

A film Script.

'Bombay by Boat'

Research & script:

by

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Notes:

- 1. The real names which inspired the story are not mentioned.*
- 2. Story is built around real situations.*
- 3. Major characters, events, and the finale of the film hit the headlines in the Media and may be recognized by readers.*

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SAN DIEGO, USA.(August 1, 2012)

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CHARACTERS

1. **John** Anderson aka **Yahiya** Abidi also called BB, due to heterochromic eyes. He is there as a child, young man and middle aged man
2. Jailor
3. Lopez an attorney 60 years
4. Charles an officer of DEA 40 years
5. NICOLAI. colleague of Charles 35 "
6. Salim Abidi 45-50
Salim Abidi is in his mid forties, of Asian origin, about 5ft11', good looking and well dressed.
- 7.
8. Kathy 30
9. Abbas 40
10. Nurse any
11. Doctor any
12. Servant any
13. Molvi 50
14. Secretary 35
15. Man 45
16. Gul 30
17. Babar Same as John
18. Sarah "
19. Sales Girl 20
20. Ivan 40
21. Customer 1 any
22. " 2 "
23. " 3 "
24. " 4 "
25. Young man 20
26. Officer George 50
27. Ameer Ahmed 60
28. Mariam Same as John
29. Driver 1 any
30. Driver 2 any
31. Rescue Workers, guests any
32. Servants 1
33. Sevant 2 any

34. Doctor	any	
35. Saeed		Same as John
36. Nurse		any
37. Qamar	same as John	
38. Teacher Maulana		15 years older than John
39. Maulana wife	60	
40. Sabat Gul Khan	40	
41. Aziz Bobo		40
42. Bikash Ragmi	30	
43. Muslim Khan	any	
44. Hayatullah Hamyo		any
45. Abu Saeed		any
46. Qari Quresh		any
47. Hafiz (Elderly Person)	60	
48. Sarah		Same as John
49. Lady in Sari		any
50. Paal Krishna		any
51. Embassy Man	any	
52. " secretary	any	
53. Home Minister	45	
54. IB Chief	45	
55. Hotel Clerk		any
56. Sunita		25
57. 7 terrorists		20 -30

Boat crew, announcer, crowds, jail superintendent etc.

The beginning

SCENE ZERO

INT. HIGH SECURITY JAIL - DAY

John Anderson. Sits alone. Disheveled. Unshaven.

A guard passes by and pays no attention.

DISSOLVE TO NIGHT. John lying on the ground curled up.

DISSOLVE TO: He is sitting on the ground and some food leftovers are seen near him. DISSOLVE TO MORNING:

A jailer brings food.

JOHN

(To the jailor)

I want to see my lawyer.

(Two days later.)

(John is miserable. Head down. Hears footsteps. Looks up. Notices Lopez, Charles, and NICOLI coming. Holds the bars and stands up)

(The three arrive. Very glum faced. Pause. John slowly raises his head a little)

JOHN

You are the only ones I can talk to.

LOPEZ

The charges are very serious. There could be death on many counts.

(Camera moves to John. Eyes wide open. Camera fills the screen with his Blue and Brown Eyes, as the **titles** appear)

(Camera moves back from the BCU of eyes, and into a mid

Shot of John over the heads of the three persons present.

JOHN

If I have to die, I want to die in this country.

Not in India or Denmark. If my guilty plea is accepted,
and I live, then I shall give you so much real information
about terror networks that no one else can ever offer.

(The three look at each other. Pause)

LOPEZ.

The courts will need absolute and whole truth from the
Beginning to now.

JOHN

(Mumbling.)

(slowly)

All that you and I know!

Yes I can share, "...Whole truth. From Beginning to now".

(Close up on John's face, and DISSOLVE TO Flash Back:

FLASH BACK

SCENE 1

INT. WASHINGTON DC - AFTERNOON

. An office room at Broadcasting Corporation. Abidi winding up days
work, picks up phone and dials an intercom number,

Kathy picks up the phone.

ABIDI

Hi. Are you done for the day Kathy?

CUT TO:

KATHY

Hi, ya, see you in the lobby in about five minutes.

CUT BACK TO:

ABIDI

Ok. See you.

(Puts down the phone.

He picks up his pen wears his jacket and starts to go.)

CUT TO:

(Kathy opens her vanity bag. Touches up the makeup. She is dressed up attractively. She is pregnant. Picks up her bag and walks through the corridor and presses the button for the lift.)

Scene2.

INT. LOBBY -

Lobby. Company staff is now leaving; Abidi is waiting; Abbas, a short man walks up to him:

ABBAS

Abidi bhai, aaj aap ki ek nazam, aap ki composition maen way, raat kae Pakistani program maen shamil ki hae. Farida Khanum ki awaz maen.

(Translation: "Brother Abidi, I have included one of your poems composed by you and sung by Farida Khanum in tonight's program for Pakistan")

ABIDI

Thank you Abbas. Farida sang it so well.

(Abbas leaves.Kathy walks in from the lift.)

End scene

Scene 3.

INT. HOSPITAL. Day

3 months later.

An ambulance rushing to the hospital. Kathy is put on a stretcher and is being taken into the delivery room. Abidi holds her hand as she is taken in for procedure. A nurse walks up to Abidi:

NURSE

Mr. Abidi, here are some Routine papers to be signed by the father. Permission to operate, give medical treatment etc. Please go through these.

ABIDI

It's Ok. (Signs)

NURSE.

Please wait in the cafeteria. It will be a while,
before we call you.

ABIDI

Is Kathy Ok? I mean is everything normal?

NURSE

(Smiles)

Everything is fine. Fathers always get tense, but it's ok.

ABIDI

God bless you. I will wait in the cafeteria.

INT. OPERAION THEATRE - (Nurse goes into the operation theatre.

Abidi walks to the cafeteria. Settles down in a chair.

(Fade out)

Scene4

INT. CORRIDOR -

(Nurse, on the speaker in the corridor....

"Mr.Salim Abidi, Mr.Salim Abidi"...

Salim Abidi rushes to the door of the operation theatre. Kathy on the stretcher, and the doctor and the nurse around her.)

DOCTOR

Congratulations Mr. Abidi. Normal delivery. No problems. It is a beautiful baby and an exceptional baby too.

ABIDI

What do you mean?

DOCTOR

(Baby is in the cot)He has done full justice to his parents genetically. His eyes are heterochromic. His right eye is blue and the left is brown.

(Signs of exclamation from those present. Camera closes in on the blue and brown eyes.)

Scene 5

INT . HOME. Months later, afternoon.

KATHY

Why do you want to go to Pakistan? You can find a job here.

ABIDI

I am nearing 50, it is not the age for startup jobs. Plus I will lose my pension and all other benefits including promotions. I should be the Director General of the parent company soon.

KATHY

But you are well settled here too.

ABIDI

I am, but my contract is about to end, I don't know if the next contract will come by. In Pakistan I am a permanent employee, with retirement benefits.

KATHY

I wonder how I will be able to take the change in society. Pakistan seems too conservative.

ABIDI

Well if you can bear it for a few years. After retirement,we will move here and may be even come back to this company!

KATHY

Well, that sounds better.

(Abidi looks at Kathy. She smiles. Abidi holds her hand)

F.O.

Scene 6.

EXT. LAHORE - CANAL BANK - 4PM

Fade in Lahore. About 4 pm. Canal Bank, near Jamia Ashrafia.

(It is a Friday. The Azan of Asar is heard from Jamia Ashrafia. A shot of Jamia Ashrafia Mosque.

Scene 7.

EXT. ABIDI'S HOUSE -

Kathy enters her house near Jamia Ashrafia. Goes into the house. She is dressed for summer and has probably returned from a dip in the pool at the Gymkhana Club.

Scene 8

EXT. MOSQUE -From the Mosque people are coming out. One young molvi puts on his slippers walks towards the canal footpath.

CUT TO

(Kathy, looking for Yahiya.)

KATHY

Yahiya.....Yahiya...Yahiya...(a servant appears) Yahiya kidhar???

SERVANT

(guiltily)Abhi idhar tha..abhi...???

Scene 9

EXT. CANAL BANK

(At The Canal bank. Molvi notices Yahiya)

MOLVI.

Yahiya. Aap idhar kiya kar rahey ho??

YAHIIYA

(He is about 6 years of age)

Main bhi teroon ga.

Mama aaj mujh ko naheen lae kar gaeen,

aaj maen nehar main tairoon ga.

(Translation: I want to swim in the canal; Mama did not take me to the club so I can swim here)

MOLVI.

Naheen betae, yeh pani bohat ganda hae aur yahan sikhane wala koe naheen, aap ki mummy yahan nahane ki ijazat nahee daingee

(Translation: no son, this water is not clean and there is no one to teach swimming here. Your mom will not allow you)

YAHIIYA.

Tou maen abba sae pooch loon ga.(So I will ask father..)

MOLVI

Acha jab woh ijazat daen gae to aa jana. Chalo ab Quran Sharif parhnae ka waqt hae.(TRANSLATION: ok, when you get permission then you can return. Now it is time to read the Quran..) (Yahiya looks at the boys swimming, turns and walks with Molvi)

Scene 10

EXT. HOUSE

KATHY

(Frantic) Abhee dhoondo Yahya ko,

maen phone kartee hoon Salim ko..(goes inside the house)

(TRANSLATION: You look for him , I will phone Salim..)

(She gestures to the driver and couple of others who scramble towards the lane to)

(Kathy dials the phone and hears the bell ringing.. phone is picked up by the secretary.)

Pls give the phone to Abidi Sahib. Hurry.

Scene.11

INT. OFFICE. Day

Secretary

Yes Madam.

(At the intercom.)

Sir Madam baat karna chahtee haen.

(TRANSLATION: Sir Madam wants to talk)

SALIM

(BIG CLOSE UP)

Keh dou maen abhee meeting maen

hoon baad maen bat karoon ga. (TRANSLATION: Tell her I am busy in a meeting, will call her later)

SECY.

Madam sir Abidi in meeting, will talk later..

KATHY

(Shouts...) It is an emergency, put him on right away

SECY

Yes yes yes sir, madam(connects to Salim)Sir sir emergency

(Abidi takes the phone)

Scene 12

INT. ABIDI'S OFFICE. Day

ABIDI.

Hello, what is it, everything OK?

KATHY.

It's not ok. Can't find Yahiya anywhere...(Speaking in panic)

Scene 13

EXT. OUT SIDE ABIDI'S HOUSE -Day

(Cut to the lane outside the gate of the house. Servants see Yahiya coming with Molvi. They rush to Yahiya and run to the house with him.
Enter the room where Kathy is on phone)

KATHY

Oh my God. He is here.. he is here...the servants have brought him...(Leaves the phone and rushes to Yahiya...(Abidi is heard saying "hellooo...helooo while the phone is hanging)

(Kathy hugs Yahiya. Molvi is explaining the situation. Finally things calm down and Molvi sits with Yahiya and the Quranic teaching starts)End scene.

Scene 14.

INT. ABIDI'S HOUSE - EVENING

Abidi and Kathy talking. Tension.)

KATHY

You think I should not be worried if our son is missing? Why is it insulting to talk to your wife if she calls you in the office? I don't do it unnecessarily.

ABIDI

Generally it is disturbing in a meeting to pay attention to domestic affairs. But it is ok. This was worrisome. You could have taken Yahiya to the club with you.

KATHY

I usually do, don't I? By the way, when do you spend any time with him? He needs you but you hardly have any time for the family. You, your musicians, your singers, I don't know what else.

ABIDI

What do you mean? It is my job.

KATHY

Does everyone stay there from morning till midnight? If so, then they should not raise families...

ABIDI

Come off it. I will get someone to keep Yahiya company.

KATHY

Someone! Hunh! He needs a father!!(Enter Yahiya)

ABIDI

Yahiya. Come. You scared us today. (Hugs him) If you leave home you must tell your mom.

YAHIYA

But mom was not home(Abidi and Kathy look at each other)

ABIDI

Oh. Ok. So it is better to take a servant along. You are very young so it is better to have an elder around.

(Both parents look at him affectionately talking to him.)

Scene 15

INT. LAHORE - BROADCASTING OFFICE -

(Abidi is opening the mail. He takes notice of one envelope. Opens it cautiously and reads. As he reads, he appears very happy. Finishes reading, presses the buzzer, talks to secretary)

ABIDI

Connect me to my home immediately. (Puts down the receiver. He is very happy. Reads again. Bell rings. Picks up phone)

Hi Kathy. Some very good news.

KATHY

What is it Salim. You sound really excited.

ABIDI

Kathy. My seniority has been confirmed, and I am promoted.

KATHY

Great. That is real good news. Congratulations.

ABIDI

But we will need to move to Karachi. There is no job for my new status in Lahore. But I think you will like Karachi better than here. Karachi is a very cosmopolitan city.

KATHY

That is good. Port cities are usually lively. Salim I hope Yahiya's schooling will not be disturbed.

SALIM ABIDI

I plan to go to Karachi immediately and take charge. It is important otherwise intrigues can change the situation. I will then ask for a usual break before moving and return. While in Karachi I will decide upon the best possible school for Yahiya. Yahiya is now 8 and he will need to a senior school anyhow.

KATHY

That sounds ok. So when do we move?

SALIM ABIDI

Well. I think in a week I should be back. You start packing.

KATHY.

Ok. Will do.

CUT TO

Scene 16

EXT. SEA -KARACHI

(A sail boat in the sea. Karachi city is receding in the background. Some big ships have docked in the harbor. In the boat are Salim Abidi, Kathy, Yahiya and another boy his age. He is Jameel but is called 'Jimmy'. The boat is the old time conventional boat. There are several sailors. One of them is at the mast controlling the direction, there are four boys who keep on jumping to extend planks on the sides to maintain balance as and when required. The four passengers have fish tackles and seem to have planned the favorite Karachi 'crabbing' picnic.)

KATHY

Salim do you think we will be back by sunset?

ABIDI

I am not sure, the crabs show up late.

KATHY

Do Jimmy's parents know we will be late?

YAHIIYA

Mama, Jimmy told his father that he was going with me for crabbing. I think they will not worry.

ABIDI

Jimmy how long have you been playing tennis in school?

JIMMY

Uncle I have just started. I did not have a partner with me. Yahiya is my partner now and we love it.

YAHIIYA

Abba Jimmy is my best friend in Karachi. We have a lot of fun together. Even in recess we go to the canteen together.

ABIDI

Good Yahiya. It is great to have good friends.

SAILORMAN

Sir, I think go Baba Island not Minora. For more fish.

ABIDI

(to Kathy)

He says we will get more fish around Baba Island

KATHY

I am enjoying the boat ride. He can go where ever he likes.

(Boat is moving. Sailor man makes some adjustments. Passengers are busy talking. Yahiya and Jimmy are having a great time)

FADE OUT

Scene 17

FADE IN. Broadcasting Company - KARACHI

(Salim apparently under pressure, walks out of the news room and rushes to phone. Starts dialing)

SALIM ABIDI

Kathy this is an emergency. India has attacked. I have sent the driver and car. Pls. immediately get Yahiya from school. Schools have been closed. Air raids are expected any time in Karachi.

KATHY

What.??? (shocked) Air raids? On Karachi? Oh my God. Oh my God. Ok Ok.I will go get Yahiya immediately.

Scene 18

EXT. SCHOOL - NOON TIME

(School Bell rings. Children jump in happiness. It is recess. Children coming out of the classes. Yahiya and Jimmy seen)

Scene 19

EXT. ROAD - KARACHI -

(Kathy in the car. Moving on a crowded road in Karachi. Air raid Siren rings. The traffic is disturbed.)

Scene 20

INT. SCHOOL -

(Teachers rushing out on hearing the sirens.

Using whistles to call children. Notice Indian aircrafts in the air. The children also notice. Yahiya is practicing tennis racket and ball in the ground area. Jimmy is near the end of the ground having a glass of water. An Indian aircraft dives and throws a bomb. Big blast.

Yahiya falls with the impact on the ground. Cries & shouts. Two teachers rush out after the blast. Notice some injured boys. One shouts

"Call Ambulance..Ambulance".

The other teacher notices Jimmy bleeding and almost unconscious.)

TEACHER

OH OH, MY GOD. THIS IS JIMMY.

(SHOUTS) DOCTOR..Doctor

(There is chaos. Camera notices Yahiya with some frightened kids. Kids run towards school verandah. Yahiya notices Jimmy covered in blood and yells)

YAHIYA

Jimmy...Jimmy..Blood...why..Why..

TEACHER

Jimmy is injured...run call the doctor...run... (Yahiya rushed away)

(Camera notices Kathy running in, looking for Yahiya. She rushes to the teacher. Notices Yahiya coming with a doctor)

KATHY

(Calls)

Yahiya...Yahiya...

(Hears and rushes to her)

Yahiya

Mama...mama...Jimmy...Jimmy...blood...blood... (cries and hugs Kathy)

KATHY.

(Trying to console. She is herself shaken)

Yahiya...it will be all right...Yahiya...Jimmy will be all right...

(Walks with Yahiya to where jimmy is. Doctor is attending.

Does not appear hopeful) (Yahiya is crying)

YAHIYA

Mama what has happened to Jimmy?

KATHY

Indian plane threw a bomb. Jimmy is hurt.

YAHIYA

Indian? Indian. Why hurt Jimmy. He didn't do anything to them. We were playing tennis he came to have a glass of water. (Ambulance arrives.

Workers rush out. Take Jimmy)

YAHIYA

Mama I want to go with him.

KATHY

Yahiya... they are taking Jimmy to hospital...

YAHIIYA

I want to go to hospital...Mama when will Jimmy come?

KATHY

Let us go. We will find out from the hospital.

(Kathy holds Yahiya's hand and takes him towards the car. Many parents and teachers around, collecting children...)

SCENE FADES OUT AS Yahiya is going towards the car)

Scene 21

INT. BED ROOM - ABIDI'S HOUSE - NIGHT

Salim Abidi and Kathy are trying to put Yahiya to bed.)

YAHIIYA

(Sobbing)

Indians killed Jimmy..They killed your uncle..I hate Indians....Baba why don't you kill Indians...?

