A digital camera is on in a cab which is stuck in traffic, inching its way along Marine Drive in the rain. Music plays on the cabbie’s radio, and there is angry honking from impatient drivers.

The cabbie looks at the person who is filming in the back seat through the rear view mirror. He is a portly man with greying hair, and kind lines around his eyes.

CABBIE
Nayi aayi hain mumbai mein?

GIRL (O.C.)
Ji paanch mahine ho gaye. Phir bhi sab naya hi lagta hai!

CABBIE
Kahan ki hain aap?

GIRL (O.C.)
Malihabad, U.P.

CABBIE

GIRL (O.C.)
Haan. Ja chuke hain vahan.

Cabbie nods, looking pleased. The camera pans to the window, and the girl opens it, letting a spray of water onto the lens. She shoots the street, pedestrians with umbrellas trying to cross the road between cars, the churning grey sea. The camera work is amateur. We catch a glimpse of the girl in the rear view, not enough to see her clearly.

They pass Girgaum Chowpatty.

GIRL (O.C.) (CONT’D)
(into camera mike in a whispered voice)
Dekho Imran, yehi voh mashoor Chowpatty hai Marine Drive par. Har din yahan bohot log aate hain - bhel puri khane, pav bhaji khane. Mere khayal mein zyadatar log yahan ki khuli hawa khane aate hain, jiski badi kami mehsoos hoti hai! (pause) Samundar ki hawa kitni alag hai. Lagta hai isme logon ke armaanon ki mehek mili hui hai..
Some street kid comes up to her at the street light.

STREET KID
(sadly)
Didi do rupya do na, roti khayega..

He notices the camera.

STREET KID (CONT’D)
Arre tum shooting kar rah hai?
(shouts to the others)
Eh Raju! (to her)
Mera bhi photo lo na didi. “Pardesi, pardesi, jaana nahin, mujhe chhod ke.”

The cab pulls away, as the kid continues to dance in the rain while the other kids join him.

TITLES OVER THE FOLLOWING SCENE:

2
EXT. BUILDING UNDER CONSTRUCTION - EVENING

A bunch of construction workers work on the fourteenth or fifteenth floor of what is on its way to becoming a mammoth building. They look thin, poorly clad, and poorly equipped - few helmets, no harnesses, just one or two with scruffy caps at jaunty angles.

Crows and kites fly and perch, as down below traffic snarls its way slowly around Bombay’s congested roads at home-going rush hour.

One of the workers, Selva, squats near an edge to light a bidi. He finds he doesn’t have a light and asks a co-worker in Telugu for matches. He is tossed a light, as the guys all share a joke. He lights his bidi, and looks out over Bombay. The highrises all around, the sea in the distance, the small, pathetic clusters of the construction workers children as they play in the rubble. The sun is setting.

3
INT. A FLAT - SUNSET

Arun and his broker Rakesh open the door of a disused apartment. Arun is around 35, a thoughtful looking man, attractive in a bookish, serious sort of way. Rakesh tries a couple of light switches but nothing comes on. There’s a little light from the fading sun.
Rakesh, a weasly 23 year old umbilically attached to his cell phone, tries to push open a window which is firmly stuck, while talking into his phone cradled between his ear and shoulder.

RAKESH
Nahin nahin madam, bohot accha hai, exactly aapke layak... haan hai, gas connection hai, day-night security hai... ab aaj ke zamane mein phone kisko chahiye... haan pani hai mostly, subah ko to zaroor hai... aap dekh to lijiye madam! Bohot accha hai... ok, chhe baje.. Ok madam.

He has the window open and he turns around expectantly.

RAKESH (CONT’D)
To kaisi lagi, Arun ji?

Arun looks around him and wanders round the room.

RAKESH (CONT’D)
Arre perfect hai. Thodi si painting aur ye bilkul nayi lagegi. Aap to painter hai, aapko idea hogi, hain?!

Arun gives him a look to say stop bullshitting me.

RAKESH (CONT’D)
Nahin, soch lijiye, yahan vo gyarah mahine ka chakkar nahin rahega, unlimited lease, aur yeh hai vo “bombay view” jo aapko chahiye tha. Vo dekhiye, vo hai Aqa Khan ka tower. Station nazdeek hai, aur toilet attached hai, jo is type ke building mein normally nahin rehta hai. Haan kitchen small hai, par aap kahan khana banate hain!

Rakesh’s phone rings and he answers it while Arun looks out at the view. There are old buildings all round in stages of disrepair. The street below is busy and there is a neon hoarding on the terrace of the opposite building.

As they leave Arun sees a lady sitting outside her flat on a chair, with an unseeing expression on her face.

4

INT. SALIM’S SLUM ROOM - NIGHT

Salim (22) and Munna (20) are watching a David Dhawan comedy on tv, smoking cigarettes and drinking rum.
While Salim is an overweight affable sort, Munna is a good looking, smart boy, with a twinkle in his eye and a sense of style. Salim’s mother (50) also watches in between sealing little packets of fancy rubber bands. Salim’s younger brother Karim (16) is studying from a text book. Much laughter. We can hear trains in the background.

SALIM
Behnchod, yeh hasa hasa ke maar dalega, saala! Dekh, dekh!

MUNNA
Yaar, kya actor hai, yaar! Main usse milna chahta hoon..

SALIM
Johnny Lever se? Chal main milvata hoon na!

MUNNA
Chal! Chootiya...

KARIM
Amma, jab main exam mein fail ho gaya na, aap Salim aur Munna ki class lena, mera nahn!

MUNNA
(mock serious)
Theek kaha. Salim chup kar na yaar. Paanchvi fail! Tu dekh, saale, apna Karim padh likh kar ekdum top class gentleman banega, maloom kya? Hai na Karim? Eh Karim, bol na! Correct na?

Karim gives him a glare. Munna gets up to go with a grin and wink.

SALIM
Kidhar ko nikla? Kaam pe? Tera yeh kaam itna ghatiya hai na, kayko karta hai Munna? Main bola na main setting kar ke deta hun tujhe!

MUNNA
Tere jaisa kaam nahi karna hai! Chor saala! Mera hi kaam accha hai, kyun khala?

He brandishes a heavy stick, with a metal tip at the end, grinning. Khala doesn’t react, she’s used to this kind of banter. Munna playfully pokes his stick in Salim’s ribs, and Salim throws it off.
SALIM
Chhi! Hut saale!

Munna leaves grinning.

EXT. SLUM ON THE RAILWAY TRACKS - NIGHT
Munna crosses the rail tracks.

EXT. MAIN ROAD - NIGHT
Munna darts across the road and a car swerves to avoid him causing a little confusion. Munna continues to walk, and the driver swears under his breath. We cut inside the car to Shai, 29, very attractive and stylish, and Pesi (32). The windows are up and Shirley Bassey is on the stereo.

SHAI
Shit! What did he think he was doing? Crazy!

PESI
Shai, don’t act the NRI now, huh! You’ve forgotten traffic here or what?

SHAI
And we are so late, Pesi! My mum left for the show an hour ago.

PESI
Babe, nothing remotely interesting in Bombay starts before ten, darling. Now I really need to educate you in Bombay etiquette!

Shai rolls her eyes in a good humoured way.

INT. ART GALLERY - NIGHT
Its a modest sized, interesting gallery, opening the new works of T. Arun; paintings, etchings and some small installations. Well heeled so-called art lovers mingle, as wine, champagne and hors d’oeuvres do the rounds. Press photographers take pictures. Shai is being introduced to some people by her mother Pravin, while Pesi talks to a serious looking man. Later Shai looks at the works.
The installations, which have an Escher-esque construction about them, are made from what seems like scrap and waste materials. Shai looks around, a bit fidgety, observing all the different kinds of people there. Arun walks in. She sees him and keeps looking at him, finding him attractive.

PESI
Oh there’s Arun! Finally! He can’t even make it in time for his own show!
Actually I like this new work, what do you think Jatin?

Jatin, carefully weighing his words.

JATIN
Well, its hard to be apolitical when you’re referencing the working classes, because the discourse goes into areas of ethics. I think this has a specificity which belies its larger context, really.

Pesi nods, thinking hard what he should say.

SHAI
Which one is Arun.

Pesi points him out. She looks at him and widens her eyes meaningfully. Pesi returns the look, first quizzical then catching on.

Vatsala calls everyone to attention.

VATSALA
Ladies and gentlemen, the artist has decided to make an appearance!
(claps all round, some comments and laughter)
I take great pleasure in presenting “building”, Arun’s new work. I don’t really need to formally introduce Arun, do I?
(more comments and laughs)
Well the ignorant can read my expensive brochure! Now is the moment Arun hates the most! Arun come and say a few words!
Everyone, T. Arun. Arun, be nice!
(much clapping)

Arun steps up and looks at the crowd.
ARUN
Well, there’s not much to say, I think.
This is my most transparent work. It’s my
tribute to the people from Rajasthan,
Tamil Nadu, Bihar, U.P. and elsewhere who
build this city in the hope that someday
they will find a rightful place in it.
So, to Bombay, my muse, my whore, my
beloved...

He raises his glass as a toast, the crowd raises their
glasses in a ‘salut’, and Arun knocks back his drink and
hurries into the crowd. Then there’s clapping and
bravo’s.

Shai and Pesi also clap and the party is resumed. Pesi
looks about him animatedly, as if for a victim.

PESI
There’s Feroz. Bastard owes me five
lakhs!

SHAI
Babe, he’s beautiful.

PESI
Who Feroz?! He’s not in the.. Oh, him.
(following her gaze to Arun)
He’s strange. Too deep and dark for me,
baba!

SHAI
Thank god for that! At least one boy in
Bombay is available then!

Elsewhere Arun has been cornered by a lady in big
diamonds.

LADY DIAMONDS
Ha, ha! You know? But tell me, do you
think you’ll ever do commissioned work?
Like I need something for my house in
Alibaug, something quite big, in that old
style you used to have, you know? Very
abstract with lots of writing and things.

Arun is looking tortured. A bespectacled corporate-
looking man comes up to them.

MAN
Hello, sorry to interrupt, hi Mona!
(airkisses Lady Diamonds)
(MORE)
MAN (CONT'D)

Arun, I am Miraj Husain from the Indian Council for Art. I've been talking to Vatsala about taking some works of yours for a group show to Munich, Brussels, London and Madrid.

Arun nods, a little high and wanting to escape. Mona drifts away, bored.

MIRAJ

Well, I'm not sure if Vats discussed it with you?

Arun nods a negative, vaguely looking around.

MIRAJ (CONT'D)

Anyway, its in September, and she says your next solo is much later, so it should work out. Its a great showcase for contemporary Indian art, and is sure to create a real buzz in the art market. Huge publicity, probably a high profile auction at the end. You know? Very big names involved.

Arun reaches for yet another drink, and finishes it rapidly. Behind Miraj he can see someone writing a phone no on his brochure, resting it on one of his pieces. Just then Pesi comes up to them with Shai.

PESI

Hi all! Miraj, you fraud, you were supposed to call me years ago!

Miraj makes some sheepish excuses;

PESI (CONT’D)

Anyway, Arun this is Shai.

(Winking at her)

Enjoy, love!

Pesi engages Miraj in conversation, freeing Arun. Arun lets out a huge sigh, smiles at Shai and looks relaxed again.

SHAI

That bad?

ARUN

You have no idea! Bless Pesi. Arun.

SHAI

Hi, I’m Shai. Yes I thought you looked a bit stricken..
Both laugh. He knocks back his drink, she’s vastly amused, and he looks at her with warmth. They share some sort of secret now.

ARUN
So are you an artist too?

SHAI
No, no, I’m an investment banking consultant.

ARUN
Means what? Something to do with money right?

SHAI
(laughing)
Yes, broadly speaking! Essentially I study investment trends in south Asian economies.

ARUN
Here in Bombay?

SHAI
No, in New York. I’ve moved back here for a bit though.

ARUN
Oh. Why?

SHAI
Well, I just needed a break from things... A new perspective, some fresh air in my head.

ARUN
And you’re planning on getting that in Bombay?

SHAI
(laughs)
Maybe just a change of scene then. Some new faces, no New York winter, and no talking about figures and projections...

ARUN
Cool. I could do with a holiday too.

SHAI
Actually, it’s not a holiday, I’m on a sabbatical!
ARUN
Accha... means what?

SHAI
Means I’ve got a research grant to submit a project about small and marginal business and shifts in traditional occupations. Basically I have to write some papers, and do what I love doing best - taking photographs.

Arun raises his eyebrows as he keeps swigging his rum and coke. There’s a squawk from someone, then a shriek and a ripple of panic runs through the room as a rat scurries to find safe refuge. Shai is knocked against in the melee and she gets red wine all over her shirt. Arun starts laughing and Shai, though irritated can’t help laughing as well, wiping her shirt with a proffered napkin.

SHAI (CONT’D)
Shit.

ARUN
Now my show is truly open! Cheers!

They toast and drink together.

EXT. RAILWAY TRACKS - NIGHT

Munna walks along the tracks with a bucket of water in his hand. He has a towel and a soap in the other. His clothes have patches of brown dried blood on them, and he looks sleepy but not exhausted. It’s probably 4 a.m. There are lights on in some of the rooms of the slum, as people rise early for their jobs.

He gets to an area beyond the slum, and we see some huddled shapes in the semi darkness doing their morning jobs. A drunk is lying with his head on the tracks. Munna puts his bucket down, drags the drunk to a safer spot ten feet away, who mutters irritably, and then carries on.

He puts his bucket down at a point, takes off his dirty clothes and begins to splash the cold water on himself, his teeth chattering, muttering some song words to himself. Soaping himself all over, he washes his hair, then later sits in his towel with a lota to do his morning job.

