need to understand this Neha...

There is no response. He turns back. He is shocked.

We REVEAL dramatically -

NEHA is dead. Lying in a pool of blood. He freaks out. Runs towards her. Tries to revive her. Checks her heartbeat. Pulse. All dead. He can't react. He looks at her dead face for a moment. He pulls up his trousers and runs.

CUT TO:

089. EXT. NEHA'S HOUSE - MOMENTS LATER

AMAR pulls out his scooter and drives off. He halts a few feet away from the gate. He looks at the bungalow, and vomits on the street. He takes control of himself and drives off, as fast as he can.

As he leaves, we see a man looking at him. Closely.

CUT TO:

090. INT. AMAR'S HOUSE - NIGHT

AMAR and PRACHI are having dinner.

He fiddles with the rice in his plate for a bit. He gets up and leaves the room. PRACHI looks at him leave. The look suggests that she has sensed something wrong with AMAR.

He lies down on the bed in the living room. No words spoken. PRACHI looks at him and gives something a momentary thought before speaking -

PRACHI

Amar. Please sleep inside.

He looks at her, a little surprised. But without speaking a word, he walks inside the bedroom.

CUT TO:

091. INT. AMAR'S BEDROOM - NIGHT

PRACHI is sleeping next to AMAR. She's holding him close. AMAR's eyes are wide open, as he stares at the ceiling fan.

CUT TO:

092. EXT. VARIOUS - MORNING

We see a handle of a bicycle in motion. There is a bunch of newspapers stuck between the handle by a string. The bicycle zooms along the street, with the BELL RINGING intermittently.

The bicycle turns around a corner and a hand picks up one of the newspapers from the stack, and flings it, all this without stopping for a moment.

CUT TO:

093. EXT. AMAR'S HOUSE - MORNING

The newspaper lands in the front-yard of the house. PRACHI picks the newspaper up and walks inside the house.

CUT TO:

094. E/I. AMAR'S HOUSE - CONTINUOUS

We just follow the hands of PRACHI as she turns the pages of the newspaper, we can see random news articles. Inside the house, she sits on the couch and is browsing through the newspaper.

AMAR comes and stands next to her. She looks at him.

PRACHI
Do you need anything?

He just points at the newspaper.

PRACHI (CONT'D)
I am reading it. Take it in
sometime.

AMAR
Can you not read it in 10 minutes?

PRACHI is about to say something. But chooses not to. She hands him the newspaper. He takes it and paces towards his office.

PRACHI
You're behaving strange since that
woman came in yesterday... Do you
want some tea?

AMAR quickly turns back at the mention of NEHA and nods in
the affirmative.

CUT TO:

095. INT. AMAR'S OFFICE - CONTINUOUS

AMAR enters his office and sits on his chair. He quickly
opens the newspaper and flicks a few pages to reach one
particular page. He leans in and starts reading the page with
full attention.

It's the CRIME DIARY section of the page. There are news
pieces about Theft, Rape etc. He is not interested in any of
it. He is mumbling to himself as he slides his finger over
the different stories.

AMAR
Theft... Rape... Theft... Theft...
Rape... Half Murder...

He reaches to the end of the page.

AMAR (CONT'D)
(still mumbling)
There's no murder, they haven't
found the body yet...

He quickly breezes through the rest of the newspaper but
finds nothing useful.

He folds the paper. Leans back in his chair. Heaves a sigh of
relief.

PRACHI (O.S.)
Amar..?

He quickly in the direction of the voice. PRACHI is standing
at the door with a cup of tea.

PRACHI (CONT'D)
Is there any problem?

He nods in the negative. Takes the tea from her. Takes a sip.
She's still standing. He asks her to sit. She sits across the
table.

PRACHI (CONT'D)
I need to go to the doctor. Will
you come with me?

AMAR
Yes. Tell me when to go.

PRACHI smiles. He gives her the newspaper. She takes it and leaves.

CUT TO:

096. I/E. AMAR'S BEDROOM - MOMENTS LATER

AMAR takes off his pyjamas. He puts his hand in his underwear pocket. He stops in his tracks. His hand fumbles. He can't find the coin.

He looks around. He picks up his towel. Wraps it around his waist. He takes the underwear off. Turns the pocket inside out. No coin.