(Kathy and Salim Abidi look at each other.

They keep consoling Yahiya until he dozes off)

KATHY

Salim. (Pause) It is impossible living here...

(Both in deep thoughts.)

SCENE FADES OUT

SOME YEARS LATER

Scene 22

EXT. SCHOOL (It is a school in the mountains. A famous school in Pakistan. Yahiya has turned into a handsome lad. He is about 14 years. He is jogging back along with a friend and enters the compound. They

are walking to the school canteen. Get water and settle down on a bench outside.)

YAHIIYA.

You said your parents migrated to Canada? How long are you going to be here?

BABAR

Well I don't know. Probably another year until we qualify.

YAHIIYA

Babar why did they not take you along?

BABAR

My father was not sure of the education there and he wanted some time to settle down. I don't like it, but one reason he gave was that he wanted my education in Muslim environment and to read the Quran with a teacher.

YAHIIYA.

You know why I came to this school? In Karachi my school was bombed by Indian Army during a war. My friend Jimmy was killed. I hated that. My father's family came from India and some of them were murdered in the caravan. My father saw it as a child and was scared. I hate Hindus, I hate Indians. If I can, I will take revenge.

BABAR.

You are angry. But my father is a business man. He says if you want to do anything in life, you need money for it.

YAHIIYA.

We are taught Islam and military discipline. Wonder how it would help us to make money?

BABAR.

Will you join the army Yahiya?

YAHIIYA.

I have no intentions; My parents split. My mother has gone back to USA and my father is occupied with other interests. All he wants is that I

should study, and say my prayers and he thought the best arrangement is to put me in this school.

BABAR

I will go to Canada whenever my parents want. I have no wish to serve the army. We are business people.

YAHIIYA.

Look, you are my closest friend. May be I should ask my mother to call me to USA. My father has hardly any time for me. But I miss him very much. So many times I need to talk to him. I love him and miss him. (Deep in thoughts). Well I have you. (smiles)

CUT TO

Scene 23

INT. LAHORE - EVENING

(It is a music get together. Someone is playing a string instrument like Veena. The player ends the symphony with a crescendo. Claps follow. Salim Abidi is sitting and appreciating. The player comes and touches his feet. Then a female singer seeks permission. It is a mini 'Darbar' which Abidi is enjoying.)

FEMALE SINGER.

Hazoor aap ki ghazal sunaon?

(Translation. Sir may I now sing your poem?)

ABIDI

Kis raag may bandhi hae?

(TRANSLATION: In what Raga have you composed it?)

SINGER

Aap ki pasand ka raag, Darbari.

(It is the raga you like. Darbari)

(Abidi smiles and nods in affirmative. The song starts. Abidi is very pleased.)

Scene 24

INT. BAR - CHICAGO -

(Chicago. It is the Khyber Pass bar. Kathy is at the bar.)

A CUSTOMER.

Hi Kathy. So you have completed the management course for the bar. You are fully licensed. Great.

KATHY

Yes. But I want the word to go around. This bar can stay open till late in the night. I want business. I have my flat upstairs in the building, upstairs, so management is no problem.

(Fixes a drink for the customer and serves)

CUSTOMER

Oh. Thanks. Customers will soon fill up this place. With such a pretty girl looking after them, who wants more?!

(They laugh. A couple of customers walk in. It is a man and a lady.
Kathy starts some music)

Scene 25

EXT. SCHOOL

Boys have just completed the parade. Boys hear a shout from the leader of the parade:

Qamar.

'EYES RIGHT'

Boys, while marching, turn their eyes to the right and Salute the officer on the podium.

Qamar

PARADE DISMISSED.

Scene 26

(Boys start going to a class room, a Maulvi Sahib walks in. The boys settle down. Yahiya and Babar are in the group.)

MAULAVI

Assalam o Alaikum

Class

(collectively) Vaa Alaukum uss salam.

MAULAVI

You all understand that this means

'our good wishes for you". Salamati is welfare and peace. Muslims are required to wish the best for everyone. Today I will briefly talk about Jihad which is sometimes misunderstood. Jihad's literal meaning is 'struggle'. Muslims are expected to struggle to improve themselves and identify their own weaknesses and thus continue to make themselves better human beings. But 'Jihad' also means struggle against the enemies of Muslim nations if they pick up arms. But this is done when no peaceful way is left open. There is much more to this philosophy.....(As he is speaking Yahiya and Babar are seen very attentive.)

VOICE FADES OUT

Scene Changes

Scene 27

INT. ABIDI'S HOUSE. Afternoon.

Servant walks in talks to Abidi who is sipping a cup of tea)

SERVANT.

Sir. Mem Sahib ka phone teen chaar dafa aa chukka hae. Aap sae baat karna chahtee haen.(TRANSLATION: Sir Your wife called several times. She wanted to talk to you)

ABIDI

Koe zaroorat naheen baat ki. Khud he chali jae gee.

(TRANSLATION: No need to talk. Let her go back)

Scene19

INT. COURT

(Kathy walks in with her attorney.)

JUDGE.

(looks at the complaint)

Your son is 14 years old? Is there a birth certificate?

ATTORNEY

Sir it is on record in the file.

JUDGE

Can the custody be voluntarily arranged?

ATTORNEY

No Sir. Every effort has been made. Your lordship is requested to
summon the parties.

JUDGE.

I would also like to hear the boy.

ATTORNEY.

Ok Sir.

JUDGE

Summons to be issued.

(Kathy and the attorney leave.)

Scene .29

INT. SCHOOL - HASSAN ABDAL - DAY

It is the Proclamation day. Boys are given their certificates. Kathy
and attorney present. As soon as the ceremony is over Kathy hugs
Yahiya and goes. Babar is seen walking up to Yahiya)

BABAR

Was this your mother?

YAHIIYA

Yes

BABAR

Who was with her? Your father.

YAHIIYA.

No. My father did not come. I hate it. She came with her attorney. My
mother has asked the court for my custody.

BABAR

Are you also going to the court?

YAHIYA

Yes

BABAR

Wow. That is exciting. Going before the judge! Man that is some experience. Are you supposed to say something?

YAHIYA

I am supposed to say 'yes, I want to go with my mother'.

BABAR.

Will you say it?

YAHIYA.

Yes. Yes. My father doesn't care for me, he has other women now.

BABAR

Well the good thing is that we will be close to each other; my father has called me to join his business in Canada.

YAHIYA

Great man. You have a good father. Indeed I will tell the judge. 'YES'..Yes. Then I will be in USA with you.

Scene30

EXT. AIRPORT -Day

(Kathy and Yahiya checking in. They look happy. Plane takes off)

On the screen the following words appear:

5 YEARS LATER, CHICAGO, KHYBAR PASS BAR

(a shot of the Khyber Pass bar.)

Scene 31

EXT. KHYBER PASS BAR -EVENING

(Boisterous noises. It is a busy bar. Kathy is seen kissing a 'lover'. They both get up and go towards stairs and are seen going up to her room. Hand in hand. They are apparently 'high')

Scene 32

(Young Abidi appears at the door of the Bar with Babar. Babar says "good bye" and departs, Abidi opens the door of the bar and goes in. As he enters there are whistles and shrieks and a girl rushes and hugs him. He is apparently very popular. He goes to the counter, orders a drink for himself and the girl.)

Scene 33

INT. EVENING. BED ROOM. UPSTAIRS FROM THE BAR

(The man, who was with Kathy, is dressing up. Kathy too.)

MAN.

Wow. What an evening. If I were an ancient king in the East I could weigh you in gold.

KATHY.

(Laughs heartily)

And now when you are not a king?

MAN

I can still do a lot. I have the money. You should own this bar and not just manage it. Find out the price, I will help you.

KATHY

Are you drunk?

MAN

No. I am quite sober. Test me tomorrow and tell me the price.

(Both come out of the room. In a great mood. They come down the stairs. Kathy sees him off)

Scene 34

(Music Band is playing loudly. Yahiya seems to be very popular. He is flirting freely. Starts dancing with a girl. The place has popular features but not a healthy reputation)

Scene 35

INT. SLAUGHTER HOUSE

(This is Babar's slaughter house. Camera moves to Babar's office.
Abidi is talking to him)

BABAR

Did you notice the man with long hair? (looking from the window) He is
an Afghan. Runs one of the biggest meat shops in the area. He has
other businesses also, groceries, utensils, you name it.

YAHIIYA.

(Looking)

He is heading towards your office.

BABAR.

Not strange, comes often. (Man Walks in)

Salam o Alaikum

Gul Zar Khan

GUL

Wa Alaikum assalam. (towards Yahiya) Your friend?

BABAR

More than that..a brother, He is Yahiya

GUL

Wallah. Pleased to meet you. Are you an Afghan?

YAHIIYA

(smiles) No I am not.

GUL

Oh. Yaaraa. Tum Gora hae..oyay..tumhara aankh special hae!

BABAR

Yes his eyes bespeak his origin. One blue and one brown. His mother is
American and father a Pakistani. He spent most of his time in Pakistan

and now he has moved to USA with his mother. She owns 'Khyber Pass'
bar.

GUL

Oh Khyber Pass, accha jagah hae. I go there and meet customers.

YAHIYA

Your customers? In the bar?

BABAR

(smiling)

I told you he has many businesses. He can have a customer anywhere.

GUL.

Yaraa. (friend) Have you got the meat ready? I want at least one whole
cow. Someone wants it for a marriage feast.

YAHIYA.

Cow??

BABAR

Yes. It is special for him. Generally we slaughter goats. We slaughter
these here and then the meat goes through the process of packing. Have
you ever seen a cow being slaughtered?

YAHIYA

No. I have never seen a cow being slaughtered.

BABAR

Ok. Let me give you that experience. You want to come Gul?

GUL.

Sure.

(They start to leave)

Scene 35

INT. SLAUGHTER HOUSE

(All the three are watching. A cow is brought in. The cow 'moos'. She
is set to be slaughtered by machine)

YAHIYA

Cow is mooing. May be she knows. I wish there was an Indian Hindu to see the cow slaughter.

BABAR

Why? You want a riot here?

YAHIYA.

(Emotional)

No. I want to see the pain on their faces. Hindus killed my uncles in the caravans coming to Pakistan, they bombed my school, they killed my friend, and they broke my country. I hate them. I could kill them myself.

(Gul is watching with interest)

If a Hindu sees a cow slaughtered, his face will show the pain.

GUL

Your friend is very 'Ghairatmand" . Honourable person. Yaraa hamarey pass aao.

BABAR

Let him go Khan. He is a student. (Smiling) I wonder if he ever goes to school, his mother thinks he does.

YAHIYA

Forget it. Studies will not bring money. I want to have money. Lots of it. Must find a way to do business.

(Close up Khan watching the cow being brought in) Look. Is this one to be slaughtered?

BABAR

Yes.

(Yahiya starts to go away)

Where are you going?

YAHIYA

I hate the sight of blood.

(Turns and goes towards the office)

(A Cow is slaughtered, big stream of blood)

BABAR

Let us go. Meat will be ready soon.(They start to go back)

CUT TO

Scene 37

INT. KHYBER PASS BAR

Crowded as usual. Kathy and Yahiya are both working. They are on the counter. Kathy is making a drink. Yahiya is talking to a customer.
Camera goes around and discovers the customer, Gul)

GUL

(Low voice) What languages do you speak?

YAHIYA

I can speak Urdu or Hindi.Persian a little, not much.

GUL.

Hum jata hae. Bahr bagh mein millo. Aap ke faida ka zaroori baat hae.
Palm tree kae nechae.(TRANSLATION: I will be under the palm tree in
the garden, see me, something good for you.)

YAHIYA

(Trying to understand the motive, curious)

Ok. In about five minutes.

(Gul leaves. Kathy is busy with a customer. Doesn't notice)

Scene 38

EXT. PARK -

(A quiet corner of a park. Gul is sitting, smoking. He hears the footsteps and turns to look. It is Yahiya. Big grin on Gul's face.
Gets up)

GUL

Khush Amedeed. Welcome .

(Yahiya sits on the bench next to him)

You smoke?

YAHIYA.

Some time? Why?

GUL

I have something special.

YAHIYA.

I know the special. We get it with Marijuana around the school.

GUL.

Here? (offers)

(Yahiya takes one. Lights and takes a puff)

YAHIYA.

Now I will have to take care that mother should not know. Wonder if it will matter to her. She has a lot to do. (Sarcastically)

GUL

Yaara tum ab 18 saal sae ooper ho. (you are now over 18) don't worry. You can do whatever you like. It is not like our countries that parents take responsibility.

YAHIYA.

Why did you call me here?

(Pause)

GUL

Yaaraa. I like you. You are a strong person. Your father Muslim?

YAHIYA.

Yes of course. So am I.

Gul. Alhamd u lillah. I was thinking about some business for you. Good money.

YAHIYA

Yes?

GUL.

There is a little risk but big profit.

YAHIYA

Yes.? Go ahead.

GUL.

I have this packet, Small packing of 'Powder.' Each one is \$100/I can give you 300 of these. Customers will come to the bar and ask you for "toffee". You give them as many as they want. And take \$100/ for each.

Do not keep these in the bar. Put these somewhere else. Collect the money first. Give the toffee a little later. You keep half money, you give me half. At the end of this lot you will have \$15000/ and I will have the same.

YAHIYA.

(Listening very attentively)

\$ 15000/!!!!

GUL

Yes. You want to try?

YAHIYA

You will send customers.

GUL.

They will say 'busy bar' to you. This is for you to recognize.

(Laughs)

YAHIYA

Ok I will try.

(Takes the bag from Gul, and they separate)

CUT TO.

Scene 39.

Int. BAR

(After a few days. The bar as usual. Busy. Yahiya at the counter, serving. One customer looking at him. Finds a moment when he can talk to Yahiya)

CUSTOMER

Busy bar!

YAHIYA

(Looks at him)

Yes.

CUSTOMER

Have toffee?

(Yahiya nods affirmative)

(Customer gives \$500)

(Yahiya takes and puts them in his pocket)

CUT TO

Scene 40

EXT. MARKET

(Yahiya is seen with a girl friend shopping. The girl loving it)

Scene 41

INT. GUL'S OFFICE

(Yahiya walks into Gul's office. Gul receives him warmly)

GUL

Good to see you Yahiya. You have done well

YAHIYA

(Pulls out a small bag, and gives it to Gul)

Count it.

(Gul opens the bag. Takes out cash and counts. After the count)

Fifteen Thousand.

YAHIYA

Your share (Smiles)

GUL

We make good partners.

FADE OUT

FADE IN

(Time lapse. Gul is counting money. Repeat the scene twice)

GUL

You can start a big business. My brothers trust you. Can you go to New York?

YAHIYA

Why?

GUL

Big business. Make a video shop. Many customers there. We can make it very big.

YAHIYA.

I should take my girl friend also. Living alone is boring.

GUL

You can do whatever you like. You are an adult and now you have lots of money. In New York you will have big quantity.

YAHIYA

Let me think a bit. Will let you know.

YAHIYA EXITS

Scene 42

INT. YAHIYA AND KATHY'S HOME - KITCHEN -

(Kathy is cooking something. Yahiya is setting the table)

KATHY

Hey, Yahiya you have opted to make this country your home. Wouldn't you opt to be called by your name?

YAHIYA.

What do you mean?

KATHY

I understand that Yahiya in Arabic is the same as 'John' in English and you can take maternal grandfathers name too. It is very normal.

YAHIYA

What about my father's name?

KATHY

Has he been in contact with you?

YAHIYA

No

KATHY

When did he last contact you?

(Yahiya is Quiet. Doesn't respond)

I am sorry it has been several years. You are my son. You belong here. I feel like calling you JOHN Anderson.

YAHIYA

John Anderson?

KATHY

Yes. John Anderson.

(Comes close and touches him lovingly. Yahiya looks at her)

KATHY

It has been ages that we spent some time together, at home. You know I have bought the bar.

YAHIYA.

Wow! Have you? Business is good.

KATHY

It has been a popular bar for a long time. People like to come here and enjoy.

YAHIIYA

Yes they do.

KATHY

I got some help from a friend too.

YAHIIYA

I have a friend who wants me to open a video shop in New York.

KATHY

In New York?

YAHIIYA

Yes he says there is lot more business there.

(As they are talking they put the food on the table and dine.

What do you say?

KATHY

Well. You are a grown up and handsome man, you can do whatever you like. I will try to manage the bar alone...I can do it.

YAHIIYA

I will be alone too.

KATHY

So your friend putting in the money? I don't have extra funds.

YAHIIYA

Yes. He will.

KATHY

That is good. I assure you, you will not be lonely there. Your girl friend may go with you.

YAHIIYA

Could be.

FADE OUT

Scene 43

INT. BEDROOM - HOME

(Yahiya in bed. Thinking of New York. Imagines street scenes.

Collage. Ultimately falls asleep)

Scene 44

(New York/Chicago. Afternoon, on phone with Babar)

YAHIYA.

Babar. It is almost a month since I met you. May be more. What have you been up to?

Babar.

Usual business. What can a butcher do? (laughs)

YAHIYA.

(Laughs)

Keep killing the cows. Some Indians must be getting hurt.

Babar

I am not doing it for this purpose Yahiya? Selling meat is our business. We sell Halal because our religion tells us to sell Halal. It is a business. Tomorrow we may have some other business as well.

YAHIYA

Yeh. True. I am also thinking of setting up my independent business. Hard to stay in my condition when my friend is getting to be a millionaire.

BABAR

America is the land of opportunity. Grab it.

YAHIYA.

I may move to New York.

BABAR

Good luck. Allah says business is a good occupation. Do you have investment?

YAHIIYA.

Oh. Actually the bar has been doing well. I will get some share for working and I may take a partner who is interested. I hope you will visit some time. What I would love is to take a trip to Pakistan with you and meet some of the old friends. You remember Saeed, Ismail, Qamar?

BABAR

Sure. I miss our Molvi Sahib also. Yes. We should go together. We must do that some time soon. When are you moving to NY?

YAHIIYA.