As he heads back, clean and sated, the grey dawn breaks and smoke curls out of the shanties.
INT. MUNNA’S ROOM - MORNING

The trains begin their rumble past Munna as he lies down on his sheet inside his slum room (where another young boy is sleeping), and falls asleep.

INT. A FLAT - DAY (D.V. FOOTAGE)

The digital camera is shooting the world waking up outside an apartment window. A big gulmohar tree covers half the window and there is activity on the street below - the milk vans, people on their way to work.

The camera zooms in to a window in the building opposite, where a woman in her nightie hurries to get breakfast and tiffins ready in a kitchen. The pressure cooker whistle goes off in a cloud of steam, and she stirs something in a pan as she pours out tea into cups. Her husband, in a dhoti with the morning paper, comes in and gets his tea, and they exchange some inaudible words. Over these images we hear the same Girl’s voice, whispered.

GIRL (O.C.)

Subah subah itni jaldi rehti hai sabko... jaise din sirf chaar chand ghante ki ho!
Dekho kitni jaldi salan banati hai yeh.
Lagta hai ki speed ke marks milti hain yahan! Phir zayke ka kya? Kahun jane..
Humare yahan bhi ek ‘Bai’ aati hai - yahan kaam kaaj wali ko Bai bulate hain.
Haay, kya speed hai uske! Jhat se bartan, kapde, saphai, sab khatam! Do minute zyada nahin thehregi! Humari Zubeda khala se itni alag, voh to peeeche pad jaati thi ki aao baalon mein tel daal doon, zara sa maalish kar doon! Bechari. Kaisi hai voh? Use mera salaam kehna.

INT. ARUN’S APARTMENT - DAY

Its late morning. Shai opens her eyes looking up at an unfamiliar fan, naked under a sheet. She hears sounds from the kitchen. She shuts her eyes and smiles, snuggling back into the pillow.

INT. ARUN’S APARTMENT - LATER

Arun is standing at his window drinking tea, fully bathed and dressed, looking out onto a noisy Bombay day.
His apartment is small, and in a mess. Cartons lie around, and things look makeshift. There is an empty whisky bottle on the floor, and two glasses. Arun looks worried.

He turns around when he hears a click of a camera. Shai is in the room in an oversize man’s shirt over the pants/skirt she had been wearing to the art opening. She has her camera in her hand.

ARUN
Hi.

SHAI
Hi.

Shai walks into the room and looks around, realizing there isn’t really any place to sit.

SHAI (CONT’D)
You been up long?

ARUN
An hour or two.
(an awkward pause)
Tea?

SHAI
I’d love some. Listen I just helped myself to a shirt that was lying on your chair, because mine was trashed with that wine stain.

ARUN
(interrupting)
Its fine.

Arun goes to the kitchen and she follows. He puts on the electric kettle and rummages in the cupboard for a cup.

SHAI
I haven’t stayed up so long talking in years! And I don’t think I’ve ever danced to... what was it? "Sexy Sadie"!
(laughs)
You, my friend, are quite the dancer!

ARUN
Milk and sugar?

SHAI
Yes please.
(she watches him)
I had a lovely time last night.
She looks at him fondly, but his smile is embarrassed and he avoids looking at her. He washes the cup and hunts around for the sugar. He pulls out a sachet from a bag of sachets, and goes to the fridge and pulls out a carton of milk. Shai wanders out into the living room and looks around. She sees a little sketch/personal item of Arun’s that she quickly puts in her pocket, checking to see if he saw. She sees a painting on the bookshelf of a black and white photograph of a couple. The man is in army uniform and the lady is a south Indian beauty in wedding finery. The photograph has been painted on, with scraps and bits stuck on - a button, a safety pin, a badge.

SHAI (CONT’D)
(calling out to him)
Are these your parents?

Arun hands her a mug of tea, and settles against the window again, standing awkwardly while Shai settles into a chair.

Arun looks at the painting, and nods, with a half smile.

SHAI (CONT’D)
So your father was in the army, was he?

ARUN
Yeah.

SHAI
Do they live with you?

ARUN
No, in Wellington. It’s in Tamil Nadu.

SHAI
Tell me do you usually live like this, out of boxes?!

ARUN
No, I’m moving house.

SHAI
Really? Why?

ARUN
Lease has run out.

SHAI
Oh... so you’ve found another place have you?
ARUN
Yeah.

SHAI
You know I found your opening last night quite an experience. Are they all like that, these art events?

Arun shrugs.

SHAI (CONT’D)
My mom loves these arty dos! She’s quite a collector. We have a lot of art at home. In fact we’re running short of walls!

(no reply forthcoming)
Have you always lived in Bombay?

ARUN
No. Been here eight years now.

They sit in silence for a while.

SHAI
Are you hung over?

ARUN
No.

SHAI
You’re so quiet today...

Arun looks distinctly on edge.

SHAI (CONT’D)
Hey, is something wrong?

Arun looks away.

ARUN
Well, actually...Shai, I’m sorry about last night. I was so drunk, and...

Shai is taken aback.

SHAI
Hey... What’re you sorry about? Don’t be sorry, I had a great time!

ARUN
No, actually I’m a quite a loner, I keep to myself and I don’t normally...
SHAI
Hey, it’s cool. I’m glad you don’t normally do this! I mean, hey! I don’t either! I guess we shared something with each other which was... I don’t know... special.

ARUN
No what I mean is, I’m not the “relationship” type at all, so I’m sorry if I somehow led you to believe it was something more long...

SHAI
More serious than a shag?

She gets up and starts putting her things into her bag, ready to leave.

ARUN
Look, Shai I’m sorry...

SHAI
Will you stop fucking apologizing? Jeez!!

ARUN
No, Shai I...

SHAI
Hey, I have no idea what’s going on in your head, okay, and I’m not sure I want to know.

She turns and opens the door.

ARUN
Shai!

She stops and turns around. They look at each other. Arun looks distraught. She relents.

SHAI
Arun, you know what, it’s cool. Take care. See you around.

She gives him a false smile and shuts the door behind her. He’s left staring at the closed door.

13 INT. LANDING OUTSIDE ARUN’S APARTMENT - DAY

Shai is waiting at the elevator, angry tears welling up in her eyes.
She presses the call button, then jabs it several times angrily, then hits it saying “Shit!” and hurries down the stairs.

As she disappears the lift reaches the landing, and Munna emerges with a bundle of clothes, humming a tune.

INT. LANDING OUTSIDE ARUN’S APARTMENT - DAY (CONT’D)

Arun opens the door with an expectant expression, which falls when he sees Munna. He scans the landing behind Munna, then turns back disappointed. Munna is smiling, like he’s used to Arun being vague.

ARUN

Munna. Aao.

Munna walks in, opens the bundle and carefully places the washed and ironed clothes on the one available clear surface.

MUNNA

Saab kapde?.. Saab?

ARUN

(distracted, thinking)

Huh?.. Er haan.. Oh nahin, Munna main kuch din mein ghar badli kar raha hoon. Vahan aayega na?

MUNNA

Haan kyun nahin, saab. Aap address likh ke do, main dhoond lega.

Arun smiles at him with affection.

EXT. GATEWAY OF INDIA - DAY (D.V. FOOTAGE)

The digital camera is shooting the gateway, as tourists mill around taking photos. The camera is handheld and there’s a man, around 30, talking on a cell phone wearing dark glasses a little distance away who seems like he is with her.

GIRL (O.C.)

(whispering)

Yeh Gateway of India. Sabse mashoor jagah hai, bombay mein.

The man finishes his call and walks up to her.
A man has been hovering around them, trying to sell them postcards.

POSTCARD MAN
Madam postcard? Lovely lovely picture - Gateway of India, V.T. Station, Rajabhai Tower, High Court, only twenty rupees, madam. Good price madam. You like?

GIRL (O.C.)
Bhaiyya humara photo lenge?

POSTCARD MAN
Haan dikhao. Kaise lene ka?

He takes the camera as its rolling.

GIRL (O.C.)
Bas humare taraf karo. Dikhai dete hain hum?

We see a pretty young girl, 22, run over to the Man and pose next to him.

POSTCARD MAN
Haan. Very nice! Now smiling please! Okay.

She walks over and takes it back.

POSTCARD MAN (CONT'D)
Madam, please take postcard. Bohni ho jayegi madam, aapki jodi salamat rahe, sirf bees rupay mein dus postcard madam, best quality ke. Is daam mein aapko kahin nahi...

The camera is switched off.
EXT. BUILDING UNDER CONSTRUCTION - DAY

Selva and the other workers take a break to eat some lunch. They sit in ragged groups, with their children around them, wearing their work clothes and eating with chalky hands.

INT. SHAI’S APARTMENT - DAY

Shai is on the phone in her affluent Worli seaface apartment, lounging in a chair in her balcony overlooking the sea.

SHAI
No, I guess you’re right, but I don’t know, Pesi. I really thought he was special, you know, we really got on the night before, and had such deep discussions...and...

The doorbell rings. She ignores it.

SHAI (CONT’D)
You know, about stuff... art, money, Bombay, and...

(laughs)
OK, yes, great sex! Really good sex...
Well basically Dale and I left it open ended, so that’s not so much that, but its just I’m so mixed up in my head right now, you know?... No but it wasn’t just the sex, you know Pes..

It rings again.

SHAI (CONT’D)
(shouting in the direction of the door)
Agnes! (back into the mouthpiece)

Its just that it seemed like there was something more there, you know? I mean we slow danced, for chrissakes! Who does that these days!...

The doorbell rings again. She makes a sound of irritation and gets up to open it. She talks as she opens the door.
SHAI (CONT’D)
Like he was really into me the night before, he was really intense... hold on a sec.

The door opens to Munna, carrying a bundle of clothes. Shai looks at him blankly.

SHAI (CONT’D)
Yes?

MUNNA
Main, dhobi.

SHAI
Oh. Accha. Andar aao. Agnes! Pesi, babe I’m going to have to call you back, this dhobi guy is at the door and Agnes has disappeared on me... yeah soon. I promise! Okay, bye!

They head in. Shai looks a bit lost, but Munna is familiar with the routine. He unties the bundle and places the neat pile on the side board.

MUNNA
Barah kapde the. Gin lijiye.

Shai begins to count them (Arun’s shirt is among them) when she sees her white art opening shirt looking a pale blue. She pulls it out.

SHAI
Oh my god! Yeh.. Yeh to neel ho gaya!

MUNNA
Madam uspe bada daag tha, to thoda bleach karna pada..

SHAI
Oh shit! Maine Agnes ko bolna chahiye tha, ise laundry mein dena tha! Its completely fucked, now!

Munna’s face falls. He puts his hand out to take it back.

MUNNA
Dijiye, main theek karke deta hoon.

SHAI
Nahin, nahin, god knows what colour it’ll become next!
MUNNA
Madam. Galti ho gayi, main theek kar ke dete hoon.

She looks at him and realizes that he is feeling hurt, and feels guilty for being so rude. She gives it back to him, and looks at him as if for the first time as he turns to go.

SHAI
Hey, aapka naam kya hai?

MUNNA
Mun.. er, Zohaib.

SHAI
Zohaib, main Shai... I’m ..

But he’s gone.

INT. THE FLAT - DAY (D.V. FOOTAGE)

On the video camera it's raining. Grey day, and the sound of pouring rain. The camera catches shots of people hugging the shade of the awnings, while some are braving the downpour with umbrellas and raincoats. Men on cycles cause a wave and get some healthy abuse from the victims. Then a car comes and does even more damage.

GIRL (O.C.)
(softly)
Yahan ki baarish bilkul alag hai. Na kabhi kum hoti hai, na rukne ka naam leti hai, bas girti jaati hai. Sshhhhh.... Raat ko iski aawaz jaisi lori ho, jo hume gher leti hai, apne seene mein. Bagal vaalon ki TV bhi nahi sunai deti! Par mujhe bura lagta hai ke mujhe saara ghar paani se bhar jaata hai. Kehti hai, use ek mug paani utha utha kar bahar phenkna padta hai...

After a moment the camera catches a familiar car pulling up by the curb.

GIRL (O.C.) (CONT’D)
(softly)
Ab main chali, lagta hai voh aa gaye. Khaana garam karna hai aur roti banani hai. Aaj maine chukander gosht banai hai, jo ammi ne sikhai thi! Dekhte hain unhein pasand aata hai ya nahi.

(MORE)
GIRL (O.C.) (CONT'D)
Phir hum thodi TV dekhenge, kyunki yeh zyada bolte nahin hain. I hope ki TV par koi acchi film aa rahi hai...

The camera is switched off.

19 EXT. DHOBI GHAT - DAY
There's busy activity. Salim is sitting next to where Munna is washing clothes. He is talking on his cell phone, its some kind of property deal. Munna looks through the clothes. Shai's white one is right on top. He notices a cool striped shirt in the pile. He looks at the size, it seems right, so he puts it aside. He picks up Shai's shirt and looks at it with concentration.

20 INT. THE FLAT (A) - DAY
Arun has finished unpacking. The apartment has been freshly painted. All the furniture is gone barring a large dining table in the corner, on which Arun has put his computer and lots of books. Siddheswari Devi is singing thumri on his computer. In the drawing room there are two hooks for fans, but only one has a fan. There's a stack of cartons that he carries around looking for a loft. He finds one, pulls a stool and tries to open it. Its stuck fast. He gets a screwdriver and hammer and chips it open. In the light of his torch he finds a couple of broken pieces of furniture and a small cloth potli. These he throws on the ground, and stuffs the cartons in.

He sits at the table and opens the cloth potli. In it there's a photograph of a girl (16) and boy (10) with an old lady, all smiling in a studio against a background of a garden with tulips. There's also an old surme daani, a ring on a chain and three DV tapes. The tapes have written on their spine - Pehli Chitthi, Doosri Chitthi and Teesri Chitthi, along with Yasmin Noor on each.