Panicked, he runs towards the kitchen.

096A. INT. AMAR - KITCHEN

Reaches the temple. The bowl is empty.
He stands. Something strikes him.

CUT TO:

097. INT. KITCHEN - DAY

FLASHBACK:

AMAR walks into the living room. He wears his shoes, takes his keys and begins to leave. Just as he's about to step out of the house -

PRACHI
Amar... Your coin.

AMAR turns back. He looks at her. He has sweat on his forehead. She takes the coin from the bowl in the temple, and brings it to AMAR. He takes it and puts it in his pant pocket.

CUT TO:

098. I/E. AMAR'S BEDROOM - CONTINUOUS

PRESENT:

AMAR runs into the Bedroom. He reaches for his pants. Looks in the pocket. The coin isn't there. Sweat appears on his forehead as he realizes what happened to the coin.

CUT TO:

099. INT. NEHA'S BEDROOM - DAY

FLASHBACK:

NEHA gazes into his eyes. It's a weird moment. They kiss. A Long kiss. She starts kissing his neck, and goes down. She takes his trousers off, and throws them away.

CUT TO:

100. I/E. AMAR'S BEDROOM - DAY

PRESENT:

AMAR wears the trousers and wears a shirt. He takes his scooter keys, he's all panicked, he runs out of the room. He reaches the living room -

AMAR
Prachi I will be back soon.

He runs out and closes the door behind him.

PRACHI (O.S.)
Amar! Wait a minute!

She quickly paces out from the kitchen, but the door is closed. She steps out of the door.

CUT TO:

101. EXT. AMAR'S HOUSE - CONTINUOUS

By the time PRACHI comes out of the door, AMAR leaves off, top speed on his scooter.

CUT TO:

102. EXT. NEHA'S BUNGALOW - DAY

AMAR is standing outside the house. He looks at the house.

CUT TO:

103. INT. NEHA'S BUNGALOW - BEDROOM - DAY

NEHA'S body is lying in a pool of dried blood. The wound on her head has dried and a few insects are circling it. Her mouth is open wide, her eyes wider.

CUT TO:

104. EXT. NEHA'S BUNGALOW - DAY

AMAR snaps out of the thought. His look changes from Scared to Resolute. He starts his scooter and puts it in gear, he pushes off.

CUT TO:

105. EXT. NEHA'S LANE - CONTINUOUS

AMAR drives to the corner of the lane. A place from where NEHA'S bungalow is not visible. He parks the scooter under the tree. He starts walking.

The expression on his face though not giving away much, the sweat on his forehead and the redness in his eyes show that he's tensed. He takes out a handkerchief and wipes the sweat of his forehead. He reaches NEHA'S bungalow.

He stands near the gate. Looks around. Makes sure no one is watching. He walks inside.

CUT TO:

106. EXT. NEHA'S BUNGALOW - CONTINUOUS

AMAR walks inside the compound. He goes up to the door. He looks around for possible entry points. He realizes that the door is slightly open. He pushes it. It opens. He walks in.

CUT TO:

107. INT. NEHA'S BUNGALOW - CONTINUOUS

AMAR walks inside the house. Its just the way he left it. He looks around. He begins climbing up the staircase. We follow him, close. He reaches the first floor.

CUT TO:

108. E/I. NEHA'S BEDROOM - CONTINUOUS

AMAR can feel the sweat back on his forehead as he begins walking through the corridor, the bedroom door visible to him clearly now. He reaches the door. Slowly pushes it open.

He is shocked.

The room is crystal clean. No blood, no body, nothing. AMAR looks in complete shock, not being able to comprehend. He steps inside the room, he can smell something. Phenyl and a room freshener. Someone has cleaned up after him.

He looks around. There's no one. He quickly runs to the corner of the bed. He sees there's a little smudge of blood and a hair stuck in it.

He paces to where NEHA had thrown his trousers after she took them off. He reaches there. Bends down. Looks under the bed. NOTHING.

He hears A SOUND. Quickly runs downstairs, scared.

CUT TO:

109. EXT. NEHA'S HOUSE - DAY

AMAR, a little perplexed walks out of the house. Careful not to be seen, he looks around before leaving the gate. A shiny new Mercedes catches his eye. He looks at the car before quickly moving out.