Well it may take a few weeks. I will call you as soon as I get a bit settled.

BABAR

Ok. Good luck.

YAHIIYA

Bye for now

BABAR

Bye

(End conversation. Yahiya puts down the phone)

Scene 45

(Yahiya calls some other person)

YAHIIYA

Hi. Salam o Alaikum. How are you brother?

GUL.

Alhamd o Lillah. I was waiting for your call and your decision.

YAHIIYA.

Yes friend. I have thought about it. I feel your advice is sincere. I am ready to move to New York. So plan it out. I can go in a week or ten days whenever you are ready.

GUL

I will be ready soon. This is good news. See you Insha Allah.

FADE OUT.

Scene 46

INT. RESTAURANT - DAY

(Yahiya and his girlfriend, Sarah, taking coffee. Sarah is young, good looking and friendly. Day)

SARAH

I am going to miss you Yahiya.

YAHIYA.

You don't have to 'Miss' me. There is another option.

SARAH

Another option??

YAHIYA

I would really like to take you with me, if you agree?

SARAH

Are you serious?

YAHIYA

Of course I am serious. I really mean it. It will be so nice to be together, and, if you like, work together. New York is a great city to be in.

SARAH

You are tempting me. In fact I am tempted. Let us see if I can work it out...hmm. May be I give it a try for some days?

YAHIYA.

Whatever suits you?

(Looks at her lovingly and holds her hand.)

Scene 47 (Some months later)

INT. NEW YORK, near 1st and A st - 6PM -

(Yahiya in his video shop deals with the last customer. Locks a package in the safe carefully. Shuts the shop. Steps out and notices some 'hippies' and some hangers around. Goes to his new car, a start up Merc, and drives off)

Scene 48

(In the car. Driving away. Gets a phone call in the car phone.)

YAHIYA

Hi Sarah. Give me the good news quickly.

SARAH

Ok. (laughs) I got it all set. I will join you on Sunday.

YAHIYA

You know the flight and time? La Guardia?

Sarah

I am driving, will send a text?

Yahiya

Ok. I will be there. Can't wait till Sunday.

Scene 49

EXT. CHICAGO

(Gul is walking with a person 'Ivan'. This person seems to be of Russian origin. They walk a few steps in silence.)

IVAN.

Where about in New York?

GUL.

It is on 7th, between 1st and A, called "Hollywood on 7th"

IVAN

You must show me his photo.

Gul

(Laughs)

You can't miss him. He is tall and fair, but special thing is his eyes.
Right eye is Blue and the left is brown.

IVAN

That is very special. How would he recognize me?

GUL

Yes, there is a system. Buy a video. Ask him if there is a bar nearby?

He will ask you what kind of a bar? You say a 'busy bar' and I need some toffee. He will say I know some Russians like toffees with Vodka.

You say 'Can you get old movies?' He will ask which one. You say 'Bhawani Junction'. He will say 'I will try for you'. Then you say why you don't join me for a drink. If he says 'yes' then the time is ok but if he says some other time, then go away and return when there is no one around. Then again ask if he has " Bhawani Junction" ? If he says 'yes', he will give you a film. This means OK. Then leave the goods with him. He will not pay; money is settled with me. Me only.

IVAN.

So when should I go?

GUL

I expect a bag from Kabul tomorrow. You can go afterwards with the bag. I will tell "Blue Brown".

IVAN

Blue Brown?? Oh I get it. (Laughs)

(They continue to walk for a bit and the scene fades out)

Scene 50

INT. BEDROOM -Night. New York.

(It is late night. Yahiya and Sarah. Passionate and intimate. Phone bell rings. Ignored. Doesn't stop. Yahiya is irritated. Gets up, notices that it is Gul's phone, picks it up.)

YAHIYA

Yes

GUL

Yarra kidher tha brother.

(TRANSLATION: 'where were you brother?')

YAHIIYA

It is New York. It is almost midnight.

GUL

Sorry. Sorry. Forgot. Ok tomorrow ek Rusee milay ga, he will..

(TRANSLATION: A Russian will see you tomorrow and..)

YAHIIYA.

I will call you tomorrow and understand it. Sorry very sleepy. Good night.

(Puts down the phone, Sarah is looking...)

A friend, he didn't realize the time difference. Sorry.

(kisses Sarah.... and so on....)

END SCENE.

Scene 51

INT. VIDEO SHOP - AFTERNOON

CUSTOMER 1.

'The Conqueror'

SALES GIRL

Yes. For sale only. We don't do rentals.

(Picks up the video case and gives it to the customer)

CUSTOMER 1

No. Problem.

(Pays and goes)

CUSTOMER 2.

'Some like it hot'

(Sales girl picks up the video and gives to the customer. He pays and goes away.)

CUSTOMER 3.

'Blood and Sand'

SALES GIRL

Very old movie. Let me check.

(Starts to look in the computer. To Yahiya)

Sir do we keep old movies? like more than ten years old?

YAHIYA

No, but we can take an order.

(Sales girl to customer)

SALES GIRL

We can take an order. Should be here in a week

(Takes the order. Looks at the watch)

YAHIYA.

It is time we should be closing. You can leave if you like.

SALES GIRL.

Thanks. See you tomorrow.

(Picks up her bag and leaves. Yahiya is looking at the register. Seems pleased with the sales. The Russian walks in)

IVAN.

Hello Sir

(Yahiya looks at him. He has some idea who he is.)

Do you have "Bhawani Junction"? Stewart Granger and Eva Gardner.

YAHIYA

I can check. Anything else?

IVAN.

Is there a bar nearby? I need some toffees also.

YAHIYA

You are Ivan???

(Ivan nods 'yes')

Step into my office.

(They both go into a side room. Ivan hands over a bag and leaves quickly. Yahiya puts the bag in a cabinet. Locks it and leaves)

Scene 52.

(Yahiya is travelling in the underground train. Up beat and smiling)

Scene 53.

INT. SHOP.Day

(The sales girl is dealing with customers. Yahiya is at another counter.)

CUSTOMER 4

You have Bhawani Junction?

SALES GIRL

What is that?

CUSTOMER 4

It was a very old classic with Stewart Granger and Eva Gardner.

SALES GIRL

Old movies? He deals with those.

(Gestures towards Yahiya. Customer 4 moves to him)

(Customer 4 takes a case of 'videos', gives Yahiya an envelope of money and quickly leaves.)

(Popular music is playing in the shop. Some customers are directed by the Sales Girl towards Yahiya. The Sales girl takes checks or credit card. Yahiya mostly gets cash envelopes.)

Scene 52 and 53

(Note: The scene 51 in the shop can be repeated in a similar manner to establish that the video shop has its thriving 'side' business. The Old film is the code and the video cases are filled with drugs.)

Scene 54

INT. YAHIIYA APARTMENT. Evening.

(Yahiya's apartment. Yahiya and girl friend. Sarah is packing and Yahiya steps in.)

YAHIIYA

What? You are packing? No way.

(Goes and hugs her.)

SARAH

I need to go. I came for a week, now it is almost two weeks. I can't get more leave. I will miss you.

YAHIIYA.

You don't have to miss me, we can find work here! If it is ok with your family.

(She walks up to a cabinet to get something out of the drawer, but she has pulled out the wrong drawer. She gasps)

What is it Sarah?

SARAH

SOOOO much CASH !!!!

YAHIIYA

Oh, actually..there is a lot of cash business...

SARAH

Full of 100 dollar bills. (Picks up a few and shows)

YAHIIYA.

My friend gave me cash for the shop, I was short of money. He wants to have it returned in cash.

SARAH

He must be hiding it from taxes.

YAHIYA

What do I care? He helped me and that was good.

SARAH.

Let's use some of this tonight. Live it up a bit. You seem to be making good money. I will call you and let you know by Monday.

(She shuts the drawer, finishes packing)

Scene 55

INT. BAR. Evening

(Yahiya and Sarah are in the bar of a theatre, get up and go into the theater. Later coming out. They take a Taxi and go towards the flat. A little later Sarah comes down with a suit case rides the taxi and goes)

Scene 56

(This scene is mostly 'fade ins' and 'overlaps' to show that the business has been going on. On the screen appears:

"Few years later".

In the next scene, make some appropriate changes in dresses of the participants, décor of the shop, and some affluence in the life style of owner and the staff should be established)

Scene 57.

INT. SHOP - DAY

(It is another day in the shop. Usual routine. Customer 5 is standing in the line, comes to the Sales Girl. Says something, she points towards Yahiya. He goes out instead. He is seen on the pavement, watching customers come in and go. He notices customer 4 going in, talking to Yahiya, taking a packet, giving him an envelope and quickly leaving....Customer 5 follows him.)

Scene 58

EXT. PARK. Evening

(It is a darker corner in a Park. Customer 4 has come in and sat on a bench. Customer 5 passes by unnoticed. A young man comes to customer 4 and sits on the bench besides him. Customer 5 is watching. Customer 4 takes out the video pack. Opens and gives a small packet to the young man. Customer 5 quickly comes in)

CUSTOMER 5.

(Firmly)

Hold it. Don't move. Police. (Pulls out the gun.) Raise your hands.
Move.

(The customer 4 and the young man, start walking in the direction that customer 4 had pointed. They walk up to the side of the park where a police car is waiting. Customer 5, pushes the other two into the car, gets in himself. Car speeds away.)

Scene 59

EXT. SHOP. Late afternoon.

Looks like business as usual. Customer 5 is seen in a coffee shop nearby along with another person who is also a police agent. They can see the Video shop from there. Yahiya closes the shop and the Customer 5 and his companion casually follow him. Yahiya sits in an underground train. The two police agents follow. They discretely notice Yahiya's flat, and return.)

Scene 60

INT. YAHIYA'S FLAT - MORNING

(Yahiya has got up late. Goes to make some coffee. Phone rings)

GUL

Assalam o Alaikum

YAHIYA

Wa alaikum assalam. How are you Gul?

GUL

I am good. Yaara tum achha business karta hae.

(TRANSLATION: friend you are doing good business) you are a rich man
in a few years.

YAHIYA

Thanks. Yes I am ok. But you are even richer. You have so many
businesses.

GUL.

Abhee is sae boht ziyada bhi ho sakta hae.

(Translation: Much more than this that can be done)

YAHIYA.

Really? How?

GUL

You make new passport now. You are an American. You can travel better
with American passport. Pakistan passport has problems, too much
checking. Your mother is American, isn't it so?

YAHIYA

Yes she is.

GUL

You should have an American name yaar

YAHIYA

(Laughs.)

What do you mean? I have an American name

GUL

Zabardast yaara bataya naheen!!!

(TRANSLATION: Awesome! Great, but friend you never told us)

YAHIYA

Well, my mother used my American name in the school but we hardly use
it otherwise.

GUL

What is it?

YAHIYA

"John Anderson"

GUL

John Anderson. Good, bilkul American. 'Za ta Sara meena kaum' (I love you)

YAHIYA

Is that so good that you have started speaking Pushto?

GUL

How can I forget Waziristan and my language. Very good baba. My friend, John Anderson, get your passport made quickly. I will tell you later. Big things wait for you.

YAHIYA

(Laughs) you are funny Gul. Passport is no problem here. It is not like Pakistan that you wait for months to get it.

GUL

OK John Anderson. Haha. John Anderson! Rusee will see you again this week. Bye.

(Phone closes. Yahiya/John is thinking. Puts down phone slowly.)

END SCENE.

Scene 61

(Same location. About an hour later. Yahiya (John) has got ready to go. He opens the apartment door and steps out. As he does so three men walk up to him quickly and surround him. Yahiya is very surprised and looks at them)

YAHIYA (JOHN)

What's it???

CUSTOMER 5

Police. We need to talk. You prefer your apartment or here?

YAHIYA (JOHN)

I am in a rush, can we do it later?

CUSTOMER 5

I am sorry. NO, we can't. You are under arrest. It is better if we talk in your apartment, for your sake.

YAHIIYA (JOHN)

(He is shocked. Recovers and starts moving towards his apartment. The three policemen follow)

Scene 62

(Inside the Apartment. The four persons are together)

CUSTOMER 5.

I am Charles, and my companions are my colleagues, this is Mr. Lopez, an attorney, and this is NICOLAI, another officer in the service with me.

YAHIIYA

What service?

CUSTOMER 5.

NICOLAI is in the Police.

YAHIIYA

And you??

CUSTOMER 5

DEA. Drug Enforcement Agency.

(Yahiya has now understood the situation. He is serious and thoughtful, and carefully listening)

LOPEZ

We have evidence that you are selling drugs in the city. It is a serious crime and punishable for long terms in Jail.

CUSTOMER5 (CHARLES)

Some of those who bought drugs from you, are in our custody.

YAHIIYA

All wrong. There is no such thing.

CHARLES

Mr. Yahiya. Denial will not help you. Do you recognize me? I came and asked for "Bhawani Junction"

(Yahiya, shocked, looks at him)

And then what did you give me? We have recordings. So no use denying. Please come with us. Later you can meet with your attorney. If you come willingly it will be good for you, otherwise we can use force.

(Yahiya has no options. Gets up and starts to go with them.)

Scene 63

INT. JAIL. Noon

(Yahiya is in jail premises. Charles and NICOLAI are there. Attorney has gone. Due procedure of Jail is being followed. Thumb impressions, photographs, eye scans, etc.)

Scene 64

(Charles and NICOLAI are taking Yahiya through a corridor to a lock up. The door is opened, Yahiya is sent into the lock up.)

CHARLES

An attorney will see you. You are free to follow his advice.

(Charles and NICOLAI leave. Yahiya is in a shock. Still not fully recovered. There is no one nearby. He takes a few steps in the room. He is demoralized. Sits on a lonely chair.)

Scene 65

INT. JAIL Next day. Noon time.

(Room is not well lit. Yahiya, disheveled. Sitting. Hears footsteps. Looks. Notices someone coming. A jail attendant passes by. Hands some food to Yahiya.)

YAHIIYA.

When will an attorney see me?

ATTENDANT.

When the case is prepared.

YAHIIYA

Could you please tell Charles that I want to see the attorney?

(Attendant listens and leaves without responding. Yahiya sees him leave. He is dejected)

(shouts)

I want to see the attorney

(Attendant turns, looks and continues to go away. Yahiya is dejected.)

Scene 66

INT. SHOP

(Video shop. Door closed. Sign 'CLOSED'. Some passersby notice it. Probably some old customers among them.)

Scene 67

INT. JAIL

(Jail lock up. Yahiya standing behind bars. Talking to attorney)

LOPEZ

It is a very serious offence. You can be jailed for a long time. You are a young man with energy and intelligence, and you should understand that you have done a great wrong.

YAHIYA

Who doesn't want to live well and comfortably? I wanted to make money. Who doesn't?

LOPEZ

Agreed. Money is needed, but it should be earned legally. This is what the society expects.

YAHIYA

Society? (sneers) What does the society care? Even parents don't!

LOPEZ.

Parents?

YAHIYA

My parents split. I was divided between two parents and two countries, and two religions. Where do I belong? I don't know. My father wrote me off. My mother is too busy with her relationships. I am stuck between drug pushers and addicts.

LOPEZ

There is always a chance in life. You can change. It is not easy but it is possible. You are an American, you can seek your rights. I am sure Charles will help. He is a good human being.

YAHIIYA

How can he help?

LOPEZ

You help US law and the law can help you?

YAHIIYA

I don't understand??

LOPEZ

All those who are pushing drugs are committing crimes. If you help the DEA in identifying them and stopping this menace, DEA will help you and the law will be considerate and recognize your support to law. But you must come clean first and admit that you made a mistake. It is called a 'plea bargain' in legal language.

YAHIIYA

Plea Bargain! (mumbles) plea bargain....plea bargain.

LOPEZ

Yes. To make an agreement: a defendant pleads guilty to a lesser charge and the prosecutor in return drops more serious charges.

YAHIIYA

When can I see Charles?

(Camera closes on to Yahiya)

SCENE DISSOLVES

Scene 68

INT. COURT. Day

(Close up Yahiya listening to court order. A judge is pronouncing the judgment. Yahiya hearing it. He smiles. He is freed. Yahiya walks out and Charles is seen going with him. They are out in the street walking)

Scene 69

INT. YAHIYA'S APARTMENT

(Yahiya and Charles walk in. They are quiet. Sit on the chairs.
Charles breaks the silence.)

CHARLES

Law is made by humans. Our law is fair and offers options to reform in return for respect of law. You have lost the least. You are given a minor conviction and the shortest parole in view of your cooperation. I understand that your family circumstances were not ideal, but you as an individual can take your decisions now. We will help you.

YAHIYA

I do appreciate that. What should I do now? How do I live? How do I earn?

CHARLES

You live to support the law. You can earn by supporting DEA

YAHIYA

Would that help me maintain a reasonable standard of living?

CHARLES

Yes. Money for the information will be provided.

YAHIYA.

Should my shop remain closed?

CHARLES

Shop remains open for legal business until we give you some other assignment.

YAHIYA

Ok.

CUT TO

Scene 70

INT. OFFICE

(Charles with his colleague. There is NICOLAI and one more "officer" who seems more important)

OFFICER GEORGE

Charles I trust your judgment. *Your family migrated from Brazil, you have grown up here* and we always feel very proud of your experience and dedication. Your contribution has been sterling. Your wisdom and patience have always paid dividends. You don't even need my clearances.

CHARLES

(Smiles)

But it is always good to discuss with you. This guy seems to have a lot of potential. He speaks Pakistani and Indian languages. He has connections there. He has had some tough training and can withstand hardship. He looks like a Pathan and he can build up credibility and make friends with Afghans as well as tribals. We may be able to reach the sources of smuggling in narcotics. He can be a useful informer.

OFFICER

We will need to keep monitoring his progress.

CHARLES

Of course.

NICOLAI

I have had some more talks with him. He wants to reform himself in a Muslim religious way. Wants to marry a Muslim girl in Pakistan and for some time base himself there.

OFFICER

I have no problem with that. Has he given the details of the drug network in USA?

CHARLES

Yes. We have spotted them and are watching further contacts. These are mostly small guys. We want to know of the main mafia.

