

TUMBBAD

Written by

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Shooting Draft, 2015

1 EXT. FLATLAND - DAY 1

NOTE: *This scene will come as a voice over on the images corresponding to the legend being narrated between the two unknown voices.*

MAN

Pichhle bramhand ke saare sitaare
tinke bankar reh gaye thhey... woh
tinke solah karod ishwar bane...
(The dying galaxies of the last
cosmos had become embers. The first
160 million gods were born of these
embers.)

Beat.

MAN (CONT'D)

Woh brahmand ki pehli santan tha.
Par kisi dharma granth mein
dhoondle - uska naam kahin nahin
milega.
(He was the first born of the first
ideas that had come to be. But you
won't find his name in any of the
scriptures.)

KID

Kyon?
(Why?)

MAN

Usey poorti ki devi chahiye thi.
Saari ki saari.
(He coveted the goddess of plenty.
Every bit of her.)
(pauses)
Lekin baaki dev saale kahaan chup
rehne wale thhe? Unke har waar se
woh wapas tinkon mein bikharta
gaya.
(But the remaining gods weren't
going to watch silently. With their
every blow, he shattered back into
the embers that he had emerged
from.)

MAN (CONT'D)

Par issey pehle ki brhamaand ki
dhool mein humesha ke liya mil
jaata, poorti ki devi ne hi usey
bacha liya.
(But before he dissolved back into
stardust, the goddess saved him.)

KID

(scared, fumbles)

Devi... devi ko bhi pasand tha woh?
(So she desired him too?)

MAN

(looks at him)

Sabki maa thi woh - uski bhi.
(She was mother to all of them.)
Devi ne uske tinke uthaye aur wapas
apni kokh mein chhipa liye - taaki
na to koi usey yaad kare, aur na hi
uske naam ko.
(She gathered his embers and
returned them to her womb. So that
no one would ever remember him or
his name.)

KID

Aur kiya to?
(And what if someone did?)

MAN

Kiya tha. Humare hi poorvajon ne.
(Beat)
Yahin Tumbad mein.
(It was done. By our own ancestors.
Right here in Tumbad)

KID

Woh dev... kya karta hai?
(The god... what does he do?)

MAN

Jab hum abhi andar jaaynge to pata
chal jayega.
(You'll find out when we go in)

KID

(Scared)

Andar... andar kahaan?
(Go... go where?)

MAN

(Whispers)

Devi ki kokh mein.
(Inside the goddess' womb)

Music Rises.

2 EXT. PIND DAAN - DAY 2

VINAYAK opens his hand and in it are flowers and puja (ritual) paraphernalia. He is a 30-year-old man. A PRIEST is sitting in front of him. They are here to perform rites for his mother's safe passage into the after life. Crows eating the offerings, would signify rites to have ended successfully. VINAYAK scoops out food periodically from a vessel and throws it towards the birds. None of them react.

PRIEST

(Thinking)

Boliye, Maa, main aapki asthiyaan
Kashi ki ganga mein pravahit
karunga.

(Repeat after me, 'mother, I will
immerse your ashes in Kashi's Ganga
and do your final rites)

VINAYAK repeats the chant languorously. The crows stand by - disaffected, disinterested, static.

VINAYAK

Aai, main teri asthiyaan Kashi ki
ganga mein pravahit karunga.

(Mother, I will immerse your ashes
in Kashi's Ganga)

PRIEST

(still chanting, singsong)

Main 108 Brahmanon ko khana
khilaunga.

(I will feed 108 Brahmins)

VINAYAK

108?

PRIEST

(laughing)

Jitna aap chahein!

(As many as you wish!)

VINAYAK

Do Brahmano ko bhojan karwaunga.

(I will feed two Brahmins.)

Crows are static. They are both getting impatient.

PRIEST

Boliye, Main paavan gayon ko khana
khilaunga... Maa kripya meri bhent
grahan kijiye.

(Repeat, I will feed holy cows.

(MORE)

PRIEST (CONT'D)
 Say, Mother I pray to you to come
 and eat the offerings.)

VINAYAK
 Maa kripya meri bhent grahan kijiye
 (Mother I pray to you to come and
 eat the offerings.)

PRIEST
 Jajman koi aisa vachan lijiye jisse
 aapki aai ki aatma ko shanti mile.
 (Mister, you must take an oath that
 will bring peace to your mother's
 soul)

Beat.

VINAYAK
 (Mumbles to himself)
 Kaha na aai, Tumbad nahin jaunga.
 (I told you, I won't go back to
 Tumbad.)

Beat.

Crows start huddling near the offering, and start feeding.

The PRIEST looks perplexed seeing it work like magic. VINAYAK smiles with a sense of guilt for lying like this.

3 EXT./INT. BUS - ROAD TO TUMBAD - EVENING 3

An old passenger bus jolts across barren land. A few passengers are crammed inside along with clamoring livestock. VINAYAK sits in a corner seat, staring out of the window, muttering long-memorized chants. It's raining heavily outside. VINAYAK opens his umbrella against the window and shields himself from the downpour.

The bus comes to a halt. VINAYAK steps out of the door clutching a steel trunk and a kerosene canister. He looks around at the barren moorland. A shrine stands before him and he bends down to find that it is completely empty.

4 EXT. PURANDARE WADA - DAY 4

VINAYAK walks toward a Waada (Mansion) - imposing in size yet dilapidated in its condition. He stops and observes. The mansion looms over him.

CUT TO:
 [FLASHBACK]

5 EXT. PURANDARE WADA (PURANDARE MANSION) - 5

Caption: 1918, Tumbad Village, Western India.

Clad in a glaring maroon saree, a woman stands outside a large decrepit mansion. Her saree winds around her head tightly enough to suggest she's bald. (The color of her attire and the baldness are characteristic of Maharashtrian Widows from this period.) She seems tired and unkempt.

