

**Screenplay****By****Mahesh Seelvi**

**A news item regarding lesbianism in a girl's hostel in  
some university**

**Mahesh Seelvi**  
International voice actor,  
National award winner author,  
translator, screenwriter,  
copywriter, poet and film  
maker.

**8A/37, Anand Nagar - B,  
Patiala (Punjab) India -  
147004  
Phone: +91-9779584271  
E-mail: maheshseelvi@gmail.com**

Fade in:

Kutab MInar appears. Cut to some busy roads/highways of Delhi. Cut to Canaught Place. Cut to a group of ladies on the road. Ladies in a train compartment. Hens in a poultry farm. Ladies chirping in a party, hens cackling. Trays of eggs. A rooster in a poultry farm and hens pecking on it. Group of ladies thrashing a man. Then cut to:

INT.BED ROOM-MORNING

Nalini (29) is in bed, her body is covered but face open. Towards her head a table lamp is lighted. Nalini opens her eyes, looks at the clock on the opposite wall. It whows 7.00. She gets up, wears sleepers and opens the window. Sunrays enter the bed room. In the sunrays Nalini stretches her limbs and yawns. Again looks at the clock. It is 7.10. Then switches off the lamp.

NALINI  
(making face)

This watch goes on running Oh!  
you must stop for sometime

Nalini looks around the newly painted pink walls of the room, smiles and then kisses herself from left to right.

NALINI  
(intoxicated)

Oh my God!What a beauty you  
have provided me. I desire to  
kiss my body from head to toe.

Nalini kisses herself, again stretches her limbs, sits on the bed and looks at the pink wall constantly.

Remembers:

INT. BED ROOM - DAY

Nalini's house is being painted and Nalini is giving instructions to the painters. One of the laborers asks Nalini.

LABORER  
Bibi ji?

Nalini turns to the laborer

(CONTINUED)

NALINI

Yes tell?

LABORER

(looking at the ceiling)

This room is to be painted pink?

NALINI

(clicking sound)

Yes, yes dark pink, my  
favorite color

Nalini smiles and in a bit of haste closes her eyes.

Back to scene

Nalini gets up from the bed and goes towards the kitchen. On the way she looks at the table, lying on the right side of the bed room. Last Night's whisky is seen lying in the glass. She stops and looks at the glass greedily. Turns to go to kitchen but again stops.

NALINI

(thinking)

No office today.

Nalini stretches her arms, picks up the glass and gallops a big sip of whisky out of it, puts the glass at the same place and disappears in the kitchen. Again appears in the bed room, pulls a cigarette out of the cigarette case and puts it in her lips, lights the cigarette with style, pulls a deep puff and again disappears in the kitchen.

INT. KITCHEN - MORNING

Nalini picks up a pan, puts water in it and places it on the gas stove and then lights the stove. A band's voice from the road enters her ears.

NALINI

Marriage party? So early?

She leaves the pan on the gas stove and comes out of the kitchen.

INT. BED ROOM - MORNING

Nalini stands at the window leaning on her both elbows. She watches the road.

EXT. ROAD - MORNING

A funeral procession is going on the road. A band is heading the procession. Bier has been decorated with colored flags and flowers. Men and then women are following the bier. Band is crossing from beneath the window. Nalini listens the loud voice of the band, gets back and looks at the clock. It shows 10.00. Again comes to the window and watches the road. Seeing women behind the bier.

NALINI (V.O.)  
(astonished)

These may be Punjabi women. Only they accompany the bier. Never seen anywhere.

She draws face, comes back, wears a gown over the night suit, picks up the glass of whisky again, takes a sip and again comes on the window.

EXT. ROAD - MORNING

A man behind the bier, is seen putting his hand in a bag and throwing coins on the bier. The moment coins come on the ground, children make a noise and attack on the coins. The procession is passing and with the passing, Nalini follows the women. She again turns back, picks up the glass and throws the remaining whisky into her throat in one sip. She pulls one more cigarette out of the cigarette case, lights it and draws 3-4 deep puffs. Sound of band fades in the background.

NALINI

This dreaded newspaper vendor always comes at noon, only to give stale news.

She picks up an old paper and goes through the pages. Her eyes struck on a news.

"In America one woman applied to marry another woman"

(Close on news)

"In America a woman applied in the court to marry her friend. The judge has fixed a date for next month."

Nalini thinks.

NALINI (V.O.)

This woman must have carried this step, perhaps, hurt from the

(MORE)

(CONTINUED)

NALINI (V.O.) (cont'd)  
 atrocities of the men. But how  
 women can live together, O.K.  
 But marriage?

Nalini pouts and shakes her head in negative.

NALINI (V.O.) CONTD.  
 What about children? I cannot  
 understand. It may provide  
 biological comfort, but the  
 same issue, Children?

Nalini again pouts. The remains of cigarette fall in her lap. She clears it and puts off the cigarette in the ashtray. She throws the smoke, filled in her mouth, towards ceiling and stares at the smoke, rising above. Suddenly she hears the train whistle, surprised, Nalini gets up and comes on the window to see the train. Her face expressions change while she looks at the train as if she got frightened at some past thought and train has run over her.

INT. NALINI OFFICE - MORNING

Nalini is seated in her chair. She is an officer here. A pile of files is sitting in front of her, on the table. One telephone set, one intercom set, portrait of Indira Gandhi are lying exactly in front of her, on the table. Jackie (23) typist, very lean, tired and off the life, is seen typing a letter in front of Nalini. Intercom bell rings. Nalini picks up the receiver.

V.O.  
 Your phone, ma'm.

NALINI  
 -----

NALINI  
 Hello

V.O.  
 Nalini ji?

NALINI  
 (pouting)  
 Yes

V.O.  
 (meak & requesting voice)  
 Ji, I am shroff, owner of  
 shroff shoe company.

(CONTINUED)

NALINI

-----

V.O.

Ji, I wanted to talk to you  
regarding supply of shoes.

NALINI

(impassively)

Yes do.

V.O.

Madam, we manufacture very good  
quality shoes. You please say  
yes once.

NALINI

O.K. we will see, bye

Nalini disconnects the phone, glances on the papers lying on the table and looks at the day's appointments in the diary, gets bore, closes the diary and throws it on the table. She opens eyelids wide and gives a sarcastic look to Jackie, who is typing lazily.

NALINI

Mr. Jackie?

Jackie stops typing

JACKIE

Yes ma'm

NALINI

(A bit angrily)

Papers are ready which I gave  
you yesterday?

JACKIE

Ma'm just now.

NALINI

Just now means, not ready.

JACKIE

Only two are left.

Jackie starts typing speedily. Nalini looks at him with hatred.

NALINI V.O.

Who has made him a man?  
Bloody bullshit

(CONTINUED)

Jackie, while looking stealthily towards Nalini, speeds up typing. Nalini keeps busy herself in other office papers and keeps glancing at Jackie every few minutes. Jackie remains busy in typing but slowly.

JACKIE V.O.

It's been five years I am beating  
this iron. Neither it has been  
beaten nor I got my stuff.

INT. NALINI OFFICE - EVENING

Jackie shakes his head in distrust and again starts typing. Nalini looks at Indira Gandhi's portrait, lying on her table. She corrects its position. Clock is producing a tik-tik voice. Nalini looks at the clock and pouts. She gives a glance on the fingers of Jackie and then closes her eyes softly.

Flash back:

INT. NALINI BED ROOM - NIGHT

Nalini is sitting on the bed and is impatient as if waiting for someone. Door bell rings. Nalini runs in excitement and unbolts the door. Opposite is Julie (20). Julie says "Hi" to Nalini and clings to her. Julie's fingers are seen revolving around the Nalini's back and so are Nalini's.

Back to scene:

Nalini closes her eyes tightly then opens and takes a deep breath, picks up a chit from the table and writes a number on it. Then

NALINI

Rosy?

ROSY (O.S)

Yes ma'm

NALINI

Get me this number.

Rosy (20), beautiful, appears from other side of the office room, takes the chit and disappears. Nalini again glances at Jackie. He is busy typing at the same slow speed.

NALINI

Mr. Jackie?

(CONTINUED)

JACKIE  
(surprised, turns to  
Nalini) Yes ma'm

Jackie gets up and comes to Nalini.

NALINI  
Go to bazaar and fetch  
these articles.

JACKIE  
O.K

Jackie disappears with the chit. Telephone bell rings  
on Nalini's table. Nalini picks up the receiver.

ROSY (OS)  
Ma'm connected

NALINI  
Hello, Julie?

JULIE (V.O.)  
Yes

NALINI  
Julie, Nalini here. What are you  
doing today evening? I want to  
go shopping better if you join

JULIE (V.O.)  
When & where?

NALINI  
(smiling)  
I have changed the house. You  
will also have a look at the new  
house and we will gossip.

JULIE (V.O.)  
What will you serve me with?

NALINI  
everything. You com'on my  
sweet heart

JULIE (V.O.)  
What time?

NALINI  
Exactly at five, same place.  
Office will be closed at the same  
time but WE can come in advance to  
meet our Julie

(CONTINUED)



JULIE (V.O.)

OK

NALINI

OK darling

Nalini puts the receiver down and lost in memories.

INT. OFFICE SECOND ROOM - DAY

Kohli (50) is sitting in his chair. Three sales girls are also sitting opposite him. He is flirting with them.

KOHLI

(mischievously smiling)

How sweet are you Rekha? You three are the backbone of our sales department

Girls smile

REKHA

Should I visit Mangla's, sir today? They have promised a big order.

KOHLI

(blinking)

You stay in the office today; I will talk to Mangla's later

Other two girls look at each other and smile.

KOHLI (CONTD.)

Don't you think, you are insufficient for this department?

OTHER SALES GIRL

We have a lot of burden, sir

She nudges the other sales girl and smiles.

KOHLI

I have one in mind, I will talk to her if she agrees.

Girls smile

KOHLI CONTD.

(picks one list from table)

Excuse me girls, I'm just coming.

Kohli disappears in the other room. In the background, girl's laughing voice comes.

INT. NALINI'S OFFICE ROOM - DAY

Kohli enters. Nalini looks towards that side.

NALINI  
Coming Sa.....Tharki

Kohli reaches Nalini's seat.

KOHLI  
(greeting sheepishly)  
Hello Nalini Ji

NALINI  
(disliking)  
Hello

KOHLI  
(hands over the list)  
It was discussed last week.  
Stocks in house hold section have  
exhausted. You please talk to GM  
and proceed to Mumbai.

Nalini looks at Kohli with distrust.

KOHLI  
(CONTD.) (smiling)  
Madam no prudery in service.Naukari  
kya aur nakhra kya.

NALINI  
(chews lower lip)  
OK Mr. Kohli. You arrange a  
meeting with GM tomorrow. I have  
already seen the list. Ticket  
booking will be done after  
meeting. You can go now.

Kohli turns to leave.

NALINI  
Yes, Mr. Kohli?

Kohli again turns to Nalini.

NALINI CONTD.  
I have to leave early for home  
today, about 5 PM. You take care,  
afterward. While going send  
Jackie to me. He will be puffing  
near here, somewhere.

Kohli turns back and strides. Nalini watches him from behind and pouts. Nalini looks at the clock, it is 5 PM. She arranges the things on the table, picks up her purse and stands to leave.

INT. ANOTHER SECTION - EVENING

Nalini enters another section of the office. All the clerks are seated in their seats. Sales girls are sitting opposite every clerk. They are making fun and laughing. In one of the corners Rajni (18) is sitting and Sushil (20) is sitting adjoining her chair. At the sight of Nalini, he stands up and Rajni lowers her eyes.

SUSHIL

Ma'm Kohli sir is in another room.  
Should I call?

NALINI

No. You go to your seat

SUSHIL

(lowered eyes)  
Yes ma'm

NALINI

I am leaving for home. Tell Mr.  
Kohli

Nalini leaves office quickly.

INT. RECEPTION AREA - EVENING

Receptionist Rosy (21) is greeting all with a broad smile. She is beautiful and her smile is killing. Nalini smiles while seeing Rosy and takes a deep breath.

EXT. BUS STAND - EVENING

Julie is standing at the bus stand. Nalini appears and shakes hands with her.

INT. COFFEE HOUSE - NIGHT

Both Nalini and Julie enter the coffee house. Coffee house is full. There are dim lights on the tables. Julie and Nalini select a table in the corner. Immediately bearer comes and gets the order.

(CONTINUED)

NALINI  
(looking around)  
What a pinkish darkness.

JULIE  
(smiling)  
Yes inebriating.

Nalini puts her hand on Julie's thigh and takes her hand in hers.

NALINI  
May I kiss?

JULIE  
(a bit hesitated)  
No, not here.

NALINI  
(pulling her hand)  
Then, at home?

Julie says yes with the wink of her eye. At the same time two women enter the coffee house. Nalini suddenly looks at them. She starts chewing her lower lip.

NALINI  
Who are they?

Julie watches them and her face draws.

JULIE  
(frightened, murmurs)  
You don't know? This is Ricki.  
She is a bloody bitch. The other  
is Rubi, her friend, some writer.  
Let us leave quickly. The rest I  
will tell you at home.

Nalini watches Julie's drawn face with astonishment.  
They both stand to leave.

EXT. COFFEE HOUSE - NIGHT

Nalini gives hand to an auto. Auto stops and both enter in, Nalini tells the address.

EXT. NALINI'S HOUSE - NIGHT

Both come out of the auto. Nalini makes the payment and both go upstairs. Nalini presses the door bell. A beautiful girl Pinki (19) appears, after she opens the door and disappears in the kitchen.

INT. KITCHEN - NIGHT

Pinki prepares chapatis.