Just then a man VITTHAL, hefty, 30ish and absolutely scary to look at steps out of the car. He stares at AMAR, cold. Something tells AMAR that he is there for him. AMAR waits in his tracks. Waits for the next action.

VITTHAL without saying a word opens the back door of the Mercedes and signals AMAR to have a seat, politely, surprisingly.

Knowing he has no other option, AMAR walks towards the car. Still fumbling in his head if the open back door is a trap, if VITTHAL would punch him across his face.

AMAR gets seated inside the car. VITTHAL smiles, formally, for the first time. Sits in the drivers seat.

And sets off.

CUT TO:

110. EXT. HOTEL BLUE DIAMOND - DAY

The swanky five star hotel shines in the rays of the setting sun. The Mercedes pulls in. VITTHAL gets down and opens the door for AMAR. AMAR steps out and looks at the huge building. He is surprised at the turn of events, not quite knowing where any of it is leading. VITTHAL just walks ahead, AMAR simply starts following him.

CUT TO:

111. INT. HOTEL LOBBY - CONTINUOUS

AMAR walks through the swanky hotel lobby, a million thoughts running through his head.

CUT TO:

112. INT. VIP LOUNGE - CONTINUOUS

VITTHAL guides AMAR into a lavishly done up room. A room quite unlike any AMAR has ever seen in his life. It runs longer than forever and has the most exquisite decor complete with expensive chandeliers and beautiful carpets.

In the other end of the room is a long table. Seated on the centre of it in a White suit piece is PRASAD SATHE. Looking dapper and handsome, he waves at AMAR.

AMAR is perplexed at this gesture of friendliness. He looks at the other people on the table and instantly recognizes some of them. He reaches the table, stops in his tracks for a moment. Like he could sense AMAR'S discomfort, PRASAD speaks

PRASAD

Mr. Apte... thanks for joining us.
Please make yourself comfortable.

He signals to a waiter who quickly pulls back a chair for AMAR. AMAR hardly nods in gratefulness -

PRASAD (CONT'D)

Gentlemen, this here is Mr. Amar Apte, one of the most terrific Private Detectives in town. He has pulled off a major job for me.

The men seated on the table look at AMAR visibly impressed. AMAR on the other hand looks like a headless goat who's just seen its body with its eyes from a distance. He however nods gracefully to all the prying eyes.

PRASAD (CONT'D)

Amar, these are my friends. Here is Mr. Gokhle, the municipal commissioner, Mr. Sharma, the police commissioner, Mr. Bapat, our MP...

AMAR nods to each of these Who's who of Pune. People he's just read about in Newspapers. AMAR has no idea what he's done to be in such esteemed company. It just strikes him, yes he's killed the wife of the guy who's doing the introductions. He looks like he can fall off the chair this very moment.

PRASAD (CONT'D)

This is Mr. Rane our MLA...

AMAR is looking at all these people who he would never get a chance to meet and nodding a hello to all of them.

PRASAD (CONT'D)

Gentlemen, I strongly recommend you Mr. Apte. He's a man who knows his job.

One man from the group speaks breaking the momentary silence.

MAN

Mr. Apte... Can I have your contact details? I might have a job for you.

AMAR not knowing how to react puts his hand in his shirt pocket and takes out a few visiting cards. He starts handing them out, starting with the man who asked him for them first.

By the time he reaches the last man, he has run out of cards. This man is NARAYAN. 60, Politician and visibly powerful. He has an aura about him that generates fear. He looks at AMAR as he realizes AMAR has no more cards left.

NARAYAN

No problem. Just give me your number on a piece of paper.

AMAR nods and fumbles in his pocket for a piece of paper. He finds a neatly folded tissue paper. Opens it to see his name already written on it.

He realizes its the tissue NEHA had given to him in the restaurant. His entire life in the past 5 days comes flashing in front of his eyes. He looks at PRASAD who is involved in a casual chat with the commissioner. Unable to gauge the situation, AMAR quickly writes down his number under name and hands over the tissue to NARAYAN.

PRASAD looks at AMAR and smiles.

PRASAD

Mr. Apte, we won't take much of your time. Thanks for dropping by at such short notice, I am sure we all would need your help.

(looks at VITTHAL)

Vitthal, please drop Mr. Apte from where you picked him up.