An old, bent servant squats at the entrance with an embellished umbrella propped up beside him, while he sits in a corner getting wet in the rain. He rudely gestures with his hand for her to enter the mansion. Though humiliated, and flaming with anger towards the rude old man, she obliges.

6 INT. PURANDHARE WAADA - DAY 6

She walks gingerly into the courtyard and hangs her head low as she halts in front of the porch. An old man in silken clothes and turban watches silently from a swing. Unfeeling eyes regard her from a crooked, antiquated face. This is SARKAR, the parasite that has selfishly risen above all of Tumbad's failings. He gets up and walks into the house. She follows, leaving the pouring rain behind.

7 EXT. PURANDHARE WAADA - DAY 7

Two young boys, VINAYAK (12) and Sadashiv (9) are waiting outside the mansion, shivering in rain. Both their heads are shaved clean except for thin pony tails sprouting from the centre of their heads - a trademark appearance of the Konkanastha Brahmin sect of the Hindu tradition. The older boy chants aloud the same verses heard in the bus earlier. From the back we see the boys shivering and the old manservant sitting across them, near the entrance.

8 INT. WADA - BEDROOM - DAY (TO BE SHOT) 8

*Studio schedule

The widow, bald, hapless, begins to unwind her saree while Sarkar struggles with the doubly knotted lace on his pyjama. Through his failed attempts he keeps his shirt tucked between his chin and chest.

As the widow strips down to her blouse and underskirt, her eyes keep darting towards a shrine in the corner of the room. In it a deity holds a solitary gold coin. She folds her saree as she speaks.

WIDOW

Jaldi kijiyege , shaam hone aayi hai.
(Be quick, please. It's almost evening.)

SARKAR

(Continues the struggle with the double knot)
Ab jo waqt lagega woh to lagega na.
(It will take the time that it always does.)

WIDOW

Khaana dene mein thodi bhi der ho jaati hai, to ghabrahat hone lagti hai ki kahin uth na jaaye.
(Not feeding her on time worries me that she'll wake up.)

SARKAR

Ai! Ashubh baat mat kar, sandhya kaal mein. Woh nahin uthne waali. Waqt par jaana hai, to jaldi aaya kar. Yeh khol ab jaldi se.
(Don't talk about these things at this hour. She won't wake up. You should've come by earlier if you were so worried. Here, help me untie this...)

The widow helps untie the knot. He grunts, insisting on untying it on his own.

WIDOW

Aap se isi liye itni baar binti ki hai... Bail gaadi bhej dijiye.
(This is why I've been asking you to send a bullock cart.)

SARKAR

Chal abhi.
(Get on with it.)

She lies down on the bed, still unable to take her eyes off the coin.

WIDOW

Aapne kaha tha is amavas ke baad woh sikka de denge...
(You had promised to give me the coin after a fortnight.)

SARKAR

Sone ka sikka mazaak hai?
 (manages to untie the knot)
 Kamaa!
 (You think gold coins are a joke?
 Earn it.)

The bed creaks as Sarkar climbs on and adjusts himself.

We see the shrine with the coin in the deity's hands.

9 EXT. PURANDHARE WAADA - DAY 9

As the downpour persists, the children wait patiently.

The widow walks out of the main door, carrying a few bags of grain with her. She gestures to her children to join her angrily. And hands one of the sacks to the elder one. They leave together. The old doorman keeps crying and cursing to both the widow and her boys.

10 EXT. TUMBAD VILLAGE - DAY 10

Mother and sons walk through the drenched village. The rain has subsided but its aftermath is no solace. The three walk gingerly through the slush as it splashes up to their ankles.

VINAYAK

Sarkar se poocha kya?
 (Did you ask Sarkar?)

WIDOW

Baat hi nahi nikli...
 (It didn't come up.)

VINAYAK

Voh harami kya saamne se baat
 nikalega?
 (Will that bastard ever bring it up
 himself?)

WIDOW

(stops walking)
 Gaali dega apne pitaji ko?
 (How dare you swear at you father!)

SADASHIV

(to Vinayak)
 Harami!
 (Bastard!)

WIDOW
 (to Sadashiv)
 Tu!
 (You!)

They continue walking.

VINAYAK
 Usse bol. Agar voh sone ki mudra
 nahi dega toh hum bhi uski bhudiya
 ko nahi rakhenge.
 (Tell him we won't take care of the
 old woman if he doesn't give us the
 gold chain.)

WIDOW
 Sarkar ne ghar diya hai... Khana deta
 hai...
 (He's given us a home ...He gives
 us food...)

VINAYAK
 Muft mein nahi deta... Poore gaanv
 mein koi aur hai jo uss budhiya ko
 sambhale ...? Voh sone ki mudra kab
 dega?
 (Not for free. Is there anyone else
 in the village who's willing to
 take care of the old lady?)

WIDOW
 Mudra koi mazaak hai ? Kamani
 padegi...
 (You think gold coins are a joke?
 It has to be earned.)

VINAYAK
 Das saal se kama hi rahi hai .
 (You've been earning it for ten
 years now.)

WIDOW
 Baraah...
 (12)
 (to Sadashiv, pulling him
 along)
 Jaldi chal.
 (Hurry up.)

SADASHIV
 Arrey Aai!
 (Mother!)

WIDOW
 Voh jag jaayegi...
 (She'll wake up...)

Sadashiv is petrified, he stops walking.

WIDOW (CONT'D)
 (pulling him along, trying
 to calm him down)
 Nahi uthegi. Chal.
 (Alright, she won't wake up. Come.)

SADASHIV
 Uth gayi toh?
 (What if she does?)

VINAYAK
 Uss se pehle aai usse khaana khila
 degi...
 (Mother will feed her before she
 does.)