INT. BEDROOM - NIGHT

Nalini and Julie both enter the bedroom. Nalini stretches on the bed and Julie sits in the chair, lying nearby.

NALINI

Pinki? O, Pinki?

PINKI (OS)

Coming ma'm

Pinki appears and stands with the support of door frame.

NALINI

Pinki fetch glasses and soda.

Pinki turns back and again appears with two glasses and soda bottle, puts them on the stool nearby. Nalini gets up, opens an almirah, pulls a bottle of Vat no. 8, puts it on the stool and again stretches on the bed. Julie picks up the bottle, opens it and put a big peg in Nalini's glass and also puts the same quantity in her own glass, keeps the bottle again on the stool, then mixes soda in the pegs.

NALINI

(picking the glass)

Cheers!

Julie picks up her glass, strikes it with Nalini's with tardiness and empties the glass in one draught. Nalini takes two big sips and puts the glass on the stool. Nalini pulls a cigarette for herself and offers one to Julie. Julie also pulls one and lit it with the lighter. She also helps lit the Nalini's cigarette. Julie draws a long puff. Nalini pulls two big puffs.

NALINI

(intoxicated)

Yeah, Julie? Now tell me how you know Ricki

(CONTINUED)

Julie watches Nalini's face in such a way that she should tell or not about Ricki. She prepares a new peg for herself, takes a big sip and pulls a long puff. Nalini watches Julie's face with eagerness. Nalini stretches her hand to Julie. When Julie holds her hand, Nalini draws her on the bed in her lap and puts her fingers in her hair.

NALINI CONTD.

Yes tell me what is the matter?

Julie watches Nalini's face with wide open eyes but doesn't answer.

NALINI CONTD.

Oh yaar I am your.....

JULIE

(intoxicated)

You won't get angry.

NALINI

(rotating fingers in  
julie's hair)

If I want, even then I will not.  
How can I be with my sweet Julie?

Nalini rotates her fingers on Julie's cheeks and kisses her head.

JULIE

(gathering some courage)

Once I got into the trap of  
Ricki, very dangerous. She is  
also not less dangerous.

NALINI

Who?

JULIE

Her friend, Rubi, who poses  
herself a writer.

NALINI

(astonished)

Writer?

JULIE

Yeah, she lives separately from her  
husband. Ricki is blood thirsty.

NALINI

What do they do?

(CONTINUED)

JULIE

They teach in one school

NALINI

She looks rich from appearance

JULIE

Yes. He was an old man who left good money for her and now she is enjoying herself. Both of them enjoy a lot.

NALINI

(puts her lips on  
julie's cheek)

How do you know all that?

JULIE

Some friend have told.

NALINI

(pinching her cheek)

You have become very clever and wayward Julie!

JULIE

(smiling & touching  
Nalini's chin)

This is all your benevolence, begum

NALINI

Oh.ho

Both giggle. Nalini embraces Julie tightly. Julie's cheeks turn red. Julie gets up from Nalini's lap, picks up the glass, takes two big sips and keeps the glass at the same place.

INT. KITCHEN - NIGHT

Pinki coughs. She is preparing omelet. She puts the omelet in the plate and leaves.

INT. BEDROOM - NIGHT

Pinki enters the bedroom with plate and calmly places the plate on the stool and returns. Julie watches Pinki with strange eyes. Nalini notices this. She also watches Pinki differently while chewing her lower lip. She winks her eyes in such a way as if she has found a new jewel.

(CONTINUED)

NALINI  
(seeing her bosom)  
Pinki?

PINKI  
Yes.

NALINI  
Dinner is ready or not?

Julie is constantly watching Pinki with wide open eyes from head to toe and toe to head.

PINKI  
It is ready ma'am. Should I serve?

Nalini asks Julie with eye gesture and Julie gestures in negative.

NALINI  
Not yet Pinki

Pinki disappears in the kitchen

NALINI CONTD.  
Piki?

PINKI (OS)  
Yes

Pinki appears and stands with the support of door frame.

NALINI  
Pinki? You would have to go. Take your meals and keep ours covered. We will take afterwards.

Pinki pouts as if she does not like this.

NALINI  
(smiles)  
Hear, want some medicine?

Pinki feels shy foppishly, gestures negatively and runs out of the bed room.

EXT. BAZAR - DAY

Ricki and Rubi are purchasing on a shop. The shopkeeper is a deaf and dumb. They are communicating with each other with gestures. Ricki puts her hands on her bosom and asks for bra. The shopkeeper asks for size. Ricki tells 25.

(CONTINUED)



Shopkeeper is serious but Ricki and Rubi are laughing and communicating with gestures.

RICKI  
(laughing)  
Shameless, Moia

RUBI  
(smiling)  
Don't say like this. It is not  
his fault

RICKI  
(looks at watch)  
Oh my God, how much time it is?  
We should leave for home

The shopkeeper puts the purchased items in a paper bag, asks for money with gestures. Ricki pays Rs.250/- and both leave. Ricki gives hand to an auto and both disappear.

INT. NALINI BEDROOM - NIGHT

After Pinki leaves, there is quietness in the bedroom. Only the sound of clock comes. Nalini and Julie look each other with thirsty eyes full of lust and then cling to each other without information.

fade out:

Fade in:

Both get up and set right their disheveled clothes. Nalini sets right her hair in front of the mirror.

NALINI  
(as a philosopher)  
Julie, I don't know what is  
right and what is wrong. In my  
opinion, to tell is not only  
difficult but impossible.

JULIE  
(tying her hair)  
Yes, you are right. It seems you  
are a philosopher. Some.....

Both laugh.

NALINI  
(turning to Julie))

(MORE)

(CONTINUED)

NALINI (cont'd)

Julie, truth, lies, morality,  
immorality have some meaning  
in special circumstances

JULIE

(making a knot of hair)  
Yeah. You are right. One thing is  
immoral and wrong at one place  
and the same thing is moral and  
right at the other place.

NALINI

(touches Julie's chin)  
Wow. What a thought, my dear.

JULIE

All your influence, mam

Both laugh loudly. Nalini fills with enthusiasm, clutches Julie in her arms and sits on the floor. Suddenly there is calm. Nalini chews her lower lip and stares at the opposite wall as if she has lost somewhere. She stares in space then gets up with a jerk, take two small sips from the glass and rotates her fingers in Julie's hair. Julie lowers her eyes.

NALINI

(kissing Julie's forehead)  
Julie, I don't mean that I am  
giving my justification of our  
relationship.

Julie raises her eyes and starts staring in Nalini's face constantly.

NALINI CONTD.

I was only saying that pleasure  
should remain pleasure. It  
should not turn into crime

JULIE

I didn't understand

NALINI

(as a philosopher)  
Julie, such a life is a curse and  
we are constrained to live such a  
life. And to save ourselves from  
one dire necessity we are  
entrapped into the other

Julie looks into the Nalini's face inquisitively.

(CONTINUED)

NALINI CONTD. (seeing  
into Julie's eyes)  
You will not understand Julie

JULIE  
Then make me understand na.

NALINI  
Julie, you know Urdu?

JULIE  
No. Why?

NALINI  
Nothing. If you have a desire to  
read, then read Faiz. It's also  
available in Hindi. I may quote  
one of his "shaires"

"HO chuka ishaq, ab hawas hi sahi,  
kya karen, farz hai adai namaz"

Nalini's hand stops at Julie's cheek. She stares in  
space and remembers.

EXT. COLLEGE GATE - MORNING

Nalini, with books in her arms, crosses the college gate.  
She watches a young boy (20), standing in a corner, is  
staring at her. She strides and gets pass the boy.

INT. CLASSROOM - MORNING

Nalini enters the classroom and sits on a bench. After,  
boy also enters the class and sits on another bench. He  
goes on looking at her. Then she also starts looking at  
him stealthily. The boy bows his head a little. Nalini  
smiles and turns her face to other side. Teacher enters.

EXT. COLLEGE VARANDAH - DAY

Students are coming and going crossing each other.

INT. CLASSROOM - DAY

Bell rings. All students get up and come out of the  
classroom. That boy is still there, comes out when the  
whole class has gone. When Nalini looks at him he gestures  
her to come to the ground.

EXT. COLLEGE GROUND - DAY

Both of them walking slowly go the college ground.  
Nalini's head bowed. Boy comes near.

BOY  
(shying)  
Hi, I am Rajan. Your's

Boy looks towards Nalini.

NALINI  
(coyly)  
Nalini

Both sit in the ground and talk. Nalini is still shy and is not exchanging looks with Rajan. Rajan catches her hand.

NALINI  
(pulling her hand)  
No. This is our first meeting

RAJAN  
(let loosing her hand)  
Then?

Nalini gets up and leaves without saying a word. Rajan remains sitting on the ground and watches her going from behind. Nalini pulls her shirt from behind.

INT. NALINI BED ROOM - NIGHT

NALINI VO  
I am full of mercury inside. It  
neither melts nor drops down but  
is unstable

Julie again raises her eyes, looks in Nalini's face and to change the concentration gets up and switches on the TV. Both smile. Nalini also gets up.

NALINI  
Julie go and change. Now no need  
to go to the hostel. we will  
inform them. Pinki is still here,  
let me send her home.

JULIE  
(coquetrily)  
We will not get up, we will  
only sit here

(CONTINUED)

NALINI  
(enticing)

Good children do not persist.  
Now get up my sweet Julie

Julie gets up with great charm and disappears in the other room dancing in a voluptuous manner. Nalini watches her from behind and smiles at her behavior, Julie turns her head back and also smiles. Nalini disappears in the kitchen. Pinki's coughing voice comes.

INT. KITCHEN - NIGHT

NALINI  
Pinki?

PINKI (turns  
to Nalini)  
Yes

NALINI  
Have you taken your meals? If  
taken, you may go, your mother  
will be worrying for you

PINKI  
Yes taken. If you desire, I  
may stay to press your limbs

Nalini peeps at Julie in the other room.

INT. OTHER ROOM - NIGHT

Julie is searching for clothes in the wardrobe then she finds gown of pink color and wears it. She stands in front of the mirror and sees herself making angles.

INT. KITCHEN - NIGHT

Nalini smiles at Julie then turns to Pinki

NALINI  
Pinki now you go, fetch  
milk tomorrow morning

PINKI  
OK mam, your meal has been  
covered. Some milk is lying whole  
has not been put for curd.

(CONTINUED)

NALINI  
(patting her back)  
Very good. Very intelligent.  
OK, now leave

Pinki comes out of the kitchen and goes downstairs. After Pinki left, Nalini bolts the house from inside. A voice of a woman rebuking her children comes from the nearby house but the children are laughing. Nalini frightens, then she disappears in the room where Julie is standing.

INT. OTHER ROOM - NIGHT

Julie is still watching herself in pink gown, in front of the mirror, making angles. Nalini is fascinated on her behavior, on her beauty and catches hold her from behind in her arms

JULIE  
(coquetrily)  
Ooon-Hoon - not yet. The  
whole night is ahead

NALINI  
(fascinated, closes eyes)  
Oh my sweet heart, you are  
befalling doom, how one can  
keep patience

Both laugh and Nalini releases her. Julie puts her arms around Nalini's neck and kisses her on the cheek. In response Nalini kisses her on the lips.

JULIE  
(clung to her neck)  
I am feeling hungry. I am going  
in the kitchen

She let loose Nalini. Nalini catches her hand

NALINI  
Oh no! you go and sit on  
the dining, I am making the  
arrangements

Nalini disappears in the kitchen. Julie smiles, jolts hand amorously.

JULIE  
You are na...

Julie leaves for dining.

INT. ON DINING TABLE - NIGHT

Julie sits on the dining table. Nalini brings chapaties, vegetable, water in jug, two glasses and bottle of whisky. Julie looks at the bottle

JULIE

No. Not now

NALINI

(rebuking with love)

Oh Julie! It is an elixir of life for us.

Nalini sits in the chair on dining, makes a peg for both and starts eating. They drink and drink one more peg. While eating, Julie goes for the third peg. Nalini stops her with the gesture of her hand.

JULIE

(intoxicated)

No. This is not whisky, this is the elixir of life for us. Let me take one more.

Nalini smiles and pulls her hand back. Julie empties the glass in one sip. Now meal is over. Julie goes estray and watches Nalini with slang eyes. Nalini is also under the influence of whisky, she gets up and makes Julie stand by holding her shoulders. Julie estrayed catch hold Nalini's waist.

NALINI

(patting Julie's cheek) Julie, Julie, come, come on the bed

JULIE

(totally estrayed)

No, I will sleep here

Nalini puts her arms around Julie's waist and drags her.

INT. BEDROOM - NIGHT

Nalini comes dragging Julie and puts her on the bed. As Nalini turns, Julie catches hold of her hand and pulls her with a jerk upon her body. Both cling to each other. Screen goes black.

## EXT. RAILWAY STATION - MORNING

There is a great rush outside the railway station. Great noise is heard. Nalini, Julie, two other persons of her office and Pinki are getting out of a taxi. One of them picks up the suitcase and goes on the platform.

## INT PLATEFORM - MORNING

A train is stationed on the platform. The person picking the suitcase asks something from a passenger and strides forward. Bogi no. S-4 is seen written on the boggie. He enters the boggie. Nalini, Julie and Pinki enter the plateform. One of her office men comes running and points towards boggie no. S-4. Nalini, Julie and Pinki enter the boggie.

## INT. BOGGIE - MORNING

Nalini occupies her seat near a window. Julie and Pinki are with her then both come out of the boggie and stand out near the window where Nalini sits.

PINKI

Ma'm must eat prathas, really  
very tasty

NALINI

(smiling)

Yes, yes, I will eat, when you  
have brought. I forbade you not to  
but you don't agree

Julie rounds her hand on Pinki's head.