OFFICER.

It is all fine with me. Yahiya is your informer, so you handle his matters. What is his American name?

CHARLES

John Anderson. His mother gave him her family name.

OFFICER

John Anderson. Your man. You look after him. Best of luck.

CHARLES

Thanks George.

End scene

Scene 71

EXT. PARK - MORNING

(Early morning. It is a park. Yahay/John is at the end of his fitness run. Taking some exercise for shoulders and backbones. Charles joins him in the park)

CHARLES

Hi John! You don't mind my calling you John?

YAHIYA

(laughing) Not at all. It is my name, but my old friends know me as Yahiya. In the religious perspective, Yahiya is the same saint as John. He is identified as 'Yahiya' in Arabic and as 'John' in English.

CHARLES

So you are the same person.

(both laugh)

But there is one difference. You have one eye from Yahiya and one from John. Brown and Blue. One could also call you Mr. BB

(They both laugh)

YAHIYA.

See. It is the same person. Hey, can I invite you to a cup of coffee or a glass of juice? We can sit and talk a bit.

CHARLES.

Sure.

(They start walking)

Scene 72

INT. YAHIYA'S APARTMENT - NOON

(Both, Charles and John have settled down in the breakfast area,
sipping some juice)

YAHIIYA/John

Charles. I have thought a lot. I want to say 'thank you' to you. You have been extra kind and helpful. You have let me keep my money, and saved me from total deterioration and crime. I am a Muslim and I appreciate it from the bottom of my heart.

CHARLES

(Smiles) It is nice of you to say that. But one reason I stretched the options in your favour is that I do believe that you can help us and USA. I let you keep the money because being an informer is a difficult business. At times I may not be able to reach you, or may not want to contact you. Under such circumstances you should have resources. You have over 800,000 \$ in your company bank account and 26275 \$ in cash in your personal account as of yesterday.

YAHIIYA.

(Aghast) So you keep a tab on me.

CHARLES

My job Mr.BB. That is what I am paid for.

YAHIIYA

I want to go to Pakistan and, get married to a Muslim girl.

CHARLES.

Good for you. You will have a home there. You can have a home here as well, and you are all set. Always give your contacts to me through the code I have explained.

YAHIIYA

I understand. I am going to handover the shop to the staff; they can do whatever they like.

CHARLES

As you like. I should be making a move. I have work to do.

(Gets up to go. Yahiya walks him to the door.)

(Yahiya comes back sits where he was and makes a phone call)

YAHIYA

Assalam o Alikum. Babar Yaar tum kahan gum hogae ho, kabhi yaad he naheen kartay!

(TRANSLATION: Babar. My friend where have you disappeared? You never called me!)

BABAR

(laughing)

Yahiya! How are you? Good to hear from you. But you left the city, set up some business and forgot me.

YAHIYA

Forgot you? You know that cannot happen. Yes I got very deeply involved in business. I made money but now I am quitting.

BABAR.

That is strange. Never heard such a thing before. You made money from a business and now you want to leave it!!

YAHIYA.

It was not a good business.

Babar.

What has happened to you? What is bad with a business which gives you profit? Man, anything that helps you make money is GOOD, Good. Take this from a businessman.

YAHIYA

Ok. We will talk about it some other time. I am planning to go to Pakistan.

Babar.

Are you going to see your father?

YAHIYA

I don't know, may be

BABAR

Your half brother from the other mother?

YAHIYA

NO, and I am not keen on meeting my sister either to answer your next question. I need a change. I want to touch base with my roots as a Muslim.

BABAR

(Now serious) Subhan Allah. I will also do that some time. Why don't you get married in Pakistan now and just live there.

YAHIYA

I may do that.

BABAR

If you have someone in mind then it is good. If not I can ask my uncle Ameer to arrange a match for you. He is good at it.

YAHIYA

Not a bad Idea.

(They continue talking as the scene FADES OUT)

Scene 73

INT. AIRPORT - LAHORE. evening

(A Pakistan International plane from Chicago is taxiing its way to the terminal in Lahore. Yahiya is seen getting ready. Along with him is Charles.)

CHARLES.

Looks like a nice building here.

Yahiya

Yes. Recently built.

(They pick up their things and move)

Scene 74

(Both, Yahiya and Charles enter the immigration counter together.

Charles goes to the 'foreigners' counter. Yahiya goes to the Pakistanis counter and stands in a long queue. Charles is cleared early and goes out to the baggage collection area. Yahiya is waiting. Moves slowly. His turn comes.)

INSPECTOR.

Barey dinan baad aye ho jee?

(Punjabi accent. Means: you have returned after a long time)

Aye keho jaya visa ae amreeka da?

(What kind of visa is this?)

YAHIYA

Maen amreeka maein he paida hova tha.

(I was born in USA)

INSPECTOR.

Wah badshahoo!! Fair amreeken passport lavo tey maujan karo, fata fat clear, aeh ja te oo ja.

('my honoured friend. Take an American passport and enjoy life. You get cleared at airports in a second')

(Inspector puts the 'entry' stamp on a page and Yahiya leaves. Walks through different areas and joins Charles in the baggage clearance area)

(Yahiya picks up his bags and starts walking towards customs and exit door. Here again Charles is cleared fairly quickly and Yahiya takes more time. Finally he is cleared and joins Charles who is waiting.)

CHARLES

They take a long time to clear you. Any problem? Suspicion?

YAHIYA.

(laughs)

No. it is my Pakistan passport. American Passports are at priority and get quick clearance. Pakistani passport is least priority, everyone is a suspect. Particularly because many Afghan refugees have made misuse of Pakistan Passport.....

Hey Charles. Meet Mr. Ameer Ahmed. He is an uncle of a very dear friend, and he has arranged my marriage.

CHARLES

Oh pleased to meet you sir.

(Hand shakes)

AMEER AHMED.

You are very welcome here. I hope you enjoy your stay. Will you stay for some time?

CHARLES

I am here only for Yahiya's marriage. He insisted. He said marriages are great occasions here.

AMEER

Of course these are like a festival. Dance, music, food, costumes, everything.

CHARLES

Great. I will be here until his marriage ceremonies are over and leave soon after. When he goes for honeymoon. I go for work.

(By this time they have walked up to the car, luggage has been loaded and the car moves away)

Scene 75

Lahore-Gulberg.House. Interior. evening

(A house in Gulberg. Ameer in conversation with Maryam's parents, Jaan Khan and Rozy)

AMEER

I received him at the airport. He is a handsome.

(Mariam walks in, she is dressed in a very modern style. A bit see-through)

MARYAM

He better be handsome. After all he wants to marry me!

(all laugh)

ROZEE

This is my daughter. She studied in France and is almost a European.

JAAN KHAN

In fashion ,perhaps ahead of them.

ROZEE

We have only one child. God has given us a lot. So what if we have
spoilt her a little?

MARYAM

What? I am spoilt?

ROZEE

(smiling) I said a little!

JAAN KHAN

Quite a bit. Ameer she has been refusing to get married. Nobody meets
her standards.

AMEER

This person is a good, tall and handsome American

MARYAM

(Looks at her mother. Winks)

We will give it a try. Ok I am off. They must be already rehearsing
at the ramp.

(Camera follows her, she goes out and sits in her sports Porche and
drives off. End scene)

Scene 76.

INT. BIG HOUSE - EVENING

(It is a marriage scene. A big house, well lit as is in the marriages
in Pakistan. Loud and happy music. Beat is prominent. It is Mehndi

final evening. Beautifully dressed girls, hands colored by Hina in pretty patterns. Girls Sitting together and singing a song and claps for rhythm. In another area there is dance going on. The groom, Yahiya, and his would be wife Mariam are sitting together. Some boys and girls are dancing. Yahiya gets up and goes on to the floor.)

Everyone shouts as they see Yahiya coming to the floor)

Yaaaaaa. Come Mariam also. Mariam. Mariam.....

(Yahiya steps up. Extends his hand to Mariam. She joins in. More cries and shouts. Yahiya gets Charles on the stage, Ameer, Jaan Khan and Rozee, also volunteers in. Big noises of welcome. Loud music starts and everyone dances)

Scene fades out as the dance finishes and Yahiya and Maryam are back. Charles is enjoying himself and continues into the next dance, Maryam also joins.)

Scene77

INT. DRAWING ROOM - HOUSE

(A nice well furnished house. The Drawing room. Selected guests and elders. Yahiya is wearing the 'Sehra' and walks in. Charles is with him.)

CHARLES.

Very decorative hat!! The strings are covering your eyes, how do you walk with it.?

YAHIYA

It is a very short walk... to the gallows! As the friends say at the end of the freedom of being single.

(Charles laughs. Walks with Yahiya and sits on a sofa)

(Mariam is escorted in and sits next to Yahiya. A Moulvi reads the Nikah. Camera in the meantime looks at the room, the set, and the faces. young person laughing on a joke. Sound is heard:

"Qabool Hae".

(Maryam repeats "Qabool Hae" three times in one go. Moulvi looks at her and coughs meaningfully).

YAHIIYA

(whispers in Maryam's ear) once at a time.

MARYAM

(Chuckles and whispers) I thought we will quickly get over this Molvi business.

(Yahiya smiles, then to Molvi sahib)

Ji Molvi sahib " Qabool Hae.

(The process is repeated three times)

Last 'Qabool hae' is drowned in the noise

"Mubarak Mubarak"

Some young boys and girls enter with silver plates carrying sweets.

Scene 78.

EXT. LAHORE. day

(Charles is taking a round of the Historical places)

Scene 79

EXT. ROAD.day

(Yahiya and Maryam driving to Islamabad in a Porche. Maryam driving.
Road signs indicate that they are about to reach.)

Scene 80

INT. PEARL CONTINENTAL (PC)

(It is Charles in the lobby of the hotel. Calling on phone)

CUT TO

Yahiya

Hi Charles.

CHARLES

Hi. Are you guys getting settled?

YAHIIYA.

Well we rented a house here in Islamabad. Dumped our things and will be travelling soon.

CHARLES

Enjoy your honeymoon. My flight is in 3 hours and I am on my way to the airport. So keep in touch and Bye for now.

YAHIIYA

Charles thanks once again. Also for joining in for the wedding. Have a safe journey. And, of course I will stay in touch.

CHARLES

Best of luck.

(By now he sits in the car and the car drives away)

(Yahiya puts down the phone. Goes up to Mariam. Holds her passionately. Then they take a walk in the lawn. Islamabad Mountains in the background)

Scene 81

EXT. MURREE -

(Montage)

(Yahiya and Mariam in mountains in a chair lift. On a horse back in Murree. On a lake somewhere. Walking through the pine trees. Dining in a mountain restaurant overlooking Islamabad)

Scene 82

INT. ROOM

(It is breakfast time. Servant is setting up the table. Yahiya comes, looks around for Maryam.)

MARIAM

(calling from her bed room) Bearer, bring coffee for me.

YAHIIYA

Oh! (Shrugs his shoulders. Pours coffee and gives it to the servant) Take it to Begum Sahiba (Servant takes the cup of coffee and goes) (Yahiya makes a cup of coffee for himself. Then gets busy with having breakfast. Mariam appears)

MARIAM

(Yawning.) Good Morning.

YAHIIYA

Good Morning.

MARIAM

Do you always wake up so early?

YAHIIYA.

(Looks at the watch) I was up at seven. It is almost nine now.

MARIAM

Ooh. Just nine. Too early. I can't eat anything before eleven.

(Suddenly a big blast is heard. The glasses at the table shake. Maia
shrieks. Both get up, shocked.)

YAHIIYA

What was it?

MARIAM

A bomb must have exploded. Let me put the TV on.

(They both walk to the lounge. Mariam switches on the TV while a maid
servant brings the breakfast things.)

TV ANNOUNCER

There has been a big blast near the mosque in Lal Kurti. It is
suspected that a suicide bomber blasted himself off. Details are
coming in. Our reporter has reached the site.

(Cut to rescue operations. Ambulances. Sirens, Injured being moved to
the ambulances. The TV man on the spot covering)

It is near a school where the blast has occurred. Some parents and
children are injured. We don't know the toll of death so far, details
are coming in. I can see blood on the pavement.....

(The couple is watching in shock. Suddenly Yahiya gets up)

YAHIIYA

(calls) DRIVER (Goes out into the porch.)

Driver. Quick. We want to go?

(Mariam is following him. Very, anxious)

MARIAM

Where are you going?

YAHIYA

I must go and see it for myself. Help is needed there.

MARIAM

Please don't go. It can be dangerous.

YAHIYA

(Ignores Mariam) We must help. Quick let us go driver.

(Car starts and moves off. Mariam is left standing.)

Scene 83

EXT. LAL KURTI - RAWALPINDI

(Car moves in to a place near 'Lal Kurti' in Rawalpindi.)

(There is a big rush of rescue workers. Yahiya rushes to join rescue. Driver takes the car to a parking location. Yahiya carries a stretcher to an ambulance along with a volunteer. Yahiya's driver has also joined him.)

A VOLUNTEER

Rush to the cars near the door. I think some injured are there.

(Yahiya and driver rush to a car near the school gate. There is a car partly smashed. They look at it and find a man bleeding and unconscious. They struggle with the door to open it. A man from an ambulance in uniform also arrives. They get the injured on to the stretcher. Yahiya has recognized the man and is most concerned. They take the stretcher to the ambulance)

YAHIYA

(To the man in the ambulance)

Mein in ko janta hoon aur sath jana chahta hoon. Ok?

(I know this gentleman and would like to accompany. Ok?)

AMBULANCE NURSE.

Theek hae. Baith jaen. Jaldi Karen.

(Translation: Yes. You can come. But hurry up)

YAHIIYA.

Driver garee pechay lae aao (Driver! follow us in the car)

(He jumps on to the Ambulance. Sirens on and speeds away.)

Scene 84.

INT. room. Yahiya house

(Servant notices Yahiya getting into the Ambulance on TV)

SERVANT

Bibi, Sahib is getting into an ambulance

MARIAM

What?? What are you saying? Is he alright?

SERVANT

Yes yes, don't worry. He was alright. He was putting someone in the ambulance and got in himself too.

(Mariam is confused. Cut)

Scene 85

INT. ROOM - HOSPITAL

(The injured is a bearded man, a doctor is treating him. He seems to be out of danger; blood transfusion is being given.)

YAHIIYA

Is he out of danger?

DOCTOR.

Out of danger, yes. But there was considerable loss of blood. He is weak and it will take him a while to gain consciousness.

YAHIIYA

Would there be some attendants?

DOCTOR

Yes it is a constant care ward. Actually visitors are not allowed here.
You can stay in the waiting room. I hope he will be taken to a room
tomorrow, where visitors will be allowed.

YAHIIYA

That is good. I can visit later. Actually doctor, he was my teacher in
the school. I have been out of the country. Strange coincidence, I
come here and find him in this situation!

DOCTOR.

Yes. The terrorists have made life difficult here.

YAHIIYA

I will visit later. Please look after him.

(gets up to go)

DOCTOR

Sure

(Yahiya leaves. He is seen passing through corridors and later in his
car driving home, it is late evening.)

EXT IN CAR - EVENING

Scene 86

INT. HOME - EVENING

(Yahiya enters home. Mariam comes to him. She is angry)

MARIAM

Where were you? No communication at all.

YAHIIYA

I am sorry. It was an emergency.

MARIAM

I don't care. You are a married man now, and you have responsibilities.

YAHIYA

I found my teacher injured and attended to him. That was a responsibility too.

MARIAM

You kept attending to him until this time in the evening?

YAHIYA

(Short pause)

Are you suspecting me??

(Mariam looks at him, turns her face and walks away)

(Yahiya is left thinking.)

His thoughts: " *she is not interested in me or my injured teacher.....she is thinking of herself..personal attention.??? How will this work???*

Scene 87

INT. ROOM - HOSPITAL - EVENING

(Late evening. Same day. Hospital room. Teacher has been shifted to a room from the 'constant care ward'. Blood transfusion still continuing. A nurse in attendance. Yahiya walks in.)

YAHIYA

(To the nurse)How is he now?

NURSE

He was conscious briefly. We are going to continue blood transfusion. If he is ok over the night, then he may be discharged tomorrow. We have a big rush of patients.

YAHIYA

Sister, we would want him to recover before being discharged.

(Two more persons, Saeed and Qamar, walk in. Concerned.)

SAEED

(Saeed has a beard. He is in Shalwar and Kameez, the usual attire of the area.)

(To the nurse)

Kaisae haen Maulana Sahib? (how is Maulana now)

NURSE

Khatrey sae bahar haen(he is out of danger)

SAEED

(Moves towards Yahiya. Recognizes him) Yahiya? Seen you after a long time!

YAHIYA

You? You know me?

SAEED

(smiling) Your eyes.

(Nurse looks at Yahiya, notices his eyes... moves out of the room)

YAHIYA

Ooh! I am trying to recognize you. You didn't have a beard ?

SAEED

Correct.

YAHIYA

Oh yes. You are Saeed, our foot ball goal keeper!!(They warmly hug each other)

SAEED

Long time, no see

YAHIYA

I moved to the USA. It has been a long time, almost 15 years. How is everything with you?

SAEED

There is a lot to talk. Are you going to stay here now?

YAHIYA

Yes. For some time surely.

SAEED

Oh. This is Qamar. You remember him? He used to lead our parade and shout "EYES RIGHT", and then we would all salute the dais.

(They laugh)

QAMAR

(Qamar has a wild look. His hair is long and unkempt. He has an unkempt beard. Looks like someone from Waziristan)

I remember you Yahiya. Your unusual eyes.

(Shake hands) (Nurse walks in)

Nurse

His condition is good and stable. You can inform his family that he will be discharged tomorrow.

YAHIYA

That is good. Qamar, could you inform his family?

QAMAR

Sure. I will do that. But let us meet again. How about lunch at Vogies tomorrow? I will get some other friends to see you.

YAHIYA

No. We will all lunch at home, my home. May be Vogies the next day. So tomorrow afternoon, at one, my home!

(Saeed and Qamar look at each other)

QAMAR

Ok. If you say so. Ask your driver to collect us from here.