VITTHAL nods. AMAR gets up and starts walking out.

PRASAD (CONT'D)

Mr. Apte.

AMAR turns back.

PRASAD (CONT'D)

I have a small token of appreciation for you.

AMAR looks at him, clueless. PRASAD takes out a white envelope from his pocket and passes it on to AMAR.

PRASAD (CONT'D)

Thanks for everything.

Not knowing what to do, AMAR just nods. And walks out.

CUT TO:

113. INT. CAR - DAY

AMAR is seated in the back-seat of the car as VITTHAL drives. AMAR opens the sealed envelope.

Within it lies a folded paper. He unfolds it. There's a hundred rupee note between the note. He keeps the 100 rupees aside. And reads the note. The note reads -

THANKS FOR THE BIG HELP AMAR. I HOPE I HELP YOU JUST AS MUCH.

AMAR has no idea about what just happened. He feels something inside the envelope. He sees there's a coin with the Hundred Rupee note. Its just not the regular 1 rs. coin.

It's the coin that made AMAR a hero when he was a kid.

The coin that he left behind on killing NEHA

The coin that changed his life once. And would change it again.

CUT TO:

114. INT. AMAR'S HOUSE - NIGHT

AMAR, PRACHI are having a quiet dinner. No words spoken. AMAR, however is lost in his thought. PRACHI notices, but lets go.

CUT TO:

115. INT. AMAR'S BEDROOM - DAY

AMAR is fast asleep. Its clear that he slept very late. A LOUD CALL wakes him up. It's PRACHI almost screaming his name.

PRACHI (O.S.)
Get up Amar! The phone in your
office is ringing non-stop. Please
see I am sure someone is dialing
the wrong number...

CUT TO:

116. INT. AMAR'S HOUSE - KITCHEN - CONTINUOUS

PRACHI is making breakfast in the kitchen. The PHONE RINGS in the distance.

PRACHI
Anyway, who's going to call you?

CUT TO:

117. INT. AMAR'S OFFICE - CONTINUOUS

The telephone is RINGING. AMAR walks out of the bedroom, still sleepy and comes inside the office. He picks up the phone.

AMAR
Yes, this is Amar Apte.
(beat.)
Yes... Yes sir...
(beat.)
Yes I'll be there... thanks.

AMAR hangs up the phone and walks out of the office.

CUT TO:

118. INT. POLICE COMMISSIONER'S HOUSE - DAY

Its a big bungalow. AMAR is seated opposite to the Police Commissioner. AMAR looks around and takes a sip from the cup of tea in his hand.

COMMISSIONER
I need your help, Apte.

AMAR
Sir I've stopped spying on spouses...

COMMISSIONER
Spying on spouses? What kind of a detective even does that!

AMAR is taken aback and realizes he's jumped to a conclusion rather early. The COMMISSIONER however doesn't seem to care.

COMMISSIONER (CONT'D)
I need you to follow this man, ANWAR. He is one of us but I have a feeling that he might be doing us some harm.

AMAR
But Sir...

COMMISSIONER
I have to do this job off the record AMAR. Can't trust any of my men with this. Just do it. I will make sure you get paid. I know its too menial for a Private Detective of your stature.

AMAR doesn't know if he should be happy or crying.

AMAR
No problem Sir, I'll be on it.

CUT TO:

119. I/E. VARIOUS - DAY/NIGHT

MONTAGE: The Rise of the Detective.

A montage of visuals storm the screen to a dark but peppy soundtrack. The key sequences would consist -

* AMAR follows the Cop. Catches him red-handed.

* COMMISSIONER congratulates him on the job.

* PRACHI opens the door. She looks scared to see BHOSALE and

PATIL standing outside. She is surprised when they hand over a big gift packet for AMAR. She looks at AMAR busy working in the office and there is pride on her face.

* The phone keeps ringing.

* AMAR starts leaving the house without taking the coin. PRACHI notices, smiles.

* AMAR is sleeping next to PRACHI. We can see he is having a bad dream, he wakes up with a start.

* AMAR drinks tea and keeps the cup like that in the sink. PRACHI is annoyed that he hasn't put water in it but gives a reaction much more subtle than before.

*REKHA and AMAR are having a nice game of Chess as PRACHI watches over them with love.