JULIE

What an intelligent girl!

Pinki feels shy and lowers her eyes. Train whistles and starts with a jerk. Julie, Pinki and office men wave to Nalini. Nalini also put her arm out of the window and waves in response. The train catches speed. Nalini closes her eyes and remembers.

## EXT. VILLAGE - DAY

One little girl (6) and a boy (8) are walking on the kacha way keeping in one another's hand. The girl is Neelu and the boy is Rashu.

(CONTINUED)



RASHU

Hello baby

Girl looks at him smiling.

RASHU CONTD.

Let us run

Both start running. Sometimes girl takes the lead and sometimes the boy. They are running fast. Rashu stumbles and falls facelong on the ground. Neelu comes running and makes him stand. Rashu starts weeping. Neelu wipes his tears with her frock and entices him. Train whistles.

INT. BIGGUE - DAY

Nalini opens her eyes and takes a deep breath. Nalini sees out of the window. Fields and trees are seen running backwards. Nalini again closes her eyes and remembers.

EXT. COLLEGE GROUND - DAY

Nalini and Rajan are sitting in the college ground hand in hand, engrossed in deep love.

RAJAN

Nalini?

NALINI

Hoon

RAJAN

Fow how long we will be meeting like this? We should now talk to our parents.

NALINI

(in thoughts)

Hoon...

RAJAN (pulling  
her close)

What hoon. Are you listening what I am talking about?

NALINI

Don't disturb me Rajan, let me enjoy your love and company

Rajan smiles and gets up. Nalini catches his hand and pulls him on the ground.

(CONTINUED)

NALINI CONTD.

(deep in love)

Don't you know Rajan, marriage is such a marsh which destroys love.

RAJAN

(angrily)

What nonsense. I do not want to argue with you on this point

Rajan let loose her hand and gets up to leave.

INT. BOGGIE - DAY

Nalini smiles.

EXT. TRACK - DAY

The train is running on speed leaving fields and trees behind.

INT. BOGGIE - DAY

Nalini sitting with her eyes closed, resting back and legs spread on the opposite seat.

EXT. CITY SUBURB - DAY

A posh area of the city appears. Focus on a decent house.

INT. DRAWING ROOM - DAY

Some ladies mostly in their fifties are sitting on the sofas in heavy make-ups. Nalini is also sitting aside with them. Two older men in their fifties are also sitting and gossiping

NALINI

(to one of them)

Bindu ji, you also tell something?

BINDU

(draws a long face)

What to tell. Go anywhere ladies and ladies, chirping all the time.

(CONTINUED)

OTHER

WOMAN (pouting)

This is the speciality of women.  
Without women world is nothing.  
I say men should be one or two,  
and rest should be women.

THIRD WOMAN

(laughing)

Nalini you also convey  
your thoughts?

All laugh.

NALINI

(looks at Bindu)

I don't understand one thing,  
if there are no men, how the  
world will grow and move?

FIRST WOMAN

Where you have to lead the  
world moving?

BINDU

(philosophically)

See, women are powerful. How much  
she bears in life without  
expressing grief. Men are hard  
but very weak, when they break,  
they need woman's lap.

Nalini is hearing Bindu attentively.

BINDU CONTD.

In reality, the mother in a  
woman saves her. This is all but  
poor man... (shakes head)

All laugh.

ONE MAN

No this is not the matter. Men...

BINDU

Oh shut up. We very well know  
your plight

NALINI

(to other woman)

O.K. you had been to Canada tell  
us something about Canada?

(CONTINUED)

BINDU

Oh! what she will tell, let I  
tell you, listen.

Everyone looks at Bindu. Both men see towards each other.

BINDU CONTD.

All these Punjabans who have gone  
abroad are answerless. They have  
converted everything punjabi,  
there. Hello girl, close the  
window. We are going on shopping  
today, as if going to fields.  
this boy has toilets.

All laugh loudly on hearing Bindu and the woman who  
had really gone abroad sits dumb, pouting.

INT. BOGGIE - EVENING

A broad smile comes on Nalini's lips. Train at a great  
speed. Nalini looks out of the window, sets herself on the  
seat and again closes her eyes. All other passengers sit  
quietly. The train crosses a small village near the track.  
A man and a woman seem sitting on a cot in the courtyard of  
a small house. A child plays nearby. Nalini looks at the  
family from the window.

EXT. TRACK - EVENING

The train is running on speed.

INT BOGGIE - NIGHT

Nalini's eyes are closed. Her hands are in between her  
legs, stretched on the opposite seat.

EXT. COLLEGE GROUND - DAY

Nalini and Rajan are sitting in the college ground and are  
talking and laughing. Rajan holds Nalini's right hand.

RAJAN  
(with love)

Nalini we will enjoy our  
honeymoon on the moon

(CONTINUED)

NALINI  
(mischievously)

But there are rocks and sand on  
the moon. Think, we will have to  
eat rocks and sands during our  
honeymoon stay.

Both laugh.

INT. BOGGIE - NIGHT

Two tears fell down from Nalini's eyes.

NALINI VO

Don't know where is he? In what a  
trap I am? Now what can be done?  
Bindu...Now he has become a shadow  
and shadows can never be caught.

She again weeps. All the passengers are asleep. Only  
Nalini is awake. She looks at the train ceiling and stares  
in space.

INT. NALINI'S PARENT'S HOUSE - DAY

Nalini (7) is playing with toys. Her father and mother  
are sitting in the sofas.

FATHER  
Whose daughter is Neelu?

NEELU  
Papa's...

Her mother comes and puts her into her lap, kisses on  
her cheek.

MOTHER  
Whose daughter is Neelu?

NEELU  
Mom's

A broad smile comes on the face of Nalini.

INT. BOGGIE - NIGHT

NALINI VO

Why I could not ever say that I  
am the daughter of both.

A broad smile again crosses her face. Nalini rolls over her seat, keeps her eyes closed, again lost in memories.

INT. NALINI'S PARENT'S HOUSE - DAY

Neelu (8) is mounting her mother's back, putting her small arms around her mother's neck. Mother and daughter are engrossed in love. Mother puts Neelu down and disappears in the kitchen. She again appears, catches her left side, feeling a severe pain there and bows. She screams loudly and sits on the floor. Neelu comes running and clings to her mother's legs.

NEELU

(weeping)

What happened mumi? What happened?

But no answer. Mumi has gone. Neelu phones her father. He comes at home.

FATHER

(seeing wife on floor)

What happened Saroj?  
Saroj?Saroj? What happened?

But no answer. With the help of Neelu, he puts Saroj in the car and heads to doctor.

EXT. CLINIC - DAY

Papa opens the door and gives a loud voice to the doctor from outside "Doctor.....". A doctor and a nurse come running and help papa to carry Saroj in the clinic.

INT. CLINIC - DAY

They lay Saroj on a bench and doctor checks. After checking the heart beat with the stethoscope and the pulse, doctor removes stethoscope from his ears.

DOCTOR

(sadly)

Sorry, she is no more.

Papa starts crying and so little Neelu.

EXT. HOME YARD - DAY

Dead body of Saroj is lying on the ground, covered with a white cloth. Grief stricken men and women are sitting all around. Then bier is taken to the cremation ground.

INT. CREMATION GROUND - DAY

Body is cremated.

INT. HOME - EVENING

Grief stricken men and women are sitting on the ground in the home yard. Neelu and her father are also sitting there. Their eyes are red.

NEELU

(clinging her father weeping)  
Mumi will never come now papa? She  
has died and gone to God?

Neelu starts weeping loudly, tears also come from her father's eyes.

INT. BOGGIE - NIGHT

Nalini starts weeping and sobbing. Then she wipes her tears and controls herself.

NALINI VO

(sobbing)  
Father may love you boundless but  
can never be a mother. If mother  
is there, child can never spoil.  
Oh God! never snatch mothers from  
innocent girls

Nalini tries to sleep with tear ridden eyes and after sometime goes into deep sleep.

EXT. PLATEFORM - MORNING

Train stops with a jerk.

INT. BOGGIE -MORNING

Nalini wakes up, tries to confirm the name of the station by seeing outside through the window but cannot. She mutters "Mumbai has come?"

NALINI

(asks a passenger)  
Excuse me, how far is  
Mumbai Central?

PASSENGER

Next is Mumbai Central

Nalini collects her belongings and puts them together near the door. Station comes and the train stops.

INT. PLATFORM MUMBAI CENTRAL - MORNING

Nalini deports the belongings on the platform. In background train moves. At the sight of a coolie, she calls him. Coolie comes and lifts the suitcase etc.

EXT PLATFORM MUMBAI CENTRAL - MORNING

Coolie and Nalini both come out of the platform. Nalini stops a taxi. Taxi driver comes out and opens the dicky. In the meantime she pays coolie, sits in the taxi and taxi moves. Nalini tell the address.

INT. TAXI - MORNING

Nalini lowers the window glass and looks outside.

EXT. ROAD - MORNING

Taxi appears running.

EXT. MARINE DRIVE - MORNING

Taxi stops in front of a hotel in Marine Drive



INT. HOTEL ROOM - MORNING

Nalini is sitting in the sofa. She gets up and opens the window on the ocean side. She is fascinated on the sight of huge ocean. She stands at the window and watches the waves (POV). Suddenly gets back, looks at the room clock. It is 11.00.

NALINI  
(looking at clock)  
I desire to break it, it never  
stops. It's was the same  
plight there (laughs)

Nalini disappears in the bathroom. Voice of shower comes. When she comes out of the bathroom she is wrapped in a big towel tied above the breasts and is above the knees. Fresh cleaned hair is drenching. She puts soft toes on the floor and again goes on the window. Doorbell rings, she turns, softly goes to the door, unbolts it and stands behind one of the doors, hiding herself. Neck out and looks. Hotel boy is there.

HOTEL BOY  
Mam should I fetch breakfast?

NALINI  
yes

Hotel boy turns back and Nalini again bolts the door from inside. She opens the suitcase, gets cloths to wear and disappears in the bathroom. After sometime comes out ready and unbolts the door. Door bell rings again.

NALINI  
Come, door is open.

Hotel boy comes and puts the tray on the centre table.

HOTEL BOY  
Want anything, please bell.

Nalini nods looking at the boy. He leaves. Nalini takes breakfast. After taking, keeps the tray out of the room, bolts the door from inside and lies in the sofa, stares at the ceiling and closes her eyes. Phone rings. Nalini gets up with a jerk and picks up the receiver.

NALINI  
(in phone)  
Hello...

(CONTINUED)

VO  
Hello... Nalini ji?

NALINI  
Oh! I am sorry Patil ji. Tired  
I went to sleep

VO  
I'm waiting for you.

NALINI  
I'm reaching within half an hour

EXT. BAZAR - DAY

Taxi stops in front of the Patil & Patil showroom.  
Nalini pays the taxi driver, comes and opens the door of  
Patil & Patil showroom.

INT. PATIL & PATIL SHOWROOM - DAY

Patil (48, owner of the showroom, is looking at the door.  
As Nalini opens the door and enters the showroom.

PATIL  
(seeing Nalini)  
Welcome Nalini ji, come on,  
come on.

NALINI  
(smiles, folds  
hands) Namashkar ji.

PATIL  
(smiles, folds hands)  
please take your seat (gestures  
to a chair)

Nalini sits in the chair, lying nearby. Nalini takes out a  
list from her purse and dictates the things, to be  
purchased, to a servant of the showroom. After it is over:

PATIL  
(to the servant)  
This must be ready by evening.

SERVANT  
Yes sir.

(CONTINUED)

PATIL  
(to Nalini)

See Nalini ji, these are routine matters. First we will take tea in a restaurant and today's dinner will be at my home. Don't say no.

NALINI  
Why not, why not Mr. Patil.

Then both stand up.

EXT. GATEWAY OF INDIA - EVENING

Gateway of India appears.

INT. CAFE - EVENING

Patil and Nalini sit on a table and a boy puts two cups of coffee. They sip coffee and talk, laughing. After taking coffee, Patil pays and both come out of the cafe.

EXT. GATEWAY OF INDIA - EVENING

Pigeons on Gateway of India seen flying and disappear in the dome. Nalini, very quite, is looking at the ocean constantly. losts in pigeons.

PATIL  
(in view of circumstances)  
Miss Nalini, you feel very lonely, why don't you find a solution to it?

NALINI  
(smiles)  
Mr. Patil, has a man solution of all his problems? Many a time man itself becomes a question before himself.

Patil, spellbound, constantly looks into the face of Nalini but remains calm.

PATIL  
I'm sorry miss Nalini. Should we leave for home now?

(CONTINUED)

NALINI

Mr. Patil, how many members  
are there in your family?

PATIL

My mother, wife and two kids.  
Very small family.

NALINI

Our country needs such  
small families, Mr. Patil.

Both laugh.

INT. PATIL HOME - NIGHT

House is small at the third floor. Dining and drawing are  
one. Nalini and Patil sit in the dining-cum-drawing room.  
Patil's mother (70) and kids (6 & 8) also join them.  
Patil's wife (45) also joins. Patil introduces all to  
Nalini. After sometime Patil's wife leaves and arranges for  
dinner on the dining table. It is a Marathi food. All take  
dinner together. Nalini praises Mrs. Patil for cooking such  
a delicious food.

NALINI

You are really great. What a tasty  
meal. I have really enjoyed it.

MRS. PATIL

I prepare coffee.

NALINI

No no. Coffee is not required now.  
I desire to leave now.

Nalini gets up to leave. Behind her, all the Patil  
family stands and come outdoors to see off Nalini.

EXT. PATIL HOUSE - NIGHT

Patil presses the lift button, but lift is not working.