SADASHIV
 Phir bhi...
 (But...)

VINAYAK
 Aaj tak uthi hai jo ab uthegi?
 (Has she ever woken up?)

SADASHIV
 Aaj uth gayi to?
 (What if today is the exception?)

Both VINAYAK and the WIDOW have no answer to this question.

11 EXT. ROAD TO HILL HOUSE - DUSK 11

In a wide sweeping shot we see the widow and her sons hurriedly walking up and over a green hill. On the other side, in the distance is their house- The Hill House. A lone hut with a huge tree looming over it from its side.

From this height we can see rest of the village, far away.

12 EXT. HILL HOUSE - DUSK 12

The widow hurriedly unlocks the front door. She walks through the small courtyard to the main door. Both the boys cautiously wait outside, shivering in the cold wind.

13 INT. HILL HOUSE - DUSK 13

She enters the house cautiously. Inside, the sound of loud snoring fills the space as she checks if the coast is clear. She gestures for the boys to come in.

14 EXT. HILL HOUSE - DUSK 14

VINAYAK bravely ventures in. He has both sacks of grain in his hands. SADASHIV doesn't move. He is petrified. VINAYAK reaches the main door and signals for him to follow. SADASHIV does. Cautiously halting every few steps.

15 INT. HILL HOUSE - DUSK 15

Once inside, SADASHIV bolts the door shut. The snoring is continuous and ominous. He walks around the corner and peeks down a corridor that ends in darkness. The snoring seems to be echoing from within its depths. Out of curiosity he walks up to the door. But his fear gets the better of him and he walks briskly towards the kitchen.

16 INT. KITCHEN - DUSK 16

His mother is busy cooking. She works quickly, the food is her main focus. A heavy tension weighs down the air. No one says a word. His brother VINAYAK watches her in silence. She serves the gruel on a plate and leaves hurriedly.

17 INT. PASSAGE WAY - DUSK 17

The boys follow her. She continues walking till she reaches a door on the right at the end of the passage. She turns back and gives her children a sharp look back, warning them against coming any closer.

17A INT. HILLHOUSE - DAY (TO BE SHOT)

Widow is feeding grandmother. She cuts her hair and nails.
(Close-up)

18 INT. BEDROOM - NIGHT 18

Lethargic snails lie strewn all over the house. The snoring tops all the other sounds of the night. Crickets chirp violently as the Widow and her sons lie fast asleep.

Suddenly, the snoring that we've almost come take for granted, stops. Instinctively, her eyes open. So does VINAYAK's.

The boy sits up anxiously. His brother SADASHIV slumbers on.

19 INT. PASSAGE WAY - NIGHT 19

The Widow walks cautiously up to the room at the end of the corridor and listens in at the door. She holds her breath for a few tense seconds, sweating, her heart pounding her chest. She has just about opened the door when the snoring resumes. She sighs.

Both mother and son turn in as SADASHIV continues to sleep peacefully.

20 INT. MAHOULI VEDSHALA (SCRIPTURE SCHOOL) - EVENING 20

A priest is seated at the head of the class. VINAYAK is standing up among the rest of the cross-legged students, reciting the Vedas. The priest nods as he follows the lines in a book. In the middle of the class, Sarkar's old servant approaches the priest VINAYAK has been reciting to.

SERVANT
 (quietly, in the ears of
 the priest)
 Sarkar nahin rahe.
 (Sarkar is dead.)

VINAYAK looks up as he overhears this.

21 EXT. MAHOULI VEDSHALA - EVENING 21

School is out. All of the students disperse in one direction, together. We follow VINAYAK and SADASHIV as they take a different route, away from the rest. It is raining and they use thatched covers to shield themselves from the downpour.

SADASHIV
 To ab maa wade mein nahi jaayegi ?
 Phir chawal kaun dega?
 (So, mother won't be going to the
 mansion anymore? Where will we get
 our food from?)

VINAYAK doesn't respond.

SADASHIV (CONT'D)
 Ab sarkar ka wada humara hoga na?
 (So, the mansion is ours now,
 right?)

Still no response.

SADASHIV (CONT'D)
 To phir waade ka khazana? Gaon mein
 sab bolte hain...
 (What about the treasure in the
 mansion? Everyone in the village
 talks about it.)

VINAYAK
 (sternly)
 Afwa hai!
 (It's a rumor!)

22 EXT. FUNERAL PYRE - DUSK 22

A priest performs the last rites on Sarkar's body as it lies
 on an unlit pyre.

He pours ghee (clarified butter) on Sarkar's face. As his
 old, emaciated hands tremble holding the vessel, someone
 holds the priest's elbows to give him support.

23 EXT. HILL HOUSE - DUSK 23

Boys race up the hill.

VINAYAK reaches up first and tries to push through the front
 door but it is locked shut. Sadashiv is anxious while Vinayak
 is quiet and focused, both petrified in their own way.

SADASHIV
 Aai kahan gayi?
 (Where is mother?)

VINAYAK
 Yehi theher...
 (Wait here...)

SADASHIV
 Aai kahan gayi?
 (Where did she go?)

VINAYAK
 Sarkar ke daah sanskaar mein gayi
 hogi.

(MORE)

VINAYAK (CONT'D)
 (Must have gone to Sarkar's
 funeral.)

CUT TO:

24 EXT. SARKAR'S FUNERAL - DUSK 24

From a distance, separated by a river, the Widow watches as flames engulf the pyre. An outsider to this event, her status has rendered her unfit to be a part of his last rites.

CUT TO:

25 EXT. HILL HOUSE - CONTINUOUS 25

The rain continues to fall as they wait outside the house. Unsure of what to do, they stand scared and anxious.

SADASHIV
 To budhiya ko kaun khilayega?
 (Who is going to feed the old
 lady?)