*AMAR on random detective assignments.

*PRACHI is talking to her friends from the colony.

PRACHI

You know, AMAR is so busy these days. He's a really sought after Detective... he's helping police also now-a-days...You know we're even re-decorating our entire house...

There is distinct pride and happiness on PRACHI'S face. The montage continues.

* AMAR and PRACHI are out shopping for furniture. They're about to enter a shop when AMAR spots the board of the shop. It reads: NEHA FURNITURES. His expressions change and he doesn't go inside that shop and pulls PRACHI out who is clueless as in why he did that.

*PRACHI's pregnancy is getting more visible. AMAR and PRACHI share a cute talk about her pregnancy. But something is clearly bothering AMAR

*AMAR shifts to a new office. He is doing a lot of work with the police and the various government departments.

* A visual effects shot of how everything inside AMAR'S house changes.

In one shot we change the entire decor of the house as it becomes richer and cleaner than before. AMAR's world is changing and all because he killed somebody.

The Montage ends with a shot of AMAR standing in his neighborhood with everything around him changing rapidly.

CUT TO:

120. INT. AMAR'S OFFICE - DAY

AMAR calls his secretary.

She walks in. He asks her to bring him the box of old documents. She brings it. AMAR is looking for something in it, and an envelope falls off.

He is confused looking at what's written.

AMAR APTE, PUNE - 52.

He opens the envelope to see a letter. AMAR looks at it. And is taken aback. He starts reading -

DEAR AMAR,

Before you came into my life, my life was like a box. I hadn't seen anything other than what was shown to me. I lived the way someone else wanted me to and I will die the way someone else wants me to. I lead a sorry life Amar. When I came to your office for the first time, I never thought that I will end up in bed with you. I never came with the intention of making you spy on PRASAD. I don't know what bought me there. But then I saw your wife talking to you the way she was and I saw myself in you. When I spent a night with you I realized that I was not you. You are different Amar. I behaved madly today because I didn't know how to face a situation I wasn't forced into. I am sorry to have put you through so much trouble. I am sorry Amar. And no matter how badly I want to see things through with you, I know I will never see you again. Though I would love to. And I hope you do come see me again. Soon.

Love,

Neha.

P.S: Since I won't be able to give you a last kiss, here is one.

There is a lipstick smudge on the letter. Like she had actually kissed it.

AMAR is shocked. He takes the letter and walks out.

CUT TO:

120A. INT. AMAR'S HOUSE - DAY

AMAR walks into the house to see REKHA and PRACHI sitting in the living room. REKHA is looking on as PRACHI does some Yoga.

AMAR
When did this letter come?

He asks PRACHI about it. She doesn't know. Just then REKHA comes -

REKHA
That lady had given it to me that night you went for DALVI Ajoba's funeral...

CUT TO:

121. EXT. ROAD - EVENING

FLASHBACK:

NEHA looks at REKHA.

NEHA
Is Amar Home?

REKHA nods in the negative. Neha hands her the envelope.

NEHA (CONT'D)
Please give this to him. Say Neha had come.

She nods. She pulls his cheek and walks away.

CUT TO:

122. E/I. NEHA'S HOUSE EVENING

NEHA
Amar? I didn't expect you to come here...

CUT TO:

123. INT. AMAR'S HOUSE - LIVING ROOM - DAY

BACK TO THE PRESENT

AMAR looks at REKHA in shock.

AMAR
Why didn't you give me the letter then?

REKHA
(very casually)
I forgot about it.

AMAR just sits down on the chair. In complete shock. He just realizes that NEHA didn't deserve to die.

CUT TO:

124. INT. AMAR'S HOUSE - NIGHT

AMAR and PRACHI are sleeping in their bedroom. We see that AMAR is wide awake. Looks at PRACHI who is fast asleep. He wipes his face with a handkerchief and sits by the corner of the bed.

A moment of silence. Pin drop Silence.

The silence is broken with a LOUD TELEPHONE RING.

AMAR gets up and almost runs towards his office.

CUT TO:

125. INT. AMAR'S OFFICE - CONTINUOUS

AMAR runs into the office and answers the phone -

AMAR
Hello?... Mr. Narayan? Who? I am
sorry I can't recognize you...