21 INT. CIRCUS - DAY
Shai is taking pictures of the circus artists from the wings. It seems like an impoverished troupe, and the clowns are not very funny. Even the children aren't laughing. The artists are so keen to pose for Shai, one of them (a juggler) forgets his cue. They tell her how the circus has lost its shine without the animals.

There's also a Wonder Dog, an old Pomeranian who stands on his hind legs and balances a ball on his head.
She gives one-woof and two-woof answers to questions the comic dog trainer asks her.

**DOG TRAINER**

Toh bolo, Sweety, Uncle ko Aunty se pyaar hai ki nahin?

The dog answers with one woof, and the crowd titters.

**DOG TRAINER (CONT’D)**

Arre! Kaise ho sakta hai! Phir se socho, Sweety! Yeh mamla gambhir ho sakta hai! Sach sach bolo nahin to aaj Uncle ki jamke pitai hogi!

Sweety the Dog is uninterested, and scratches vigorously behind her ear and at some escaping flea on her back.

**DOG TRAINER (CONT’D)**

Come on, Sweety, good girl! Telling the truth, OK? No lying. Does the Uncle and Aunty have love together?

Sweety gives two woofs. The crowd claps. The Dog Trainer bows and gives her a good pat.

**PESI**

Babe, please. I can’t deal.

**SHAI**

Pesi, tell me you’re not loving this?!

Pesi fixes Shai with a ‘look’. Shai laughs.

**SHAI (CONT’D)**

Okay, we’ll leave in a minute. A movie on me after this, okay?

**INT. THE FLAT (A) - NIGHT**

Arun is on the phone. The flat looks like its in order.

**ARUN**

Rakesh, yeh jo koi pehle rehte the na yahan, unka kuch saaman reh gaya... kuch tapes, ek anguthi... nahnin chandi ki... kyun, makaan malik ko de do na... accha voh log poochenge to?... Theek hai yaar, phenk deta hoon. Par baad mein maangna mat... chalo.

He disconnects, then looks around and walks to the window.
In the flat across from his the lady is cooking dinner. The TV seems to be on there, and a young boy runs in with another boy, talks to her and runs out. On the other side, he sees a building under construction (which is where Selva works). There is a big light on and workers are still working.

He looks around at his new space. He picks up his drawing book and sketches a bit of the view from his window/doodles, then gets up, stretches and looks around. He sees the stuff from the potli on the table. He picks up the photo and looks at it. There’s a great warmth in the faces bathed in clear light. He picks up the tape and looks at the cover, turning it around in his hand.

23

INT. MULTIPLEX - NIGHT

Munna stands in the foyer of a theatre with two smartly dressed girls. He is wearing the cool striped shirt we saw him hold up earlier, and is toying with his cell phone, trying to look casual. Salim comes up to them balancing two bags of popcorn and a coke.

SMART GIRL ONE
Salim, hum itna popcorn nahin kha paenge!

SALIM
Kisne kaha tum log ke liye hai?

Salim and Munna laugh. Salim hands one of the girls a bag of popcorn and the girls laugh as well.

SMART GIRL TWO
(to Munna)
Toh kaun se college mein padte ho?

MUNNA
Main.. college nahin jata.

SALIM
Arre college ke liye kiske paas time hai! Aur yeh Munna filmon mein kaam karta hai.

The girls look very impressed. Munna stares at him, but plays along with aplomb.

SMART GIRL ONE
(a bit disbelieving)
Accha? Kaun kaun si filmein kee hain?

MUNNA
Maine.. er, ek picture aayi thi, Sanjay Dutt ke saath, jiska naam...
Just then he spots Shai coming towards the entrance with Pesi (who goes off towards the counter to buy them some popcorn), and he tries to turn away so she doesn’t see him. But she does and she comes right over.

SHAI
Zohaib right? Hi!

MUNNA
Er..hi.

SHAI
Kaun si film dekhne aaye ho?

MUNNA
Yehi, “Partner”..

SHAI
Hum bhi vahi dekhne ja rahe hain. Mera life mein yeh first hindi movie hai! Chalo, bye!

As she heads in to the theatre, Salim turns to Munna with a raised eyebrow. Munna’s stock value appears to have appreciated.

SALIM
Zohaib?

MUNNA
Er.. Meri friend hai re, Shai.

They all begin to head in to the movie hall.

SALIM
(knowingly, teasing)
Achhaa! Meri friend Shai, huh?.. Tu andar chal, beta, main leta hoon teri class!

24 INT. CINEMA THEATRE - MOMENTS LATER

Munna’s eyes follow Shai as she and Pesi find their seats. Salim notices this and smiles. The lights go down.

25 INT. THE FLAT - DAY (D.V. FOOTAGE)

There’s black on the screen. Then static. Then a very messed up image. The digital camera is looking around a room. Its a bed room. The Man sitting on the bed is the same one we’ve seen in the video and photograph.
GIRL (O.C.)
Yeh on ho gaya hai kya?

MAN
Lal batti jal rahi hai? Haan, ab record ho raha hai.

The man is sitting on a bed, looking at a phone book, while the girl with the camera walks towards him.

GIRL (O.C.)
Arre vah!
{giggling}
Kuch kahiye na! Aap ka photoo le rahi hoon!

MAN
(disinterested)
Kya kahoon?

GIRL (O.C.)
Bas hasiye!... yeh to bahot accha hai!
(pans around the room, goes to the dressing table mirror and we see her, the same Girl as in the photograph)
Bilkul badhiya hai! Par ek baat bataiye, yeh hum Imran ko bhejenge kaise? Hum to photo bhejna chah rahe the, hum dono ki.

The man is deep in thought, not really listening, leafing through his book.

GIRL (O.C.) (CONT’D)
Yeh tape dekh sakenge voh, apni TV pe?

MAN
Hmmm.

The man gets up and leaves the room, holding the phone book open at one page. The image cuts.

INT. THE FLAT – DAY (D.V. FOOTAGE)

Static and drop outs. Comes on again with the girl walking to the sofa after putting the camera on, and this time she is looking very pretty, all dressed up and very excited.

GIRL
Salaam aleikum, Imran bhai! Sab khairiyat?

(MORE)
GIRL (CONT'D)
Humne kaha tha na, hum apni photo bhejenge? Par humare paas camera nahin hai, to unhone yeh video vali dilai. To humne socha hum yehi bhej denge, aap apne TV pe dekh lena! Ammi aur Abbajaan ko bhi dikhana!.. Main kaisi lag rahi hoon? Bikul vaisy na? Bombay ne ab tak to badla nahin mujhe, main vahi Yasmin hoon!.. Ab to aapke exams shuru hone wale hai do hafton mein. Khoob padhna, phir acche nambar hone wale aajana. Aap itne saalon se Bombay aana chahte the. Ab main hoon yahan, khoob mazaa karenge! Bhel puri khayenge, Juhu beach jayenge!.. Main soch thi ki main is video se aapko thoda Bombay ki sair karati hoon! Kyun, hai na accha idea?

(the doorbell rings)
Accha abhi ke liye khuda haafiz!

She goes over and switches it off. Static.

INT. THE FLAT (A) - MOMENTS LATER
We see Arun sitting there with the camera connected to the TV, looking amazed. He turns off the TV and looks around him. The same room, the same dining table. He realizes that Yasmin lived in this very house. He is intrigued by that, and starts thinking about it.

INT. LOCAL TRAIN - NIGHT
Its the late night train from Churchgate to ____. Munna and Salim are sitting in an almost empty compartment. Salim is clearly high and emotional.

SALIM
Nahin meri baat sun. Tu mera bhai jaisa hai. Main nahin chahta ki tujhe kuch ho jaye. Tu apna ye kaam chhod de.. Main teri dekh bhaal karoonga!

Munna grins and rolls his eyes.

SALIM (CONT’D)
Tu sochta hai main joking? No I not joking! Amma ki kasam. Life mein bas tu aur meri amma, only two peoples I am liking!
MUNNA
Accha? Aur Mallika?

SALIM
Kaun?

MUNNA
Mallika re, Sherawat! Teri favorite!

SALIM
Haan, also Mallika. Only three peoples I am liking.

Munna laughs.

SALIM (CONT’D)
Huh? Tu hasta hai? I really serious, brother! Accha bata, kaun thi voh? Kya, Shai, na?

MUNNA
Arre klayan hai re meri.

SALIM
Klayan matlab?

MUNNA
Uske ghar mein kapda deta hoon.

SALIM
(teasingly)
Accha? Kitni acchi tarah se jaanta hai?

MUNNA
Chhod yaar! Bakwaas karta hai!

Munna gets up and walks to the door of the compartment. The city rushes by, in pools of dark and light and neon.

SALIM (O.C.)
Arre kahan jata hai! Isme sharmane ki kya baat hai? Matlab ab tak sirf kapde deta hai, utarta to nahin hai!
(begins singing a love song)

Munna smiles and looks out.

29 INT. SHAI’S APARTMENT - NIGHT

29 A Shai is in her dark room - a converted bathroom - where she hand processes and prints pictures.
She puts down some negatives to process, then pulls off a picture that’s hanging on the line to dry. Its a black and white picture of Arun looking out of a window, big buildings behind him in profile, his eyes focussed on something distant, something unknown.

The phone in the house rings and goes onto answering machine. Its her boyfriend Dale from New York.

DALE
(a little crackly)
Hello?.. This is Dale from New York for Shai... Shai, I guess you’re not around. I tried your cell phone too. Just wanted to tell you I’m back from Japan and checked on your place. The house is okay, the sublet is pretty careful and stuff. And Kubla is just fine, Stella’s been feeding her and everything, if anything she’s fatter! ...and... listen, I wanted to say that I’d love to talk to you... I don’t know if you’re ready to talk, but... I miss you, and I’m sorry that things turned out the way they did...I think of you a lot and wonder sometimes if I made the right decision. Anyway... Hope this time out is helping... Talk to you soon. Bye..

29 B

We see her in the well appointed kitchen, looking in the fridge for something to eat. There’s food in different dishes, but she spots a large watermelon on the counter.

She chops it with a large knife, getting juice all over her, and begins to cut wedges out.

She is sitting on the bar stool in the kitchen eating watermelon. The TV is on (a small one on a high swivel) and she is watching a game show where contestants who are eliminated are crying and its all very dramatic/a soap where frantic zoom-ins to women with yard-long sindoor match the dramatic score.

30

EXT. BUILDING UNDER CONSTRUCTION - NIGHT

One bright light illuminates the top of the building where work still continues. Our worker is laying bricks and cement (or some work), and one can see the lights of suburban Bombay around them.
Arun wakes up with a crick in his neck. He had fallen asleep watching the video, the TV is still on and he has the remote in his lap. Daylight streams into the flat. He gets up, stretches and goes over to the window. He can see the same lady in the flat opposite, except her son is almost a teenager now. The lady is instructing the maid now, and she has henna in her hair. Its a Sunday morning, and things are relaxed. Arun looks radiant, charged in a way.

He turns to the TV thoughtfully, looking at the house with new eyes. Then he puts the kettle on for tea.

Shai is holding up her shirt which had the stain. Its a spotless white, as good as new. She turns and smiles. Munna avoids her gaze, but one can tell he’s pleased.

SHAI
Chai loge?

Munna nods, trying to look casual.

Agnes who is standing near the two of them looks taken aback at the exchange.

SHAI (CONT’D)
Agnes, please do cup chai banana?

Agnes leaves, not at all happy. Shai walks to the balcony, gestures to him to follow.

Munna looks around the house. Sees himself in a mirror, and adjusts his hair. He wears a cute Doors t shirt. They sit in chairs on the balcony and look out to sea. Shai’s camera is on a table, which she has taken apart.

SHAI (CONT’D)
(pointing to his t shirt)
You like The Doors?

Munna smiles and nods like he knows what she is talking about. There’s a little awkward pause.

MUNNA
Aap photographer hain?
SHAI
Nahin, bas photo lena pasand hai! Main bank ka kaam karti hoon. America mein.

MUNNA
America chhod ke kyun aai? America yahan se bohot aage hai, na.

SHAI
Yeh kisne kaha? Kucch areas mein, haan definitely aage hai.. Lekin...

Shai thinks about it, and nods slowly, with ambivalence.

SHAI (CONT’D)
Tum Bombay se ho?

MUNNA
Nahin, Bihar. Darbhanga zilla.

SHAI
Tum kyun aaye Bombay?

MUNNA
Pet bharne, aur kis liye aane ka idhar.

SHAI
Sara family yahan hai?

MUNNA

SHAI
Jaate ho vaapas, milne?

MUNNA
Nahin, kabhi nahin gaya.

SHAI
Kyun?

Munna shrugs.

SHAI (CONT’D)
Unki yaad nahin aati?

Munna clucks his tongue in a negative.

SHAI (CONT’D)
Ghar pe accha nahin lagta tha kya?
MUNNA
Theek tha. Par khaane ko kam milta tha.
Bahut bhook lagti thi, har vaqt bhook.
Main jab Bambai aaya, to chacha ne pehle
hotel mein kaam dilvaya. Vahan mein khoob
khata tha - khana bhi aur thappad bhi!

Shai laughs at the joke. Munna is pleased.

SHAI
Par vahan kya farming... kya kehte
hain... kheti nahin thi tum logon ki?

MUNNA
Nahin hamare paas zameen nahin hai.
Hamara jaat chamaar hai.

Shai nods, processing what that means. Munna thinks for a
moment and then decides he should ask.

MUNNA (CONT’D)
Aap mera photo le sakti hain?

SHAI
Kya? Sure.

She reaches for the camera.

MUNNA
Nahin, nahin! Aisa nahin. Aap portfolio
photo le sakte hain?

SHAI
Kyun? Model banna hai kya?

Shai says it jokingly, then realizes that he is serious.

MUNNA
Nahin actor banne ka hai.

SHAI
Acha... Haan, main try kar sakti hoon...
I’ve never really done that sort of
thing.