VINAYAK
 Aai vapas aakar khilayegi.
 (Mother. Once she's back.)

SADASHIV
 Deri ho gayi to?
 (What if she's late?)

VINAYAK
 (Rudely/authoritatively)
 Chup!
 (Shut up!)

SADASHIV
 Budhiya jag gayi to?
 (What if the old lady wakes up?)

VINAYAK shoots him a look. He thinks for a bit before looking under a nearby rock and locating the key- we assume this is the usual place they hide their house keys before leaving the house everyday. He uses it to unlock the door.

They walk in.

26 INT. HILL HOUSE - KITCHEN - DUSK 26

SADASHIV watches his brother as he goes about eagerly and confidently cooking the broth.

SADASHIV
 Voh sote huey khati hain?
 (She eats in her sleep?)

VINAYAK
 Dheere dheere moonh mein daalo ,
 nigal jaati hain.
 (She swallows it, bit by bit.)

SADASHIV
 Utthi hai?
 (Does she ever wake up?)

VINAYAK
 Nahin.
 (No.)

SADASHIV
 Tumne kabhi khilaya hai?
 (Have you ever fed her?)

VINAYAK
 Nahin.
 (No.)

Beat.

CUT TO:

VINAYAK and SADASHIV walk till they reach the edge of the now familiar corridor. VINAYAK has a plate in his hand holding the gruel he's cooked up. VINAYAK holds the plate out to his brother.

SADASHIV
 Ye kya?
 (What?)

VINAYAK
 Maine banaya na? Tuh khila.
 (I cooked. You feed.)

SADASHIV accepts the plate reluctantly. VINAYAK prods him ahead. SADASHIV walks forward, unsure. He stops halfway, only to be egged on again. At the door, he halts again as VINAYAK quietly keeps stepping back.

Before he can make up his mind, their mother comes rushing in. She grabs the plate from him and smacks him on the shoulder. She rushes up towards the Kitchen, on her way slapping VINAYAK hard.

27 INT. KITCHEN - DUSK 27

Widow dumps VINAYAK's preparation out of the window. She cleans the plate without uttering a word, takes another pan and starts making the rice gruel afresh.

VINAYAK

Mere banaye chawal kyon phenk diye?
Chawal bhara pada hai? Agli bori
kahan se laogi?
(Why did you throw what I made?
It's not like we have a lot of
rice. Where are we going to get the
next sack from?)

WIDOW

Sarkar mar gaya.
(Sarkar died.)

VINAYAK

Pata hai.
(I know.)

WIDOW

Raat ko khane ke baad boriya bistar
baandhna shuru karr denge . Kal
subah hum Tumbad chhod rahe hai. Ab
yahan kuch nahi bacha.
(Let's pack after dinner. We leave
Tumbad tomorrow morning. There's
nothing left for us here.)

VINAYAK

Kyun? Waada to apna hua na?
(What do you mean? Isn't the
mansion ours now?)

WIDOW

Aur waade mein bhooke mareenge? Ek
phooti kaudi tak nahin milegi. Aur
gaonwale nazdeek tak nahi jaana
chahte uske.
(What will we do with the mansion?
Die of starvation? The villagers
detest it.)

VINAYAK

Waade mein jo khazana hai voh to
apna hua na?
(Doesn't the treasure in the
mansion belong to us now?)

WIDOW

Sarkar poori zindagi dhundta raha.
Kuch nahi mila.
(Sarkar searched for it all his
life and found nothing.)

VINAYAK

Aur budhiya ka kya?
(What happens to the old woman?)

Sadashiv is putting on a dry kurta as he spies on them from just outside the kitchen.

WIDOW

Humein kya matlab? Usey yahin pada
rehne de.
(Why should we bother? Let her stay
here.)

VINAYAK

Usko utha. Woh sarkar ki lakkadnani
hai. Purkhon ne khazana kahan
chipaya hai zarur jaanti hogi.
(Wake her up. She's Sarkar's great
grandmother. I'm sure she knows
where the treasure is.)

WIDOW

(Dares him by pushing him
away)
Jaa.
Utha aur pooch ussey.
(Go ask her yourself then.)

Vinayak has no response other than an angry face staring at her dare.

WIDOW (CONT'D)

Kal bhor hote hi nikal jaayenge .
Raat ko Satara pahunchenge . Vahan
se Poona.
(We leave at dawn. We'll reach
Satara tomorrow night and leave for
Pune from there.)

SADASHIV walks out of the front door. Back inside the kitchen, VINAYAK glares at his mother.

28 EXT. COURTYARD/HILL HOUSE 28

VINAYAK walks out to find SADASHIV perched on a tree. He picks up a ball of string and meddles with it, taking a seat on a nearby rock.

SADASHIV

Tumne to kaha tha ki khazane ki
baat afwa hai.
(I thought you said the treasure
was a rumor.)

VINAYAK

To?
(So?)

SADASHIV

Poona kya hai?
(What is Poona?)

VINAYAK

Bahut bada gaon hai. Vahan raaste
par gaadiyaan ghumti hai. Bina bail
ghode ke. Apne aap.
(It is a huge village with carts
that move without horses or bulls,
on their own.)

SADASHIV

Sheh... Ab tum par to vishwas nahi
raha.
(I don't believe anything you say
anymore.)

VINAYAK

Achha hai!
(Good!)

The silence is disrupted by a dull thud. VINAYAK looks up. SADASHIV isn't on the tree anymore. VINAYAK runs round to the other side of the wall to see SADASHIV lying motionless on the ground, his head split open on a jagged rock.

VINAYAK (CONT'D)

(Shouts while rushing in)
AAI!
(MOTHER!)