NARAYAN (O.S.)
I am the man who moves all the
money around. I got your number
from Prasad Sathe.

The name PRASAD SATHE makes Amar a little uncomfortable.

NARAYAN (O.S.) (CONT'D)
Mr. Amar?

AMAR
Yes... Sorry...

NARAYAN (O.S.)
Sorry to have disturbed you at such
an hour.... but my life is in
Danger and I need you to help me.

AMAR
What's wrong Mr. Narayan?

NARAYAN (O.S.)
I am carrying a huge amount of
money from one party to another.
(MORE)

NARAYAN (O.S.) (CONT'D)
There is a band of killers who got
a whiff of this and are now after
me for the money. You have o help
me.

AMAR
(gauging his own answer as
he speaks)
I think you should call the cops
Mr. Narayan... this seems like a
serious issue...

NARAYAN (O.S.)
Can't let anyone find out about
where I am. This is black money. I
can't trust anyone. will you help
me, Amar?

AMAR
(sternly)
Where are you now?

CUT TO:

126. EXT. HIGHWAY - NIGHT

AMAR is standing on the highway. Looking in his watch. The
clock says 1 AM.

AMAR (V.O.)
Okay... From Aurangabad... you take
a rickshaw... Yes Sir... A
rickshaw... and go to a bus stand.
They can't take a hit in a public
place. Make sure you have access to
a lot of free cash. Am I making
myself clear?

AMAR roams up and down the hillock on the highway. He looks
into the distance.

AMAR (V.O.) (CONT'D)
After we finish speaking organize
for two cars, one a mercedes and
another Fiat Padmini, a very old
one at Nagar Bus stand... Take a
bus from Aurangabad and get down at
Nagar...

AMAR looks into the watch... 1:05 AM.

AMAR (V.O.) (CONT'D)
At the bus stand, make sure both
the cars are standing aligned to
each other. Act as if you don't
know you're being followed. Then...
sit in the padmini...

(MORE)

AMAR (V.O.) (CONT'D)
and let the Mercedes take a detour
towards Nasik... And you come
towards Pune... you're killers
would follow the more expensive
car.

AMAR is standing next to a car. a white Maruti 800. The
milestone next to the car reads -

PUNE 21 kms.

AMAR(V.O) (CONT'D)
I will be waiting outside PUNE 20
kms, from what I calculate you
should be there by 1. I will make
your vehicle stop. From there you
sit in my car and I'll take you
inside Pune... Give me a call from
Nagar... You have my number, right?

AMAR walks up and down, scared about something, and guilty
about the same thing. Just then he spots two headlights
coming in from a distance. He jumps into action. Waves to the
car and makes it wait.

Just then, he can see another pair of headlights coming
towards them from a distance. FAST.

AMAR quickly opens the door of the Fiat Padmini.

AMAR (CONT'D)
Mr. Narayan, we need to rush,
quickly come into my car. As
expected they have followed you.
Let them go behind this fiat and
they'll lose your trail... Quick
quick...

Not getting a reaction, AMAR looks into the car. He is scared
to death at what he sees.

NEHA is sitting inside the car. AMAR freaks out and runs
away. He quickly sits in his car, panting heavily and sets it
in motion.

CUT TO:

127. INT. AMAR'S BEDROOM - NIGHT

The clock has hit 4. AMAR is lying in his bed, eyes wide
awake. The image of NEHA is not leaving him.

A time lapse shot suggests its day now. AMAR is still lying
wide awake.

CUT TO:

128. INT. AMAR'S HOUSE DAY

AMAR is sitting in the living room, still in shock. PRACHI is sitting next to him reading the newspaper. He is still in shock.

PRACHI

Did you see this? What has the world come to... they shot a man on the highway... put in 30 bullets in him... A

What she says catches AMAR'S attention. He quickly pulls the paper from her. Reads the headline.

BUSINESS TYCOON TURNED POLITICIAN NARAYAN SHASTRI NO MORE.

AMAR is shocked.

AMAR

But Neha was in the car...

PRACHI

What?

AMAR

Nothing... I am going....

PRACHI

But breakfast?

AMAR

Later...

PRACHI

You're impossible I can't believe you forgot... today is...

Before she can even finish her sentence AMAR is out of the house.