YAHIYA

No problem. I will tell him. I will stay here until Maulana sahib regains consciousness.

QAMAR

Tum bhi ajeeb adami ho. Awara bhi or mazhabi bhi. Badley naheen. (You are a strange person. Religious but also wayward, no change in you at

all) Ok we will meet tomorrow. (Turns to go) And don't worry, we will inform his family. See you tomorrow. (goes)

YAHIIYA

'Sister' I will stay for a bit, until he wakes up.

Scene 88

INT. Home - NOON

(Breakfast table. Mariam and Yahiya. Yahiya taking breakfast)

MARIAM

At what time did you finally come home?

YAHIIYA

My teacher was unconscious; I waited until he became conscious. It must have been about midnight.

MARIAM.

He is very important to you!

YAHIIYA

It could have been a matter of life and death. Some other friends were also there.

MARIAM.

(Pause) You have friends here?

YAHIIYA

Yes from college time. I have invited them for lunch here.

MARIAM

Today!!!

YAHIIYA

You don't have to worry. Servants will cook something.

MARIAM

(Dryly) Of course they will. I can hardly make a sandwich to save my life. I am wondering about what to wear.

YAHIIYA

Don't bother, they are simple people.

(Fade out. End scene.)

Scene 89

INT. PORCH - 1PM

Car drives into the porch with Saeed, Qamar and Ismail. Cut to the bedroom of Mariam. She looks at the people coming out of the car. She is shocked by their appearances. They have beards and some look like Taliban with long hair. She notices that Yahiya has come out and is embracing them. She is further shocked. The guests, along with Yahiya, go in.

MARIAM

(To herself) Is this the company he is going to keep?

(She settles down on a sofa, deep in thoughts. Hears some loud laughs from the lounge. Looks in that direction and shakes her head in disappointment. Gets up with a sigh and starts to pack.)

Fade out

Fade in . A little later. Yahiya enters. Apparently happy.

YAHIIYA

Oh. We had a great time, and I must say this cook is good. What did you have?

MARIAM

Please don't bother. I am not hungry.

YAHIIYA

You have not eaten?

Mariam

I am not hungry. So you had a very good time with your friends?

YAHIIYA

Yes. We will meet tomorrow again.

MARIAM

Good .good.

Anyway, I want to be with my parents for some time. I may take a few days. I hope your 'Teacher' is recovered by that time and your friends keep you happy.

(Yahiya looks at her with some surprise. As if he is unhappy with such a reaction from Mariam)

YAHIYA

Ok. But what is the hurry? We could go together.

MARIAM

Actually, I need to go now. Please ask the driver to put the suitcase in the Porche trunk. I will drive myself.

YAHIYA

Oh. You have already...decided..?

MARIAM

Yes. I think it is appropriate.

(Mariam walks away and calls for the driver)

(Yahiya shrugs his shoulders.)

Scene 90

INT. YAHIYA'S HOUSE - MORNING

(**Yahiya** is sitting alone, reading a newspaper. Phone bell rings, Yahiya moves and picks up the phone. This scene could be done in close up Cuts.)

YAHIYA

Babar! Salam o Alaikum. You know I was just thinking of you.

BABAR

Well, I am happy that you were thinking of me. I thought you may have completely forgotten me after marriage.

YAHIYA

Not the least. Marriage is the least part of it. Lot of other things happened.

BABAR

What could that be? More important than marriage! Wow!

YAHIIYA

I met Maulana our teacher, I met Saeed our goal keeper, and I met Qamar the parade leader. "EYES RIGHT"

BABAR

(Laughs) Really, that is something. How did all this happen?

YAHIIYA

Total coincidence. It was a blast near Lal Kurti

(flash back, glimpses of meeting Maulana and others in the Hospital as Yahiya is narrating)

Some terrorist had blown himself up near a school. I rushed there. I found Maulana injured. Got him into an ambulance and went to the hospital. I stayed there until he was out of danger. Next day other visitors came and I met Saeed and Qamar.

BABAR

Give them my Salam. I wish I was there too. We could have had a great get together. How is the 'married couple' doing?

YAHIIYA

(laughs) Married couple is doing almost nothing. Mariam did not like my being away from home at all. She doesn't care if I met our teacher and that I needed to help him. Nor does she seem to like my friends. She is a beautiful model. More Western than the westerners. A difficult situation, also she is very headstrong.

BABAR

That doesn't sound good for a honeymoon time.

YAHIIYA

Wait..wait.. There is more to come. This morning she announced that she is going home, she packed her bag and drove away in her sports Porche. No indication as to when she will return.

BABAR

Are you upset?

YAHIYA

Not a good show so early in the marriage. In a way it is good that if it is not going to work out then better **now** than later. Que Serra , serra...

(Close up of Babar, thoughtful because he had been instrumental in arranging the match)

Babar, we have a luncheon commitment, Saeed is going to collect our Hassan Abdal friends, I should be moving along.

BABAR

Sure, give them my best. Talk to you later.

(End Phone, End Scene 79)

Scene 91.

INT. RESTAURANT ISLAMABAD - EVENING

(Vogies. Lunch time. This is a nice exclusive restaurant in Islamabad. Three persons sitting at a table in a quiet corner. These are Saeed, Qamar, and Ismail Khan. These three had been with Yahiya at in the college at Hassan Abdal.)

ISMAIL KHAN.

It has been really very long since I saw Yahiya. Wonder what he does in USA. His mother fought a custody battle and won it.

QAMAR

His father had re-married and too busy with his own affairs. (Notices Yahiya coming in) There he is.

(All three get up and greet him warmly. Ismail hugs him)

SAEED

I got hold of Ismail. Actually he was ready to go somewhere but he changed his plans for you.

YAHIYA

Thank you Ismail. There is nothing better than being with old friends. So where were you rushing off?

(Ismail looks at other friends. Hesitates)

QAMAR

Go ahead. He is an old friend. We can trust him to keep secrets.

(all three laugh)

YAHIYA

I may have greater secrets. If we share, then each one will know that the other one can also expose him.

SAEED.

Great idea. We share our secrets. If anyone is betrayed he will know who did it and then he can take his revenge.

ISMAIL

Dangerous, but thrilling! Ok I....

SAEED

Let us order food first.

(Saeed gestures to the waiter, who comes and takes the orders.)

Scene 92

HOSPITAL. Afternoon

(Maulana is discharged from hospital. His family is with him.)

MAULANA

Alhamdo lillah...no one from family was hurt. I had turned the car out of the gate after dropping you all inside, and explosion..

WIFE

I am told one who took you in the ambulance had come from America.

MAULANA

From America? Who could that be?

WIFE

Saeed Bhai came in the morning, and he told me. Then he left and said they will come to see you. Saeed Bhai will bring him also.

MAULANA

It is the will of God. HE wanted to save me and an angel came from USA
this time.

(The wheel chair is rolled off and we cut back to Vogies)

Scene 93

(Vogies. The four 'friends' are sitting and having coffee)

SAEED

So you have been into drugs and made good money.

YAHIIYA

Good Money, yes but I got caught. Could have spent years in Jail.
Someone saved me and put me back into decent life.

QAMAR

Some secret agent?

YAHIIYA

I am sorry. This is something I cannot share

SAEED

We understand. We were all adventurous. We have some connections that
we cannot share.

YAHIIYA

I cant believe it! All of you? I mean all of us?

QAMAR

You would have been an odd man out if you did not have a similar
connection. We are all on the same boat, our tough training created
our utility. Working with brains and also body.

YAHIIYA

What do you do?

QAMAR

I watch the Al-Qaida and Taliban. If I betray them they will kill me before my boss does. I am playing with real fire every day. If anybody is in a line of fire, I am.

SAEED

I watch drug movement, and then legal action is taken.

YAHIIYA

Drugs. Your work is close to mine. Ismail? You?

ISMAIL

My concern and devotion is for Kashmiris. I am against the treatment being given to Kashmiris by the treacherous Hindus and Indians. I can lay my life for the cause.

YAHIIYA

Damn them. Hindus and extremist Indians. I hate them too.

SAEED

Now we know about each other. Let us visit the Maulana.

(They start to leave.)

YAHIIYA

(Whispers to Qamar) Who is that curvaceous girl near the exit?

QAMAR.

Come with me, you will be able to see her.

(All four near the exit. Suddenly Qamar shouts)

EYES RIGHT,

(They look at the curvaceous girl together, Give a big roar and step out laughing. The pretty girl is confused, and, a bit flattered!)

Scene 94.

INT. OFFICE -

(**Charles** in his office. Reading an e-mail. He is very thoughtful. Takes a print out)

CHARLES

(To himself)Qamar, Saeed, Ismail Khan. (on the intercom) Nicholi, do we have a profile of these persons, names are: Qamar, Saeed, Ismail. They are in Pakistan. Our Mr.BB has met them. These guys are his school mates.

NICOLAI

I will check the record and get back to you. Please spell the names for me.

(Cut to NICOLAI. He is going through the files and records and pulls out some material and then walks into Charles's office)

Ok. The only one I can get something about is Ismail Khan. He has some links with Hafiz Saeed in Pakistan. This guy is strongly anti India. He was in Afghanistan when Hafiz was released through a plane hijack. We have his photo.

CHARLES

Good Job NICOLAI. What about others?

NICOLAI

This Qamar and Saeed are new names. I can try to get more info.

CHARLES

Who do we have in Islamabad other than Mr. BB?

NICOLAI

We can take CIA's help. They have a few people there.

CHARLES

Ok. Contact CIA. Get someone to watch BB. Preferably make him his Driver or Guard or a Secretary. We need this support for his security and also to know of his activities. The attached person should be traceable on GPS 24/7.

NICOLAI

Ok. Will do.

(Leaves. End scene 83)

Scene 95

INT. HOME -

(Yahiya at home with Qamar. They are both talking.)

QAMAR

Yes. Sometime next week.

YAHIIYA

How long will you be gone?

QAMAR

About a week. It is 2 days of travel either side. Even Jeeps can't go all the way. You have to hire donkeys or horses.

YAHIIYA

Who are these people that you meet?

QAMAR

Al-Qaida suspects and their supporters. I keep track of whatever they do. Information is collected in small bits and pieces.

YAHIIYA

Why do they trust you??

QAMAR

(Laughs) They don't trust anyone. Not even God. They sell God to create fear. It is money my friend..money and only money.

YAHIIYA

You have money to give them???

QAMAR

You are very curious Yahiya. If you have the courage to come I will take you along.

YAHIIYA

You dare me! You think you are courageous and don't you know me? I used to do what no one else would.

QAMAR

I know, But these are brutal people. Killing is their hobby.

YAHIIYA.

I hate bloodshed, but why should they kill me? Give some money to me to handover to them.

QAMAR.

OK. I know what to do. This is how it works. There is a smuggler mafia we use. They get Al-Qaida's and Taliban's protection for smuggling drugs, arms, and other things. They share the booty with these terrorists. I am the link between terrorists and smugglers to collect the info that I need quietly. Would you be ready to be one of the smugglers?

YAHIIYA

What do I care?

QAMAR

Ok. I will arrange something. Be ready on a short notice.

YAHIIYA

I would need to take at least one person with me

QAMAR

Someone you trust?

YAHIIYA

Yes completely. 100 %.

QAMAR

Great. This time I will not suffer alone.

Scene 96

INT. OFFICE (Charles office. Talking to NICOLAI)

CHARLES

BB is leaving with Qamar for real danger zone. It is near Kunar Province. An area hidden in the hills, and in a thick jungle. It is known as PUCHAR. Al-Qaida has moved in there.

NICOLAI

Should this not be a CIA subject?

CHARLES

But one major source of Al-Qaida funding is smuggling money from narcotics. So this is our joint subject and we will need to work together. BB contact has suddenly acquired huge importance. Some funds may also be needed to be put at his disposal.

NICOLAI

I understand. CIA has identified a person from Kunar province who is trusted, and speaks the languages of the area. His name is Sabat Gul Khan. Generally known as Sabat. He is well trained and is on Gps, his tracker is in an implanted tooth. He travels on Donkeys but is a vehicle driver. He will report to Yahiya today and act as his assistant and driver.

CHARLES.

Good job. I am sure he knows how to communicate extreme risk.

NICOLAI

He does. He has the codes. For BB is XBB. According to the level of risk X is added. For example a death risk is XXXXBB. Arrest is XXBB and torture is XXXBB.

CHARLES

I think we will need to have BB on a tracker soon.

Scene 86

Yahiya's house. Verandah. Early morning

(Yahiya in Pathan dress. Talking to his driver. Sabat is standing next. Sabat is a ferocious looking Pathan, with beard and long hair. Yahiya has also grown a beard and let his hair grow. He looks different)

YAHIYA

(To his driver)

Aap idher tehero or ghar ka khyal rakho. Jab begum sahib a jaae to un ko bata do ham Waziristan ja rahae haen dost kae sath.

(You stay here and look after the house. When my wife comes then tells her that I have gone to Waziristan with friends)

DRIVER.

Sir.

YAHIIYA

Yeh das hazar kharch kae liya rakh lo.Chuttee naheen karnee.
(have this 10000/ rupees for normal expenses) But do not go on any
leave until I return. OK?)

DRIVER

OK, Sir. I will take a weekend off after your return.

YAHIIYA

Ok. Sabat let us go.

(They sit in a jeep SUV and leave)

Scene 98

In Mountains. Noon. Rough road.

(Only two persons, Yahiya and Sabat. They are in a jeep)

YAHIIYA

We have been travelling almost 24 hrs. Where do we meet them?

SABAT

Raftar tou 10 mile ghanta hae.(speed is 10 miles an hour)Abhi ham
Tehsil Matta maen aa gae haen(we are now in the district Matta)Sir we
will meet some people here. Then we will travel by donkeys for 3 hrs
and meet the people we are planning to meet.

(Yahya takes out something to eat from his bag. So does SABAT. They
have water bottles with them. They are eating as they drive. The
driving track is very rough. Surroundings are very green and
picturesque. If possible some wild birds and animals may be spotted
and seen by the travelers. Fade out.)

Scene 99

Same as before. A little later.

(5 persons are seen travelling on Donkeys. They are Qamar. Yahiya,
Sabat, and two so far unknown. One of the 'Unknown' looks an Uzbek
and the other an Indian. They reach a level area. At this place there

are 4 Al-Qaida commanders, who are extremely ferocious looking with beards and long hair, heavily built. Qamar gets down from the donkey and ties it up with a tree. So do the others. While Al-Qaida commanders are looking. Qamar leads the group to the Al-Qaida commanders)

QAMAR

Assalam o Alaikum Brother. I would like to introduce my companions who have come with me to offer assistance to you. This is Sabat Gul Khan, he is a pushtoon and speaks English as well. He can help us with interpretation.

SABAT

Assalam o Alaikum

QAMAR

This is my friend Yahiya he has travelled from New York at a great risk to support our effort.

MUSLIM KHAN.

I am Muslim Khan. I am from Swat and the commander for this area. I understand English, I lived some years in Boston. I interpret for my group. We welcome you.

QAMAR

This is of course Aziz Bobo from Tajikistan and this is Bikash Regmi from Nepal, you have met them before.

MUSLIM KHAN

You are welcome again. I have here Hyatullah Hamyo, Abu Saeed, and Qari Quresh.

(This introduction is followed by customary embraces, shaking hands, etc. One person brings a pot of 'kehva' and some cups and distributes it to them. All sit on rush mats)

QAMAR.

My companion thank you for the support you gave them in crossing borders and for the protection by your men. They were able to carry the 'powder' into Nepal and also to Uzbekistan. They got money and they want to share it with you.

(Aziz Bobo gets up with a bag, and puts it in front of the 4 Al Qaida persons.)

(Bikash Regmi gets up and puts a bag similarly)

(Sabat and Yahiya look at each other. Then Sabat gets up with a smaller bag. Puts in front of the group..and says..)

SABAT

This is from us as a friendly contribution for your Jihad. We hope to contribute more as we start work with your help.

ABU SAEED

(Checking) \$200000/ and \$155000/ and \$50000/ from new friends.

MUSLIM

If you continue sincerely we shall give you full support. We can discuss your future program a little later because we have some important work to do with two Kafirs. You can come with us.

(He leads them to another area hidden in the trees. Two persons are tied up with trees. A small crowd of about 20 persons is standing at a distance watching. The visitors stand near the crowd. Muslim takes the position and speaks)

We are the soldiers of Islam. We have taken the route of Jihad. This is the only way for the existence of Islam. It has been explained several times. Some people who call themselves Muslims and betray Jihad are Kafirs and need to be punished as per our rules. The decision of the commanders here is final.

QARI

(Repeats all this for the crowd in Pushto and Sabat is explaining to his companions. Muslim speaks again)

MUSLIM

The two here joined Jihad and then committed the unforgivable crime of betrayal and tried to contact Pakistan Army. Our companions noticed and caught them talking on phone. Therefore, we have decided to give them punishment for such a crime as has been given to others before. Qari Quresh and Hayatullah Hamy will execute the punishment.

(Two men bring in big swords, shining and clearly very sharp. Abu Saeed walks and puts a cover bag on the faces of the men tied up with

trees. The two prisoners shout "La Illaha ill al laho Mohammadul Rasulallah")

(Crowd is watching in horror. Yahiya is most horrified. The two swordsmen run to execute the two prisoners. They cut their necks completely as Yahiya runs to stop them in vain. The heads of the two fall in front of Yahiya, a blood stream follows. Yahha screams 'NOOOOOOO' and faints. Yahiya falls between the Executed and the crowd. Everyone is stunned. Sabat rushes and picks up Yahiya and takes him to the side and tries to revive him)

MUSLIM

(Sneers)

He is new and weak. Understand everyone, this is the end for betrayal and for Kafirs. No one will remove the bodies. These will hang for three days, and the heads will stay on the ground. Guards will be here. Let everyone around know. There will be no burial. These Kafirs will be the food of animals and birds.

(Gestures to the visitors)

Come, now we can finish the remaining work. You give us your next program and the route, so our men can protect you. This time we need some armaments in exchange for our share.