PATIL

(pouting)

Not working. Let's go by stairs

Nalini and Patil start coming down. After coming down one  
storey, Nalini looks at a name plate "Rajan Kapoor M.A."  
She stumbles.

(CONTINUED)

PATIL  
(smiling)  
What happened Miss Nalini, tired?

NALINI  
(startled)  
No.No Mr. Patil, move.

They again start coming down.

EXT. BUILDING - NIGHT

Patil and Nalini come out of the building. Patil gestures a taxi to stop. Taxi stops and Patil opens the door for Nalini.

INT. HOTEL ROOM - NIGHT

Nalini stretches on the bed without changing. She looks at the ceiling and the name plate of "Rajan Kapoor M.A." comes into her mind for a moment. Then she gets up and changes, puts on a gown, unties her hair, combs them and removes hair from the comb. While removing, she surprises to see a thin white thread, keeps it out and looks it for a few seconds and turns morose. Then she gets up and opens the window on the ocean side. A gust of fresh air enters the room giving her hair a jolt. She puts her elbows on the window and feels terrifying.

EXT. OCEAN - NIGHT

A procession appears, coming out of the sea. Thousands of women come one after the other in procession. The procession comprises of all ages of women, 12 years old, 25-26 years old and 60 years old. They carry blouses, torn and reduced to shreds. No make up. Their faces are drawn. One of them raises her arm and shouts.

"Stop gender based atrocities on women. Stop it, stop it"

All other women follow it, "stop it, stop it"

Nalini sees in the procession that the leader of the procession is Kate Millet of sexual politics, followed by Sandra Hawker of Sydney followed by nurses, teachers, and students. The procession, as if, is passing before Nalini's eyes.

INT. HOTEL ROOM - NIGHT

Nalini trembles on feeling all this, then closes her eyes.

EXT. OCEAN - NIGHT

One of the women from the procession starts giving lecture.

WOMAN

(shouting, raising arm)  
The traditional family system  
should be broken. The business  
houses should stop vulgarity in  
the advertisements. It should be  
stopped immediately.

EXT. HOTEL ROOM - NIGHT

Ocean, glittering lights, waves

INT. HOTEL ROOM - NIGHT

Nalini shuts the window and returns to bed, opens the purse  
and pulls an English book, reads a few pages, yawns and  
stretches. Then switches off the light and tries to sleep.

EXT. SEA SHORE - DAY

Nalini is standing at the sea shore, in salwar kameez,  
arms stretched, eyes closed and neck leaned backwards. Her  
hair fly as cool breeze is blowing. She wears a strange  
smile on her face. One wave touches her feet and she opens  
her eyes. She sees an 18 years old, very beautiful English  
girl standing nearby. Nalini runs and clings to her.

ENGLISH

GIRL (startled)

What the hell are you doing?

English girl tries to open Nalini's arms around her, but  
fails. Nalini kisses her continuously with force. English  
girl frees herself from Nalini's clutchess, pushes her  
back and runs away bewildered.

NALINI

(in enjoyment)

Julie. Julie. Oh my sweet Julie,  
Where are you? Come, come come...

Nalini closes her eyes tightly and presses her breasts with her arms tightly. Then she opens the arms and stretches them again. A big wave comes and she gets wet whole.

INT. HOTEL ROOM - NIGHT

Nalini opens her eyes, sits and looks around in the room.

NALINI  
(stretching the limbs)  
What a wonderful dream it was?  
Alas! Julie would have been here.

She takes a sigh, drinks water from a jug nearby and looks at the clock - it is 3 O'clock. She again turn sides on the bed, press the head with both her hands, open the purse, takes out a pill and gallops it as it is and again stretches on the bed.

INT. HOTEL ROOM - MORNING

Nalini suddenly awakes. It is morning. Nalini look at the clock - it is 8.30. She comes out of the bed and prepares a cup of tea for her. Lits a cigarette. She sips tea and puffs along. Her face looks fresh, prepares one more cup. While sipping, she thinks of dialing Mr. Patil but suspends the idea. At the same time phone bell rings. Nalini picks up the phone.

NALINI  
Hello...

PATIL VO  
Miss Nalini?

NALINI  
Hello Mr. Patil, you will live long. I intended to phone you just now.

PATIL VO  
Everything is right?

NALINI  
But I could not sleep properly in the night. Medicine was not available na.

PATIL VO  
You should have told me. You should be requiring sleep pills and I would have come with them

(CONTINUED)

NALINI

OK thanks Mr. Patil, you are really very good. I had the sleep pills, but other medicine. Excuse me for my frankness, I mean whisky.

PATIL VO

Oh sure. I will arrange. One of my friends has also a liking for that. If you don't mind may I get him along.

NALINI

Oh thanks Mr. Patil. I thought, if I remain formal with you then I will have to leave without accomplishing the jobs in Mumbai.

PATIL VO

Then before coming, I will call you at 7 O'clock

NALINI

Thanks

Nalini puts back the receiver and disappears in the bathroom, gets ready and orders for breakfast.

EXT. ROAD - DAY

Nalini comes out of the hotel, gives hand to a coming taxi, gets in and tells the address.

INT. TAXI - DAY

Nalini puts out three lists from her purse and arranging them priority wise again puts in the purse. On off link road, taxi stops in front of a show room. Nalini asks the driver to wait and reaches the showroom.

INT. SHOWROOM - DAY

Nalini enters the showroom. A man at the counter greets her. She takes out one list from her purse and hands it over to the man, gives some directions and comes back.



EXT. ROAD - DAY

Nalini again sits in the taxi and tells the address. Taxi stops in front of an office. Nalini asks the driver to wait and comes out of the taxi, enters the office.

INT. OFFICE - DAY

As Nalini opens the door, a woman, sitting in front, greets her. Nalini again takes out a list and hands it over to the woman, gives instructions and comes back.

EXT. ROAD - DAY

Nalini opens the door of taxi and gets in. She tells the address to the driver. Taxi stops in front of a big showroom. She gets out of the taxi and disappears in the showroom. After sometime she comes out, halts and looks at the wrist watch. It is 3 O'clock. Then gets in to the taxi and tells the address. Taxi stops in front of the hotel. She makes payment and enters the hotel.

INT. HOTEL ROOM - EVENING

Nalini enters the room and bolts the door from inside. She throws the purse on the sofa and stretches as it is on the same sofa.

NALINI

Oh! too tired today, But thank  
God, I have finished all the jobs.  
Now I am free.

Door bell rings. Nalini becomes cautious.

NALINI

Who's there?

VO

Mam want anything?

NALINI

Yes, one cup of coffee

Nalini gets up, unbolts the door, again stretches on the sofa, waits for coffee and closes her eyes. Doorbell rings again.

(CONTINUED)

NALINI

Come in

Hotel boy enters the room with coffee. On seeing, Nalini sits. Boy puts the coffee on the table and returns. Nalini starts sipping coffee. She looks at the watch. It shows 5.00. Nalini sips coffee slowly and after finishing the coffee, picks up the book. After reading one page, she throws the book and after bolting the door, from inside, disappears in the bath room. After a beat, comes out wiping her face with a towel. Then opens the door and gets out.

INT. HOTEL RECEPTION - EVENING

Nalini stands at the reception and talks to the receptionist.

NALINI

One or two of my guests will be arriving at 7 o'clock. Mostly I will be back by that time. If I am late, please show them my room and ask to wait.

Receptionist nods. Nalini hands over the key of the room to the receptionist. Receptionist hangs the key on the key-board. Nalini leaves.

EXT. CHAUPATI BEACH - EVENING

Nalini is standing at Chaupati beach facing the sea. Some school girls, in skirts, pass her. A group of naughty boys, sitting nearby, watch their legs. Then a coconut vendor appears. Nalini purchases a coconut, comes near the boys and drinks. The boys are talking about the girls. Suddenly Nalini sees a woman.

NALINI

(astonished)

Oh! Anita didi...

On uttering the word "didi" she spits with hatred. Nalini forwards a bit towards that woman so as to confirm that she is Anita and mutters, "Oh! she is the same." She goes closer. Anita (34) having two kinds one boy (6) and one girl (9).

NALINI

Anita? Anita? O, Anita didi

(CONTINUED)

On hearing her name, Anita stops and looks around. No one known comes in sight. Then suddenly known face comes in sight, "Nalini? here?" she murmurs. Anita stops, wants to ignore her, but cannot. Anita comes close.

ANITA

(changing expression)

Nalini You .....here? How?

Both embrace each other. Anita puts a fiery kiss on Nalini's cheek. Nalini's cheeks become red.

NALINI

(mischievously)

Seems, fire remains yet, Anita

ANITA

(leaving embrace)

Oh no!

Anita looks at the children and feels shy, then introduces the children to Nalini. This is Menu and this is Pappu. Nalini kisses both the children. Her eyes become wet.

NALINI

(seeing deeply in  
anita's eyes)

What should I say to you Anita?  
You have left me in the fast  
current and you are on the hem.  
Your boat is full. I am alone.  
Today your hanging end is in my  
hand. Say, should I pull it in my  
boat? But can I do that? No.  
Never. Perhaps I have no strength  
to do this. You have escaped your  
fate. But what is fate?

Anita touches Nalini's arm. Nalini frightens

NALINI

(pushing Anita's hand  
away) O, leave me, who are you?  
Don't touch me.

Nalini departs a bit from Anita.

ANITA

(shaking Nalini's arm) Nalini,  
Nalini, What is the matter?

Nalini comes back from her thoughts. Nalini looks at Anita in such a way that Anita cannot bear the lustre of Nalini's eyes. Anita lowers her eyes.

(CONTINUED)

ANITA

(raising her eyes)

Nalini, come on; let us sit on the sand here. (to children) You play there, we are sitting here.

Anita catches hold Nalini's arm and gets her to other side. Both sit on the sand, nearby. Nalini seems normal.

ANITA CONTD.

Tell me how are you? Where were you for so many years?

NALINI

(seeing into Nalini's eyes) I am OK. Are not you feeling? how do I seem to you? (laughs) I am to liquidate the years from you Anita.

ANITA

marriage?

NALINI

(with hatered)

Marriage? You have got married, this does not mean every one have got. My marriage, you know, was performed in the hostel. You were the performer, who came with a message from Bindu. Where is my groom these days?

ANITA

(pouts & draws a long face)

It is heard, she is in Shimla. Now he has retired. A long time back I met her.

NALINI

(with hatered)

She must have retired from the job but not from the profession

ANITA

This is true. I met her at that time. Naresh was not with me.

A crooked smile comes on Nalini's face and she nods.

NALINI

(with a bit of threat)

Now I am here, you have to come to meet me didi. A long time have passed. (sighs)

(CONTINUED)

ANITA

Yes. Yes. Why not sweet heart?  
Where are you staying?

NALINI

(raising finger)  
See didi, don't deceive me.

ANITA

(bit frightened)  
No, No, How can it be? Write  
down the address.

Nalini pulls a pen and paper from her purse and writes  
down the address.

NALINI

(with prudery)  
Today I am busy. Tomorrow...Yes  
come day after tomorrow at one  
O'clock. Full day... (lifts  
eyebrows) How is the profession  
at this place?

Nalini looks deep in to the eyes of Anita as if waiting  
for the answer. Anita lowers her eyes. Children are seen  
coming shrieking.

CHILDREN

Papa has come, papa has come

Children and Naresh (35) come near them.

AANITA

(frightened)  
Nalini...(looks deep into her eyes)

NALINI

(blinks left eye)  
Don't worry darling.

Nalini presses Anita's hand.

ANITA

Naresh, this is Nalini, my  
friend. We have met after years.  
We were room mates in hostel.

Naresh asks Nalini to accompany to home but Nalini refuses.

NARESH

Nalini ji let's go home.

(CONTINUED)

NALINI

No.No. Not today. Some guests are to come. Yes Anita, you are coming day after tomorrow na. Or I should take permission from Naresh.

ANITA

No. No. I am coming.

Nalini kisses the children as a custom and takes leave. Nalini watches children from behind and two tears fell from her eyes on her cheeks.

EXT. HOTEL - EVENING

Nalini is seen coming on the footpath, near the hotel. In the background cars, cycles, taxis, motorcycles are seen passing and noise of horns heard.

INT. HOTEL RECEPTION AREA - EVENING

Nalini enters the hotel and goes to reception, looks at the clock, It shows 6.30. Then collects room key and goes upstairs running.

INT. HOTEL ROOM - EVENING

Nalini enters the room and sits in the sofa, closes her eyes. Then stretches her limbs, gets up and disappears in the wash room. She appears from the bath room in a white sari, comes in front of the mirror and gazes herself. She combs her hair and sprinkle some perfume. Then she hums a filmi song and sits in the sofa. Intercom bell rings. Nalini picks up the receiver.

NALINI

Hello...

PATIL VO

Miss Nalini, Patil here.

NALINI

Yes. Yes. What are you doing downstairs?

PATIL VO

Actually I have my friend with me.

(CONTINUED)

NALINI

What happened then? Is he ill or can't mount the stairs. You can take help of the waiter. (giggles) Excuse me Mr. Patil. You can come with your friend without any formality. There is no hassle.

Nalini puts back the receiver, sets right her hair again, pulls the corner of her sari and sets right her bosom. There is a knock on the door. Nalini opens the door. Opposite is Mr. Patil and his friend. When Nalini sees him she is dumbfounded. Mr. Patil notes that Nalini, who was talking in the phone, is now not the same Nalini. A beat.

PATIL

May we come in?

While entering, Patil introduces

PATIL CONTD.

Miss Nalini, he is my friend Rajan, Rajan Kapoor.

NALINI

(moving aside)

Come. Come. Perhaps we know each other.

