

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

Accha? Main bhi U.P. ka hoon. Jaunpur. Jaunpur jaanti hain aap?

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 cabs 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

2

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

3

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 bajee..
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 Aga
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.

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! Choootiya...

KARIM

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

MUNNA

(mock serious)

Theek kaha. Salim chup kar na yaar.
Paanchvi fail! Tu dekh, saale, apna Karim
padh likh kar ek dum 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.

5

EXT. SLUM ON THE RAILWAY TRACKS - NIGHT

5

Munna crosses the rail tracks.

6

EXT. MAIN ROAD - NIGHT

6

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.

7

INT. ART GALLERY - NIGHT

7

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. Its 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, its 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.

8

EXT. RAILWAY TRACKS - NIGHT

8

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. Its 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.

9

INT. MUNNA'S ROOM - MORNING

9

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.

10

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

10

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 milte hain
 yahan! Phir zayke ka kya? Kaun 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 peeche pad jaati thi
 ki aao baalon mein tel daal doon, zara sa
 maalish kar doon! Bechari. Kaisi hai voh?
 Use mera salaam kehna.

11

INT. ARUN'S APARTMENT - DAY

11

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.

12

INT. ARUN'S APARTMENT - LATER

12

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. Its 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.

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.

14

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

14

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.

15

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

15

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.

MAN

Chalein?

GIRL (O.C.)

Chaliye... Ek minute! Ek photo to le lein
ek saath, Imran bahut khush hoga.

MAN

(impatient)

Arre ab kise poochenge? Chhodo.

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.

16

EXT. BUILDING UNDER CONSTRUCTION - DAY

16

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.

17

INT. SHAI'S APARTMENT - DAY

17

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.

18

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

18

On the video camera its 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. Sshhhhhh....
Raat ko iski awaaz jaisi lori ho, jo hume
gher leti hai apne seene mein. Bagal
vaalon ki TV bhi nahin sunai deti! Par
mujhe bura lagta hai Bai ke liye, jiska
saara ghar paani se bhar jaata hai. Kehti
hai use ek ek mug paani utha utha kar
bajar 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 nahin.

(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

19

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

20

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

21

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?

22

INT. THE FLAT (A) - NIGHT

22

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... nahin 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

23

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

24

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)

25

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 vo, apni TV pe?

MAN
Hmmm.

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

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? Bilkul vaisi na? Bombay ne ab tak to badla nahin mujhe, main vahi Yasmin hoon!.. Ab to aapke exams shuru hone wale hain do hafton mein. Khoob padhna, bhaijaan, phir acche nambar paakar idhar aajana. Aap itne saalon se Bombay aana chahte the. Ab main hoon yahan, khoob mazaa karenge! Bhel puri khayenge, Juhu beach jayenge!.. Main soch rahi thi ki main isi 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.

27

INT. THE FLAT (A) - MOMENTS LATER

27

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.

28

INT. LOCAL TRAIN - NIGHT

28

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 klayen hai re meri.

SALIM
Klayen matlab?

MUNNA
Uske ghar mein kapda deta hoon.

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

MUNNA
Chhod na 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

29 A

Shai is in her dark room - a converted bathroom - where
she hand processes and prints pictures.

29 A

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.

29 B

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

30

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.

31

INT. THE FLAT (A) - MORNING

31

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.

32

INT. SHAI'S APARTMENT - DAY

32

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

SHAI

Yeh kisne kaha? Kuchh 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

Nahin main akela aaya. Aath saal ka tha.
Chacha ke saath rehne aaya.

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

Accha... 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 dikhaoge 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.

33

EXT. STREET OUTSIDE OVAL - DAY (D.V. FOOTAGE)

33

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!

34

INT. THE FLAT (A) - NIGHT

34

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

35

EXT. ARUN'S BUILDING - NIGHT

35

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 madrasai 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

36

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)

37

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)

38

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.

39

INT. SHAI'S CAR ON THE STREETS - DAY

39

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 bohot 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 hogा, bohut fresh
hogा!

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.

40

INT. PHOTO STUDIO - DAY

40

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

41

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)

42

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)
 Imran yeh mere flat ki bagal vali flat
 mein rehti hain. Pata nahin kyun yeh kuch
 nahin kehti. Nahi unke chehere ka rukh
 kabhi badalta hai. Kuch hua hogha inke
 saath. Bechaari.

43 INT. THE FLAT (A) - MOMENTS LATER

43

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

44

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.

45

INT. SHAI'S APARTMENT - DAY

45

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 bataao...

SHAI

Kya?