MUNNA
Kya cheez?

SHAI
Main le sakti hoon, sure.

Munna looks pleased.
SHAI (CONT’D)
But tumhe mere liye kuch karna padega.
Mujhe tumhara photo chahiye, tum jab apna
kaam kar raha hai.

MUNNA
Kya kaam?

SHAI
Arre dhobi ka, what else. Okay?

He nods, happy. Agnes comes in with one glass and one mug
of tea. Shai looks at her pointedly, and takes the glass,
giving Munna the mug. Agnes also holds up a shirt which
is Arun’s, shaking it at Munna.

AGNES
Eh Munna, yeh kaun sa shirt laaya hai?
Saab bole unka nahin hai. Zara dhyaan se
kapde diya karo..

At the same time both Shai and Munna speak.

SHAI
Oh yeh mera hai...

MUNNA
Arre yeh to Arun saab ka hai...

Shai looks at Munna in amazement.

SHAI
Tum Arun ko jaante ho? Artist Arun?

MUNNA
Haan.

SHAI
To tumhe maloom hai ki uska new house
kahan par hai?

MUNNA
Haan.

SHAI
Mujhe dikhao please, mujhe yeh shirt
return karna hai...

MUNNA
Laiye main de deta hoon...

SHAI
No, mujhe use surprise karne ka hai.
Munna nods, understandingly.

SHAI (CONT’D)
Tumhara naam Munna hai?

MUNNA
Haan. Aap mujhe bula sakti hain.

Munna grins at her. They are friends. Agnes looks disgusted.

Yasmin is walking through the Oval, shooting the Rajabhai Clock tower, the High Court and University.

In a later cut we see the tall buildings at Nariman Point.

YASMIN
Itni oonchi imartein! Pata nahin in logon ko dar kaise nahin lagta! Yeh sab daftar hain, aur log subah subah train, bus, gaadi le kar pahunch jaate hain. Saat baje se raaston par itni gadiyan! Yahan to kaam nau baje shuru ho jaata hai! Vahan ke tarah nahin, jahan nau baje Khalujaan apni pehli pyali chai ki mangatey hain!

Arun is sitting in front of the TV, watching the tapes.

Shai and Pesi are sitting in Shai’s car, and Pesi is trying to roll a joint.

SHAI
Pes, you have so totally forgotten how to roll a joint, we’ll have to smoke the floormats!

PESI
That’s why I do coke! It’s so much easier! And anyway why are we here since you claim that you’re not really into him?
Shai slumps back in her seat and sighs deeply.

SHAI
Who knows. There’s something we left unfinished I think.

PESI
Ooh a couple of positions you didn’t try?!
(Shai glares at him)
So go na, up there and ring his doorbell.

SHAI
I can’t. I... I don’t really know him. And who knows, he may have someone up there with him.

PESI
Very possible. These artist types get lots of action, huh. Though he’s a bit of a dark horse. And he lives also in this slightly crummy part of town.

Shai looks around. There’s a building under construction opposite Arun’s, and it says “Edulji Developments” on the asbestos sheets around the property. Selva walks out and sees them in their parked car.

SHAI
Oh, this is one of our buildings.

PESI
Really? Well I guess this area is getting posher then. Oh, wait, there he is. Isn’t that him?

Shai jerks up, then with a squawk ducks down and watches as Arun walks down the road, lost in his thoughts.

PESI (CONT’D)
What? What happened?

SHAI
(whispering)
Get down! He’ll see us!

PESI
He’s not that cute also, huh.

SHAI
Sshhh!
She watches as Arun walks down the road, and at one point goes into an udipi restaurant that’s open late.

SHAI (CONT’D)
Come on Pes, lets go there.

PESI
What? To that madrasi joint? No thanks, it’s pure veg types, idli saambar and all.

SHAI
Ufff, who’s going for the food?

PESI
I am, baba. I can’t do all this 007-giri on an empty stomach, huh. A nice steak is in order. I’ve already got the munchies! What say? Come na. Forget this nonsense. I’ll find you a hot parsi boy, ney, bahu saaru, who’ll be Oxford educated and filthy rich, who’ll take you for holidays in Belize and St. Tropez, be a so-so lover but well versed in Nietzsche and opera....

All this as Shai glares at him, and Pesi hands her a lighted joint and drives off into the Bombay night.

36 INT. MUNNA’S ROOM - NIGHT

Munna is working out on the mat. He’s doing crunches, lifting dumbbells etc. The night life of the slum colony carries on in the background. His cat comes in, sits and grooms herself.

37 INT. ARUN’S APARTMENT - NIGHT (DREAM)

Shai dreams of Arun. The sequence is abstract, with visuals of their lovemaking, reading a book together, Shai tracing his backbone, all layered on with paint. A visual collage.

38 INT. LOCAL TRAIN - DAY (D.V. FOOTAGE)

Yasmin is in a packed train at rush hour. The women have no sympathy for her camera, and the frame is shoved around.
She lifts the camera up till it is at head level, and she gets a wide angle close of the women shoved up against her. They are not amused. One of them gives her a baleful look.

IRRITATED LADY
Kya? Kya shooting karta hai? Huh?

YASMIN
Kuch nahin. Bombay mein nayi hoon, to...

IRRITATED LADY
To kya? Yeh sab allow nahi hai maloom?

Other ladies get interested. They aren’t as discouraging.

NICE LADY
Naya hai? Bombay dekhne aaya hai?

YASMIN
Haan.

NICE LADY
Dekho, dekho! Dekhna to free hai na!

She pans around the compartment, filled with women on their way to work. Some reading, some sleeping, others praying. A station comes, and a surge of women enters giving Yasmin no room to film. The camera is turned off.

INT. SHAI’S CAR ON THE STREETS - DAY

Munna is dressed in natty clothes but he doesn’t look happy. Shai’s driver drives through maddening traffic, as Munna looks sullenly out of the window.

SHAI
Kya problem hai, Munna?

MUNNA
Main chahta tha studio mein karenge, vahi accha rahega.

SHAI
Studio bohut artificial lagta hai, baba, yeh better rahega ki main natural photos loon.

MUNNA
To kya raste pe lenge?
SHAI
Haan, natural, jaise tum chal ke ja rahe ho, kahin khade ho, kahin baithe ho...

MUNNA
Arre, nahin nahin! Aap please studio mein lo na! Main kharcha bharta hoon!

SHAI
Arre kharche ki baat thodi hai. Yeh sabke portfolio se different hoga, bohut fresh hoga!

MUNNA
Bhai hume fresh-vresh nahin chaiye! Aapko lena aata hai ya nahin model photos?

Shai is forced to laugh despite her irritation, and she takes out her phone.

SHAI
Ashish?... Hey... Listen, I need your help, man.

INT. PHOTO STUDIO - DAY

Its a small run-down studio with a few umbrella lights, used mainly for portfolios. A couple of studio hands look at them suspiciously. Shai puts her kit down and looks around. She sees all the photography lights that are triggered by the flash which she is totally unfamiliar with.

SHAI
Aapke paas koi light hai jo on rehta hai? Not flash?

They go off and get her some basic lights. She sighs, feeling out of her depth, but seeing Munna with his expectant expression she perks up for his sake.

SHAI (CONT’D)
Chalo Munna, lets get started!

MONTAGE: Munna smiling, Munna looking like the sweet boy-next-door, Munna with typical ‘hero’ expression. At some point she takes the old wooden chair that the attendant is sitting on and makes Munna do things with it.

SHAI (CONT’D)
Munna, ab smile mat karo, just seedha idhar dekho.. Haan, better.
(MORE)
SHAI (CONT’D)
Ab thoda sa sir ghumao, nahin us taraf, haan very good..

She looks at her results. He looks very good with the unsmiling, sexy expression.

SHAI (CONT’D)
Accha, aur koi T shirt hai? Yeh bohut bright hai..

MUNNA
Nahin... main T shirt utar doon?

SHAI
OK, utaro, try karte hain.

He peels off his T shirt. He has a beautiful body. Its suddenly harder for Shai to give instructions, she finds him very attractive. She takes a whole series of him, in beautiful half light.

41 INT. THE FLAT (A) - DAY

Arun is watching the tape and looks like he hasn’t moved from where he was for the past few days.

42 INT. YASMIN’S FLAT LANDING - DAY (D.V. FOOTAGE)

Yasmin is filming the lady in the flat next to hers, an old lady who doesn’t speak or appear to move, who sits with her chair facing the door.

YASMIN
(to the lady)
Hello Aunty! How are you?
(whispering into the mike)

43 INT. THE FLAT (A) - MOMENTS LATER

Arun’s cell phone rings. Arun picks up the phone.

ARUN
Hi Vatsala.
VATSALA
Hello stranger. Which floor do you live on?

ARUN
What do you mean? Fourth floor. Why?

VATSALA
Mangal Nivas, na?

ARUN
Ya, why?

VATSALA
Tell me did you speak to Andy Lau after that day, like I’d asked you to?

ARUN
No, V, I just haven’t had the time... I meant to but...

The bell rings, and Arun jumps with a start and turns off the tape in a hurry. He opens the door to Vatsala as she says,

VATSALA
So, what have you been up to?

She grins at his guilty expression, and walks past him into the house. She sees the paraphernalia of the tapes around the TV.

VATSALA (CONT’D)
Ha, should’ve known, holed up at home watching porn!

ARUN
No, no, mad or what.

VATSALA
Then what is that?

ARUN
Some stuff.

VATSALA
(teasing)
What stuff? Huh? Why being so cagey?

ARUN
I’m not being cagey. Its just some... research material.
Vatsala walks over and picks up a tape and starts reading the spine.

**VATSALA**

"Pehli chi.."

Arun grabs it back from her. She lunges and picks up another and starts reading it as he struggles with her to get it back.

**ARUN**

Stop it V, give it back!

**VATSALA**

Who’s 'Yasmin Noor'?

A small chase ensues. Finally Arun pins her down in the kitchen and wrests it from her. They are in an intimate lock. Vatsala reaches forward to kiss him, but he moves back.

**VATSALA (CONT’D)**

What? Not in the mood?

He walks out of the kitchen. She’s left there, thoughtful.

**44**

**INT. RESTAURANT - LATER**

Vatsala and Arun wait as their order comes. Arun is in his own world, folding his serviette into neat triangles.

**VATSALA**

We didn’t sell much.

Arun nods.

**VATSALA (CONT’D)**

The market is a little slow, but I was hoping we’d do better. This slot at the Singapore Biennale better work out... You okay?

**ARUN**

Ya. Never been better.

**VATSALA**

You hardly talked to anyone at the show. Except that girl with Pesi. Who was she?
ARUN
Oh Shai. She’s... I don’t know, a banker or something.

VATSALA
Oh Shai... she’s Pravin Edulji’s daughter. Pravin bought more art than anyone I know last year. I hope you charmed her?

He lifts up his serviette and its a bird.

ARUN
This is much easier to do with paper.

VATSALA
You didn’t ask me why I came.

ARUN
Why did you come?

VATSALA
I’ve wangled a show for you. Guess where.

Arun is busy folding.

VATSALA (CONT’D)
Sydney.

Arun looks up, suddenly interested. Vatsala smiles triumphantly.

VATSALA (CONT’D)
I wanted to surprise you! There’s this gallery I’ve been in touch with about Medha’s work and Gagan’s work, and with it I slipped in a catalogue of your work. They seem to really like it! They want to open their India section with you!

Arun seems very happy.

VATSALA (CONT’D)
This will launch you internationally! I am SO excited!

ARUN
So will I get to go?

VATSALA
Tsk, of course Arun, duh! Where are you? It’ll be fabulous! We’ll be on the world map!
Arun sobers down at the 'we'.

VATSALA (CONT'D)
And of course you’ll get to see Shiv. How old must he be by now?

Arun thinks and calculates. Then grins broadly.

ARUN
Almost six.

And he places a napkin-airplane in front of her.

INT. SHAI’S APARTMENT - DAY

Munna is looking at prints of pictures that Shai has taken. Shai is looking at him and his reactions. He is looking at the pictures very carefully.

SHAI
To? Tumhe mera kaam kaisa laga? Accha laga?

MUNNA
Ab main kya boloon. Mujhe to bohut badhiya laga.

SHAI
Great! Thank heavens. Chai?

Munna nods a yes and she gestures to him to follow her. He follows her to the kitchen, looking around him at the house. Shai puts a kettle on and takes out tea bags and mugs.

SHAI (CONT’D)
Tum mere first client ho, to main nervous thi!

MUNNA
Nahin, aap ka kaam to badhiya hai.
(pause)
Par aap bhi batao...

SHAI
Kya?

MUNNA
Nahin... main aapko kaisa lagta hoon?

She looks up at him.
MUNNA (CONT’D)
Photos mein...

SHAI
Er... mujhe to bohut acche lage. See this one.. and this.. I prefer this attitude.

Munna nods like he understands.

MUNNA
Matlab aapko lagta hai mere liye koi chance hai?

Shai hands him the tea.

SHAI
Of course chance hai. Jab tum famous actor ban jaoge, mujhe yaad rakhna, ok?

Munna smiles.

SHAI (CONT’D)
Haan, aur ab tumko mujhe le jaana padega, Dhobi ghat.

Munna smiles in acquiescence. He looks around the drawing room they're sitting in. There’s assorted photographs of Shai and her brother Veer with her parents.

MUNNA
Yeh aapka bhai hai?

Shai nods.

MUNNA (CONT’D)
Vo bhi America rehta hai?

Shai nods. Munna thinks for a long while.

MUNNA (CONT’D)
Main bhi America jaana chahta hoon. Inshallah main bhi jaoonga ek din.

SHAI
In-sha-allah...
(turning it around on her tongue)

Munna grins at her and nods.