29 EXT. HILL HOUSE - NIGHT 29

The widow is about to leave with SADASHIV. He slumps in her arms, bleeding profusely from his head. Night has fallen, their urgency being the only disquiet in the eerie silence.

WIDOW

Kal savere tak vapas aa jaungi.
(I'll be back in the morning.)

VINAYAK

Lekin uss budhiya ka khana?
(What about the old lady's dinner?)

WIDOW

Aaj tuje hi khilana padega...
(You'll have to feed her.)

VINAYAK

Uth gai toh?
(What if she wakes up?)

WIDOW

Uth gayi toh bolna , "so ja, varna
Hastar a jaayega."
(If she wakes up say, "Go to sleep.
Or else Hastar will come for you.")

VINAYAK

Hastar kaun?
(Who is Hastar?)
(Repeats)
Hastar kaun?
(Who is Hastar?)

The cart has already moved ahead and his mother is too caught up to hear or respond to him. With urgency, he runs back into the hut.

30 INT. HILL HOUSE - NIGHT (TO BE SHOT) 30

VINAYAK enters the house in a huff. He's greeted with the ever present snoring of the GRANDMOTHER. As he enters the house the light goes off. After a lot of effort he is able to start the light again. He goes into the kitchen only to find that the food is all burnt to a crisp. His heart skips a Beat. He walks out of the kitchen. Panic has started to seize him. He searches for grains all over the kitchen but all containers turn out to be empty. He sits down on the kitchen floor, his mind races but no solution comes forth.

31 EXT. NIGHT 31

The cart has stopped in its way. The widow is crying. SADASHIV is dead. The driver asks if she still wants to go to the hospital. The WIDOW looks at an axe hung inside the cart and asks him to take her to the Waada instead.

32 INT. WAADA - NIGHT 32

We see the old manservant unlocking the door of the shrine to steal the coin. He hears something and looks back. Its the WIDOW standing there holding the same axe. She sighs looking at the frail figure in front of her, and steals the coin she so needs. She looks down, knowing that she will have to do this now.

33 INT. HILL HOUSE - NIGHT (TO BE SHOT) 33

VINAYAK is still helplessly sitting in the corner. Right then, inspiration strikes and he walks into the passage. He reaches into the loft for a forgotten sack of grains. All the while he didn't realize that GRANDMOTHER's snoring has stopped.

He runs back to the kitchen with a bowl full of grains and starts cooking, as soon as he sits he hears someone eating something. He turns and we realize that Grandmother has woken up and is eating a rat in the corner. He runs for his life. The chase ensues between them, till she traps him in a corner. He has nowhere to go but inside her room. He keeps trying to remember the name his mother had asked him to take if the old woman wakes up.

The GRANDMOTHER pulls him up and her face is inches away from his. She sniffs at him, licks his face first with her long tongue, and finally bares her teeth at him, basking in his fear, relishing this fresh prey. As she's about to dig her teeth into his skin he remembers the name.

VINAYAK

Hastar!

She instantly recoils and takes a step back.

VINAYAK (CONT'D)

Daadi, soja warna Hastar aa jayega!
(Grandmother! Go to sleep or else
Hastar will come.)

She falls asleep instantly. Shocked and dazed, Vinayak finally manages to walk out of the room, and pees in a corner as we pull out.

34 INT. HILLHOUSE - NIGHT (TO BE SHOT) 34

Widow comes back to hill house with the coin.

35 INT. BOAT -EARLY MORNING 35

The boat slowly rows away from Sadashiv's pyre. Their belongings rattle and shake in the darkness. From the bow, down the length of the boat, we see the fire diminishing in the background as the hull rocks from port to starboard pulling away from the shore. The village passes by them in the dimness of the hour. VINAYAK is constantly staring at his brother's pyre. He turns and quickly grabs his mother urgently, shaking her arm in a tight grip.

VINAYAK

Abhi bhi samay hai , chal wapas chalte hain . Uske na haath paun baandhke ussey poochenge khazana kidhar hai ? Baraah saal lagaaye hain , thoda aur sahi . Aur jab tak batayegi nahin tab tak khaana nahin denge .

(There's still time. Let's turn around. We'll tie her up, ask her where the treasure is. Years have gone by. What is a few more days? If she doesn't tell us, we won't feed her)

The widow remains silent, completely spent. He prods her with his hand.

VINAYAK (CONT'D)

Haan?

(Well?)

(Keeps shaking her head)

Haan? Bol na.

(Yes? What do you say?)

The widow resigns, unties a knot from her sari, reaches into it and comes out with a gold coin. She grabs his hand, slams the coin in his open hand and roughly closes his fist around it. His eyes light up at the coin but only for a second.

VINAYAK (CONT'D)

Ye to ek hi mudra hai . Wahan poora khazana hai ! Kitni saari mudraein ! Ek se kya hoga ? Bolun isko wapas mudne ko?...

(This is just one coin. There's an entire treasure there! So many coins! What is one coin?)

(Calls out to the ferry man)

Bhaiyya!

(Brother!)

The widow's tears stop abruptly. Fury washes over the sorrow filled calm and she slaps him hard across the face. Before he can gather himself she kicks him in the stomach knocking the wind out of him. He reels back from the blow, the boat rocks violently. Their things slide towards VINAYAK, gunny sacks and steel tiffins roll towards him like small boulders. She keeps kicking him, Beating him with her hands till her fists hurt.

WIDOW

Khabardar kabhi mudke wapas dekha
to. Bol... bol... Kabhi yahaan
wapas nahin jayega!
(If you look back it is the last
thing you'll ever do. Say it... say
it... say you'll never go back!)

Her fists rain down on him, her legs knocks him off his feet, as she screams this at him. Water splashes them from both sides as the boat continues wobbling. Each trying to take control while precariously close to falling overboard. Drenched and furious, their struggle continues. He finally gets hold of her, overpowers her. He locks her arms inside his armpits, trapping her body inside his as she struggles, more concerned with Beating him than breaking free. He binds her in and looks at her dead in the eye as she convulses. She struggles but in vain.