RAJAN

Mr. Patil, we are the residents of same city and same area. We studied and played together. Then lost in the hotchpotch of the world.

Patil laughs.

PATIL

(intimately)

Oh yes. Such things happen in life and the person like me, becomes important.

NALINI

(interrupting)

You have gone into philosophy. Tell what will you take? Hot or cold?

PATIL

I need nothing. Ask Rajan.

(CONTINUED)

NALINI

Yes Rajan what will you take?

RAJAN

(bowed head)

Anything, you like...

Nalini looks at Rajan as if doing complaint. Rajan raises his head and gives a secret glance at Nalini.

NALINI

Mr. Patil, no formality of tea.  
Cold will serve?

Nalini phones the room service for two cokes. Room servant comes and puts two cokes on the table.

NALINI CONTD.

Mr. Patil, take dinner here. Right,  
Rajan?

Nalini looks at Rajan in such a way that he should not say 'no'.

PATIL

(happily)

Not a bad idea. Rajan has no objection because Rajan's sister-in-law is here, but my sister-in-law is not here so I have to tell Rajan's sister-in-law.

Rajan smiles. He is getting impatient. Sometimes he sips coke and sometimes rounds straw and sometime4s looks at Nalini with secret eyes and sometimes, saving eyes, looks outside.

PATIL

(feeling the situation)

Rajan Sahib, oh brother, come back. You are meeting after a long time, yaar gossip.

Patil looks at both turn by turn.

PATIL CONTD.

OK listen a shaire and tell what it means? "Sham dhalne lagi hai seeno me, Aag sulgao aabgino mein"

All smile.

(CONTINUED)



NALINI

Mr. Patil, you are a hidden genius.  
You like urdu poetry?

Rajan smiles, wants to say something but hesitates. Then

RAJAN

(to Nalini)

You also have a liking for urdu.  
You tell the meaning of aabginas.

Nalini looks at Rajan with secret eye.

NALINI

It is with me uptill now.

Nalini gets up, disappears in the kitchen and appears again with three glasses and after cleaning puts them on the table.

NALINI

Mr. Patil, these are Aabginas.

PATIL

And fire?

Patil comes in mood. Rajan puts the bottle, calmly, on the table. Nalini opens it and pours whisky in the glasses. Patil covers his glass with his hand.

PATIL

No. Only water. I always accompany like this. His also (points towards Rajan)

RAJAN

Mr. patil is right. All people are not so much lucky or unlucky.

Rajan, after saying, picks up his glass and raises his arm.

RAJAN CONTD.

Cheers...

Mr. Patil also co-operates fully in saying cheers. He puts his hand in the pocket and gets a packet of roasted cashew nuts.

PATIL

I have purchased it on the way (sees towards Nalini) If you permit, may I call at home?

(CONTINUED)

NALINI

Sure, sure.

Patil thanks Nalini with the wink of eyes, dials a number and puts the receiver to ear.

PATIL

Hello - Meena? Dear if I take dinner outside and come late, will it be OK.

MEERA VO

(painfully)

It's Ok but the younger one seems to be suffering from fever. In case you come, better, otherwise it is your will.

PATIL

O.K. please hold

Patil tells the matter to Nalini.

NALINI

You should go. No formality.

PATIL

(in phone)

Meera i am just coming.

He cuts the phone and gets up. Nalini also gets up.

PATIL

Sit. Sit. Nalini ji, Rajan is here for gossip.

RAJAN

(raises his head)

I also move.

Nalini looks at Rajan with sad eyes.

PATIL

(to Rajan)

No. No. Rajan you stay. Not so serious.

Rajan keeps on sitting. Nalini sees off to Patil at the door. Opens the door, stays there and let Patil go out. Patil turns back.

(CONTINUED)

PATIL

Miss Nalini, before leaving, I  
can expect a meeting with you.

NALINI

Yes. Yes. how I can without  
seeing the children?

Patil leaves. Nalini closes the door and comes back in  
sofa, picks up the glass and empties it in one sip, sees  
towards Rajan for new peg. Rajan is still having glass in  
his hand. While encountering sight with Nalini, he empties  
the glass. He looks at Nalini and then at the glass on the  
table. Nalini pours whisky in the glasses. Rajan draws a  
cigarette case from the pocket, pulls a cigarette and  
forwards it to Nalini. Nalini takes the cigarette. Rajan  
pulls one for him and puts the cigarette case back in his  
pocket. Nalini lits both the cigarettes.

NALINI

(smiles)

Thanks.

Rajan does not react. Nalini's face is drawn. Then

NALINI CONTD.

(in hoarse voice)

How much a man changes, when  
he becomes great.

RAJAN

(ironically)

Yes, I am seeing.

NALINI

But there is a lot of difference  
between seeing and knowing.

RAJAN

(sipping)

Yes I know. It happens.

Rajan lits one more cigarette.

NALINI

What do you know?

Nalini becomes emotional. her eyes become wet.

RAJAN

(hiding pain)

What I have suffered and  
now suffering.

(CONTINUED)

NALINI

(heavy throat)

Is it enough and extent for a human being to get known about his own sorrows? And he admits that he has known all?

RAJAN

No. Not enough and not the extent. As nothing has extent. But what type of blame is this? I should blame you. It was my fault that I kept on knocking at your door in the darkness.

Rajan ends his peg in one draught. He becomes uncontrollable.

NALINI

This was not your fault Rajan, but mine, and I am suffering for that. I shall remain suffering. I have never forgiven me. Rajan, I am repenting on my own and if you feel I should repent on your behalf also, I am ready to do it also.

Nalini starts crying betterly. Rajan comes to nalini and to pacify her puts his hand on her back. But Nalini stays away.

NALINI CONTD.

Don't touch me Rajan. I am not worthy enough to be touched by you.

Rajan pulls his hand back. He stays away for a while then makes two pegs and gives one to Nalini.

RAJAN

(in a pacifying tone)

Take two sips, you will recover. But Neelu, could you not share your sorrows and agonies with me.

Nalini takes two sips.

NALINI

(a bit recovered)

Can all the sorrows be shared? Some may be personal. I didn't want that I may be deserving your sympathy or abhorrence. I am satisfied that you used to remember me, may be thinking me unfaithfull.

(CONTINUED)

Nalini takes two more sips from the glass and puts the glass on the table, takes a cigarette and lits it.

RAJAN

Do you like children, Neelu?

NALINI

I not only like but love children

RAJAN

Then why don't you get married?  
May not be with me, but with  
somebody else.

NALINI

(interrupting)

I could have married with anyone  
for children but for myself I  
could only marry you because...

Nalini stops.

RAJAN

(sympathetically)

Why? Why did you stop? What is in  
your mind? Speak out Neelu. If you  
can't speak out to me, then to  
whom you will speak?

NALINI

You are right Rajan. It is better  
I speak out. I will not die having  
this load on my mind. The Neelu  
you loved, got spoilt Rajan, what  
more I can say.

RAJAN

Nalini you took me wrong. You  
have done unjust treatment to me.  
I liked and loved you as you  
were. I could adopt you in any of  
your conditions.

NALINI

Yes Rajan, I never took you  
wrongly. But for your love, your  
liking, my responsibility was  
also there.

Nalini puts her head in Rajan's lap. Rajan fondle her  
cheeks and rotates his fingers in her hair.

(CONTINUED)

NALINI CONTD.

(as if to herself)

I have paid to maintain this sanctity, paying and will remain paying for whole of my life.

RAJAN

(puts his hand on her mouth)

Stop Neelu stop, for God's sake, now. Don't further...

Rajan puts his lips on hers. Nalini entrusts herself to Rajan and puts her arms around his waist.

RAJAN

Let's go out in the bazar, you will recover from sadness.

NALINI

(getting up)

Just coming.

Nalini disappears in the wash room. She comes out fresh.

EXT. HOTEL - NIGHT

Rajan and Nalini gets out of a taxi and enter the hotel.

INT. HOTEL ROOM - NIGHT

Nalini closes the door behind her. Rajan throws himself on the sofa and Nalini throws herself on Rajan. Rajan kisses her on her cheek and then they cling to each other.

Screen goes black.

EXT. HOTEL ROAD - NIGHT

Nalini sees off Rajan and follows him till he disappears. She is looking bright now. Nalini returns to her room.

INT HOTEL ROOM - NIGHT

Nalini looks at the clock. It shows 12.30. Nalini changes and goes to sleep.

## INT. HOTEL ROOM - MORNING

Nalini uncovers her face, looks at the clock. It is 9.30. She gets up, stretches her limbs, yawns and smilingly comes out of the bed, wears sleepers and disappears in the bathroom. She comes out of the bathroom in a towel tied above the bosom and above the knees. She, as it is, opens the window. A gust of fresh air enters the room and Nalini gets back. The towel on her body loosens and slips. She again tightens it. She opens the suitcase and pulls a sari. Then she orders for breakfast. After taking breakfast, she stretches on the bed and goes into deep sleep.

## INT HOTEL ROOM - DAY

Door bel rings. Nalini, sitting on the sofa, looks at the clock. It is 2.00. Nalini pouts and chews her lower lip.

NALINI  
(to herself)  
May be Anita.

She gets up from the sofa, unbolts the door and opens it. Outside is Anita. She comes in and embraces Nalini. Nalini frees herself and bolts the door from inside. Both come on sofa.

NALINI  
Come Anita. Sit down. What will  
you take?

ANITA  
Tea.

NALINI (laughing  
ironically)  
Only tea? No wine, no whisky,  
no cigarette and even not me?

Anita looks frightened. Nalini gives order for tea and sits in front of Anita. Anita is sitting with lowered eyes. Tea comes.

NALINI  
(in rage)  
Anita you have done a great harm to  
me. You have spoilt my life. You  
have pushed me in such a marsh, I  
now, cannot come out. Anita, my  
heart throbs, fills with hatred,  
when I think all about that. Why did  
you do that Anita? Why?

(CONTINUED)

Nalini screams with rage. Her sari slips from her shoulders and she starts weeping bitterly. Anita says nothing and stays dumb.

NALINI CONTD.

Anita, when I think you were behind all that decept, my heart trembles. I think that I should kill you.

ANITA

(meakly)

But it was not my fault alone.

Tea keeps on lying as it is.

NALINI

(weeping)

What? You would have been the first prey to Bindu, your groom. You never thought even once that what were you doing? You spent all your university life in Bindu's lap warming her bed, nude. It was you and only you, who put me in Bindu's trap.

Anita stands up and catches Nalini by her shoulders, entices her and puts her into her lap. Then rotates her fingers in her hair, kisses her on her forehead. Nalini calms down. Dried tears can be seen on her cheeks.

ANITA

(soothing Nalini)

Nalini, your anger is right and you are right in your place. I agree that I was behind all that. But we were the prey to circumstances. Now what happened, can never be recovered. Nalini, calm down. Have you ever thought that what happened to me when I fell into Bindu's trap?

Nalini listens calmly, but raises her eyes to look at Anita's face. She looks sad.

ANITA

CONTD. (weeps)

Nalini, I was threatened by Bindu of dire consequences. When I refused, she slapped me and threatened me to expel me from the

(MORE)

(CONTINUED)



ANITA CONTD. (cont'd)  
hostel. When I fell into her  
trap, she ordered me to bring new  
girls for her. What could I do?  
Even could not complain.

Nalini also starts weeping and put her arms around  
Anita's waist. Anita lowers her head on Nalini's head.

NALINI  
(gets up full of rage)  
O.K. Anita, today I am leaving  
you alive only because of your  
children. Now get out.

Nalini raises her arm and points with her finger.

ANITA  
(puzzled)  
Nalini?

Nalini, as running, opens the door and shows Anita way out.  
Anita leaves the room with bowed head. Nalini bolts the  
door from inside again. She wakes up, touches her cheeks,  
They are wet.

NALINI  
(astonished)  
What a dream it was? Oh Anita!

She comes to the door running, unbolts it and looks  
around for Anita. She feels sorry.

INT. PATIL HOUSE - NIGHT

Rajan, Patil, Mrs. Patil are waiting Nalini for dinner.  
Children are playing nearby. Clock strikes 8.00. Bell  
rings. Rajan gets up and opens the door. Opposite is  
Nalini. Rajan heads her in. All take dinner.

INTT. HOTEL ROOM - NIGHT

Nalini closes and bolts the door behind her and  
throws herself on the bed without changing.

## EXT. DELHI RAILWAY STATION -EVENING

Nalini appears with her suitcase and bag and other material from the gate. Kohli, Rosy and typist Jackie are standing to receive her. Jackie comes near and catches a bag.

JACKIE

Namaskar madam. I hope tour  
have been wonderful.

Nalini shakes hand with Jackie, pulls cheeks of Rosy and waves to Kohli. Jackie shrugs at the behaviour and pouts seeing towards Kohli. All sit in the car.

## INT. NALINI HOUSE - EVENING

Nalini enters the house, sees dust all around, put all her luggage in one side and disappears into the bathroom. She takes a bath and comes out in salwar kameez. She looks beautiful. Then goes to almirah, pulls a bottle, prepares a peg and gallops it whole in one sip, prepares a second peg and starts sipping, sitting in the sofa. Finishes and goes to bed. Turn sides a few minutes, then goes to sleep.

## INT. NALINI HOUSE - MORNING

Nalini opens her eyes lying on the bed, looks at the clock. It shows 7.30. Gets up, stretches her limbs and opens the door. Pinki is there.

NALINI

(surprised)

Oh, Pinki! how did you know, I  
am back?

PINKI

One of our neighbours saw light in  
your house last night and told us.

NALINI

O.K. Go running and fetch milk.  
I am dying of tea and tell  
shambhu for milk.

Nalini gets ready and leaves for office.