MUNNA
Inshallah.
The digital camera is on in a crowded market (Crawford/Mohammed Ali Road/Null Bazaar), where bulbs hang outside street stalls piled high with dried fruit, clothes, ‘farsan’, and then bangles. The camera stops at the bangle seller, and attempts to get through the thick of girls trying on the discs of colour. She finally reaches the front, and we see the spread of designs and colours. The bangle seller is not the very patient kind.

**BANGLE SELLER**

Haan, bibiji, kya dikhaoon?... kaanch ke chahiye?... arre main nikalta hoon bibiji, aap bas dikhaiye kaun sa!

Meanwhile Yasmin is pulling out the ones she likes. The bangle seller is curious about her camera, as are the other girls there. They smile at her and giggle when she turns towards them.

**BANGLE SELLER (CONT’D)**

Kya TV ka program hai? Hain?

**YASMIN**

Yeh vale kitne ke hain?

**BANGLE SELLER**

Yeh chhatees rupay darzen. Laiye main pehna doon..?

**YASMIN**

(whispered into the mike)

Baap re! Suna Imran!

(to the bangle seller)

Nahin bhaiyya, nahin chahiye, bohot mehenge hain.

**BANGLE SELLER**

Arre kya baat kar rahi hain, bibiji, yeh to sabse saste hain! Chaliye thoda kam kar detr hain. Pehen ke dekhiye to sahi... Haan madam, kaun se? Yeh vale?.. There’s much fumbling with the camera as she puts on the bangles. Then she lifts them up to the lens. They look so pretty in the light. She shakes her hand and they clink and wink in frame. Night life bustles around her.
INT. THE FLAT (A) - NIGHT

Cut to the TV on which the footage is playing. Arun presses stop, making a sort of postcard image of the place and begins to pace excitedly around the room. He takes out a piece of paper and begins to draw on it. His phone rings, but he ignores it. He rewinds and watches the section again.

EXT. BUILDING UNDER CONSTRUCTION - NIGHT

Shai is watching Arun through her camera lens from a vantage point of a building terrace opposite. She trains her lens at him, watching as he watches Yasmin on his TV, sometimes going very close to the TV screen, his expressions, him pouring himself a drink, smoking a cigarette... We see Selva and a few others, skulking about behind her, trying to see what she's doing, but she turns to look at them, and they shuffle off.

Her phone rings.

SHAI
Hi Dadda... yes I'm here, that guy, what's his name? Your site manager? I think it's Hari or something, worked it out for me... Yes it's great thanks pops, I'm getting some great shots...

EXT. ROAD NEAR THE DHObI GHAT - NIGHT

Munna is walking along and admiring his pictures. He hums and breaks into a song, singing to his photo as his lover. He is very happy.

EXT. DHObI GHAT - DAY

Photographs of Munna washing clothes at the dhobi ghat. The photographs document the whole process of washing (soaking, bleaching, beating on the stone, etc), drying on the lines by the sea, ironing, and the bundles of clothes taken to peoples' homes. A photo montage, while we also see how Munna is trying to impress Shai, and how she is charmed by this. Shai also talks to some other dhobis who tell her the problems in their trade.
In a small, cramped lift in a south Bombay apartment building, Munna, Shai and the dour, bored elevator attendant are heading upwards. Shai is taking pictures of Munna, while the lift man watches curiously. He can’t stop staring at Shai and particularly at her chest. Munna sees him doing this.

MUNNA
Kya dekh raha hai?

LIFTMAN
Huh?

MUNNA
Kya dekh raha hai?

LIFTMAN
Camera dekh raha hoon.

MUNNA
Aage dekh, bolta hoon. Camera pehle nahi dekha hai kya?

LIFTMAN
Accha tujhe kya, main kahan bhi dekhoon?

MUNNA
(standing in front of Shai protectively, threatening tone)
Mujhe hai. Tu aage dekh bolta hoon.

The lift man looks in front reluctantly, picking his teeth with a pen.

Munna rings a doorbell. Shai looks at Munna as they wait. He is still irritated by the impertinence of the lift man.

The door is opened by a young girl, who looks surprised to see Shai. She puts her hands out to take the clothes.

MUNNA
Madam ko bolo yeh kapde lete hue photo lena chahti hai.
She leaves the door open and disappears into the flat. A couple of moments later the lady of the house comes to the door. She eyes Munna in a proprietary way and Shai with displeasure.

MUNNA (CONT’D)

Yeh kapde lene ka photo lena chahti hai.

MADAM

Kyun? Tu andar aa.

SHAI

Ma’am, I am shooting him at work, you know from washing to delivering, so if you don’t mind can I shoot him handing over the clothes?...

The lady gives her a barbed look, and walks away saying to the maid over her shoulder:

MADAM

Le le kapde.

Shai shoots the maid take the clothes in the hall, bring the soiled ones, note it down in a book and Munna tie them up in a bundle. As they turn to go, the maid stops Munna.

MAID

Madam ne tumko andar bulaya hai.

MUNNA

(brusquely, embarrassed)

Bolna aaj main jaldi mein hoon, kal parson aake milta hoon.

They leave.

INT. BUILDING LANDING - MOMENTS LATER

They stand waiting for the lift. Munna looks up into the lift shaft restlessly, clearly avoiding talking about the lady.

SHAI

Baap re, aise dekh rahi thi jaise mujhe maar dena chahti thi!

MUNNA

(short laugh, avoiding looking at her)

Chodiye use!
Munna is beet with embarrassment, and the lift arrives to relieve him. They get in and descend.

INT. THE FLAT (A) - DAY

Arun takes out the tape that says “Doosri Chitthi”, puts it on and settles down to watch with a pad and a pen.

INT. THE FLAT - DAY (D.V. FOOTAGE)

A skinny young Maharashtrian Bai is standing facing camera. She looks uncomfortable.

YASMIN (O.C.)
Haan, ab thoda haso na bai!

BAI
(muttering, shuffling)
Kaay tumi...

YASMIN (O.C.)
Arre haso na! Tumhare sundar daat to dikhao! Chota smile, please! Please!

BAI
(laughing by now)
Kya tum karta hai!

She reveals a magnificent set of buck teeth/front teeth missing.

YASMIN (O.C.)
Aur Vanitha kidhar hai? Vanitha, saamne aao! Arre aao na, kuch nahin hota..

A young girl (14 yrs) comes and shyly stands next to her mother, giggling.

YASMIN (O.C.) (CONT’D)
Imran bhai, yeh hain Latabai aur unki beti, Vanitha!
(to them)
Mere bhai ko hello bolo!

LATABAI
Pan kidhar hai tumhara bhai?
VANITHA
Te camera madi hello bolnaar, didi photo
record karoopataite tenala bhaukade.

LATABAI
Ohh...

YASMIN (O.C.)
Vah, yeh Vanitha toh bohot samajhdar hai,
bai. Vanitha kaun se class mein ho?

VANITHA
Class seven. English medium.

The bai looks very pleased.

YASMIN (O.C.)
Accha? To phir english mein kuch bol ke
sunao?

Vanitha thinks but is struck by shy giggles.

LATABAI
Bol na. Te kavitha sang.

Vanitha thinks for a moment, then commences in a singsong
cadence.

VANITHA
"The Brook" by Alfred Lord Tennyson.
"I come from haunts of coot and hern,
I make a sudden sally
and sparkle out among the fern,
and bicker down the valley.
By thirty hills I hurry down,
or slip between the ridges,
by twenty thorpes, a little town,
and half a hundred bridges.
Till last by Philip’s farm I flow
to join the brimming river,
for men may come and men may go,
but I go on forever.” Uske baad mein
bhool gayi.

The Bai meanwhile has settled against the dining table
and done some tobacco rolling in her palm.

YASMIN (O.C.)
Vah! Bai yeh to bohot hoshiyar hai!

LATABAI
(secretly very proud)
Haan, kuch zyada hi hoshiyar hai!
Vanitha comes and hugs her mother, suddenly shy again.

LATABAI (CONT’D)
Isko accha nachna-gaana bhi aata hai. Hai na? Poora time TV pe hindi gaane, aur ye naachti hai! Isi liye uske ab marks bhi kam hone laga hai! Eh, didi la dakhao, nachoon? Huh?

Vanitha has buried her head in her mother’s pallu, and refuses to dance.

LATABAI (CONT’D)
(winking conspiratorially at Yasmin)
Chalo agle baar, theek hai didi?

YASMIN (O.C.)
Theek hai!

INT. THE FLAT (A) - MOMENTS LATER
Arun pauses the tape and thinks.

EXT. ARUN’S BUILDING - DAY
Arun has cornered the building watchman.

WATCHMAN
Ab kya pata saab, duty humri badalti rehti hai. Kab aapke flat mein koi madam thi, mujhe nahin maloom.

ARUN
Accha to Latabai naam ki kaamwali ko pechante hai aap?

The watchman looks doubtful.

WATCHMAN
Latabai.... Naam to sune hain, lekin theek pata nahin.

ARUN
Aap pata karo, theek hai? Yehi building kaam karti thi vo. Okay?

He searches in his pocket, and finds two ten rupee notes and gives the watchman both. The watchman nods. It starts to rain, and Arun ducks back into the building.
Arun is getting his house keys out when he sees the lady with the perpetual blank stare next door looking at him. He smiles at her and nods a hello, but she is just vacant. He feels a bit disturbed by this and hurries into his flat.

Munna has put away the last bundle for washing the next day. Shai is wrapping up her equipment.

SHAI
Thanks, Munna.

MUNNA
Aapko bhook nahin lagi hai?

SHAI
Bohot lagi hai!

Munna picks up her equipment bag and walks, Shai looking after him amused. He turns and looks at her like “come on then”. She follows him.

They are eating kheema and pav at an Irani restaurant.

SHAI
Arun ko kitne saal se jaante ho?

MUNNA
(shrugging)
Kyun?

SHAI
Just... jaanna chahti thi..

MUNNA
Kuch chaar saal se.

SHAI
Always akela rehta tha voh?

MUNNA
Nahin pehle biwi aur ek baccha bhi the.

Shai stops eating shocked.
SHAI
Kya? No way!

MUNNA

SHAI
Phir?

MUNNA
Phir usne jaake khola. Maine bola zinda hai shukar hai. Chai banaya uske liye, dono piye, aur main nikal gaya.

SHAI
Phir?

MUNNA
Phir kya. Theek ho gaya voh... Aur ek macchi fry mangoon?

SHAI
Mmmm... share karoge, to. Poora nahin kha sakungi.

Munna orders a fish fry.

SHAI (CONT’D)
Uski wife kaisi thi?

MUNNA
Acchi. Gori. Lambi, Arunbhai se bhi lambi!

Shai nods, not particularly happy at the praise.

MUNNA (CONT’D)
Aapki shaadi nahin hui?

Shai laughs and shakes her head.

MUNNA (CONT’D)
Aur koi boyfriend?

SHAI
Tha. No more... Aur tum? No?

He also shakes his head.
SHAI (CONT’D)

Kyun? Tum itna handsome hai!

Munna blushes.

MUNNA


Shai grins, knowing she’s embarrassing him.

SHAI

Koi mil jayega..

MUNNA

Gi! Mil jayeGI!

SHAI

Koi mil jayegi! Inshallah...

He grins. They eat companionably.

61

EXT. STREET - NIGHT

Munna is carrying Shai’s camera bag and they are hurrying to her car in the rain. Her driver opens her door for her, and she gets in as Munna stands getting soaked. She tells him to go ahead, but he just stands there smiling at her, watching the car as it leaves.

62

EXT. BUILDING UNDER CONSTRUCTION - NIGHT

The workers and their families are sitting in the unfinished drawing room of a flat, some playing cards, some sleeping or reading the paper. Outside it pours. Its a happy environment, like a school rain holiday.

63

INT. SHAI’S APARTMENT - LATER

Shai lets herself into the apartment, then realizes the TV is on. She is soaking wet.

She goes into the TV room to find her parents, Pravin and Manek Edulji watching the late night news, as Manek flips through The Economist/WSJ. They are distinguished, in their early 60s, with a ring of old money about them.

PRAVIN

Hi darling! Are you sopping or what?
Better change love.
MANEK
Hello Shai Edulji. Stop looking like you’re seeing ghosts. We aren’t, not yet anyway.

She goes over and kisses them.

SHAI
Hey! I thought you guys weren’t expected till early next week?

PRAVIN
The Jalals are having a party tomorrow night, sweetheart, so they asked us to come back. You’re invited of course, and you really must come.

SHAI
Cool. Look, the monsoon is here! My first in... ten years! Has it started raining in Alibaug yet?

PRAVIN
You know it looked terribly worrying when we got in the boat, and we pretty much made it in the nick of time, didn’t we Manek?

MANEK
I’d say. We have to get a covered speed boat that’s bigger. I’m tired of your mother looking like she’s in purdah trying to save her hairdo.

SHAI
You married a beauty queen, Manek Edulji, now pay for it!

MANEK
So you’ve been out shooting have you?

SHAI
Yeah. Went to the Dhobi Ghat today. It was just fascinating!

PRAVIN
(shuddering)
Oh dear. Darling you shouldn’t do these things, god knows what kind of infections you could pick up there.

SHAI
Tsk, ma! You’re just paranoid.
Shai sits at the edge of the sofa.

PRAVIN
Darling don’t sit there, you’re all wet!
Why don’t you go and change.

SHAI
Yup, and I’m going to bed.
(over her shoulder)
Thanks for letting me shoot from the
building, Dadda.

MANEK
I hope its coming along quickly, that
project. The labour are really dragging
their feet, I think.

SHAI
Good night.

MONTAGE

64 INT/EXT MUNNA’S ROOM - NIGHT

Munna finds the floor in his room wet with rain coming in
from a crack between the tarpaulin and the bamboo
matting. He quickly puts a bucket under the leak, then
goes outside, gets an old crate, stands on it in the rain
and patches up the crack. Then he is back inside in dry
clothes, dries his hair and sits at his window for a
while. He gets into bed but can’t sleep.