The boat eases, back and forth slowly winding down, settling.

VINAYAK

Shh... shh...
(She quietens a bit.)
Kaha na, Tumbad kabhi wapas nahin
jaunga.
(I told you, I won't go back to
Tumbad.)

He lets go of her cautiously. Still panting, she cries and hits him again on face. VINAYAK takes it quietly and sits away from her, looking down. And quietly he looks up and back at Tumbad.

35A MAHOULI- CONTINUOS

POINT OF VIEW OF BOAT/VINAYAK

We see the pyre burning through the point of view of the boat/Vinayak

WIDE SHOT

The boat struggles to move ahead, and away from tumbad amidst a heavy downpour.

CUT TO:
(FLASHBACK OVER)

36 I/E PURANDARE WADA - EVENING 36

Adult VINAYAK is still standing, staring at the Waada. Amidst the downpour, he walks to the imposing main gate of the property. Takes tools out of his bag and begins to break the huge lock with precision. He unchains the thick iron gate and with all his might pushes it. The creaks of the old gate echo as he opens them.

He walks inside the same courtyard where his mother used to walk in and wait for Sarkar's nod to enter his room. This is probably the first time VINAYAK has seen the Waada from inside. He scans the Waada around him with a sense of ownership and a thin smile.

37 EXT. HILL HOUSE - EVENING 37

Carrying his thick V-shaped stick, a huge canister of kerosene, loads of determination and no shred of nostalgia on his face VINAYAK walks towards the Hill House.

He pushes open the front door to his childhood home. It is rotten and cobwebbed. The courtyard has a dense overgrowth now. There's hardly any space to even walk.

38 INT. HILL HOUSE - EVENING (TO BE SHOT) 38

VINAYAK enters his GRANDMOTHER's room. The fat thing is sitting in a corner, eating the snails. She gets startled the moment she sees Vinayak in the room. She tries to get up to attack him.

VINAYAK

Ruk, warna Hastar aa jayega.
(Stop. Or I'll call Hastar.)

Immediately she mellows down. He takes a seat beside her and prods her with his stick.

VINAYAK (CONT'D)

Bata... waade mein khazana kahaan hai?
(Tell me... where is the treasure in the mansion?)

She doesn't say anything.

GRANDMOTHER

Waada...
(In the mansion...)

She grabs a rock with her free hand and smashes it against her mouth. He pins this hand with his stick. She loses her grip on the stone.

VINAYAK

Bata khazana kahaan hai , warna
Hastar aa jayega.
(Tell me where the treasure is or
I'll call Hastar.)

*Studio schedule

Grandmother pleads with Vinayak to free her from her condition.

Vinayak inquires why wouldn't she live forever when she can. The old woman tells him that nobody deserves to live like this. Vinayak agrees to liberate her, but on the condition that she tells him the whereabouts of the treasure.

GRANDMOTHER lies down, scared and in pain. She starts mumbling a chant.

We slowly pull out.

40 I/E. HILL HOUSE - NIGHT 40

Vinayak sets the hill house on fire, finally fulfilling his promise of freeing the old woman of her long misery.

CUT TO:

41 INT. WAADA- SARKAR'S ROOM - NIGHT (TO BE SHOT) 41

*Studio Schedule

Sweating, in the lantern lit darkness, Vinayak looks at the DECAYED SKELETON of the manservant. He notices a weapon, completely corroded - AN AXE stuck on its skull. He holds the axe, it doesn't come out.

Its too tightly stuck, when he moves it, the skull moves with it, like a puppet attached to strings.

It's the last piece to an old forgotten puzzle. Vinayak smiles in reflective admiration of the now deceased murderer - his mother.

The shrine of the unknown god, is partly broken and melted under the constant seepage. It is mostly covered with moss now.

41A INT. NEW TUNNEL - NIGHT (TO BE SHOT)

Vinayak exploring new tunnel

41B INT. TREASURE BOX - NIGHT (TO BE SHOT)

Vinayak reaches the treasure box for the first time.

41C EXT. VINAYAK'S HOUSE COURTYARD - DAY - PUNE (TO BE SHOT)

(Vinayak-Sukesha Courtyard scene) Vinayak comes back home to his wife. He looks haggard.

41D INT VINAYAK'S HOUSE - DAY (TO BE SHOT)

Vinayak runs after his wife Sukesha. She is laughing incessantly. Vinayak catches hold of her saree from behind and pulls it. She falls in his arms, as she gets partly undressed and starts making love to her.

42 INT. RAGHAV'S HOUSE STAIRCASE - DAY 42

Vinayak climbs the stairs and comes to a door that has a board that says - 'Ghanti ki rassi ek baar hi khinche. Hum behere nahin hain.' ('Ring the bell once. I'm not deaf.') Next to it hangs a thin rope, attached to a bell. Vinayak, amused with himself, rings twice.

43 INT. RAGHAV'S HOUSE - DAY 43

Vinayak sits calmly on a chair, sipping tea. An uncomfortable silence prevails.

RAGHAV

Phir nasuni karoge , fir kahunga .
Mera karobaar badh raha hai .
Angrezi cargo ka awwal supplier
hoon. Tumhare jaise hoshiyaar aadmi
ki mujhe kadr hai.

(MORE)

RAGHAV (CONT'D)

(I know this too will fall on deaf ears but I'll say it again: My business is growing. I'm the top supplier of British goods. I need a savvy man like you.)

VINAYAK

Prashansha karne ka byaaj to nahi chadhate na?

(You don't charge interest on the praise, do you?)