INT. OFFICE - MORNING

When Nalini enters the office, she sees Jackie dozing on the type machine.

NALINI  
(smiles)  
How are you Jackie Babu?

Jackie frightens on Nalini's voice and escapes fall while standing. Nalini turns side with a broad smile.

JACKIE  
(lazily)  
I am O.K. Mam. All your grace.

NALINI  
How is your machine?

JACKIE  
It's also O.K.

NALINI  
In case it is lazy then oil it,  
today a lot of more work is to  
be done.

Nalini occupies her seat. Quickly sees the files on the table, then rings the table bell. Bhola (23) office peon comes running.

NALINI  
Call Mr. Kohli

Peon turns. Kohli comes and stands. Nalini hands over some papers to him and instructs.

NALINI  
Mr.Kohli, my tour report must be  
ready today. If any paper is to  
be typed, give it to Mr. Jackie  
and the papers to be seen by me,  
fetch immediately.

Kohli goes on saying 'yes' 'yes'. Nalini finishes whole work. Neither sits idle nor allows any one to sit. The whole office remains on wheels. Suddenly Nalini watches the clock.

NALINI  
(pauts)  
Oh my God. 6.30.

Nalini arranges papers lying on the table and gets up, puts the purse on her shoulder and leaves office.

EXT. ROAD - EVENING

A great rush is there on the road. Nalini goes on feet on the road. Voice of scooter horns, rickshaw bells and car horns are coming.

EXT. CANNAUGHT PLACE - EVENING

Nalini is walking. Suddenly she takes a turn and enters a shop, after sometime comes out. When she comes out, Julie comes in sight with two more women. One is Ricki and other is Rubi. Nalini follows them for a few minutes on the busy road in cannaught place. But after sometime turns towards other side.

NALINI (V.O.)

Where are they taking Julie? My...  
She seems to be in the trap of  
Ricki now.

Nalini stops a taxi and disappears.

INT. RICKI'S HOUSE - NIGHT

Ricki, Julie and Rubi enter the room. Ricki throws her purse on the bed. Julie also throws her purse and scarf on the sofa. Rubi sits as it is on the sofa. Rickie disappears in the bathroom. Jullie brings whisky bottle from the almirah and puts it on the centre table. Then fetches 3 glasses from the kitchen and also puts them near the bottle. Ricki comes out of the bath room in an about transparent gown. Then Julie disappears in the bath room. She comes out in bra and panties. She looks beautiful.

JULIE

(with love)

Be fresh Rubi, yaar.

RUBI

I suppose I will have to come  
out in the natural dress.

All three laugh.

RICKI

(mischievously)

You may come. You may come. Only  
we three are here and there is no  
fear of rape...

(CONTINUED)

All three again laugh. Now Rubi disappears in the bath room. She comes out in a gown. All of them sit in a sofa. Julie prepares the pegs. All pick up the glasses, touch collectively and loudly say "cheers". Take one sip. Ricki gets up and pulls a packet of roasted nuts from the purse and puts it on the table.

EXT. NALINI HOUSE -NIGHT

Taxi stops, Nalini comes out and pays.

INT. NALINI'S BEDROOM - NIGHT

Nalini throws herself on the bed in uneasiness.

NALINI (V.O.)

This Julie...I don't know where they have taken her. Julie told that Ricki is very dangerous.

INT. RICKI'S ROOM - NIGHT

Ricki prepares a peg. All the three seem under the influence of whisky.

RICKI  
(intoxicated)

Julie, How is Nalini, your friend yaaar. It is heard that she is a big...

All three laugh loudly.

RICKI CONTD.

Get her introduced yaar. Let us see how she tastes.

JULIE

Many days have gone, she met me. She is a bitchy thing yaar, very dangerous.

They again laugh. Pick up glasses and empty in one draught. Ricki puts her hand on Julie's thigh and soothes her.

JULIE  
(intoxicated)

Ricki, this is also the style of Nalini.

(CONTINUED)

Julie comes near Ricki. Rubi prepares the peg then looks at Ricki and Julie with filthy eyes.

RUBI

(fully out of control)

Ricki...Ricki...Julie...Ricki

Rubi picks up the glass and takes two sips. Ricki pulls julie near. Rubi puts her hand in Ricki's gown. Ricki screams.

INT. NALINI BED ROOM - NIGHT

Nalini opens the window and looks outside.

EXT. ROAD - NIGHT

One boy and a girl are standing in a corner.

INT. NALINI BEDROOM - NIGHT

Nalini presses her eyes and looks. then V.O. "The girl looks like Pinki. But Pinki, at this time?"

She closes the window and disappears in the bath room. When she comes out Pinki appears. Nalini's doubt turns into belief. Pinki prepares tea and brings a cup for Nalini. Nalini lits a cigarette and sips tea with puffs. She walks here and there without any purpose. Nalini tires and sits, puts her hand on forehead and pouts.

NALINI

Perhaps I am ill.

Pinki comes on the door of the bedroom and returns back after looking generally.

INT. KITCHEN - NIGHT

Pinki is preparing omelette. Nalini smells the aroma of omelette and comes at the frame of kitchen and looks at Pinki preparing omelette. Pinki is ignorant of her presence.

NALINI

(smelling)

Pinki, you have guessed my heart's desire. Today I really wanted to have omelette.

(CONTINUED)

PINKI  
(surprised)

Mam you sit and wait. I am  
just bringing...

Nalini goes beyond the kitchen and gets in the bed room.  
Thereafter Pinki comes with omelette. On seeing  
omelette, Nalini rubs her hands in excitement.

PINKI  
Mam shambu will bring milk  
from tomorrow.

NALINI  
(holding plate)  
Pinki, I am finished, you  
prepare something for yourself.

Pinki disappears in the kitchen. Nalini gets up and  
prepares a peg, lits a cigarette and eats omelette with  
sips and puffs. Spends some minutes in sips and puffs.

NALINI  
Pinki, come early in the morning.

Piki does not answer. Nalini looks at the clock. It is  
11.30. She turns sides on the bed then gets up and drinks  
water. She feels restless. Suddenly she remembers 'Julie'.

INT. RICKI'S ROOM - NIGHT

Ricki, Julie and Rubi are lying, half nude, embracing  
each other in the dim light of the room. Ricki is kissing  
Julie and Rubi is kissing Ricki

INT. NALINI BEDROOM - NIGHT

Nalini is turning sides, gets up and embraces her  
breasts with her arms tightly and moans.

NALINI  
Oh.....Julie. Come, come,  
come from anywhere.

She remembers.

NALINI (V.O.)  
What the woman gives to the world,  
she hopes to get it back. She  
provides softness and hopes it  
back. That's why she loves, home,  
(MORE)

(CONTINUED)

NALINI (V.O.) (cont'd)  
flowers and children. But man is  
not soft. Then she, and and the  
women like her, who like women,  
why are they wrong? But these  
Julie, Ricki are wrong. They go to  
the extent of crime.

INT. RICKI'S ROOM - NIGHT

Three bodies are lying rolled up in such a way as if  
they are mating.

INT. NALINI BEDROOM - NIGHT

NALINI V.O.  
But pleasure is in crime.  
Unless crime has no meaning.

Nalini again comes on bed, lays and turns sides. She hears  
train whistle, some horse steps from the road. Nalini sweats  
and in restlessness she tries to sleep. Then she remembers.

INT. HOTEL ROOM - NOON

There is a knock on the door. Nalini looks at the clock.  
It is 1.15. Nalini runs and opens the door. Anita is  
there. Nalini makes way for Anita to come in.

NALINI  
(laughing)  
Comm'on, comm'on Anita  
didi, Welcome.

Anita comes in and Nalini bolts the door and comes on sofa.

ANITA  
How are you Nalini?

NALINI  
Didi I was waiting for you.

Nalini comes and sits with Anita.

ANITA (pulling  
her cheek)  
You are very clever, Nalini

(CONTINUED)



NALINI

(smiles)

This is all because of you didi!  
I was nothing.

ANITA

Leave all this Nalini. Tell how  
the life is? Yes, how is your  
lover that Majnu?

NALINI

(with a bit sarcasm)

It is not necessary for me to  
answer all your question. But  
you have met me at such a point of  
life, that all happened to my life  
till date, you are responsible for  
that. That's why I am telling you.  
You may be happy because you have  
pressed the button of my sorrow.

ANITA

Nalini why are you so angry, i  
am not so bad.

NALINI

Anita, It is not a question of  
good or bad. We all are good as  
well bad. Now see, if I say that i  
didn't marry because of you and  
Bindu, then what will you say? And  
day before yesterday, I suddenly  
came across Rajan. He got married  
and so you. What about me, What?  
Till date he has me in one or some  
other corner of his heart.  
Something is missing for him. Now  
what will you say this?

Anita looks at Nalini with wide open eyes.

ANITA

But Nalini, I too have got married.

NALINI

You and Bindu don't even know,  
what have you done. Even then I  
like you. Truth is, only because  
of your children.

ANITA

Nalini, I say, you get married.  
Nothing has changed.

(CONTINUED)

NALINI

Hoon. Can everybody do any work?  
These things separate a person  
from others. You are Anita and I  
am Nalini.

Anita remains calm. She looks constantly at Nalini.

ANITA

Please forgive me, Nalini

NALINI

How it can happen. You are so far  
away from me...What should I do?

Anita comes near Nalini, keeps her head in her lap, rounds her fingers in her hair and entices her cheeks. Nalini starts weeping. Anita soothes her. Then Nalini puts her arms around Anita's waist. Both cling to each other and two pink bodies swim in the river of darkness. Screen goes black.

INT. NALINI BEDROOM - NIGHT

Nalini opens her eyes with a jerk and gets up. She is sweating profusely. She drinks a glass of water and again gets into the slumbers. She closes her eyes, turns sides on the bed for some time and again goes to sleep.

MALE V.O.

Neelu? Neelu?

FEMALE V.O.

Sonu? Sonu?

Nalini seems feeling restless.

FEMALE V.O.

Nalini, you should have set up  
your home. Can't you set up now?  
Anita has gone and Julie has been  
snatched by Ricki. Now what?

Nalini turns side. She is wet with perspiration.

EXT. ROAD - DAY

A wolf with long tongue is coming. Nalini's body is in its mouth. A falcon is flying in the sky. Falcon pounces on a pigeon. Four Nalinis are giving shoulders to Nalini's body and it is being followed by thousands of Nalinis. Self bier, self shoulders and self procession.

INT. NALINI BEDROOM - NIGHT

Nalini is restless like a fish out of water. She feels her throat being pressed. She screams and gets up with a jerk. She weeps. A line of light comes in the room through the window. Door bell rings. Door bell again rings. Nalini tired, opens the door. Pinki is outside. She lets pinki come in. Nalini again throws herself on the bed.

PINKI

Ma'm, should I bring tea now  
or afterwards?

NALINI

(tired)  
No. Not yet.

Nalini turns side and closes her eyes. Pinki picks up the broom and starts cleaning the house. Nalini listens that someone has opened the outside door and then listens slow laughing voices.

NALINI

Pinki? Pinki? Who is there?

But there is no answer. Again whispering voices come. Nalini again asks.

NALINI

Who is there? Pinki? Pinki? Why  
don't you listen? Who is there?

Somebody runs downstairs and Pinki appears soiled.

PINKI

Yes mam

NALINI

Who was there?

Pinki remains calm. Nalini looks at soiled Pinki from head to toe and toe to head. There are drops of perspiration on her forehead. Nalini gets angry and rebukes Pinki.

NALINI

(rebuking)  
See, What is your plight. For how  
many days you have not washed your  
cloths. Go, first get warm water,  
take a bath and change the clothes.

(CONTINUED)

Nalini, though tired, gets up and gives pinki an old sari from the cupboard. Pinki feels likely to cry but disappears in the bathroom. Somebody knocks at the door. Nalini opens the door. Opposite is Bhola, office peon.

BHOLA  
(folds hands)  
Namashkar mem sahib.

NALINI  
(angrily)  
Bhola, we don't need milk now.

BHOLA  
What is the mistake, mem sahib?

NALINI  
(with antipathy)  
No. No mistake. Shambu, your brother is not a right man. Today with Pinki. Now you understand yourself. O.K.

BHOLA  
Please forgive mam. From today onwards, I will come and there will be no complaint.

Bhola turns to leave. Nalini calls him.

NALINI  
Bhola, convey the boss that I am not feeling well and will not come to office for 3-4 days.

Bhola says O.K. and disappears.

INT. KITCHEN - DAY

Nalini prepares tea in the kitchen. Pinki enters the kitchen. She has wrapped the sari which has clung to her wet body and she has also washed her hair from which water drops are falling. Nalini continuously stares at Pinki's body. Pinki shrinks. Nalini takes two glasses and pour tea, hands over one glass to Pinki.

NALINI V.O.  
Home can be established. Then (stares at Pinki). Take tea. It is cold. You might catch cold.

Nalini picks up her glass and leaves.

(CONTINUED)

NALINI

(shrieks)

Pinki.....

Nalini stretches her arm and catch hold the kitchen door frame. Pinki catches her hand.

PINKI

What happened mam. Are you all right?

Pinki holding her hand takes her to bed room.

INT. BEDROOM - DAY

Pinki makes Nalini sit on the bed but Nalini do not sit and catching Pinki goes to wash basin. She vomits, comes back and lie on the bed.

PINKI

(nervously)

Mam? Mam? What happened? Are you ill? Should I call the doctor?

Nalini, with half closed eyes, stares at the transparent body of Pinki, out of the sari. Nalini feels inebriated. She points pinki to sit with her to press her body. Pinki puts Nalini's head in her lap and presses with both hands. Nalini feels soothing. She is likely to weep and then weeps bitterly. While Nalini weeps, Pinki feels nervous.