CUT TO:

129. INT. PRASAD'S BUNGALOW - DAY

PRASAD is sitting on a white leather couch and is looking at AMAR who is visibly flustered.

PRASAD

What's the matter Amar?

AMAR

You know very well what the matter is... I know she is alive.

PRASAD

Who is?

AMAR

Your wife.

PRASAD

Of course she's alive. What has happened to her!

AMAR

Why did you play such a game with me then?

PRASAD

What the hell are you talking about?

AMAR

You planted her in the car last night... in Narayan's car....

PRASAD

I planted who?

AMAR

Neha!

PRASAD goes silent. Doesn't say anything for a moment.

PRASAD

You must be really insane.

AMAR doesn't know how to react to that. He just chooses to seethe in anger.

PRASAD (CONT'D)

Neha is dead AMAR. We both know you killed her. And no, Neha isn't my wife. Neha was never my wife. Why would you think so?

AMAR is in deep shock. All that NEHA said to him flashes in front of him.

AMAR

That's what she said to me.

PRASAD laughs heartily.

PRASAD

Neha was my keep AMAR. I got her clothes, gave her a house and a lot of money and she gave me her company in return. She knew I was married and was happy playing second fiddle... But she got real angry when she found about Meenakshi. She told me if I could cheat on her, she could cheat on me too. The difference was, she cared.

(MORE)

PRASAD (CONT'D)

I didn't. Trust me buddy, tell a woman that you love her while you are fucking her and she'll think that she's the only one in your life.

AMAR listens. Trying to get as much as possible in.

PRASAD (CONT'D)

She was causing a lot of troubles for me and I wanted her out of my life. I knew you killed her and I knew how a big a favor that was. So I thought I'll just return it. Don't worry man, she's very much dead. And no I didn't plant her in any car.

AMAR doesn't know what to say. He starts walking out of the room.

PRASAD (CONT'D)

Amar...

AMAR turns back. He looks at PRASAD. PRASAD takes out an envelope.

PRASAD (CONT'D)

Almost forgot... your payment for the last job... take it.

AMAR walks to him and takes the envelope. Starts walking.

PRASAD (CONT'D)

Look at the amount. See if its right. What's wrong Amar?

AMAR opens the envelope and looks at the cheque.

It has an amount of 20,000 written.

Under it is a lipstick smudge and a signature that reads;

Love, Neha.

AMAR looks at PRASAD and throws the cheque and almost runs out. PRASAD is clueless. He follows AMAR

PRASAD (CONT'D)

Have you gone mad? What's the matter with you AMAR? If you were related to what happened to NARAYAN last night, you are in deep, deep shit my friend.

AMAR doesn't even respond to this. He sprints out of the room. In deep panic.

PRASAD nods and picks up the cheque. Its got no lipstick.

CUT TO:

130. EXT. MARKET - DAY

AMAR walks in the crowded market, almost in a trance. He is in deep shock. He looks in a corner. Sees NEHA. Turns around to follow where she's going and sees another woman just like NEHA. That woman walks to another woman who happens to be NEHA. Suddenly AMAR is in a market full of women who are NEHA.

CUT TO:

131. E/I. AMAR'S HOUSE - EVENING

The sun is down. AMAR walks towards his house, unable to get a grip of reality. He looks at his house, shrouded in darkness. He walks upto the door and finds it half open. A little worried, he pushes the door open.

Its pitch dark inside.

A moment of silence.

And suddenly a BALLOON BURSTS. And the lights come on. PRACHI and REKHA shout Happy Birthday to you alongwith 8-10 other people standing in the hall.

AMAR looks at all of them and manages half a smile.

The last thing he wants on this day is for it to be his Birthday.

CUT TO:

132. INT. AMAR'S HOUSE - CONTINUOUS

A small montage of the party. AMAR is clearly not in the space and PRACHI is elated and happy for her life has turned out just fine.

CUT TO:

133. INT. AMAR'S HOUSE - LIVING ROOM - LATER

AMAR and PRACHI are sitting on the couch. The hall is full of empty plates and paper bits lying everywhere.

PRACHI

Are you feeling unwell? You seemed off the entire evening...

AMAR

I am fine... can you get me a cup of tea?