(Beat)

Aapke karobaar ki jaankaari hai mujhe. Goumaas choota bhi nahi hu.

(I know about your business. But I don't even look at the carcass of a cow.

RAGHAV

Choota to mein bhi nahi. Tumhara chakravarti byaaj muddal se bhi jyada ho chukka hai. Kaise chukaoge? Mere paas teen mahine kaam karr lo, hisaab chukta ho jaayega.

(I can't stand the sight of it either. But your interest is higher even than the principal. How will you repay it? Work 3 months for me, we'll be even.)

VINAYAK

Ek sone ki mudra hai. Kharidoge?

(I have a gold coin. Will you buy it?)

He has Raghav's attention. He hands him the coin. Raghav bites down on the coin to check its authenticity.

CLOSE UP INSERT TO BE SHOT: RAGHAV BITES THE COIN

*Studio Schedule

RAGHAV

Kahan se mili?
(Where did you get it?)

VINAYAK

Aapko isse kya?
(Why do you care?)

RAGHAV

Chori ka maal jaanch ke leta hoon.
(I always inspect stolen goods.)

VINAYAK

Chori ka maal hota toh bata deta.
Pushtaini hai.
(I'd tell you if it were stolen.
It's ancestral.)

RAGHAV

Pushtaini jaaydaad bechne ke din aa
gaye!
(So it has come to this!)

VINAYAK

Bhaav batao.
(What'll you give for it?)

Raghav weighs the coin on a small set of scales.

RAGHAV

Pachas gram. Das gram ke rupaye
athara, paanch paise. Pachas ke
rupaye nabbe, char aane. Purane
bayalis kaatkar rupaye adtalis,
char aane.
(50 grams. 10 grams get 18 rupees 5
paise. 50 grams makes it 90 rupees
and 25 paise. Cut 42 of the money
owed and you have 48 rupees, 25
paise.)

VINAYAK

Angreji puratatva-gyanik itne hi
denge kya? Teen hazaar saal purani
hai.
(Would British archaeologists pay
this much, too? It's 3000 years
old.)

RAGHAV

Jaankaari achi hai.
(That's good information.)
(Rethinks his price)
Pachanve.
(95)

VINAYAK

Vapas dijiye.
(Give it back.)

Raghav returns the coin.

VINAYAK (CONT'D)

Ek sau baarah. Pehle ke bayalis
kaatkar sattar.
(112. Minus the 42, that's 70.)

Raghav now takes the coin, takes a wad of currency out, counts it and hands it to Vinayak. Vinayak counts the notes and puts them in his pocket.

RAGHAV

Thaga nahi hai. Chahe to kisi aur se napva lo.
(I'm not cheating you. You can check with anyone else.)

VINAYAK

Pata hai.
(I know.)
(beat)
Teen aur hai, logey?
(I have three more. Interested?)

STAY on Vinayak.

CUT TO:

44 INT. VINAYAK'S FIRST HOUSE - NIGHT 44

Wheat is being ground out of an old stone grinder. Vinayak fans a crying baby. Behind him, Sukesha his wife works tirelessly at the grinder.

CUT TO:

45 EXT. ROAD TO TUMBAD - EVENING 45

Vinayak in the OLD RICKETY BUS. It is raining heavily, but he's leaning slightly out the window, almost nonchalant.

CUT TO:

46 EXT. WAADA - EVENING 46

SLOW MOTION PULL OUT from the Waada door.

CUT TO:

47 INT. RAGHAV'S HOUSE - DAY 47

(Close up) Tea boiling over a flame.

Vinayak opens up a crumpled red handkerchief. It contains around half a dozen or more coins.

Raghav measures a coin on his scale.

RAGHAV (O.C.)
 (as Vinayak counts the
 CASH)
 Kya karenge itne paison ka?
 (What will you do with all this
 money?)

Raghav smokes a beedi and eyes him suspiciously. The cat drops a metal bowl. Vinayak looks up.

CUT TO:

48 EXT. PUNE MARKET (GARAGE) - DAY 48

Raghav walks through a BUSY POONA STREET. He walks along his bicycle - too crowded to ride.

VINAYAK (V.O.)
 Angrezi cargo mein kya kya milta
 hai?
 (What do you get from a British
 cargo?)

RAGHAV (V.O.)
 Aap ko kya chahiye?
 (What do you want?)

VINAYAK (V.O.)
 Sab kucch.
 (Everything.)

MOVING past THE PIONEERS BOOK DEPOT, a shop too small to be all of "Book-sellers, Stationers, Printers, General Merchants and News Agents" in one, as its signage claims. Raghav wades through a bottleneck in the street, created by automobile parts flooding out of MODY & CO. "Agents for Ford Cars & Genuine Ford Parts".

MOVING past CHARLIE COOPER, a SUB-INSPECTOR of the Imperial Indian Police Force (starched uniform with the two star insignia), who waits along with a SERGEANT, for the two NAIKS and a CONSTABLE to fix their broken vehicle- an old red cross ford car. Its a beast in itself, which is being fixed by six mechanics. With each pull or passing of a current, the beast gurgles and blinks with it's headlight.

COOPER
 (to Raghav)
 Consignment for Maneckshaw?

Cooper is young, rubicund and unscrupulous. That means (and Raghav knows this) he is unavoidable.

RAGHAV
Gift for my girlfriend.

COOPER
Never known you to be so generous.
(walks towards Raghav)
Hey Raghav, Does he work for you?

RAGHAV
(Feigns innocence)
Who?

COOPER
that little bird who has been
frequenting your house these past
few weeks.

Cooper narrows his eyes and measures Raghav, daring him to play on. Raghav takes the cue.

RAGHAV
Oh! Woh kisi ke liye kaam nahin
karta. Woh laatsaab hai...
(Oh! He doesn't work for anyone. He
is a clever man.)