65 INT. THE FLAT (A) - NIGHT

Arun stands at the window, watching the rain, listening
to Siddheswari Devi, the rain is coming in but he doesn’t
mind. He paints as the music plays and it pours outside.
He looks happy, content.

66 INT. SHAI’S APARTMENT - NIGHT

Shai comes out of the shower, all washed and clean. She
turns on the A/C. Her windows are shut, and the rain
pours down the panes, which cloud up. She looks at
herself in the mirror as she brushes her hair. Then she
gets in bed and turns out the light.
INT. ARUN’S APARTMENT - NIGHT (DREAM)

A dream-like recollection of love making between Shai and Arun, similar to the earlier collage.

EXT. STREET NEAR A SLUM - NIGHT

Munna walks the street looking for something. He has his stick in his hand. Its dark and some dogs bark nearby. A lonely radio plays a song in bhojpuri, its crackly tenor sounding bittersweet. The slum dwellers are asleep, and light from one or two houses partially illuminates the ground. He slowly walks towards a heap of dry waste lying on the ground. He gently moves a sheet of plastic that is covering something and WHAM! He slams his stick down time and again...

EXT. ARABIAN SEA - DAY (D.V. FOOTAGE)

The day has a dream like quality. The ocean is smooth and greeny-blue. Bombay can be seen though a faint haze. The sky has puffy clouds, and the boat rocks gently.

YASMIN
(whispering)
Imran, voh dekho Bombay. Door se itna shant lagta hai..

Suddenly the boat engine grinds to life. The camera swings round, and Vanitha comes up to the camera.

VANITHA
Start ho gaya, didi! Engine mein problem tha.

The boat courses forward. The camera shoots the people on the deck; villagers, tourists. A young couple stand near the railing, whispering to each other, the boy with his arm around her. She is trying to push him away a little, but he pulls her close, saying things to her which make her giggle. She spots Yasmin’s camera and nudges him and tells him. He turns and looks at it, then takes her hand and walks to a less visible spot.

She turns the camera to the water. The foam of the churning water, the light refracting in its depths.
EXT. ELEPHANTA CAVES - DAY (D.V. FOOTAGE)

We see Yasmin framed against the beautiful Trimurti in wide shot as Vanitha is filming her. She has thrown back the nqaab of her burkha and is looking up in awe, completely absorbed. Vanitha zooms in to her face.

INT. MUNNA'S ROOM - DAY

Munna is sitting on the floor, carefully sticking on little stickers on the backs of the portfolio pictures that say "Zohaib Shaikh, 5'10", Mobile no. 9871412223". The cat is asleep in a corner and the rain makes a low drumming sound on the roofs. Munna has put a vessel under a leak in his roof. Salim comes in from the rain and slumps down. He is in a rotten mood. Munna notices but decides not to ask. Salim takes out a cigarette, lights it and begins to smoke.

SALIM
Voh saala, Raju, saala ek number ka harami hai. Mera 50000 ka dhanda kha gaya! Main uski madad kar raha tha aur saala, voh! Maine char laaphe maare use aur warning de ke chod diya ki Kaale bhai ko bataoonga! To hava tight ho gayi uski! Saala... Lambu ka bhai hai to aane aap ko Don samajhta hai...

Salim drags on the cigarette and calms down, then he turns to Munna.

SALIM (CONT'D)
Munna, kuch paise chahiye yaar. Voh Jogeshwari mein flat book karne ke liye dus hazaar aaj dena tha. (He pulls out a bundle of notes from his pocket) Dekh mere paas saat hazaar hai. Teen de na yaar, agle mahine lata doonga.

MUNNA
Tune mere pehle ke chaar bhi nahin diye Salim, ab main nahin de sakta.

SALIM
Is baar pakka re, tu tension mat le. Agle mahine Bhai mujhe bada kaam dene vala hai, aur Raju se bhi loonga main do mahine ka hafta. Pakka.
Munna gets up and takes out three thousand rupees from his wallet/inside his trunk. Meanwhile Salim takes his pictures and begins to look through them. He laughs uproariously.

MUNNA
Kya? Has kyun raha hai?

SALIM
Abey! Yeh tere mem ne liye! Kya lagta hai re tu!

He laughs like mad and drags on his cigarette. Then he recovers. Munna snatches them back, he’s irritated. Salim relents.

SALIM (CONT’D)
Nahin, solid lagta hai tu, sachi, par tere photo dekh ke mere ko jaane kyun hasi aaya! Pan lagta tu hensum hai. Sachi, saala! Body bhi acchi banai, huh?

Munna gives him the money.

MUNNA
Ab to vo producer se milvao. Kuch to kar mere liye, Motey!

SALIM
Kya samajhta hai, main nahin milvaoonga? Chal, kal milvata hoon, pakka! Theek hai?

Munna is thrilled but just smiles.

SALIM (CONT’D)
Teri yeh memsaab acchi nikli, huh? Chal ab bol daal, kya darne ka, usne to tujhe aadhna nanga bhi dekh liya!

MUNNA
Chal hut!

Munna mock kicks him, and they have a little mock fight.

72
EXT. CHOWPATTY – EVENING (D.V. FOOTAGE)

Yasmin is filming the sea coming up to froth against her toes. One can see the black hem of her burkha getting wet. She zooms in to her toes, as she digs them into the wet sand. She leans down and starts to write her name in Arabic, with pretty flourishes, and loses it in the tug of one wave.
This time she quickly writes her name, and as she finishes it, the wave takes it away. Then she writes her full name - Yasmin Noor - and then its erased. Then as a kick she writes - \((a+b)^2 = a^2 + 2ab + b^2\), and then its gone. She laughs.

YASMIN

Yahan kuch nahin tik sakta. Aur yeh samundar sab kuch leke chup rehta hai.
Main ise kuch bhi keh sakti hoon, apne saare raaz bata sakti hoon, aur voh sab samundar ke gehrai mein kho jaayenge. Voh kisi ko nahin bataega.

73

INT. SHAI’S APARTMENT - DAY

Shai is fixing herself some lunch in her kitchen. She has got some cold cuts and salad leaves and vegetables and she’s making a sandwich with Agnes hovering around her.

AGNES
Give me, I’ll do it Shai baby.

SHAI
Why? Let me do it na.

AGNES
Then what I will do? You are doing all the work!

SHAI
I’m used to this, Agnes. I do all my own work in New York.

AGNES
Arre but you use machine for everything no there! My brother told me, in Dubai they just buy all vegetables chopped, an with packet masala and packet chapati, ten minutes dinner ready!

Shai laughs. Agnes relaxes and watches her slice tomatoes, cucumber and cheese.

SHAI
So Agnes how’s your daughter?

AGNES
She alright, baby. Doing all the time tuitions. From school she straight go to tuition class! Tuition fees are double school fees!
SHAI
Really? What does she want to do finally?

AGNES
She now in tenth so time is there. But I think she may join a call center from next year.

SHAI
And your husband? Still drinks and beats?

AGNES
Oh no! Thank Jesus he went away! Took my twenty thousand rupees and ran off! Some other woman he found to beat I think!

SHAI
Bastard. Good riddance.

She puts her sandwich onto a plate, pours herself a glass of lemonade and picks up her plate to leave.

AGNES
Shai baby, you stay away from this dhobi boy I think.

SHAI
Really? Why?

AGNES
He’s not a good boy. He just extra smart, got no education, total faltu type. Thinks too much of himself. Not from a good background you know, these type people.

EXT. STREET OUTSIDE THE FLAT (A) - DAY

Shai is hurriedly walking along the street towards the Edulji building opposite Arun’s with her camera equipment, wearing big shades, when she suddenly spots Arun walk down towards his building. She ducks her head and tries to hurry into the Edulji building, trying to look the other way, panicking that he might see her. And he does.

ARUN
Shai? Hey, Shai!

She stops and turns, and feigns surprise at seeing him. He crosses the road and comes up to her.
ARUN (CONT’D)

Hi!

SHAI

Oh, hi...

ARUN

Nice to see you again! How’ve you been?

SHAI

I... I’ve been good. How are you?

ARUN

I’m good, very good. Moved house, working on a new project.. Really good. I live right here in fact.

SHAI

Oh really. I’m... I was just going in here... this building...

He points to her gear.

ARUN

You going to shoot here or something?

SHAI

Yeah, I’m just, you know, shooting here, this construction work and all that. Its one of my dad’s sites.

ARUN

Oh, that’s cool.

They are struck by awkward silence. Then together..

SHAI

Well I should...

ARUN

Why don’t you...

They laugh, and it’s more relaxed. He gestures that she go first.

SHAI

I should be going.

ARUN

Okay. Cool. It was nice seeing you.

They look at each other. She nods and smiles, still reluctant to leave. They smile.
ARUN (CONT’D)
Do want to have a coffee before you go?
Do you have the time?

SHAI
Er... yeah, actually, I do have time for a coffee.

ARUN
Do you want to come up to my house?

SHAI
Yeah, okay.

INT. THE FLAT (A) - MOMENTS LATER - DAY
Shai is looking through his window, trying to see how much of the opposite building she can see. He comes in with coffee.

ARUN
So. How’s the ‘sabbatical’ been going?!

Shai smiles at the reminiscence.

SHAI
Its been pretty good so far.

ARUN
Been seeing a lot of the city?

SHAI
Yeah kind of.

ARUN
Have you been to Mohammed Ali road and those parts yet?

Shai shakes her head.

ARUN (CONT’D)
(excited)
You must go. And Haji Ali? And these mill areas? Actually there’s so much to see in Bombay.

SHAI
Is there really? I guess one needs a guide then, to see all this local stuff.

ARUN
Yeah, one needs a guide...
SHAI
And you? You've been working?

Arun grins.

ARUN
Yeah. Well kind of. I have this... something I'm kind of excited about.

SHAI
That's great. You seem a lot happier, I have to say.

Silence.

ARUN
Listen Shai. I really want to apologize for being an asshole the last time round.

SHAI
Oh no. Not more apologies. Just forget about it okay? It was no big deal, really. So I found you hot, so I slept with you! Its cool! Its... that's all it was. Just... forget about it.

ARUN
Phew! Thanks, I was feeling so shitty for ages after that day, thinking, you know, I hurt your feelings and all that!

He relaxes.

SHAI
Yeah, well you were a real shit that day, but whatever. No, I wasn’t hurt. I was just really pissed off for a while.

ARUN
That’s just me at my best. Pissing everyone off. I have a way with that. And when I'm drunk I do all kinds of random things! Its really embarrassing.

Shai laughs.

SHAI
I know what you mean! I’m hoping you don’t remember half the things I did!

ARUN
Apart from the headstand you mean?!
The doorbell rings. Arun’s laughing as he opens it to Munna. Munna sees Shai cozy on the sofa and Arun all laughing and goes still. Shai freezes, looking almost guilty.

ARUN (CONT’D)
Munna! Kya haal hai yaar.
(taking the clothes)
Aaj kapde nahin hai, kal aana, okay?
Chal.

He shuts the door.

INT. THE FLAT (A) - MOMENTS LATER - DAY
Munna is still looking at the shut door, frozen. He turns around slowly, sees the lady-of-perpetual-blankness, and walks down the stairs. He looks shaken up.

INT. THE FLAT (A) - MOMENTS LATER
Shai is still frozen, feeling like she was caught out. Arun hasn’t noticed.

ARUN
So? What else did you do that I shouldn’t remember?

Shai smiles a tight smile. She looks at her watch.

SHAI
Hey look I gotta go. Thanks for the coffee.

ARUN
So soon? Oh okay... See you. Show me your pictures sometime. I’m curious to know what kind of stuff you shoot.

Shai smiles and hurries out the door.

EXT. STREET OUTSIDE THE FLAT - MOMENTS LATER
Munna is walking down the street. Shai is running behind him, trying to catch up with him. Finally she does.

SHAI
Munna!
He stops and looks at her. She looks thoroughly guilty. They look at each other.

SHAI (CONT’D)
Kahan ja raha hai?

MUNNA
Kaam hai.

SHAI
Kya kaam? Aaj tumne bola tha tum mujhe Nagpada le jayega... Aur tum vo movie dikhayega, that “Hulchul” or whatever.

Munna shakes his head, resisting her charms.

SHAI (CONT’D)
Come on, Munna, you promised. Chalo na, maine tickets bhi le liya.

Munna looks at her, slightly mollified.

EXT. CROWDED ALLEY - EVENING

Shai is finishing taking pictures of an attar maker in his tiny workshop, while Munna looks on half-territorially, half-admiringly. The man who makes attar has been telling her how his trade has all but closed down with the advent of bottled perfumes, mostly cheap fakes. And how his son has no interest to learn what his ancestors practised. He wants to do a job in marketing.

Shai and Munna leave, walking along companionably.

MUNNA
Aap yeh sab kyun kar rahi hai?

SHAI
Mujhe janna hai... dekhna hai...

MUNNA
Kya dekhna hai? Yeh sab gandi jagahen?
America ki sadkein kuch zyada hi saaf the, isiliye!

They both laugh.

SHAI
Par main nahin aati to yeh sab kahan milta! Tum kahan milte!

Munna glows.
MUNNA
Haan voh to hai.

They walk along companionably.

MUNNA (CONT’D)
Aap Id ke din humare chachi ke ghar aayenge?

SHAI
Wow! Haan of course.

EXT. CHOWPATTY - AFTERNOON (D.V. FOOTAGE)
There are masses of people on Chowpatty beach as it is Visarjan day. The camera is weaving its way through the crowd and drum beats get louder and louder.

INT. THE FLAT (A) - DAY
Arun is painting and he gets stuck for ideas at a point. He stares at the canvas for a long while. Then he suddenly remembers Yasmin’s chain. He puts down his brush and gets out the chain and the ring. He gently examines the ring, turning it round in the light. It is a delicate pearl set in silver which has become tarnished. Arun smells it, looks at it, then tries it on one of his fingers. It doesn’t fit any.