AMAR turns around to look at her. She walks towards him with the cup of tea. Hands him the tea. He takes a sip and puts his head back on the couch.

PRACHI

I am sure you'd forgotten about our appointment at the gynecologist's tomorrow. Amar you have to come... We will be seeing our baby for the first time.

AMAR just nods.

PRACHI (CONT'D)

Also I haven't eaten the cake... I wanted you to feed me. I knew you wouldn't in front of everybody so I have saved a little of it. Wait...

She walks to the refrigerator. Continues talking -

PRACHI (CONT'D)

Amar, I never thought our lives would change so much. I am so sorry AMAR, I've been very bitter and angry but I wanted my life a certain way and it wasn't happening. I had lost faith in you, and I can never forgive myself for that. Because now I can see what a great man you are. I am sorry Amar, but you are a hero.

AMAR looks at her, not having expected this at all. He is overwhelmed, almost. She comes and sits next to him. Hands him the cake plate.

PRACHI (CONT'D)

Everything has changed Amar. Everything is how we dreamt it would be like. We have enough money, you are respected, everyone talks highly of you... You did it Amar... you changed everything. How did you do it?

AMAR takes a slice of cake and feeds it to her. Her mouth is full of cake.

AMAR

You know what I did that changed it all Prachi?

PRACHI nods in the negative unable to speak with the cake in her mouth.

AMAR (CONT'D)

I slept with another woman, Prachi.

She looks at him, shocked. Speechless.

AMAR (CONT'D)

Not only did I sleep with her I also killed her. And that changed it all. I could've never told you and you would never find out. But I think you should know.

He walks towards the kitchen with the cup in his hand.

AMAR (CONT'D)

I was responsible for a man's death last night Prachi. And now my own life is in danger because of it. I will fix this too, just like I've fixed everything else. But this time I want you to know the truth.

PRACHI is just looking at him, silently , as he walks into the kitchen. And comes out.

AMAR (CONT'D)

I want to grow old with you Prachi, but I couldn't live a lie forever. I will let you be tonight, think about this. I will see you at the doctor's tomorrow. If you are wearing the yellow sari you wore at our wedding I will understand you are willing to give me another chance. If not, then I know that I've wronged, and I am truly sorry.

AMAR walks out of the house saying this. On his way, he waits in front of the temple and takes the coin. Holds it in his hands, and walks out. PRACHI sits there, silent.

CUT TO:

134. INT. AMAR'S HOUSE - KITCHEN - CONTINUOUS

PRACHI walks in the kitchen, silent. She looks in the sink. AMAR has kept the cup of tea inside. With a little bit of water in it.

She breaks down.

CUT TO:

135. EXT. AMAR'S HOUSE - NIGHT

AMAR is walking on the street looking at the coin in his palm. As he walks, he is deep in thought.

A voice breaks his thought.

SOMEONE (V.O.)

APTE!

AMAR turns back to look at who called him. A harsh headlight falls on his face, turning him blind for a moment, making him close his eyes.

CUT TO:

136. INT. AMAR'S HOUSE - DAY

The yellow Sari is lying on the bed. PRACHI is looking at it with moist red eyes. She picks it up.

CUT TO:

137. INT. CLINIC - DAY

We see the sonography monitor. It shows the baby.

AMAR is sitting looking at the monitor. His face badly beaten up. Almost bludgeoned. His eye is bleeding, and there are slight bandages on his face.

Sitting next to him is PRACHI. She is NOT wearing the yellow Sari.

The doctor explains to them the process and developments about the pregnancy.

CUT TO:

138. INT. HOSPITAL CORRIDOR - DAY

AMAR and PRACHI are walking through the corridor. No words spoken. She looks resolute, he clueless.

CUT TO:

139. EXT. HOSPITAL - DAY

PRACHI steps out of the hospital building. There is a car waiting for her. REKHA is sitting inside the car.

PRACHI turns back to look at AMAR.

PRACHI

You can come visit sometime.

AMAR just looks at her. His eyes, almost pleading her to stop. She senses it. A moment of silence. Stoic.

PRACHI (CONT'D)

Take Care, Amar.

PRACHI walks away.

AMAR is standing all alone, his face bleeding.

He takes out a cigarette and lights it.

And starts walking. Alone.

The End Credits start rolling.

FADE OUT.