(Visitors quietly follow. Sabat has tried to revive Yahiya. Yahiya vomits. Sabat gives him some water. (Fade out scene)

Scene 100

(Qamar, Sabat, and Yahiya in their jeep. Going back.)

YAHIYA

This was terrible. I Never expected such gruesome murder of two helpless persons. I can't stand blood, leave alone a murder.

QAMAR

I had heard about it but had never seen an execution.

SABAT

It could also be a warning arranged for all of us, and for Aziz Bobo and Bikash Regmi.

YAHIYA

I will not meet them again. You created the \$50000/ goodwill. That is ok. But physically I don't want to see them again. I can deal with Aziz Bobo and Bikash Regmi.

QAMAR

Now you know the risk I take. My life is on the line all the time. I can be kidnapped. Any one of us can be taken away. Aziz Bobo and Bikash Regmi must be having effective connections in Uzbekistan, Nepal and India. May be at other places. They have regular business with Al-Qaida.

QAMAR

Bobo and Regmi are mostly in Afghanistan buying poppy products and visiting Waziristan often. (Yahiya is listening to this and is thoughtful. The jeep rolls on as the scene fades out)

Scene 101.

INT. CHARLES' OFFICE

(Charles and NICOLAI)

CHARLES

Our BB seems to have been through hell. It was good that Sabat was attached to him.

NICOLAI

It must have been terrible to see two men beheaded.

CHARLES

Yahya doesn't want to have to do anything with the Al-Qaeda.

NICOLAIE

His responsibility is to inform the Drug administration.

CHARLES

He has provided the names and photos of the major Drug Mafia leaders. We should coordinate with CIA to catch them. They have resources in all these countries. These drugs land in USA and with its allies, a coordinated action will break the ring.

NICOLAI

Bobo and Bikash have already been taken into custody.

CHARLES

Well. Yahiya, or John Anderson, has done his job well. He does deserve appreciation and compensation. Give him the option to return to US for some time if he wants to.

NICOLAI

Ok. A break will be good for him. He may feel happier.

Scene 102

DAY. Yahiya home. Time Any

(A few weeks later. Yahiya with Maulana and Saeed, having tea)

MAULANA

Yahiya you saved my life. God sent you. The doctors said that if I was not removed so quickly then too much blood would have been lost and recovery at my age may not have been possible.

YAHIYA

Maulana, you gave us the understanding of religion and lessons in patriotism. Something my parents could not do. If I was able to serve, it is my good luck.

SAEED

Yahiya what are your plans now? I mean are you going to stay here or move back to the USA?

YAHIYA

My arranged marriage is almost over. It did not work. I could not give the time that my wife expected. I have offered to pay the contract money and will be out of it. Then I will go back to USA for some time.

SAEED

Any schedule?

YAHIYA

I think in a couple of months. I may be there with a girl I have known. But while here I want to refresh my training in arms. If I can do something for a cause I will not hesitate.

SAEED

Ismail can arrange training. I will coordinate with you in Drug cases only.

YAHIYA

Thanks Saeed. I will get in touch with Ismail. Maulana Sahib please pray that I should be able to do something for Islam and this country.

MAULANA

My prayers are, and will always be, with you.

Scene 103

A big, fortified and guarded building. Day

(Yahiya and Ismail Khan entering a big building. It is the office of Lashkar e Taiba. Ismail takes Yahiya to an elderly bearded person.)

ISMAIL

Assalam o Alaikum.

ELDERLY PERSON

Vaa alaikum Salam. Aap kae sath kon dost hae?

(who is the friend with you?)

ISMAIL

Hazrat, yeh Mere college kae saathi haen. Amrica maen rahtae hae. In ka naam Yahiya Abidi hae. In ki valida Amerikee haen unhon nae in ka naam John Anderson rakha. Valid Pakistani haen. Yahiya , mere dost, iss mulk or qaum ki khidmat karna chahtae hae. Aap sae tarbiat or rahnumai kae liyae hazir howae haen.

(Sir, I introduce him to you. He was with me in college. Now he lives in America. His name is Yahiya Abidi. His mother is an American and she named him John Anderson, His father is Pakistani. My friend Yahiya wants to serve the country and the people. He has come to you for training and guidance.)

ELDERLY PERSON.

Welcome Mr. Yahiya. Faith is not bound by geography. You can be in any country and serve the religion and the Muslims. I appreciate your spirit. Allah has sent you for His service, and we all have dedicated our lives to this cause.

ISMAIL

With your permission, can we start the training program?

Elderly person.

(Pause. Looks towards Ismail. Ismail goes closer to him. In a whisper)

Make sure that he has no contact with ISI or any Pakistan Army person.

(Ismail nods with his hand on his chest. Goes back)

Yes. May God bless you? Start training.

YAHIIYA.

Thank you sir.

(Looks at Ismail. He nods.)

Khuda Hafiz.

(They both leave)

Scene 104

EXT. IN CAR

(In the car. It is a continuation. Ismail is driving)

ISMAIL

You will be here for about two months and then leave for USA?

YAHIIYA

Yes. I will relax for a while and, may be, also get married. I have lived alone for too long.

ISMAIL

Great. Koe ache si larki lana iss bar.

(Get yourself a nice girl this time)

YAHIIYA

This time I will marry a girl that I have known for some time. Where are we going?

ISMAIL

I am taking you to the training camp. Why waste time!

YAHIYA

Good Idea.

(Car moves on as both talk)

Scene 105

INT. Ground and room. Training centre

(It is like a school building in a quiet place. There are about 50 persons going through commando training. A teacher giving instructions. Ismail and Yahiya stand and watch for a while.)

ISMAIL

We have two sessions daily. 7-30 in the morning to 1 pm and the second session in the afternoon from 3 to 8-30. I am the head instructor here. I will develop a program that suits you. Please leave the driver far away, and come alone.

YAHIYA.

(Understands) OK

(They start to move as the scene fades out)

Scene 106

(This is a centre for Yahaya's commando training. Various phases will need to be determined by an expert. Each phase is faded in and faded out. Time lapse of some weeks)

Scene 107

(Office of Drug administration. The four officers, including the 'Big Boss' George, are in a conference together)

GEORGE

Your informer, Yahiya, or John, has served the country well.

CHARLES

Sir. At a great risk to his life, he has given us a list of Drug Mafia and also the terrorists and their camps. Two of them had about 5 million dollars award.

GEORGE

CIA is also very appreciative. He should be duly compensated.

NICOLAI

A substantial amount of award has been sanctioned for him. If I were him I would want to retire with that kind of money.

CHARLES

Anyone would. But he has associates to share it with. Still there will be enough for a good life.

NICOLAI

He is returning in a week. He wants to move to Chicago and perhaps get married again. Last marriage that Charles attended was festive but did not last too long.

CHARLES

Boy, was it festive. These Pakistanis really celebrate.

(George smiles)

GEORGE

But the the gruesome killing he saw was terrible. What exactly did the Al Qaida do?

(Brief replay of the killing scene as in scene 88)

These terrorists deserve no mercy.

Scene 108

USA.INT. FACTORY

(Yahiya seen with Babar in his factory)

BABAR

Welcome back. You have been away for quite a while.

YAHIIYA

And gone through a lot. Now I want to give myself a break. Also I want to shift back to Chicago.

BABAR.

Great. You have set up your contacts in Pakistan. I have in the meantime set up an immigration agency. We should work together.

YAHIYA

I would love it. First I will wind up from New York. Meet some friends.
Go back to Chicago and buy a house, look for an old girl friend and
spend some time with her.

Babar

Yes. Take a cruise and relax.

YAHIYA

Sure all such things. But let me first meet my friend in New York next
week. Then I may even think of half a retirement and just do what I
like. May be I start work with you. I will also change my passport
under the American name. Easier travel.

Scene 109

(Yahiya and Charles in a bar in New York)

CHARLES

As you please. You are a rich man. Enjoy life.

YAHIYA

I will. But I will never forget that you changed my life. I hope that
you will stay a friend.

CHARLES

On a personal level and as a human being, yes I will. You can count on
that.

YAHIYA

I will move back to Chicago now. I hope NICOLAI and Lopez join us here
today. I had called and requested for a drink together.

CHARLES

I am sure they will. They are men of words. Tested and tried.

(Lopez and NICOLAI are seen walking into the bar)

YAHIYA

You are absolutely right, there they are.

(Yahiya waves to them and goes to welcome them. They are walking towards the table as the scene fades out)

Scene 110.

Cruise liner. Ext/int. Day.

(Yahiya and Sarah are boarding a cruise liner. Hand in Hand. Enter the cabin which is an ocean side VIP type.)

SARAH

Wow. This is lovely. John you had a great idea.

YAHIIYA/JOHN

To give the devil his due, Babar suggested it. I thought I will give you a surprise after our marriage. Honeymoon on the sea.

(Sarah throws her arms around John.)

(Scene fades out)

Scene 111

INT. Cruise liner. DINING HALL

(Ship dining hall. John and Sarah are sitting along with other guests. Just finishing the dinner. The crew serving them comes to them with a cake and a candle.)

CREW MAN

(Announces)

We welcome John and Sarah on their honeymoon trip with us.

(They start singing, as they finish, all the guests clap)

JOHN

Thank you. Very sweet of you.

SARAH

Thank you, you are great hosts.

(The crew moves to another table and sings some one's birthday song. Then announcement is made..)

ANNOUNCER.

We welcome you all on the first night of our cruise. Join us for the next dance.

(Music starts. some crew members join the guests in the dance.)

Scene 112

EXT. COLLAGE - CATALINA ISLAND

(It is a collage of John and Sarah trip. eg. on the Catalina Island. Strolling, Sailing in a balloon,. Then coming back to the ship. Taking an early morning jog. Being photographed. In the pool or Jacuzzi. Looking out for an ocean view in the evening or watching the morning sun. Finally, leaving the ship and driving away. Then landing in Chicago and driving home)

Scene 113.

INT. HOME -

(Some days later. Babar, Sarah and John at dinner)

JOHN.

My US passport is a great travel document. No problems.

BABAR

We took our passports as soon as we could. The family travels together with our Canadian passports and we have no problems.

SARAH

I changed my passport from Moroccan to American as soon as I could get it. It is good to be a citizen of a great county. I love it here.

BABAR

How was your cruise?

SARAH

Nothing could have been more appropriate for this occasion. We loved it. May be we can plan something together next time.

BABAR

Yes sure.

(Phone bell rings. John goes and picks it up)

JOHN

Hi. John here

(Hears a laughter on the other side)

Voice (Ismail)

'Hi' 'wai', naheen. Assalamo alaikum

JOHN

Oh Ismail. What a pleasant surprise. How are you doing?

ISMAIL

Listen. It is morning here I hope, I have not called you at an awkward
time.

JOHN

No problem. We were having dinner together, Babar and us. You remember Babar, don't you? Babar and I were always together. We still are.

ISMAIL

Give him my Salam. Of course I remember him. Listen. Our leader, has some very big plans. He was thinking of you. Have your dinner, but call me when you are free.

JOHN

OK. I will. Give him my Salam. Khuda hafiz.

(Phone call ends. John goes back to dinner.)

You must try this Tiramisu, Sarah is an expert.

BABAR.

Who was it on the phone? Someone I know?

JOHN

Yeh. It was Ismail Khan. The religious type.

BABAR

Ok. Ok. So you did meet old friends.

JOHN.

Right now I want to spend time with Sarah.

BABAR

Sure. OONNh this Tiramisu is out of the world.

(As they are enjoying their dinner, scene fades out.)

(Some days later)

Scene 102

(Officer George's room.Day

(George is reading the newspaper and also watching TV)

GEORGE

(To himself)

Damn it. Why do they have to do it? Muslims will react.

(ON INTERCOM)

Hi. Look, a Danish newspaper has published cartoons of Prophet Muhammad. This is going to have strong reactions and inflamed Muslim youth will attack embassies. I want you to keep track of the reactions. US security agencies will need to be informed.

(Listening to the response from the other side.)

Yes. Make video recordings. It helps to identify leaders.

(LISTENING)

Protests could be motivated by terrorists who exploit spontaneous religious sentiment.

Scene 115

(Phone rings. Sarah picks up)

SARAH

Hello. Va alaikum assalam. Who is it?

(Cut to Islamabad. Ismail on phone)

ISMAIL

This is Ismail, a college friend of Yahiya. Are you Mrs. Yahiya?

SARAH

Yes. I am. Yahiya is with his friend Babar. Is there a message that I can give?

ISMAIL

Sister a terrible thing has been published by a newspaper in Denmark. They have printed cartoons of our Prophet, Peace be upon him. I wanted to talk to Yahiya, but I know Babar, we were together in college, I will call there.

SARAH

I am sorry about it. But our prophet is far above malicious mortals and their propoganda. Ok then, nice talking to you.

(Puts down the phone)

Scene 116

Phone cuts.

(Ismail on phone talking to Yahiya. Ismail is very emotional and worked up)

ISMAIL

What is this life for? Just making money? Haven't you guys made enough? What are you doing except living it up and FU...(..stops. Pause) Listen Yahiya, we are answerable to Allah. If our prophet Mohammad Rasul-Alah, peace be upon him, is insulted it is a shameful act and we must punish the bastard who did it, even if we lose our life. At least we will stand with pride in front of 'Allah- Tabarak va tala' for having done our duty.

YAHIYA

Ismail, I am totally with you. My life is for HIM and for the Prophet. I hate Hindus and other enemies of Islam, and, I will Insha-Allah do everything to fight them.

ISMAIL

Masha Allah. What is Babar doing? I want to talk to him also.

YAHIYA

Ok. Here he is.

(Hands over the phone to Babar, and leaves in a hurry)

Scene 117

INT. HOME

(Yahiya/John, packing. Sarah is also doing the same. Yahiya's cell phone rings. He takes the call)

YAHIYA

Hi Babar

BABAR

Are you going to Pakistan? Ismail says that a conference has been called by his leader to plan action.

YAHIYA

Babar. We are already packing up. It is a call of duty. We must respond, that is what we learnt in college. Happen what may.

BABAR

I have also decided to go. I am making my bookings. Is Sarah going with you?

YAHIYA

Indeed. She is a Muslim. She is with me.

BABAR

Ok. I will see you in Pakistan.

Scene 118

Day. A meeting place like a small hall.

Mostly bearded men are getting together. This is a gathering of 50 to 75 persons. Yahiya and Babar are seen along with Ismail. They are talking to each other. Ismail gets up and walks out of the hall.

Camera follows him. Ismail enters the office of the head of the organization. He is the same person who 'admitted' Yahiya for training.

Ismail says something and the Turban wearing bearded man gets up and starts walking towards the hall. They enter and everyone stands up. A

molvi starts recitation of Quran. Camera moves out of the hall and notices that several gun bearing guards are standing alert. Then the

camera moves out to the parking lot and catches **Sabat**, in a different guise guarding the cars and taking note of their number plates)

Scene 119

Interior Car.

Sabat on a lap top with Skype connection with George. Alternate cuts of George and Sabath.

Sabath.

John is in the meeting. Some plans are being made I will keep giving details.

George

We need to keep a watch on Lashker Taiba. Specially John and his involvement.

Sabath

Will keep informing you.

Scene 120

INT. HALL -

(Inside the hall. Hafiz sahib is speaking)

.....Alhamdo lillah that so many leaders of opinion are here from around the world. It is not on my invitation it is a call of Allah Tabarak va tala. You have come here with the only purpose of protecting Islam and Muslims. This is our duty and we are answerable to Allah. I tell you finally that there are many enemies of Islam. We are not their enemies because of religion. Islam accepts all religions and the Prophets mentioned in Quran e Pak. But it is our duty to fight when we are threatened. At this time there are some major forces working against Muslims. These are Jews who prefer to destroy Muslims while our Prophet held peace with them. It is the Hindus next. A Hindu holy book Bhavishya Puran predicted the arrival of Muhammad Rasul Allah in 1500 BC. Intolerant Brahmens have led many Hindus astray. They have held a huge population in Kashmir as hostage. We are committed to help and free our brethren in Kashmir. Then there are misled individuals like the journalist in Denmark who, Naoozu Billah try to ridicule our Prophet. History has shown that these people have not been allowed to get away with such actions. You and we all are here to follow the course of history and serve Islam and Muslims. Are we all together?

(Strong and loud 'YES' from those present.)

ARE WE PREPARED TO OFFER SACRIFICES?

CROWD.

YES.

SPEAKER

WE START TODAY OR TOMORROW?

CROWD

TODAY..TODAY...TODAY.

SPEAKER

May Allah's blessings be with you and may HE protect you.

Please discuss the tasks with your group coordinators now.

(The speaker gets up and leaves, all stand up in respect. And then start making groups as the scene fades out.)

SCENE 121

INT. RESTAURANT -

(A restaurant, Ismail, Babar, and Yahiya having tea and talking)

ISMAIL

Final tasks will be given by Hafiz Sahib only. He has all angles of matters in front of him. But what I know is that top of the priority list is the punishment of this newspaper and its editor who has published these cartoons of the Prophet.

YAHIYA

I think we can help. Babar can you put me on your company record as consultant on immigration? That will provide me cover.

BABAR

No problem. I can do that right away. Your visiting cards will be printed and given to you in the next 24 hours.

ISMAIL

We will need to coordinate with other groups also, there is a Kashmiri leader too working on it.

YAHIIYA

Let them do whatever they want. Final action can be coordinated. Here is what I am going to do. I will go to this newspaper's office. Make out a map. I have always been good at it. Show entrances and exits. I will meet them for the purpose of an advertisement in the newspaper for interested immigrants on behalf of Babar's company. Then who so ever is given the final task can use this info. Babar what do you think?

BABAR.

It is OK with me. I will leave for Chicago this week. I must keep an eye on my business there. But keep me informed. I will help in every way.

YAHIIYA

Fine. I will get an I-phone or a pocket GPS to map out the route for whosoever takes the final action.

SCENE 123

(Yahiya driving home. Sarah is waiting)

YAHIIYA

(Entering the house) Hi Sarah?