MUNNA

Nahin... main aapko kaisa lagta hoon?

She looks up at him.

MUNNA (CONT'D)

Photos mein...

SHAI

Er... mujhe to bohot 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.

46

EXT. MARKET - NIGHT (D.V. FOOTAGE)

46

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 dete 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.

47

INT. THE FLAT (A) - NIGHT

47

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.

48

EXT. BUILDING UNDER CONSTRUCTION - NIGHT

48

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 its Hari or something, worked it
out for me... Yes its great thanks pops,
I'm getting some great shots...

49

EXT. ROAD NEAR THE DHOBI GHAT - NIGHT

49

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.

50

EXT. DHOBHI GHAT - DAY

50

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.

51

INT. BUILDING LIFT - DAY

51

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 nahin
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.

52

INT. BUILDING LANDING - LATER

52

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.

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!

SHAI

Par voh shayad tumhe nahin chodegi!

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

54

INT. THE FLAT (A) - DAY

54

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

55

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

55

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 karoona pataite 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
bhol 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!

56

INT. THE FLAT (A) - MOMENTS LATER

56

Arun pauses the tape and thinks.

57

EXT. ARUN'S BUILDING - DAY

57

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 pehchante 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.

58

INT. THE FLAT (A) LANDING - DAY

58

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.

59

EXT. DHOBI GHAT - EVENING

59

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.

60

INT. IRANI RESTAURANT - NIGHT

60

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

Haan! Kyun? Do saal se voh nahin hain.
Divorce ho gaya uska. Bura haal tha thab
uska. Darwaza hi nahin kholta tha. Ek din
maine bola "kholo darwaza! nahin to
police ko bulata hoon!"

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 mangaoon?

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, Arunbai 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
Kya karein. Koi hume acchi nahin lagi. Ab tak.

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

61

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

62

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

63

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 a 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

64

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

65

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

66

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.

67

INT. ARUN'S APARTMENT - NIGHT (DREAM)

67

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

68

EXT. STREET NEAR A SLUM - NIGHT

68

Munna walks the street looking for something. He has his stick in his hand. It's 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...

69

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

69

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.

70

EXT. ELEPHANTA CAVES - DAY (D.V. FOOTAGE)

70

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

71

INT. MUNNA'S ROOM - DAY

71

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
haraami hai. Mera 50000 ka dhanda kha
gaya! Main uski madad kar raha tha aur
saala, voh! Maine chaar 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 apne 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 mera paas saat hazaar hai. Teen de
na yaar, agle mahine lauta 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 aadha nanga bhi dekh liya!

MUNNA

Chal hut!

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

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 saktा. 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

73

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.

74

EXT. STREET OUTSIDE THE FLAT (A) - DAY

74

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.

75

INT. THE FLAT (A) - MOMENTS LATER - DAY

75

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 cosy 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.

76

INT. THE FLAT (A) - MOMENTS LATER - DAY

76

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.

77

INT. THE FLAT (A) - MOMENTS LATER

77

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.

78

EXT. STREET OUTSIDE THE FLAT - MOMENTS LATER

78

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.

79

EXT. CROWDED ALLEY - EVENING

79

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 jagahein?
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.

80

EXT. CHOWPATTY - AFTERNOON (D.V. FOOTAGE)

80

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.

81

INT. THE FLAT (A) - DAY

81

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.

82

EXT. CHOWPATTY - EVENING

82

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.

83

EXT. MOHAMMED ALI ROAD - NIGHT

83

It's time for Iftari 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

84

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

85

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

86

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)

87

Yasmin is walking to and around Haji Ali.

88

EXT. MULTIPLEX - NIGHT

88

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.

89

INT. SHAI'S APARTMENT - LATER

89

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.

90

INT. THE FLAT (Y) - NIGHT (D.V. FOOTAGE)

90

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.

91

INT. SHAI'S APARTMENT (DARK ROOM) - LATER - NIGHT

91

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

92

INT. SHAI'S APARTMENT (BALCONY) - LATER - NIGHT

92

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.

93

EXT. BUILDING UNDER CONSTRUCTION - MORNING

93

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.

94

INT. SHAI'S APARTMENT - DAY

94

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!

95

INT. THE FLAT (A) - DAY

95

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.

96

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

96

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 nahin 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?

97

INT. POSH RESTAURANT - NIGHT

97

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
"whaaaaat?!" 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 dho^y
 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.

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.

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 chalta 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.

100

INT. STD BOOTH - NIGHT

100

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.

101

INT. THE FLAT (A) - DAY

101

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

The tape plays.