He takes the ring and chain into the bathroom and puts them into a mug of soapy water. Then he uses his toothbrush to clean them.

EXT. CHOWPATTY - EVENING
Arun is wandering around the beach in the afternoon, the drumbeats playing in his head. His beard has grown. He walks around, observing, and we see a chain around his neck. It is Yasmin’s chain with the ring on it. He takes off his shoes and wiggles his toes in the sand. He draws some squiggles in the sand which get washed away. He looks happy.

EXT. MOHAMMED ALI ROAD - NIGHT
It’s time for Iftar and Shai and Munna are walking along (Shai, for a change in a salwar kameez), through groups of people eating and shopping. Shai is taking lots of pictures, and is very excited.
She chooses the kebabs and other popular dishes, and Munna insists on paying for everything. He is very protective of her, as well as explains things to her. They don’t notice Arun, who is also among the crowd, looking around.

84 INT. MULTIPLEX - EVENING

Shai and Munna are walking towards the theatre. Salim and a girl are standing close to the entrance. Munna rolls his eyes, thinking “Shit, what’s he doing here”.

SALIM
Abey. Kya.
(to Shai)
Hello.

SHAI
Hi!
(to Munna)
Yeh tumhara friend hai na, us din bhi he was here.

Munna nods and hurries her into the theatre, very self-conscious. Salim notices his odd behavior.

85 INT. CINEMA THEATRE - LATER

The movie is under way. Munna seems to be in a battle trying to decide whether he can put his arm on the shared armrest or not. Shai leans closer to ask him what something means/who some actor is, and he is so aware of her. He finally puts his arm on the armrest and their arms are touching. Shai is unaware, absorbed in the film. Munna is on a cloud of bliss.

A KAJRI BEGINS TO PLAY OVER THE FOLLOWING MONTAGE:

86 INT. THE FLAT - NIGHT

It rains outside while Arun is painting. In the background Yasmin is walking to and around Haji Ali. He is doing a big canvas, and he seems completely absorbed, stopping from time to time to drink tea and watch the tape.

87 EXT. HAJI ALI - EVENING (D.V. FOOTAGE)

Yasmin is walking to and around Haji Ali.
Shai is getting into her car in the rain when she sees Munna hanging behind. She gestures to him to get into the car. He does.

Shai and Munna are in the balcony of her apartment. Shai has rolled herself a joint, a very funny looking one, and she laughs. He is a bit scandalized, but goes along with it, happy to be there. It rains outside.

We see a segment where Yasmin has bought herself a birthday cake, and has lit candles on it. She places it in front of the camera, cuts a piece and smilingly feeds it to the camera (her brother). Arun pauses the tape and comes very close to the TV as if to eat the cake.

Shai is in her darkroom, showing Munna how she makes prints. He is fascinated by her, and she knows it.

Later she brings a bottle of single malt and two glasses. She offers him one, he refuses, she presses him so he takes one and takes a sip. It tastes ugly to him, and she is vastly amused. She is mildly flirtatious in her manner.

Later she has fallen asleep. Munna comes very close to her and looks at her face as she sleeps. He bends over as if he’s kissing her lips, seeing what it would be like if he did. Then very quietly he gets up and leaves.

The morning after the rain a few puddles are left in the ground. Petrol and water creates a rainbow in one of them.

Selva chews on one of those sticks one uses to clean teeth.
He has a radio with him, which has crackly songs playing in bhojpuri or some other language. He looks at the city around him, stirring. People in their flats, some out for walks. The poor on the street are waking up.

**INT. SHAI’S APARTMENT - DAY**

Shai sits in her balcony as Agnes hands her tea. She has just woken up and is in the same place she fell asleep. Agnes is very disapproving, as she picks up the bottle of whiskey and the two glasses. Shai looks out to sea blankly. The phone rings somewhere in the house. After a bit, Agnes brings it to Shai.

AGNES

Mummy ka hai.

SHAI

Hello... hi ma... yeah good, good. And you?... Okay... well, yeah sort of, still doing my mad shooting!... well I’m done with dhobis, ear-cleaners, the circus, and I’m soon going to do the night rat killers!... No, no kidding!... Of course I’ll be fine, ma. When are you coming next?... Oh great, see you soon then... bye!

**INT. THE FLAT (A) - DAY**

Arun takes out the tape that says “Teesri Chitthi”. He rubs his hands in anticipation and puts the tape in. He settles down to watch.

**INT. THE FLAT (Y) - DAY (D.V. FOOTAGE)**

Yasmin has put the camera on and she sits fairly close in front of the camera. She looks downcast.

**YASMIN**

Bhai, dus din mein Bakrid hai aur tumhe pata hai hum bakrid se kitna darte hain. Hume always bura lagta hai, ki vahi jinhe itne pyaar se bada karte hain, unhi ki kurbani deni padti hai... Ghar mein main kaise chhup jaati thi...

(thinks, then a little more upbeat)

Voh to hain nahn Bambai mein, par yahan unki khala ne hume bulaya hai Bakrid ke din.

(MORE)
YASMIN (CONT'D)
To humne soch liya hai ki kaun si bimari ki vajah se hum nahin ja paenge...
Julaab!

(giggles)
Yaad hai, jab maulvi saab aate the, kaise hum pet mein dard, sar mein dard, bahane banakar nikal jaate the! Yeh khala ka maamla kuch vaisa hi hai!... Chaliye abhi ke liye itna hi. Itne din ho gaye, lekin hum yeh tape khatam hi nahin kar pa rahe hain! Saari kahabar tab tak baasi ho gayi hogi! Khair, 'better late than never', hai na?

INT. POSH RESTAURANT - NIGHT

Shai, her friend Suhana and Pesi are drinking at the bar of a bustling nightclub. They are all a bit high.

SHAI
What rubbish!! I couldn’t have said that! No way!

SUHANA
You totally did, na Pes? "When I grow up I want to be a nun"! And we were all like "whaaaat?!" Such a chamchi of those Sisters you were!

PESI
While we were all like 'Astronaut' and 'doctor'!

SUHANA
Pes I remember you said you wanted to be race jockey. We were quite impressed huh!

PESI
Ya, now look at me! Don’t remind me babe, its too depressing.

SUHANA
Ya, imagine if I had become a doctor!

PESI
Thank god at least Shai didn’t become a nun!

SHAI
Actually now I wish I had! With all the luck I’ve had with men...!

(sighs)

(MORE)
SHAI (CONT'D)
I’m not cut out for relationships I think.

PESI
Like your that verny painter?

Shai rolls her eyes.

PESI (CONT'D)
Fuck him ya! He was super weird anyway.
Listen lets drive to Khandala tonight!

The others murmur “what?”, “now?” etc.

PESI (CONT’D)
Yeah the house is gorgeous now in the rains!

SHAI
I can’t babe, Munna is taking me to that Dongri place tomorrow.

PESI
Uff, whats with this Munna fixation man!
How much you hang out with your dhobi!

SHAI
Yeah.. So?

SUHANA
So... nothing. It's just a bit weird no?

Suhana and Pesi are amused, but Shai isn’t really.

PESI
No, I’m sure you have lots in common and all, but babe... You know?... I mean after a point its like “Kitna kapda dhoya aaj” no?!

Suhana laughs like mad. Shai is forced to smile.

PESI (CONT’D)
Oh ho, we’re kidding babe! Listen enough now, huh, its time for some fun!

Shai looks quizzical.

INT. SUBWAY - NIGHT

Salim and Munna are walking along the Haji Ali subway.
SALIM
Tu badal gaya hai, maloom.

MUNNA
(distracted)
Hmmm?

SALIM
Tumko na, pyar ho gaya hai.

MUNNA
Hut! Chutiya.

SALIM
Tu bola hai usko? Huh?

Munna is quiet, dismissive but smiling.

SALIM (CONT’D)
Pan uske ma-baap nahin manega. Tereko bhaag jaana padenga.

MUNNA
Arre tu kahan pahuch gaya!

SALIM
Haan, sorry, pehle tu bol daal na!

Munna shakes his head but continues to smile. Salim’s phone rings.

SALIM (CONT’D)
Bolo seth! Bohot dinon baad!.. Kaisa hai sab?.. Haan seth badhiya samaan laya hoon is baar... Aap bolo kahan, main pohunch jaata hoon... aadhe ghante main... Brittania ke paas na?... ok sir, milte hain.

Salim looks much happier. He looks at Munna with affection.

EXT. STREET IN SOUTH BOMBAY - NIGHT

Salim is standing near a street corner, talking on the phone, and Munna is beside him. He is directing someone to where he is. A swank Land Rover stops beside him with Pesi driving and Suhana beside him. The back windows are tinted, so Munna can’t see Shai. Shai sees him and stiffens. Suhana’s window goes down and Salim steps up to them.
SALIM
Kya saheb, hame bhool gaye aap!

Pesi and Suhana are disinterested in him. Pesi is counting some notes.

PESI
Kitna bola tha tumne?

SALIM
Saat hazar.

Pesi looks at him sharply. Salim tries to mutter that that’s the rate.

PESI
What nonsense, beech mein main usse le raha tha, kya naam hai, Rajesh, aur voh isse bhi accha paanch mein deta hai. To yeh lo paanch aur paanch dus, 2 ke liye.

Salim argues, still smiling, and settles at twelve thousand. Samir pays, the window is slid shut on Salim’s face.

PESI (CONT’D)
Now we’re set for some partying!

And they drive off. Shai doesn’t say a word. She looks at all the people sleeping on the street that they pass.

Back on the sidewalk:

MUNNA
Main chaalta hoon. Kaam pay jana hai.

SALIM
Arre phir vohi kaam! Aaj main chudvaoonga tera yeh kaam. Chal aaj party karte hain!

MUNNA
Nahin yaar, mujhe jaana hai.

SALIM
Dhut saala, chutiya! Ja, kar! Kabhi nahin manega! Ek din khud tujhe samajh aayegi!

Salim walks off, leaving Munna staring after him.
Selva is in an STD booth in a crowded part of town. With great concentration he dials the long STD code and number. After a while he seems to have got through. He speaks to his wife who has delivered a child, while keeping his eye on the ticking electronic meter. When he’s done he pays after painfully counting every rupee.

Arun picks up a pad and pencil and settles down to watch the tape.

The tape plays.

She covers her face with her hands for a long moment. Then she looks up at the camera. She smiles, a little sad.

She smiles at the memory.
103  INT. THE FLAT (A) - MOMENTS LATER

Arun’s phone rings.

ARUN
Hi V... yes, its going well... I’m not sure but maybe in a month or two?... no, I can’t be done faster than that... listen, Vatsala, I... No I don’t know... listen, I can’t work to these deadlines anymore, okay? I can’t. I’ll let you know when I’m done and you can come and take these, okay? Till then please quit hassling me!

He hangs up and throws his phone onto the sofa. He takes a deep breath. The phone begins to ring again. He disconnects the call. Again it rings and he gets really mad. He takes the call, and as he hears Vatsala say “hello? hello?” at the other end, he drops the phone into the toilet and pulls the flush on it. He watches the phone drown with satisfaction. Then he goes to the kitchen and puts on the kettle for tea.

104  INT. FLAT OF MRS. SHAH - DAY

Munna is standing at the window of the flat which looks on to the sea. Mrs. Shah is lying on the bed, resting on one elbow and looking at him. She looks very irritated.

MRS. SHAH
Nahi aana chahta hai to mat aa! Maine kab zabardasti kiya hai! Achanak tumko kya ho gaya hai, kya maloom.

Munna stays silent.

MRS. SHAH (CONT’D)
Tera us ladki ke saath kuch to chakkar hai.

MUNNA
Ab kuch bhi bol rahin aap.

MRS. SHAH
Kuch bhi kya. Tujhe usse pyaar ho gaya hai, yehi baat hai. Sahi to keh rahin hoon. Idiot kahin ka...

Munna turns to face her, anger in his eyes.
MRS. SHAH (CONT’D)
Arre sach baat sunne se sab darte hain!
Us amriki ladki ne tujhe thoda kya bhaav
de diya, tu lattu ho gaya! Arre Munna
apni aukat dekha kar, samjhe! Ab nikal
ghar se, aur vapas mat aana jab voh tujhe
lollypop khila kar bhej deti hai! Ja!

She turns over and reaches for the TV remote. She puts on
some television drama and presses a buzzer by her
bedside. The young maid appears.

MRS. SHAH (CONT’D)
Ek thanda coke le kar aa, ice bhar ke.
Aur suno, aaj se Munna nahin aayega kapde
lene. Watchman ko bhi batana aur koi aur
dhobi dhoondh lena.

The maid leaves. Mrs Shah continues to watch TV ignoring
Munna. Finally Munna leaves the room.

EXT. SUBWAY - LATER - NIGHT

Munna is heading back with Salim, Salim ribbing him about
his ‘mashooqa’ and Munna is in high spirits. They are
walking along the lane, laughing and joking.

A weasly looking man steps out of the shadows and stops
Salim.

JACKIE
Eh Salim, Kaleybhai ne tumhe bula hai.

Salim looks at him with distaste.

SALIM
Main busy hai. Kya kaam hai usko?

JACKIE
Pata nahin. Shayad iftari karni thi
tumhare saath.

SALIM
Arre, abhi?! Abhi to kuch ghante main
sehri hai!

JACKIE
To main keh doon kya, ki tu busy hai?

Salim isn’t happy.
SALIM
Kahan milna hai?

JACKIE
Station ke peeche shed pe.

SALIM
Theek hai main aata hoon.

Jackie leaves. Salim readies to part ways with Munna.

MUNNA
Main bhi chaloon?