SARAH

Hi. Took you a long time. How did it go?

YAHIIYA

Good. There were many persons from different countries including Europeans. We are working on different action plans to stop persecution of Muslims and insults to our Prophet.

(Sarah nods thoughtfully)

SCENE 124

INT. - MORNING

(Ismail has arrived. He is talking to Yahiya)

YAHIIYA

Yes I must continue my training. (calls Sarah) Sarah..I want to go for workouts. It will take me a while. I can send the car back, if you have some shopping to do.

SARAH

(from a distance)

Yah. I want to pick up a few things. Does the driver know the markets here?

YAHIYA

He is an expert. Call me when you are home.

SARAH

Ok. Send the driver back in an hour.

YAHIYA

Done. I am off.

(Yahiya sits with Ismail in the car and they are off. Car passes through some areas and reaches near the 'training centre').

Ismail

(TO DRIVER) You can stop here we will take a walk. Come Yahya.

Driver tum gari lae jao. Begum Sahiba kae sath duty kae baad mujhae lae laina. Maen yaheen aoon ga, iss pan waley kae pass.

("driver go home now. Take me from this spot after shopping.")

SCENE 125

INT. TRAINING CENTRE -

(Inside the training centre. Several persons are going through different commando exercises. Camera notices one group practicing sign language. Yahiya is there.)

INSTRUCTOR.

Raise you right hand as if you are scratching your ear. Ok. Three times. What does it mean?

STUDENT

We need to carefully watch. If he scratches the left ear three times,
it means get ready for action.

INSTRUCTOR

If he scratches the right ear?

STUDENT

It means hold on.

INSTRUCTOR

If he prolongs scratching left ear then it is time for action. You
should know the "Action" and do it.

(Ismail walks up, and gestures to Yahiya to come to him. Yahiya moves
to him)

ISMAIL

When do you plan to go to Denmark?

YAHIYA.

In two days.

ISMAIL

There is an urgent message for you. Someone wants a meeting
immediately.

YAHIYA

Where is he?

ISMAIL

In Waziristan

YAHIYA

Can he come here?

ISMAIL

No he cannot. There is a prize on his head.

YAHIYA

Your mysterious contacts. We can leave early tomorrow. We will be back
by the night.

Ismail

Ok. Your wife has arrived to take you. You go ahead. I will see you tomorrow after Fajar prayer. I will have a transport. We can take Sabath along. He is a good driver.

(Yahiya starts to go. Cut to exterior. Sarah sitting in the car. Notices Yahiya coming out. Also notices some bearded men with arms coming out and going towards their vehicles. Looks surprised.)

YAHIYA.

(Sits in the car)

How was your trip to the market?

SARAH

This driver is amazing. He understands English and can be a good guide. Hey Yahiya, what are these armed people doing here?

YAHIYA

Oh. Security personnel. Just doing their duty.

(Sarah doesn't seem convinced. Car moves on)

SCENE 126

Early morning. Rough road in Waziristan

(Yahiya and Ismail in a double cabin vehicle. Speeding in Waziristan. Sabath is driving. Very little traffic. An un-impressive, ordinary van among couple of vehicles on the road. They reach a comparatively lonelier place. Suddenly the Van strongly, goes in front of Yahiya-Ismail vehicle. Gestures to stop and pull over. They do. Two persons with Kalashnikovs jump out and go towards Yahiya's vehicle)

ONE ARMED MAN.

Who is Mr. Yahiya?

YAHIYA

It is me.

ARMED MAN

Please come closer.

Yahiya moves closer. Ismail also steps out of the car. Armed man looks at Yahiya's eyes and smiles.

Ok. Please come into our vehicle.

(The second armed man says something to the first in their language. The first man then looks at Ismail)

Are you Ismail Khan?

ISMAIL

Yes

ARMED MAN

Ok. Welcome. Get into our vehicle and follow. Be quick.

(Orders are followed. Both cars move. In the van inside is sitting a person with strange and oppressive looks. This is 'Kashmiri'.)

KASHMIRI

(With a big grin)

Aap preshan nah hon. Merey sar per laakhon dollar inaan hae. Iss liya maen mutharrak rehta hoon.

(Please do not worry about anything. There is millions of dollar prize on my head so I have to keep moving.)

You are going to Denmark. I appreciate your spirit. You must also go to London and meet these two persons.

(Hands over a slip of paper.)

Tell them that when they attack the newspaper, they should kill the staff immediately before they resist. Then their heads should be cut and thrown in the street. That will make it known to the world. Hand over all the maps to these 2 persons and do not stay with them for too long. Have you understood?

YAHIIYA.

(Amazed) Yes. Yes. I have understood. I will give my maps and give your instruction about the cutting of the heads.

KASHMIRI

Good. Thank you. Now you can go back. There may be a 'drone' chasing me. hahahah

(Van stops. Yahiya and Ismail get out. Sabath has noticed as much as possible for him. All get into their vehicle and turn around. The two vehicles move in different directions and we see them distancing as the scene fades out)

Scene 127

INT. YAHIYA'S HOME

(Yahiya is packing)

SARAH

John. You are going to Denmark and I do not know why. I don't know when you will return! Please let me share.

YAHIYA

I am sorry. It happened so suddenly. I was asked to meet a person in Waziristan before I go to Denmark.

SARAH

Why could he not come here?

YAHIYA

(Doesn't know what to say) There must be some reason, and ...and I wanted to see the area anyhow.

SARAH

When are you expected to return from Denmark?

YAHIYA

Oh. Very soon. I will send you a message. I promise to be with you most of the time when I return.

SARAH

That will be nice.

Scene 127

(Sabath in his car like before. On Skype with George.)

Sabath

John has met Kashmiri and he is going to Denmark.

George.

Ok. Noted thanks.

Scene 128.

Denmark. Street. Day

(Yahiya walking in a street in Aarhus Denmark. He has a cell phone like device of GPS in his hand. He is seen going into the office of Jyllands Posten. Dissolve into his return. He boards a taxi and is going to the airport. Enters the airport)

Scene 129

London. Hotel. Morning. Lobby and Toilets.

(It is London. Yahiya has checked into a hotel. It is next morning. He receives a message on his cell phone.

"Lobby toilets are located at East side corner. After breakfast at 9 am. You can use these."

(Yahiya is trying to understand its meaning. Nods)

(He goes to the breakfast area. Orders some breakfast. Watching around. Doesn't notice any unusual thing. Continues to finish his breakfast. Looks at the watch, it is 9 am. Signs the bill. Looks for the 'toilet' and goes to it. There is no one in sight. He goes to the Urinals. A young man quickly emerges from the cabin and stands at next urinal to Yahiya.

This person.

Give me the message from Kashmiri. Quick.

YAHIIYA

Shoot them immediately to avoid struggle. Cut their heads and throw them out. Here is the GPS to locate. Careful the upper story of building is narrow. Plan your escape first.

THE PERSON.

Thanks. Got it.

(Zips his trouser and leaves. So does Yahiya who is still amazed.
WALKS TO THE COUNTER TO SIGN BILLS)

Scene 130

INT. PNCA - ISLAMABAD

(PNCA Islamabad Hall. Sarah and Yahiya are watching a dress show and are clapping. There is a dance in between also. Show ends both coming out.)

SARAH

I never thought there was so much life in this country. The World knows it as a 'terrorist resort' and NOT as a 'tourist resort.'

YAHIYA

Sadly so. Once the city of Lahore where I grew up, was known as the 'Paris of Asia' because of culture, Arts and fashion.

SARAH

(Looking around) It is a beautiful building

YAHIYA

It stayed as an abandoned structure for a long time then a person known to my father completed it with great resolve. Of course President Musharraf took a lot of interest.

(He Points at a person talking to some visitors)

There he is.

(He points to a side, and notices Naeem Tahir walking with some visitors.)

He is also an actor and a writer

SARAH

This is a totally different experience. Who in the world knows that there are actors here? All we know is OSAMA BIN LADEN. And osama and osama...We have been two years in the city. May be we should move a bit and try to know more.

(As they are walking to the Parking lot)

YAHIYA

Of course we will.

Scene 131

Ext. Day

(Lahore. Walking in the park together. Then driving by the canal, in the car)

YAHIIYA

Look this is where I lived as a child. I was about to jump into this canal when a molvi stopped me and I got saved.

(Sarah looks and smiles)

SARAH

Are you going to meet your friends here as well?

YAHIIYA

What friends?

SARAH

The ones with beards and guns?

YAHIIYA

Where did you see that?

SARAH.

Well everywhere. You go to 'fitness' centre and I see them, you go for your meetings and I see them, and I see change in you.

YAHIIYA

I am the same Sarah. Don't you worry.

Sarah

Ok. I hope you are right.

(Both are thoughtful. In different thoughts!)

SCENE 132

INT. LAHORE - MORNING. Hotel room

(Phone bell rings. Sarah and Yahiya/John wake up)

YAHIIYA

Hello

ISMAIL

Assalam o Alikum

YAHIYA

Oh. Ismail! Everything OK?

ISMAIL

There is a meeting this evening at 6 pm.

YAHIYA

(Yahiya pauses a minute.)

I am in Lahore with my wife

ISMAIL

Brother we have to make sacrifices.

YAHIYA

Let me think. I will call you later.

(Puts down the phone)

SARAH

Why is this man bothering you all the time? He takes you to strange places, like a gymnasium full of armed men, takes you mysteriously to Waziristan. I can't understand what is going on? Also why are we here anyway? Why are we not in Chicago at home!

(Gets up) I want to go back to Islamabad and think.

(Yahiya is in deep thoughts. He decides to make peace if possible)

Ok. Let's go back to Islamabad.

Scene 133

INT. Islamabad. Day.

(Yahiya/John is looking serious and pacing up and down. He is trying to resolve some internal conflict. Thinks of mending relations with his wife. Walks up to Sarah.)

YAHIYA/JOHN

Sarah how about lunch at Marriott? They have a great Buffet.

SARAH

Ok.

YAHIYA.

It is said to be most popular with the local elite. I think we should plan to be there by 12-30 or 1 pm.

SARAH

Ok. I will get ready.

Scene 134

Interior-day

(A few hours later. Sarah has put on a very elegant native Moroccan dress. They have reached Marriott Hotel and are getting off the car. They pass through the lobby and go to the Buffet table. There is still a bit of tension between them)

(They collect food and while doing so a lady in Sari notices Sarah's dress)

Lady in Sari

What a beautiful outfit! Suits you very much.

SARAH

Oh. Thank you! I like your sari, but I don't know how to wear.

Lady.

Thanks. Not difficult really. Where are you from?

SARAH

I am originally from Morocco. But settled in USA.(introducing)

This is my husband John Anderson.

LADY

Sir,your wife is looking so elegant.(calls) Paal.

Paal is my husband. We are from Jaipur.

SARAH

Pleased to meet you sir. This is my husband John.

PAAL

How do you do sir? I am Paal Krishna. We are here with a trade delegation.

YAHIYA

(Shakes hands very reluctantly. Sarah notices. Lunch has been spoilt, Yahiya is in a bad mood, and mostly quiet. Sarah is confused. The lunch is over and they quietly walk out. The Valet calls for the car.)

SARAH

What is wrong with you?

YAHIYA

You made me shake hands with a Hindu. I hate these killers.

(Spits on the pavement)

SARAH.

I cannot understand you. I don't understand anything.

(Driver brings the car. They drive home. As they enter home, Ismail waiting. An SUV is there with two armed persons. Sarah notices. She gets out of the car quickly and goes in. Yahiya is talking to Ismail, then goes in)

YAHIYA

Sarah, I have some friends who want to discuss business about immigration. I will be back in a couple of hours.

SARAH.

(Dryly)

Go ahead.

(Yahiya leaves. Sarah watches him go. She is really upset. Comes out in the veranda. Calls the driver.

DRIVER!

(comes)

Madam.

SARAH

Bring the car.

(Car comes up. She sits in it.)

DRIVER

Madam. Where.

SARAH

Take me to American Embassy'

(Car drives away)

SCENE 135

INT. ROOM - US EMBASSY

(A room in the US Embassy. Sarah talking to an officer)

SARAH

His name is John Anderson. Original name was Yahiya Abidi

EMBASSY MAN

What makes you suspicious?

SARAH

He meets strange people who look like terrorists. They have arms and big beards. Some of them have long hair. He doesn't tell me where he goes. Often attends some mysterious meetings. He met a Hindu business man and spat on the pavement, says he hates Hindus, they are killers. I do not understand him at all. I have a horrible feeling that he is working with some terrorists.

EMBASSY MAN.

Please do let us know if you have more information. Can you get a photo of the people he meets?

SARAH.

I cannot. I have decided to go back to Chicago. If you like you can ask someone to take photos, these people visit our house.

EMBASSY MAN

Well. We will see what we can do. I understand your concern.

SARAH

Thanks for giving me time. I feel this was my duty. Sir can someone guide me to a Travel Agent?

EMBASSY MAN

Sure. Please come with me. (Takes her to his secretary)

Saleha, could you please help this lady with her travel arrangements?

SECRETARY

Yes sir.

(Saleha and Sarah are seen stepping out of the office)

SCENE 136

INT. MEETING HALL

(Cut to the centre of meeting hall where Yahiya is. Same building where the big meeting was held. Sabaat is also there.)

ISMAIL

It is the biggest mission .It is more important than Denmark.

HAFIZ

The treacherous Hindus will never give up Kashmir until they do not feel that it is a danger for the mainland. They have had wars with us.

Killed thousands of Muslims in Kashmir and they are involved in sabotage in Pakistan. Governments do not do much, and do not let them know anything. They will only try to stop us. Patriotic people have to act independent of our government and its agencies. It is our duty towards Allah to fight for Muslims. The only way Indian treacherous Hindu will understand is that if his own existence is endangered. We have appointed Ismail Khan the chief of a very important mission. God help him. He will let the world know that India is vulnerable. You are part of his team.

YAHIIYA

Me??

HAFIZ

Yes. Discuss details with Ismail Khan. (Yahya looks at Ismail)

End scene.

Scene 137

(Sabat, as usual on Skype in his car with George.)

Sabat

It seems an attack on an Indian city; Yahya is assigned to travel and to be part of Ismail's team. Probably for collecting information.

George.

This is very serious. Keep a close watch. Does Pakistan Government know?

Sabat

No. It seems a very tight secret. Only one person is in charge. They do not want the Government here to know.

George.

Ok. Thanks.

SCENE 138.

Int. Yahiya's home. Afternoon.

(Yahiya returns home. He is dropped by Ismail Khan. Sarah notices the two from a window. She has packed up, and is only waiting for Yahiya to come)

YAHIYA

(To Ismail)

Allah hafiz. We will discuss details tomorrow.

(Ismail waves his hand and drives away. Yahiya enters home. Looks for Sarah. She is in the bed room)

Hi. Sarah.

SARAH

Hi.

(Notices the packed suit cases)

What is this?

SARAH

Yahiya, I have thought a great deal. I don't think I can stay here any longer. You are from this country, you have friends. I find them strange and frightening. I do not even know what keeps you busy. There is very little we share between ourselves. I am your wife, not a night stand. So I think it is best that I go back to Chicago. I know people there and hopefully, when you are free, you may join me. NO, I cannot live here anymore. If I have to live alone for sometime then Chicago is better than here.

YAHIIYA

But...but..what is the hurry? We could have talked about it!

SARAH

Talked about? About what? I have realized that I don't know you enough. You have a burning hatred for Hindus. I was shocked. You spat on the footpath. Sometime you are very religious. Sometimes patriotic. You sold liquor and were a show boy at one time. You have suffered due to Drugs. Religion doesn't permit drugs. I really need to know my husband better. It needs time. I hope you will have time before it is too late.

YAHIIYA

How long are you here now?

SARAH

Until midnight. I was lucky to get a flight at 2 am.

YAHIIYA

I am sorry to have disappointed you. Yes I get possessed by some thoughts. I admit. May be Allah will add something good in your decision. But I will join you. Soon. Very soon.

SARAH

I will be happy to find the man I married.

(They are looking at each other. A servant comes in)

SERVANT.

Ji Khana laga diya hae.

(Dinner is served)

(Both move to the table. Silence prevails. It is a real 'quiet' dinner.)

(Fade out scene)

SCENE 139

INT. HOME - MORNING

(Early morning. Yahiya at the same dining table, He is alone now. Drinking tea and deep in thoughts. He is imagining Sarah in a plane. In the Chicago house. The dinner they had together with Babar. Then his thoughts change. He imagines Bombay. Its glamour. Some actresses. Madhuri's dance.)

(A servant brings in fried eggs. Toasts. Juices etc. Yahiya returns to reality. Looks at the watch. Starts taking breakfast)

SERVANT

Sir. Ismail Khan Sahib aey haen.

(Sir Ismail Khan has arrived)

YAHIIYA

Alone?

SERVANT

Yes sir.

YAHIIYA

Send him here, and bring tea for him.

SCENE 140

Ext. Morning

(It is same day. Continued. Yahiya and Ismail are sitting in the lawn. Tea pot and cups on the table. No servant is nearby)

ISMAIL KHAN

You have to go to Bombay and select the sites of importance, including Taj Hotel. Draw up maps, GPS records and make these available to me. I will work out how to reach that city. If planned this action will be no less than 9/11.

(Yahiya is listening in complete disbelief)

You must stay away from other friends now. We do not want ISI or anyone else to know. My team is selected after a lot of deliberation.

May be you should live in Bombay for some time. Make out your plans. When you are ready I will introduce you to my team. Allah will give you success. You will identify important places in Bombay. Make maps and show directions to reach these places on GPS. Locate a place where we can come by boat. Our target is to kill as many as possible and burn the hotel and other important buildings. Here is something for your expenses.(gives package).

YAHIIYA

(looking inside the package)

How much?

Hmmm. 50 thousand dollars for now.

Yahiya

It is a lot.

Ismail

More will be available. God has helped, my companions and their families will not need to worry in future.

Yahiya

Where do you get money from?