102

INT. THE FLAT (Y) - NIGHT (D.V. FOOTAGE)

102

YASMIN

(sitting in front of the camera, looking very downcast)

Pata nahin logon ko yeh sab shaadi ka chakkar kyun accha lagta hai. Mujhe shaadi karni hi nahin chahiye thi. Lekin meri kisine nahin suni. Main kitni khush thi... Ek baat bataoon? Unki aur koi aurat hai.

(looks down and away)

Mujhe kuch poochna tha unse, to mobile ka nambar ghumaya, to ek aurat utha kar kehti hai "tum kaun?" Humne kaha unki Missus. Voh hansne lagi, aur unko bulate hue kaha - "badi bholi maloom padti hai! Kahan se laye usko?!"

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

YASMIN (CONT'D)

Khair chhodo in baaton ko... Us din phone par main itni khush ho gayi ki bohot sari baatein poochna bhool gayi. Exam mein kitne number mile? Aur Chhoti kaisi hai? Ab to aam aane lag gaye honge baag mein! Yahaan ke aam mein voh taste kahan!...

She smiles at the memory.

103

INT. THE FLAT (A) - MOMENTS LATER

103

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

104

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 rahi hain aap.

MRS. SHAH

Kuch bhi kya. Tujhe usse pyaar ho gaya hai, yehi baat hai. Sahi to keh rahi 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
lollipop 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.

105

EXT. SUBWAY - LATER - NIGHT

105

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 bulaya 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 chaloон?

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)

106

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

107

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)

108

YASMIN

Yeh mera akhri khat hai. Pata nahin yeh
tum tak pahunchegi ya nahin. Allah tumhe
khush aur salaamat rakhey. Mujhse gussa
mat hona. Maine bohot koshish ki hai.
Ammi aur Abbu ko bhi samjha dena.

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

109

INT. THE FLAT (A) - MOMENTS LATER

109

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!

110

EXT. STREET NEAR A SLUM - NIGHT

110

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.

BMC MAN (CONT'D)
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!

111 EXT. STREETS - MOMENTS LATER

111

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

112 INT. THE FLAT (A) - LATER

112

Rakesh has called.

RAKESH
Haan Arun saab, unka naam Ahmed tha. Last year Patil ko becha. Bade jaldi mein tha.

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 hogा! Aaj kal flat lene
ke liye full paperwork karna padta hai!
Koi contract to hogा?

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.

113

EXT. DHOBI GHAT - SAME NIGHT

113

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.

114

INT. SALIM'S SLUM ROOM - SAME NIGHT

114

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 beserk, 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.

115

EXT. STREETS - LATER

115

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.

116

EXT. BUILDING UNDER CONSTRUCTION - DAWN

116

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

117

EXT. MUSLIM CEMETERY - DAWN

117

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.

118

EXT. MARINE DRIVE SEAFACE - DAWN

118

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

119

A wet Arun walks back home through the stirring city, again wearing the chain.

MONTAGE:

120 EXT. BUILDING UNDER CONSTRUCTION - DAY

120

Our construction worker starts his working day, carrying sand and stones up the stairs.

121 EXT. DHOBI GHAT - DAY

121

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

122

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

123

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

124

Rakesh is showing Arun a new apartment. This is considerably more upmarket.

125

INT. FLAT IN JOGESHWARI - LATER

125

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.

126

EXT. SLUM STREET - DAY

126

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

127

INT. ARUN'S NEW APARTMENT - DAY

127

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.

128

INT. PRODUCTION OFFICE - DAY

128

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 kuch kar 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

129

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

130

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.

131

EXT. DRYING YARD - MOMENTS LATER - DAY

131

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
kyा ho...

MUNNA

Salim mar gaya.

Shai is too shocked to reply.

MUNNA (CONT'D)

Voh saale bolte hain train ke neeche
aakar mar gaya. Kameene saale! Maar dala
mere bhai ko. Maar dala.

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 nahin? Kyun, Munna? Kya hum dost nahin
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 nahin 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 hogा apne pehli biwi ke paas.
Australia. Pata nahin, dono mein phir se
pyaar ho jayega, bachcha bhi hai...

Shai looks away.

132

EXT. STREET OUTSIDE DHOBI GHAT- DAY

132

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

SHAI

To kabhi 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.

133

INT. AIRPORT - DAY

133

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

Its in U.P. Its a place famous for mangoes.

VATSALA

Arun, don't talk nonsense, you can't just... Arun!!

Arun is already walking away.

134

EXT. S.T. BUS STAND - EVENING

134

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

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