PINKI

(nerevously)

Mam? Mam? What happened? What happened to you?

When Nalini do not stop weeping, Pinki picks up Nalini's head and presses it tightly. After sometime Nalini stops weeping, only sobs. She turns facelongs and hides her face in Pinki's lap. While keeping her nose in the lap, Nalini becomes restless and her tougue comes out. She starts licking pinki. Pinki feels strange but afterwards surrenders. Then both go to sleep, embracing each other. After an hour, they get up. Pinki prepares tea and sips it while sitting on the floor. Nalini sitting on the bed sets her hair right.

NALINI

Pinki?

(CONTINUED)

PINKI

Yes

NALINI

Who are you to me?

PINKI

(surprised)

Yes, mam.

NALINI

No. Don't call me mam, say something else. Did your parents objected on your staying here.

PINKI

(eyes lowered)

No. What type of objection?

NALINI

Are you in love with me?

Pinki lowers her head.

NALINI

(seeing at Pinki's body)

Pinki, let's go to bazar and purchase some clothes for you.

Pinki nods.

INT. GARMENT SHOP - DAY

Nalini is searching garments for Pinki. She picks up a pink salwar kameez and asks Pinki to try it. Taking the suit from Nalini, Pinki disappears in the try room. Nalini goes on staring at the door of the try room. Door of the try room opens and Pinki appears. Nalini looks at Pinki with wide eyes and open mouth. Pinki shrinks coyly. Nalini looks at Pinki with devouring eyes. Pinki lifts her eyes and looks into the eyes of Nalini, then lowers her eyes. Nalini selectes two suits and pays.

EXT. BAZAR - DAY

Nalini and Pinki are eating gol Gappas on a road side rehri.

INT. NALINI HOUSE - DAY

NALINI

Pinki, now you go home, your  
mother will be waiting for you.

Pinki leaves without saying anything. Nalini stretches her limbs and lie on the bed covering her face. Nalini sleeps and dreams overpower her.

EXT. CREMATION GROUND - MORNING

Nalini, standing for away, is looking at a pyre. It seems to her that two eyes are staring at her from the pyre. She wants to identify the dead body. Then surprises on seeing her own body. She goes near the pyre and tries to jump into it. But somebody pulls her back from behind. She turns back and finds no body. She again looks at the pyre but it has disappeared. There is a deadly laugh. She frightens. She wants to shriek but shriek stumbles in her throat.

INT. BEDFOOM - DAY

Nalini tosses and turns on the bed. She has caught her throat with her both hands and tries to shriek.

EXT. POUND - DAY

Nalini is sitting on the bank of a pound. Some unknown power is trying to pull her in the water. But Nalini struggles backwards. Some one is dragging and she is shrieking.

INT. BEDROOM - DAY

Nalini is turning sides while catching her throat with both her hands. She wants to shriek but her voice has stumbled in her throat. She is wet with perspiration.

EXT. POUND - DAY

Nalini falls into the water with a splash.

INT. BEDROOM - DAY

Nalini shrieks loudly and opens her eyes. Pinki is seen bending on her. Nalini is wet with perspiration.

PINKI

What happened mam? what happened?  
Have you seen a frightening dream?

Pinki soothes her forehead.

NALINI

(weeps)  
Yes Pinki, Don't go. Be here.

Nalini spares some space for Pinki on the bed and puts her into her arms.

INT. BEDROOM - NIGHT

Nalini opens her eyes and sees that Pinki has already left. Train passes whistling. Nalini remembers.

EXT. ELEPHANTA CAVES - DAY

Nalini and Rajan, keeping hand in hand, are walking. They look at the idols. They stand in front of an idol and watch.

NALINI

Did you say something?

RAJAN

(surprized)  
No, nothing.

NALINI

Yes, now there is nothing to say.

RAJAN

Mean?

NALINI

Nothing

RAJAN

There is something.

NALINI (V.O.)

When you knew that I have got into the marsh, why did not you catch hold of my hand and pulled me out?



She looks at Rajan's face but Rajan is somewhere else.

EXT. NALINI HOUSE VARANDA - DAY

Nalini is sitting in the veranda and enjoying the sun. Pinki has given a cup of tea.

EXT. ROAD - DAY

Buses, cars, trucks, cycles, scooters are running on the road. Hundreds of people are going on foot from here to there. Nalini constantly watches the traffic.

NALINI (V.O.)

Ocean of life is surging before my eyes. Why I have separated myself from this pomp. Why do I not flow with this river of life? Why I am so shy and shrink? Why? Why? Why?

This word strikes her ears constantly. She closes her ears with her fingers.

NALINI

Pinki?

No answer comes. She stretches her legs on a stool and puts her back with the chair back. She looks inside and finds Pinki working, cleaning the house.

NALINI

(smiling)

Such is the wife?

EXT. ROAD - DAY

Nalini is walking on the pavement. A lot of noise on the road. From behind someone utters her name. Nalini looks around but finds no one familiar. She walks again. Then a woman catches hold her shoulder and repeats her name.

NALINI

(turning back)

Oh, Kulwant ji. Strange. Where had you been for so many years? Where had you lost?

Kulwant puts Nalini into her arms.

(CONTINUED)

KULWANT

Nalini ji, you are lost. Years have passed. Come come, come to my house, it is very near.

Kulwant turns Nalini back.

NALINI

(hesitates)

No.No. I will come some other day.I am very busy today.

KULWANT

(catches Nalini's arm)

NO. NO.NO. My home is very near. come.

Kulwant forces Nalini to her home.

INT. KULWANT DRAWING ROOM - DAY

Kulwant and Nalini are sipping tea. Door bell rings. Door opens and a woman enters saying

WOMAN OS

Are you at home sister?

KULWANT

Come. Come. Khadija Begum, come.

One beautiful and solid woman appears. Kulwant greets her laughing. Nalini casts a look on her from head to toe. Khadija comes and sits beside Kulwant. Kulwant introduces Nalini.

KULWANT

Khadija Begum, she is Nalini, met after a long spell of years (to Nalini), She is Khadija Begum, our neighbour.

Nalini and khadija greet each other with folded hands.

KHADIJA

Sister, I need eggs.

KULWANT

Take eggs, but first take tea.

KHADIJA

Tea some other day, now eggs.

(CONTINUED)

KULWANT

Then come, Nalini ji, you also  
come. Let I show you my  
poultry farm.

All stand up and walk outside in the backyard.

EXT. BACKYARD - DAY

Cages of hens appear. All the three stand near the cages.

KHADIJA

(innocently)

Kulwant! How your hens lay  
eggs without cocks?

KULWANT

(surprised)

You don't know? There breed is  
such, only they do with water  
and grains. Our hens are  
English. (laughs)

KHADIJA

Then there may not be any power  
in the eggs?

KULWANT

NO.No. These are more powerful  
than those. But chicks cannot take  
birth from these eggs.

Nalini listens their conversation with attention. She looks  
towards Kulwant and then towards Khadija. Some hens start  
pecking on the feet of Nalini. Nalini at once gets back.

KHADIJA

(surprised)

But Kulwant, what is the life of  
these poor creatures without  
cocks? Why have you devoid them of  
that pleasure. How do they do?  
poor creatures.

Kulwant and Nalini feel shy.

KULWANT

(smiles)

They pull on among themselves.  
If any cock gets struck with  
them, they kill that poor  
creature by pecking...wicked...

(CONTINUED)

KHADIJA

(frightens, keeps her hands  
on ears)

Oh my allah!

When Khadija Begum says "Oh my allah", Nalini's ears get red.

NALINI (V.O.)

There is no need of cocks in such  
a poultry farm, Khadija Begum,  
come and stay with me for 2-4  
days. Then you will know. But...

Nalini stares at the tight body of Khadija then closes  
her eyes and lost in thoughts.

INT. NALINI BEDROOM - DAY

Khadija Begum and Nalini are sitting in a sofa and sipping  
tea. After finishing tea they put the cups on the table.  
Nalini starts rounding her finger on the back of Khadija  
Begum. Khadija tosses and turns. Suddenly Nalini mounts  
her. Khadija slaps Nalini hard.

KHADIJA

Bloody Bitch!!

Khadija runs out of the house.

EXT. KULWANT POULTRY FARM -DAY

Nalini shrieks loudly.

KULWANT

(astonished)

What happened Nalini? Are you  
all right?

Nalini breaths deeply and is wet on her forehead. Nalini  
stumbles at Kulwant's voice and comes out of her thoughts.

NALINI

Yes, Yes I am OK.

She looks at Khadija Begum voluptuously. Nalini  
immediately takes leave of Kulwant and Khadija begum.  
Kulwant picks up four eggs from the cage and hands them  
over to Khadija Begum. Then they return.

(CONTINUED)

KHADIJA

(to Kulwant)

Sister, she is not a good lady.  
She was looking at me in such a  
way, as if she will eat me.

INT. NALINI HOUSE -NIGHT

Nalini is walking here and there in the house.

NALINI

Why Pinki has not come, so far?  
Where has she died?

Nalini remembers Khadija's body over and over again. Nalini looks outside from the window. A man crosses in the shade of a lamp post, making a long shadow.

NALINI (V.O.)

Why doesn't he come up? But in  
this poultry farm there is no need  
of cocks. Their eggs contain power  
but cannot produce chicks.

Nalini keeps her hand on her stomach and moans. One little human body comes into her thoughts and her eyes become wet.

NALINI

(weeping and angry)

May God destroy you Bindu? You  
are the murderer of all my unborn  
children, Bindu. (grins) I will  
not spare you.

Nalini's eyes turn red, nerves tighten and she clinches her fists. With an unbearable anguish, she trembles and abuses Bindu, squeezes her belly, sits on the floor and lies down there. She remembers.

INT. COFFEE HOUSE-DAY

Rajan and Nalini are sipping coffee, sitting in a corner, slowly and slowly. Rajan is holding her right hand. Both are sad.

RAJAN

(pressing her hand)

Then you will leave tomorrow?

(CONTINUED)

NALINI

I have to go and study. I am not going for ever. Only two years, and I will be back to you.

RAJAN

(sadly)

But what will happen to me?

NALINI

i will be coming in between the holidays to meet you.

Rajan says nothing, but gets sadder.

NALINI

(joking)

Now learn to live without me, Mr. Rajan.

They finish coffee and get up.

EXT. BUSSTAND -MORNING

Nalini (19) gets down from a rickshaw along with a bag and an attach case. She picks up attach case, puts the bag on shoulder and heads in the bus stand.

EXT. UNIVERSITY - NOON

Nalini gets down the bus at the gate of University, hires a rickshaw and heads towards girls hostel. While going she enjoys the layout of the university.

EXT. GIRLS' HOSTEL - NOON

Rickshaw stops in front of girls' hostel no. 1. Nalini pays and heads towards warden's office of hostel no. 1.

INT. WARDEN OFFICE - NOON

A 45 years lady is sitting in the chair and looking at some papers. There is a name plate on the table "Bindu Kataria, warden". She is sturdy, smart and rough. Nalini reaches the door and seeing warden, speaks

NALINI

May I come in Mam?

(CONTINUED)

BINDU  
(Without looking)  
Yes, come in. Sit down.

Nalini keeps the attach case on the floor and also the bag and sits opposite bindu, in the chair.

BINDU  
(looks at  
Nalini) First year?

NALINI  
Yes Mam.

Bindu rings the table bell. A woman comes from behind and stands.

BINDU  
She is a new girl, first year.  
Stay her with Anita in room no. 5

The woman says "yes" and picks up Nalini's suitcase.

EXT. HOSTEL ROOM NO. 5 - DAY

Room no. 5 is written on the right side door of the room. The woman pushes the door. It opens.

INT. HOSTEL ROOM NO. 5

Woman gets into the room and behind her enters Nalini. Looking around. A girl (24) is sitting on the bed. On seeing the girl Nalini stretches her right hand.

NALINI  
Hello, Nalini, first year.

GIRL  
(shaking hand)  
Anita. Come.

The woman puts the suitcase on the floor and leaves.

INT. NALINI BEDROOM - DAY

Nalini pulls the pillow from below her head and puts it in between her legs. She looks at the pink wall and keeps on looking for a while. Then keeps her hands also in between her legs and closes her eyes.

INT. HOSTEL ROOM NO. 5- NIGHT

Anita and Nalini have returned after dinner. Anita tells Nalini, about the rules and regulations of the hostel.

ANITA

See Nalini, we cannot keep lights on after 10 o'clock. Exactly at ten put off. Pitch dark and doors bolted from inside.

Nalini looks at the clock. It is 9.30. Anita changes to gown.

ANITA CONTD.

Bindu, who is the warden is a very dangerous lady. Nalini, change your cloths.

Nalini changes and both get into the bed before 10, lights put off, door bolted. The same happens the next day also. The third day when they returned from the mess at 9 O'clock, sit as it is on the bed. Nalini's phone rings.

NALINI

Hello...Hi Rajan. Hi, I am missing you very much.

RAJAN V.O.

Neelu, I know or my God knows that how I spent these three days.

Anita pouts.

NALINI

Now you have to arrange, Rajan.

RAJAN V.O.

leave this study. Come back sweet heart. We will complete the studies here.

NALINI

Oh Rajan! it is just a matter of two years. Put pillow in your arms and go to sleep.

Hearing all about between Nalini and Rajan, Anita goes on pouting. Then she disappears in the bath room. On return finds that Nalini is still talking to Rajan.

(CONTINUED)



ANITA (a  
bit angry)  
Nalini shut up now. Change and  
go to sleep.

Anita changes to gown.

NALINI  
O.K. Rajan. Warden is very hard  
of rules, talk tomorrow.