ISMAIL

Don't worry. It is my problem. I handle it. No one else. No body needs to know more than needed. I will get all support. Our life or death does not matter. Success is more important not our lives. I have 7 determined companions we will teach a lesson. It is up to you how soon you give us the information.

YAHIIYA

These treacherous kafirs deserve it.

SCENE 141

Bombay. Home of a Minister. day

(Car drives in. Minister comes out. The Private Secretary has a load of files, he is following the Minister. Minister is in a terrible mood. Walks into his home office. Secretary is arranging files)

MINISTER

Leave it. Leave it. Sala Karkare. Home Minister sae baat karva.

Connect me to the home minister. (Secy. Connects.)

SECRETARY.

Sir. Senior sahib wants to talk.

(Minister takes phone. And gestures to Secretary to go out.)

Mantari jee. What are you doing to us? What is bastard Karkare done?

Home Minister

What happened sir?

MINISTER

That Bastard has held a press conference. He has implicated our party in terrorism. Samjhota case, Malagaon case sub hamarey khatay men. Col Prohit is arrested. Chatarvardi arrested. Sri mati Singh arrested. Sala. He is fucking us. We had involved the Muslas, and Pakistan. He says terrorism in India is done by VHP. Our party.

HOME MINISTER

I will handle it.

MINISTER

What handle it? Get rid of the bastard. He has addressed a prèss conference. He has filed cases in the court. Can you control?

HOME MINISTER.

We would not let him pursue the case.

MINISTER

Get rid of him. I say get rid. Otherwise we will all be in Jail. Why was he made the Anti Terror Chief? You should have posted some trusted officer. If you can't handle this then a new Minister will be appointed. Now it is up to you.

(Bangs the phone)

(Shouts) Come in.

(Secretary comes in)

Get IB CHIEF.

(Secy. is connecting, the senior minister is pacing up and down)

(Secretary hands over the phone to him)

SECRETARY

IB chief sir

(Senior Minister takes phone)

I am here.

IB CHIEF

Sir. Sir

MINISTER

Stop This sir sir. What is your Karkare doing?

IB CHIEF

I tried to stop him. He says it his duty.

MINISTER

OHHH. Bustard tells you his duty. Are you a hijra? Tou Khusra hogaya?
Transgender Salay . Who appointed you? Me! I can kick your ass and
throw you out. If you don't get rid of Karkare, then we will lose the
election and land in jail. Understand??

END SCENE 142

INT. HOTEL. Day

(Hotel Counter. Yahiya/John Checking in)

John Anderson. You have a reservation for me.

(Clerk looks at the record)

CLERK

Yes sir. It is for one week.

JOHN ANDERSON

Well if I like your city, then I will stay longer. So don't give my
room to anyone before confirming from me.

CLERK

Ok sir. I will put a note on record.

JOHN

Good fellow. Can you arrange some sightseeing for me tomorrow? Get me a good guide. Some lady who speaks English.

CLERK

Sir they all speak English here. Should I send your luggage to the room?

JOHN

Yes do that. (looks at the bell boy and gives him 5 dollars, bell boy is very pleased and bows in gratitude) (John looks around a bit. Then goes into the bar)

SCENE 143

EXT. IN CAR - MORNING

(Next morning. John is in a car with a guide. She is a good looking woman about 30. She is seen explaining the places.)

JOHN.

Sunita, is this Taj Mahal Hotel?

SUNITA

Sir. It is very famous. There are other five star hotels but this is the most famous.

(John takes pictures. Quietly sets a GPS from this point)

Let us do like this. Show me all important places and then we will return here for dinner? Ok?

SUNITA

Yes sir (smiles)

(They go back and sit in the car)

SCENE 144

Collage. Various outdoor. Day. Bombay

(John and Sunita touring around. John is very cleverly using his GPS and taking notes. They have been to Nariman House. Railway Station. A Jewish chapel. A big hospital, some government offices. At some points John stops and takes photographs. Ultimately we find them back at the Taj Hotel. It is evening. John and Sunita are seen going into the hotel. Take a place in the hotel dining hall. Food is ordered)

JOHN

It was a wonderful day. Because of you I understood so much. Should we celebrate it? I will order a bottle of Champaign. Ok with you?

SUNITA

No sir. I usually don't drink...

JOHN.

(Smiling) Usually! How about today? A glass of wine?

SUNITA

Ok. White.

JOHN.

Good.

(Gestures to the waiter. Drinks are served.)

For tomorrow, let us start about 11, If not too early for you?

SUNITA

No sir. 11 is perfect. Gives reasonable time to get ready.

JOHN.

So plan on seeing some beaches. Some places where fishing boats come in. We could even go for fishing one day. Also if we can go to some studio for seeing a shooting.

(They are having a drink and food is served.)

(Dissolve. End of dinner. They are coming out towards the car. John takes out a \$100/ bill and gives to Sunita.)

SUNITA

What is this sir?

JOHN

Well you made my day so pleasant. This is only a small gift.

SUNITA

No sir. Too much.

JOHN

Not too much for nice company like yours.

SUNITA

Thank you very much sir. So I will see you at 11 in the hotel.

JOHN

(Sunita sits in the car)

Good night.

Scene 145

INT. Close ups.

Us Embassy officer on phone with George. Close up George.

George

His wife has met with you.

Officer.

Yes sir. She is very suspicious.

George.

Thanks for the information. We have taken note.

SCENE 146.

EXT. - MORNING. Bombay. Outdoor, various.

(Next morning. Sightseeing continued. Different places. They stop at the sea side where there are some boats.)

SUNITA

Sir this is a small sea port where fishermen bring their fish trawlers
It is known as Bhadarvar Ghat. You see the boats. (She points out,
there are several boats and trawlers)

(John takes several pictures and movie).

JOHN

I notice that the young boys are generally in Jeans, but their shirts are colorful and typical. I would like to buy some.

Scene 147

(A collage of some days in a similar fashion, shopping. Watch a song being filmed, buying clothes, taking pictures and movies, in a bar, a party where Sunita and John dance.)

Scene 148

(It has been a week now. John has almost got all information. Sunita is with him)

JOHN.

I think today we should return early. We will have an early dinner. I will show you all the pictures and you can help me with correct names.

SUNITA

Ok Sir.

JOHN

We can order some wine and food in the room and finish the work.
Tomorrow morning you see me off.

SUNITA

Tomorrow morning??

JOHN.

We will be working till very late. You can stay on.

My flight is at 2 pm but we will need to be at the airport by 12. So let us take it easy in the morning.

SCENE 149

John's room. It is about ten in the morning.

(John is ready and packing. Waiter knocks and brings in breakfast. Lays it on the table and leaves. Sunita emerges from the bath room. Her hair is wet. John gives her a hug and a kiss, and then makes her a cup of tea and they sit for breakfast)

JOHN

You made my visit very pleasant.

SUNITA

I have not met such a nice tourist before.

JOHN

I hope I will be able to come again. If I do I will call you.

SUNITA.

Sure sir. Generally it is boring routine. I do my day's work and go home. I live by myself. But it was enjoyable with you.

CUT TO

SCENE 150

INT. AIRPORT Bombay- NOON

(John checks in. Sunita waves to him)

Scene 151

EXT . PAKISTAN

(Some place in Pakistan. Ismail Khan and his companions are having a shooting practice. Target killing. From various angles. Some time running, some time at a moving target. In a lying position etc. etc. Ismail is part of it and checks mistakes. His mobile rings. Looks in surprise.)

ISMAIL

Welcome, welcome.

JOHN

Thank you. I have done my work. Meet me when you like.

Ismail

OK.

(End phone call.)

SCENE 152

EXT. KARACHI

(Near Karachi. Could be Sand's Pitt, Baba Island or Clifton.)

(Ismail Khan, his companions and John are having camel ride. They get down and walk to a cabin)

ISMAIL

I want to introduce the Mujahids to you.

(Yahiya meets one by one and shakes hands)

ATA ULLAH...FAHAD ULLAH...ABDUL REHMAN BARA...ZARRAR..ABDUL REHMAN
CHOTA..ABU SALEH..BABAR

This is going to be a historical fight. 8 against the city of a great power. Historians will remember it for a long time. The World would watch it. My mortal companions will become immortal. We have met our families and said good bye in case we do not return alive.

JOHN.

Good luck to you. Do you understand all maps? I want to go over with you once again. You explain your actions and I will correct if there is a mistake. I have a model of Bombay in the hut. Also practice the GPS once again finally.

ISMAIL

Photos and films all have been seen. We know the thoroughly. Each target and each lane to it. Still let us do it again. (They start moving towards a hut)

John(Walking)

Scene 153

Int. Hut. afternoon.

(The group and Yahiya together looking at a model of Bombay)

Yahiya

This is Bhadwar Ghat, one group will land here and the other one will land near Taj Mahal..here. You will use your Gps to reach targets...(He is explaining as the shot fades out)

(Same scene continues. Yahiya has finished instruction)

JOHN

When are you leaving?

ISMAIL.

Any moment, nobody knows and will know our plans. This is the challenge for only 8 of us.. A private boat will be sent from another country by my friend. It will take us into the high sea. After two nights we will reach the place where Indian fishing trawlers come for a catch. We will capture one of these in the night and we will be on our way.

JOHN

When do you expect to reach the destination?

ISMAIL

In five days. Action will be in the evening and the night.

JOHN

Don't forget to wear the dresses I brought for you. These will help you mix. I will watch on the television. Each Dead Indian will give peace to my soul. They killed my ancestors and my friend brutally.

Ismail

You go back to Bombay tonight. We cannot risk your presence here. Any agency may get hold of you and the secret may not be a secret any more.

Yahiya

Now?

Ismail.

Yes. Now. Otherwise we have to destroy our traces.

Yahiya.

(Shocked) I understand. I will leave right now. Best of luck.

Scene 154

Ext. Sea. Night

(A boat has left a quiet part of the shore.)

Scene 155

Airport Karachi.

(Yahiya has entered the check in area. Sabbat has just arrived at the airport, notices Yahiya but it is too late. Yahiya has gone in. Frustrated. He goes back to his car and dials)

Sir. Yahiya has been missing. I have been trying to trace. The record shows he arrived from Bombay yesterday in Karachi. Today he has left for somewhere again.

George

Did you meet any of his friends.

Sabaat

Yes. In Islamabad. They are also confused. He has stopped meeting them. He has been spending time with Ismail only but now Ismail is not traceable either.)

George.

Ismail. Ok.I think we can track them. Ok. Thanks. (Disconnects.)

SCENE 156

EXT. SEA - NIGHT

(Night. It is high sea. Moon has just come up. A motor boat is moving fast, leaving a white water trail behind. In shadows we see 8 people sitting. At a distance big trawler is parked. Boat gets close to the trawler, words seen written are Al-Khver. The boat goes near. In an extremely quick manner a rope stair is thrown on the hull and the eight jump on to the Trawler. The trawler guards shout and they are shot immediately and thrown into the sea. There is blood on the deck. Ismail quickly goes to the 'captain' pointing his gun.

ISMAIL

Start moving to Bombay or get killed.

(The captain understands the orders. Starts the engines.)

Scene 157

Int. Office of George in USA.

(A meeting with a few select officers)

George

It is credible information. Ismail has left on a boat. Yahiya has gone to Bombay. That seems to be the destination. Use radar to track the boat and smail.

A senior officer of CIA

We have relations with India. This information must be immediately passed on. As a friend of India we must share the info. If Pakistan people want to shoot themselves in the foot we cannot help now. It is too late. But we can help India. That will improve our relations. If Indians arrest these people and save Bombay, Pakistan will be extremely embarrassed. On the other hand our relations with India will be strengthened.

SCENE 158

INT. IB CHIEF OFFICE - INDIA

(India. Office of the IB chief)

IB CHIEF.

(On phone) Sir..sir sir a second sir.(almost crying)

Give me a little more time. Sir, please. I will take care of Karkare. Sir please ..please. I will or I will kill myself.

(Close up of the minister on the other side)

MINISTER.

If you don't get rid of him this week. Then kill yourself.

(Bangs the phone)

The IB chief holds his head and leans on the table.

(An officer comes in.)

IB CHIEF

(irritated)

Why are you bothering me again and again, cant you wait.

OFFICER.

Sir it is most urgent. Please, please see this.

CHIEF

What is it?

OFFICER.

Secret message from CIA. Bombay Will be attacked from the sea.

CHIEF.

(Alerted) Bombay is going to be attacked from the sea??

(Takes the message. Reads again and again) Impossible.

OFFICER.

See this sir. Eight trained terrorists are on board a trawler,
arriving any time within two days.

(IB chief in deep thoughts)

OFFICER

Orders sir? Sir?

IB CHIEF

Let me think. I will call you.

(Officer goes)

Ishwar. You are helping me.

(Picks up phone. Dials)

Jail superintendent?

Voice

Sir.

IB CHIEF.

This is IB Chief. You have that person AK the Pakistani prisoners?

Superintendent

Yes sir, the one we caught coming with drugs from Nepal..

IB CHIEF

How old is he?

SUPERINTENDENT

He is young. Sir we caught him with great difficulty he had guns with him. He should be given death sentence.

IB CHIEF.

I understand. There are some orders from the top. Bring him to me immediately. Wait. Bring him to my home yourself personally. (Puts down the phone. Presses the bell. A peon appears) Call the officer who was here.

(IB chief is now composed. Officer comes in) I have thought about it. I need to take advice from seniors. Check with me tomorrow.

OFFICER.

Yes sir.

(IB Chief gets up and is seen leaving in his car.)

SCENE 159

EXT. AIRPORT - BOMBAY - INDIA

(John coming out of the Bombay Airport)

SCENE 160

INT. MINISTER'S HOME

(IB chief with Minister at his home. Huddled in secret conversation)

MINISTER

Sala. Ishwar is helping us. You think he can do it.

IB CHIEF

Sir he is very clever. To save his life he will do anything. I have shown him Karakare photos. I have told him that if AK fails then, my men will shoot AK. I have a sharp shooter with him.

MINISTER

What is his name?

IB CHIEF

He is known as AK. He will mix with terrorists. Karkare will have to come and protect Bombay. Ajmal will see him and fire. A glorious death for a conscientious officer.(Smiles)

MINISTER.

Sala. Your mind has started working.

IB CHIEF.

Sir. I do not think we need to inform Navy. They should lookm after their responsibilities.

(Minister smiles) (IB Chief salutes and leaves)

SCENE 161

TWO DAYS LATER.

INT. ROOM - JOHN in a hotel room in Bombay- EVENING. Watching TV

(He is pacing up and down. There is no news yet.)

(Suddenly a slide appears 'Breaking news" on TV)

BOMBAY ATTACKED.

(John swiftly moves close to the TV.)

ANNOUNCER

We have been informed that a large group of terrorists have entered Bombay from the sea. They have made everyone hostage in Taj Hotel. Our teams have gone there for minute to minute coverage. We will keep you informed with live coverage.

ANNOUNCER

We are now connected to the site. Terrorists have put the hotel on fire. Some guests trying to escape have been shot.

(Announcements may be taken from the archives as there was actual converges done by the TV net works. There should be extensive coverage shown of fires and terrorists and AK)

(An hour later.)

ANNOUNCER

We are shocked to know that the ATS chief, Hemant Karkare has been killed fighting the terrorists.....

JOHN

Well done.

(Cut to scenes of city burning. Include different places, like Trident Hotel, Railway station. A hospital. People getting shot. The terrorists also getting shot etc.)

My life mission done. I have taken revenge. The city is burning.
Hundreds of Hindus dead.

(Picks up his bags and is ready to leave for somewhere)

Scene 162

INT. GEORGE'S OFFICE - USA

GEORGE

Terrible. Pakistanis again. It is the largest terror attack after 9/11. Indians killed the attackers. One is caught injured. USA should restrain its support to Pakistan. This is time to build ties with India. But why could they not save Bombay? CIA had given warning 4 days earlier!!(All present are listening thoughtfully)

(FO)

On Cinema Screen these words appear

SIX MONTHS LATER

Scene 163

INT. AIRPORT NEWYORK

(New York Airport. John Anderson passes through the Immigration. Police officer shows him his identity)

US POLICE OFFICER

John Anderson. You are under Arrest

(John is shocked. He looks around. Two more policemen surround him. He is left with no options. He is put into the police van, which speeds away)

Scene 164

INT. JAIL - DAY TIME

(A jail. Day time. John Anderson. Sits alone. Disheveled. Unshaven. A guard passes by and pays no attention.)

Dissolve into night. John lying on ground curled up

Dissolve. He is sitting on ground.

Dissolve. Morning. A jailer brings food.

JOHN

(To the jailor)

I want to see my lawyer.

(Jailor does not respond)

Do you hear me?

JAILOR.

You want to see your lawyer. Who is he?

Lopez. Charles knows him.

(Jailor goes away quietly)

(Two days later. John is miserable. Head down. Hears footsteps. Looks up. Notices Lopez, Charles, and NICOLAI coming. Holds the bars and stands up)

The three arrive. Very glum face. There is silence. John has his head down. Slowly he raises his head but eyes are lowered.)

JOHN

You are the only ones I can talk to.

END FLASH BACK

(As the flash back ends, scene returns to the Jail. Same position when John started to narrate the story. It is evening. John is looking at the three for some response. There is a long pause, and then Lopez steps forward)

LOPEZ

I am sorry. You have destroyed too much. The charges are so serious that there could be death on more than one count. Total involvement in major acts of terror.

JOHN

(After a pause. Slowly and in low tones)

If I must die now, then I want to die in this country. Don't give me away to India or Denmark.

(Short pause, then speaks again)

My life could be of greater use to this country than my death. If my guilty plea is accepted, I can give you so much real information that no one else will ever give, and I killed no one!

(The three look at each other. As they are silently standing. They talk to each other in low, inaudible tones. Then Charles steps forward)

CHARLES

(Slowly, thoughtfully)

We will try, whatever we can do, legally. Engage your lawyer to negotiate with us. But the court will decide the End!

(As Charles finishes his sentence, the following words fade in on the screen)

THE END,

AS DECIDED BY THE COURT.

(Oct 23.2012...5.57 am)

Trimmed and reviewed.

May 10, 2013