SALIM
Nahin, main jaldi aata hoon. Tu apna ghatiya kaam nipat ke aa, phir sehri karte hain!

They part.

106 INT. THE FLAT - DAY (D.V. FOOTAGE)

Yasmin is shooting a plane flying over the buildings. It sounds very loud, flying low over the skyline. She follows it till its out of sight.

In a separate cut, she focuses on a street celebration; some people are pushing along their god on a small cart amidst drums and dancing.

107 INT. THE FLAT (A) - NIGHT

Arun is painting as the tape is playing. There’s snow on the screen as it seems the recorded portion is over, and Arun has just left it to run to the end.

Suddenly an image appears on the screen. Arun turns to it surprised, and comes closer to it to see. Yasmin has put the camera on the table and she goes to sit in front of it. She looks depressed and smiles sadly.

108 INT. THE FLAT (Y) - DAY (D.V. FOOTAGE)

YASMIN
She has tears in her eyes and she gets up and turns the camera off.

INT. THE FLAT (A) - MOMENTS LATER

Arun is weirded out. He rewinds and watches the segment again. His expression changes when he realizes what she is trying to say. He gets up, panicky almost, and paces around. Then he calls Rakesh.

RAKESH
Haan Arunji!

ARUN
Rakesh, yahan ka maalik kahan rehta hai? Kya naam hai uska?

RAKESH
Kyun? Aap mile the na us din. Vidyadhar Patil.

ARUN
Patil nahin. Usne kisi se kharida tha. Uska naam kya hai?

RAKESH
Pata karna padega. Kyun?

ARUN
Pata karo. Jaldi Rakesh.

RAKESH
Kya problem hai Arunji?

ARUN
Rakesh, time nahin hai! Jaldi pata karo!

EXT. STREET NEAR A SLUM - NIGHT

Shai is armed with her camera. She follows a man into an alley. He is wearing Municipal khaki shorts and a shirt and carrying a torch and a book.

BMC MAN
Yeh area bohot bada hai. Do aadmi rahenge yahan.

They walk past ramshackle homes, children lying on tatters outside huts, and garbage.
Voh dikhta hai ek Worker.

There’s a figure in the moonlit shadows ahead. As they approach, the figure is slowly skulking around, as if on a hunt, looking this way and that. The BMC man motions to her to be quiet and watch. The man is carrying a big stick which he holds aloft and suddenly swings it down hard, hitting something again and again. Shai raises her camera and takes a picture on motor drive and the man is illuminated in a surreal strobe like flash, and we see it is Munna.

The BMC man shines a bright light and Shai sees Munna and he stares at her in shock, his clothes all bloodied, and a mangled rat in his hand.

SHAI

Munna?

She is bewildered to see him there. Munna looks at her, shocked, shame written all over him, and then runs off into the shadows.

BMC MAN

Aap isko jaanta hai?

SHAI

Munna!

EXT. STREETS - MOMENTS LATER

Munna is running, as if he’s scared Shai will run after him. He looks shocked, he’s almost crying.

INT. THE FLAT (A) - LATER

Rakesh has called.

RAKESH


ARUN

Kahan milega voh?

RAKESH

Voh to Dubai migrate ho gaye.
ARUN
Arre unki biwi hai, Yasmin, usse milna hai. Address chahiye unka.

RAKESH
Unka address to nahin hai Patil ke paas.

ARUN
Arre kuch to idea hoga! Aaj kal flat lene ke liye full paperwork karna padta hai! Koi contract to hoga?

RAKESH
Nahin Ahmed ko full black mangta tha, to Patil ne kisi tarah khila-pila ke register karva liya.

ARUN
Rakesh yeh bohot important hai! Kisi tarah pata karo!

RAKESH
Kya ho gaya Arunji? Aap koi problem mein aa gaye?

Arun hangs up in frustration, slumps down on his chair. He throws his head back and closes his eyes. When he opens his eyes he sees the ceiling and notices that one of the fan hooks has no fan on it. He finally realizes what happened, and is shocked. He almost thrashes around helplessly, his grief and shock too much to bear. He stumbles out of the flat where he sees the lady of perpetual blankness sitting with her sad expression. He looks at her and breaks down crying.

EXT. DHOBI GHAT - SAME NIGHT

Munna sits in the deserted dhobi ghat, by the light of the moon and some street tube light, and stares blankly. His eyes are dark hollows, and the freshly washed white sheets are luminous and fluorescent.

A young man comes running in and sees Munna and stops. Munna looks up at him. Its Salim’s younger brother, Karim. He looks at Munna and begins to cry in a bloodcurdling, desperate way. Munna realizes that something is very wrong.
INT. SALIM’S SLUM ROOM - SAME NIGHT

Salim lies on the floor of his hut, partially covered by a bloody sheet. Several people sit inside and out, or stand around. Among them is a thickset middle-aged man, powerful looking, with some henchman behind him. He sits prominently in the centre of the room on the only chair there. Salim’s mother sits at his head, dry eyed and numb.

Munna enters with Karim, and the Bhai looks up at them. The crowd parts as they enter, and the bhai stretches his arms out to Karim, who stiffly goes and gets hugged by him. Munna goes berserk, crying and raging at the same time, and takes his rat-lathi which he’s carrying and attacks the Bhai, cracking the lathi on his head. The Bhai manages to miss the blow to the head but gets hit in his shoulder. Mayhem breaks out as the Bhai’s men intervene and pull Munna away, throw him to the floor and kick and hit him. Munna is sobbing by now, allowing them to hit him. The Bhai pulls his men off and they all leave. Salim’s mother’s face crumples and she cries noiselessly into Munna’s shoulder as he lies there crying, and Karim comes and sits next to them helplessly.

EXT. STREETS - LATER

Shai walks around on the empty streets of the night. She looks shaken. At one point she just stops and looks around her, trying to understand where she is.

EXT. BUILDING UNDER CONSTRUCTION - DAWN

Selva stands at the top of the building with a grey dawn breaking over Bombay.

EXT. MUSLIM CEMETERY - DAWN

Munna, Karim and a few others are at Salim’s grave. A maulvi says the prayer, and the group stands around the grave with their eyes downcast. Karim is looking calm, and he stands close to Munna, who also looks calm.

EXT. MARINE DRIVE SEAFACE - DAWN

Arun is sitting by the sea as the first light of day breaks. In his hand he holds Yasmin’s chain with the ring which he had worn earlier.
He fingers the ring, looks at it with affection, brings it briefly to his lips and then throws it into the sea. Then suddenly, as he watches it sink, he changes his mind. He scrambles over the rocks and runs to get it back. He gets into the water. Its murky and cold. He swims around under water until he finally sees it sinking, and in the nick of time manages to catch it.

119 EXT. STREET - DAY
A wet Arun walks back home through the stirring city, again wearing the chain.

MONTAGE:

120 EXT. BUILDING UNDER CONSTRUCTION - DAY
Our construction worker starts his working day, carrying sand and stones up the stairs.

121 EXT. DHOBI GHAT - DAY
Shai is at the dhobi ghat, sitting alone waiting for Munna. Some dhobi comes early and gets surprised to see her. She asks him where Munna is, but he has no idea.

122 INT. MUNNA’S ROOM - DAY
Munna is packing his belongings into his trunk. He carefully takes the poster of Salman down and rolls it up.

123 EXT. TAXI ON STREET - DAY
Munna, Karim and his mother are in a taxi. The carrier on top and the boot are loaded with things. Munna sits at the back with the other two, looking numb. In front sits a weasley looking man, talking on his cell phone, evidently one of the Bhai’s men.

124 I/E. NEW APARTMENT - DAY
Rakesh is showing Arun a new apartment. This is considerably more upmarket.
INT. FLAT IN JOGESHWARI - LATER

Munna and the other two are standing inside an empty 100 square feet flat. They look around themselves, and Amma sinks down to sit on the floor.

MUNNA
Chal Karim, saamaan upar le aate hain.

They leave. Amma buries her head in her hands, as some curious kids stand at the door and stare at her.

EXT. SLUM STREET - DAY

Shai is walking through the narrow lane of the slum looking for Munna. People look curiously at her.

INT. ARUN’S NEW APARTMENT - DAY

Arun is standing in his empty new apartment. He goes over to a bubble-wrapped canvas and tears it open. It is his Yasmin work. He takes it out and puts it up on the blank wall and looks at it.

INT. PRODUCTION OFFICE - DAY

Munna sits, looking all smart, in front of a production guy.

ASLAM
Yeh to bohut bura hua. Kaise hua?

MUNNA
Dono gang mein kuchh problem ho gayi. Apna Salim beech mein phas gaya.

ASLAM
Police complaint kiya?

MUNNA
Kahan.. Un log to usi raat Salim ko dafna kar, hum log ko idhar Jogeshwari mein ek flat mein fit kiya. Aur police bhi kya karti, aadha waqt hum log hi udhar thane mein baithte.

Aslam nods wisely.
MUNNA (CONT’D)
Bhai kucch karo na, koi bhi chhota mota role. Kuch bhi. Ab parivar mein main hi hoon.

ASLAM
Tumko card banvani padegi.

MUNNA
Haan bhai main karta hoon na. Aap jo bhi bolo.

129 INT. THE FLAT (A) LANDING - DAY
Shai stands facing Arun’s flat, undecided about ringing the doorbell. She is carrying a packet in her hands which has his shirt in it. She rings the bell and waits. No answer. Then she notices that the door has a lock on it. She walks over to the silent lady, who is looking vacant as usual. She smiles and approaches her.

SHAI
Hello Aunty.
The lady just looks at her.

SHAI (CONT’D)
I wanted to know if I could leave a packet for your neighbor Mr. Arun.

A lady from down the hall calls out to her.

NEIGHBOUR
Voh aadmi chala gaya.

130 EXT. DRYING YARD - DAY
Shai wanders in with her camera, remembering the time that Munna had brought her there. Suddenly she spots Munna standing with a group of his old friends, talking. He sees her and breaks into a run, and she gives chase. After a bit of a chase, Munna crashes headlong into a dhobi carrying a whole bundle of clothes who roundly curses him. Munna is knocked to the ground, and Shai reaches and sits next to him out of breath. They look at each other.
Munna and Shai are sitting on the wall looking at the mottled sky.

SHAI
Tum bhaag kyun gaye? Us din bhi tum bhaag gaye.

Munna doesn’t answer. He looks upset.

SHAI (CONT’D)
Kya hua? Aur apni room bhi badli kar di?
(he nods)
Kahan rehte ho ab?

MUNNA
Apne khala ke saath.

SHAI
Accha? Tumhare yahan rishtedaar hain?
Mujhe nahin maloom tha.

MUNNA
Koi khoon ka rishta nahin hai, voh Salim ki ma hai.

SHAI
Oh. Salim kaisa hai?

Munna doesn’t answer.

SHAI (CONT’D)
Munna? What’s the problem, mujhse gussa hai? Aajkal mera phone bhi nahin lete!
Number badal diya hai kya? Suddenly tumhe kya ho...

MUNNA
Salim mar gaya.

Shai is too shocked to reply.

MUNNA (CONT’D)

Shai doesn’t know what to do, as he keeps shaking his head in anger. She puts her hand on his arm, and after a few moments he calms down.
SHAI
Itna sab ho gaya aur tumne mujhe bataya hi nahi? Kyun, Munna? Kya hum dost nahi hain?

Munna laughs a short laugh, almost to himself.

MUNNA
Haan. Hum dost hain.

He turns and looks at her with a strange look in his eyes, mocking himself and her. Then he turns to look out to the setting sun.

SHAI
Ab Arun bhi nahi mil raha hai. Kahan hai voh? Idea hai tumhe?

Munna looks at her sadly.

MUNNA
Painter saala. Tumhara usspe dil aa gaya na?

Shai smiles.

MUNNA (CONT'D)
Voh gaya hoga apne pehli biwi ke paas. Australia. Pata nahi, dono mein phir se pyaar ho jayega, bachcha bhi hai...

Shai looks away.

EXT. STREET OUTSIDE DHOBI GHAT - DAY

Munna and Shai stand facing each other on the busy sidewalk.

SHAI
To kahi phone karna, milna...

Munna nods. Shai gives him a quick hug and gets into a cab on the kerb. As she drives off into the rush of evening traffic, Munna looks after her. He walks to a nearby cigarette vendor, buys a cigarette, lights it and smokes it, thinking. Then he suddenly drops his cigarette and runs after her cab. He chases it, pushing past people, getting honked at. He almost catches it at a traffic light, but misses it. He runs across the main road, cars swerving around him, and when there’s a traffic jam finally manages to reach her window. She is shocked to see him, her heart in her mouth.
He is breathing too hard to say anything. He reaches into his pocket and rifles through the bills, cards, papers etc until he finds a small chit. It has Arun’s name and number on it in Arun’s hand. He hands it to her. She takes it, moved by the enormity of his gesture. She looks at him, he smiles and gives her a wave to carry on. The cabbie takes off as Munna watches and then walks away into the traffic. Shai breaks down and cries.

INT. AIRPORT - DAY

Vatsala and Arun are in a line at the check-in counter at the international airport. Arun is looking thoughtful. He turns to Vatsala.

ARUN
Hey V, I’m sorry I can’t come.

VATSALA
What? What do you mean?

ARUN
I have to go.

VATSALA
Go where?

ARUN
To Malihabad.

VATSALA
Where?! What’s Malihabad?

ARUN
It’s in U.P. It’s a place famous for mangoes.

VATSALA
Arun, don’t talk nonsense, you can’t just... Arun!!

Arun is already walking away.

EXT. S.T. BUS STAND - EVENING

Selva waits for a bus going to a place in Andhra Pradesh. One bus comes into the stand which is packed, and empties its passengers through one door while there is a small stampede to get in through the other door (of which Selva is part). Out of the people who get out, there is a boy around eighteen carrying a small bag. We follow him as he disappears into a crowd.
THE END