Nalini gets up to change. When she strips, Anita stares  
at her body carefully.

ANITA  
Hi, Nalini what a body. In case  
Bindu sees, she will eat you raw.

Both laugh.

INT. NALINI BEDROOM - DAY

NALINI  
(turning side)  
What happened to this Pinki, today?  
I am dying and this daughter of a  
nawab. I don't know where is she?

Nalini presses the pillow more tightly between her legs.

INT. HOTEL ROOM NO. 5 - NIGHT

AANITA  
Hurry up Nalini, it is going to  
be ten. If Bindu comes...?

And Anita puts off the light, bolts the door and  
drags Nalini into the bed, nude.

NALINI  
What are you doing Anita didi, No  
- oh- hi No No. Don't touch here,  
it fires. No. No. I will die Anita  
didi.

ANITA  
Shut up...

NALINI  
No. didi, please stop now. Let  
me sleep didi (moans)

And then calm spreads in the room.

INT. NALINI BEDROOM - DAY

Nalini turns sides three four times and then disappears in the bath room. When comes out, Pinki is there.

NALINI  
(lovingly)

Where did you die today? Do you know how much time it is? I was waiting for you, body is aching. Go and prepare tea.

Nalini pulls the cheeks of Pinki. Pinki is looking neat and clean today. She is wearing the pink suit, Nalini has purchased for her. Nalini's rebuke forces Pinki to smile. Pinki disappears in the kitchen. While sitting, Nalini tightens her arms around her breasts. She squats on the bed. Pinki appears with tea and toasts for nalini, keeps tray on the bed and squats on the floor. Both sip tea. After tea, Nalini disappears in the bathroom and Pinki cleans the house. Nalini comes fresh out of the bathroom.

NALINI

Pinki leave this cleanliness. Come and press my head.

Pinki presses her head. Nalini closes her eyes. She remembers.

INT. WARDEN OFFICE - EVENING

Anita and Nalini are sitting with Bindu.

BINDU

Oh Nalini! are you feeling at home?

NALINI

(shys)

Yes.

BINDU

Room mate is good? If there is any difficulty, tell me.

ANITA

(interupting)

What difficulty? Good to eat, good to walk, what is needed more?

Nalini look at Anita questioningly.

(CONTINUED)

ANITA  
(fearing)

Mam we want to go to watch a  
film, today.

On hearing, Bindu gets angry.

BINDU  
Are you mad. What is the time to  
go to film now? No need.

ANITA  
Mam please let us go. It is a  
Shahrukh Khan's picture. We will  
be back by 9.30.

NALINI  
Please mam.

BINDU  
shut up. Putulants

ANITA  
Mam please let us go. Never  
again mam. Please.

Bindu softnes.

BINDU  
O.K. Let I see. Go, but you  
should be back in time.

Both say "thankyou mam" and run.

INT. HOSTEL ROOM NO 5 - EVENING

Both change clothes and get out of the hostel.

INT. HOSTEL ROOM NO. 5 - NIGHT

Nalini and Anita calmly enter the room and Anita closes the  
door without bolting it. Anita puts on the light and  
changes clothes. She puts on a gown. When Nalini starts to  
change, Anita puts off the light.

ANITA  
Leave Nalini, come as it is.

NALINI  
Let me wear the nighty didi.

(CONTINUED)

ANITA

Nalini leave nighty. It is the time of sleep bell. If Bindu looks, it will be a problem. We have come from picture and...

Anita puts off the light and drags Nalini into the bed, naked.

ANITA CONTD.

Where is my pillow? Today you come in place of pillow.

And she pulls Nalini over herself.

ANITA CONTD.

Have you ever seen yourself in the mirror as you are now?

NALINI

Hoon. Didi it is enough. I have told you many times, don't touch here, the whole body fires. Haaaaaaaaa didi, enough. Oh! I am dying. No No No hai...

Bindu's roaring voice comes.

BINDU

Why this door is open?

Bindu enters the room and puts on the light. While seeing Nalini and Anita in this situation, she gets furious.

BINDU

(to Nalini)

Are you not ashamed of all this? Come with me.

Nalini startled and frightened, pulls a sheet, wraps it and follows Bindu. Anita does not move and remains still under the slumbers.

INT. BINDU'S BEDROOM - NIGHT

Nalini is standing in front of Bindu with head and eyes lowered and weeping.

BINDU

(furious)

Shame, shame on you. What were you doing? Disgusting. If I write to

(MORE)

(CONTINUED)

BINDU (cont'd)

your parents what will be your future. You can be expelled from the hostel. Really disgusting.

Bindu sits on the bed. Nalini starts weeping loudly and begs of Bindu by catching her feet. Bindu softens.

BINDU

Don't weep. Keep quite now. O.K.

Bindu wipes Nalini's tears, kisses her and lets her sleep in her own bed. Bindu changes to gown. She gets into the bed and pulls Nalini above herself. Nalini's moaning voice comes.

Screen goes black.

INT. NALINI BEDROOM -DAY

Pinki is pressing Nalini's legs. Nalini feels intoxicated; gets up and prepares a double peg for her, finishes it in one draught and again comes in the bed. Pinki descends the bed, picks up the glass and hands it over to Nalini, pulls out a cigarette from the cigarette case, lit it and puts it into Nalini's lips. Nalini constantly looks at Pinki. Then finishes the peg, puffs three four times deep. Then catches the arm of Pinki and drags her in her lap. She fondles her, kisses her on the cheeks.

Screen goes black.

INT. WARDEN OFFICE - NIGHT

Anita and Nalini are sitting opposite Bindu. They are laughing on some matter. Then Nalini leaves.

EXT. WARDEN HOUSE - NIGHT

A girl seems entering the warden house.

EXT. WARDEN HOUSE - MORNING

Same girl comes out with head lowered and disappears in the hostel.

EXT. WARDEN HOUSE - 2ND NIGHT

Some other girl seems entering the house

EXT. WARDEN HOUSE - 2ND MORNING

That girl comes out, bowed head and disappears in the hostel.

And for the 3rd day it happens again and goes on happening.

INT. NALINI BEDROOM - DAY

Nalini is watching a diary, finds a number and notes it in a small pocket diary. Throws the diary on the bed.

NALINI  
(furiously)

Bastard, you have spoilt the life of many girls. i will not spare you.

Door bell rings. Door opens and Pinki enters.

NALINI

What is the matter pinki, you enter the house straight away these days?

Pinki smiles. Nalini looks at Pinki as if looking at the wife. She remembers Kulwant's poultry farm.

NALINI

Pinki, go and prepare tea. Also set right yourself.

PINKI

And meals?

NALINI

Brides don't think of eating on the day of honeymoon. I am not hungry. If you want, you can.

PINKI

I will also not eat then.

NALINI

Why?

(CONTINUED)

PINKI

When master is not eating, then.

Pinki lowers her head and smiles. Nalini also smiles. Pinki disappears in the bathroom. When Pinki comes out dressed, Nalini keeps on looking amazingly.

NALINI

Oh you dead! Where from you have stolen this beauty?

PINKI

Come, let I press your body. It will be aching.

NALINI

Pinki, I have to go out of station for two days, take care.

Nalini gets up, pulls a bag from the almirah and keeps 3 suits, one towel and other required material in it. Pinki appears with two cups of tea. Both drink tea together.

PINKI

Come.

Nalini lies on the bed and Pinki starts pressing her legs.

NALINI

Pinki, let I tell you one thing. Day before yesterday, one of my old friends came into contact.

Nalini explains all about what happened in Kulwant's poultry farm (All flash back). But she hides that the hens started pecking her on the feet as if they were recognizing her. Pinki tosses and turns with laugh and Nalini pulls her above.

INT. NALINI BEDROOM - MORNING

Nalini is preparing to leave. She remembers Bindu, picks up the bag and disappears out.

EXT. ROAD - DAY

Nalini is seen sitting in the bus. She is sitting on a window seat and her eyes are closed. She remembers.

INT. HOTEL ROOM MUMBAI - DAY

Nalini and Anita are sitting calmly. Then Anita breaks the silence.

ANITA  
(wet eyes)

Nalini, how should I tell you?  
This is also not the fault of Bindu. Once she told me how she got into all this.

Anita looks deep into the eyes of Nalini. Nalini pays attention.

ANITA CONTD.

She told, that from the very young age, she was never interested in men. She always loved and wanted to live with girls. When she turned 21, her parents, without asking her, fixed her marriage in a good family. When she came to know, she objected. But her parents, for the sake of society, did not agree. The would be groom was handsom and his name was Nikhil. But they did not listen to her. And her marriage was solemnized. You know in those times girls were not allowed to talk to their would be's

INT. IN-LAWS ROOM - NIGHT

Bindu is sitting on a decorated bed wrapped in a red sari and wearing a long veil. The door opens. Nikhil enters, bolts the door from inside and comes on the bed. As he stretches his hand to unveil Bindu, Bindu herself throws the veil back, looks deep into the eyes of Nikhil. Nikhil frightens and gets back.

NIKHIL  
(startles)

.....

BINDU  
Please don't touch me. I do not like men.

NIKHIL  
(sadly)  
What?

(CONTINUED)



BINDU

Yes, I have no liking for men. This marriage is against my wishes.

NIKHIL

But.

BINDU

But what nothing. You can take my body but that will be a rape on me. I never....(sobs)

NIKHIL

But where I am at fault?

BINDU

(sobbing)

It is not your fault, but my parents. I told them but they did not agree for sake of society.

NIKHIL

I also request you for the sake of same society. Please!

BINDU

O.K. If you want to rape me, you are...

Bindu pulls back her sari and throws open her bosom and looks straight into the eyes of Nikhil. Nikhil frightens and leaves.

INT. BINDU'S PARENTS HOUSE - DAY

Bindu, her mother and father are sitting in the lobby. Bindu's mother is weeping and father, deep in distress, is saying something with folded hands. Bindu has lowered her head. Then the anquished father leaves and after him the mother.

INT. BINDU'S PARENT HOUSE - MORNING

Bindu is ready to leave the house and her mother is stopping her.

BINDU

Mumi, I have got a job in an university, as a warden, in girls' hostel.

Bindu leaves.

INT. HOTEL ROOM MUMBAI - DAY

ANITA

Since then, she worked as warden  
in the University.

NALINI

(grinning)

So as to spoil the life of  
innocent girls.

INT. BUS - DAY

Nalini opens her eyes.

NALINI

(grinning)

You are a scoundrel, Bindu.

EXT. SHIMLA BUS STAND - DAY

Nalini comes out of the bus stand and hires a taxi.

EXT. BINDU'S HOUSE - EVENING

Nalini rings the door bell. After a beat, door opens. Bindu  
greeted nalini with an embrace and a kiss on her cheek.

INT. BINDU'S DRAWING ROOM - EVEING

Bindu let Nalini enter the house in embrace. She leads  
her to drawing room and both sit in the sofa.

BINDU

(happily)

Speak out.

NALINI

everything is right. I am enjoying  
life. I am in Delhi these days.

BINDU

How do you get my address?

NALINI

From Anita. She met me in Mumbai.

Nalini shares Pinki and Kulwant's poultry farm (flash  
back) with Bindu.

(CONTINUED)

NALINI

What to say, the hens started pecking on my feet. They would have recognized me.

Both laugh.

NALINI CONTD.

What are you doing these days?

BINDU

After retirement, I have also opened a poultry farm. It is behind the house. I thought hens are our sisters.

NALINI

Oh right!

BINDU

Yes Nalini. I amuse on their sight. Sometimes I leave one or two cocks in them and enjoy seeking their miserable plight, when the hens peck them to death.

NALINI

Let's go there.

BINDU

Yes, yes, why not? Then and there.

Bindu blinks and smiles. Both leave for poultry farm.

EXT. BINDU'S HOUSE - NIGHT

Nalini returns alone from the poultry farm and walks on the road. She hires a taxi and goes to the hotel.

INT. HOTEL ROOM - MORNING

Nalini picks up the newspaper, Bindu's tragic death detail is on the front page. Hens pecked her to death.

NALINI V.O.

I had only strangulated her and pushed her in the poultry farm. I am now afraid, some one may also push me in a poultry farm.

Nalini takes a deep breath. He has a satisfaction on her face, then lies down on the bed and goes to sleep. A sound sleep, full of satisfaction.

EXT. FIELDS - DAY

Pinki and Nalini are going to fields. A poultry farm comes into sight.

PINKI

Mam, I have never seen a poultry farm. That is there, I want to see, what type of it is?

NALINI

Pinki, what to see in it. There are only hens, hens and hens. Thousands of hens.

PINKI

(insisting)

Mam please let us see how hens live in a big poultry farm.

Nalini, unwantedly, accompanies her to the poultry farm. At the entrance both stand and watch the hens. Pinki pushes Nalini from back and hens cling to her and peck. She shrieks.

INT. HOTEL ROOM SHIMLA- DAY

Nalini gets up horrified, wet with perspiration.

NALINI

(horrified)

What a tragic dream?

Fade out.

THE END

## Certificate of Registration

This is to certify that I have registered this Screenplay  
titled Hens

Written by Mahesh Seelvi

Whose FWA Membership No. is 024305

On 16-01-2017

& as a proof thereof is placed below my digital signature and seal of the Association with relevant details in the  
QR code.

Receipt No:106174197681

ZAMAN HABIB  
(General Secretary FWA)



Note – This certificate is subject to the declaration by the writer that This work is a piece of adaptation of already published work and though I have not obtained the necessary rights from the original owner(s) of the copyright, I hereby accept that I (My Sponsor) will do so before exploiting this work commercially. If I fail to do so I will be solely responsible for the consequences.

Tampering with c & thus the registration.