COOPER
(holding back Raghav's
bicycle)
Raghav! Who's he?

RAGHAV
Chota sa dhanda hai. Do kaudi ka
kaam hai.
(It's a trivial business, he's a
trivial man.)

The beast in the background gurgles, with its bumper shaking like a laughing jaw. Cooper doesn't find his cheekiness offensive, instead he finds it amusing. Raghav knows this means a payment is due.

RAGHAV (CONT'D)
Gift for little master!
(Gift for little master!)

Raghav fishes out a palm sized leather case from his little bicycle cargo and gives it to the little boy seated inside the vehicle.

COOPER
 (Impatient)
 Do you still want that opium
 permit?

RAGHAV
 Usi ki vyavastha mein laga hoon.
 (That is what I'm working towards.)

COOPER
 (turning towards the kid)
 Raghav! It's a shaving kit!

Cooper realizes that the case given to the boy was a shaving kit and grabs it from him. It is embossed with words "Made in Britain, Known the World Over" across the Gillette logo, also embossed on it. The content of the case "Handle & 12 Blades" and the price of "5 Shillings" are also declared right below the logo.

RAGHAV
 He will be young man soon!

COOPER
 You better hurry up, with whatever
 your plan is in the pull off. That
 opium permit is yours for the
 taking, but only for now. It won't
 remain that way for ever.

RAGHAV
 Bahut jald mere din badalne wale
 hain.
 (My days are about to change, very
 soon)

COOPER
 Listen. I'm going to be getting out
 of this Jungle Book. There won't be
 anyone to link you with the
 Superintendent Saab then. You've
 got one month!

Raghav turns pensive and walks away with his bicycle.

CUT TO:

49 INT. VINAYAK'S HOUSE - EVENING (TO BE SHOT) 49

*Studio Schedule.

Wonderful objects of luxury are pulled out of a leather bag, one at a time - a Gillette case like the one we saw earlier, two bottles of perfume, a set of miniature wooden cars, a cigarette lighter, a can of CAMPBELL SOUP and an Art Deco rhinestone brooch.

Vinayak looks at everything with restrained wonder, his wife looks over his shoulder. Raghav is pleased to see the effect.

RAGHAV

Sab milakar bahattar rupaiye hue.
(All said and done, that's 72 rupees.)

Sukesha gasps, hearing that. Vinayak ignores Raghav.

RAGHAV (O.C.) (CONT'D)

Char rupaiye ki ek aahuti to ek angrez afsar ko chadhaate aaya, taaki zyaada sawaal na poochhe aapke baare mein.
(I parted with 4 rupees just to grease a British officer's palms, so he wouldn't ask too many questions about you.)

Vinayak offers the perfume bottle to his wife. Sukesha is clearly in awe of it, but also nervous. Vinayak pinches the atomizer and shoots a fine spray of floral fragrance at her. She recoils, but regains her pose the next instance. Vinayak smiles.

Vinayak counts cash and hands it to Raghav.

VINAYAK

Yeh assi. Mere kaam ke liye kharcha hua hai, rakh lijiye.
(Here's 80. You incurred costs on my account. Keep it.)

Sukesha is shocked, leaves the room to hint her disapproval.

RAGHAV

(surprised)

Nahin, mera yeh matlab nahin tha. Kaam to mera hi hua hai.
(No, I didn't mean it like that. It was in my interest, too.)

VINAYAK

Phir bhi rakh lijiye.
(Still. Keep it.)

RAGHAV

(Mildly grateful)

Apne jaise karobar mein aise kucch logon ko jeb mein rakhna aavashyak hota hai.

(In business like ours, one has to keep people in one's pocket.)

VINAYAK

Aap apna kahiye, mere karobaar ke baare mein aapko kya pata!

(Speak for yourself. You know nothing about my business!)

RAGHAV

(Calculating, trying hard to read Vinayak)

Itna to pukka hai ki khoon paseena bahaanewaala koi kaam nahin. Kyon?

(One thing's for sure: It doesn't involve much blood and sweat, does it?)

Vinayak smiles.

CUT TO:

50 I/E. AKHAADA / MAHOULI - NIGHT 50

In the stormy night Vinayak SWEATS heavily as he practices going up and down a ROPE holding four lit lamps on each of his shoulders. After a while he falls down, exhausted.

Thunderbolts.

CUT TO:

51 INT. RAGHAV'S HOUSE - NIGHT 51

Raghav's pen chases a spider away from an account sheet. Eight gold coins lie on the sheet.

CUT TO:

52 EXT. WAADA - NIGHT 52

TRACK IN on the waada door - LIGHTNING and STORM.

CUT TO:

53 INT. GARBHAGRIHA / TREASURE BOX - NIGHT (TO BE SHOT) 53

*Studio Schedule.

Vinayak seems to have SPRAINED his foot. His knee is scratched and slightly BLEEDING. He gets up in silent agony.

CUT TO:

54 EXT. PUNE MARKET (SMALL ALLEY) - DAY 54

Its exceptionally stormy. Raghav is wading through a very thin alley carrying something huge covered with a cloth, on his bicycle carrier. The goods of the existing shops, and other things are being ruined and pushed by the wind.

A sudden gush of wind unwraps what Raghav is carrying. Its a GRAMOPHONE. He tries to cover it again.

COOPER

Cor blimey! He must be paying you
in gold!

Cooper screams from the entrance of his police station. He is instructing his naiks and constables to beat a group of six satyagrahis lying on the floor, just outside the station, occupying most of the walking space.

RAGHAV

(Shocked at Cooper's
unexpected presence and
accuracy of the guess,
realizes Cooper is just
cold reading)

Any metal with King George's
handsome face on it, turns to gold.

COOPER

I saw you follow him the other day.

RAGHAV

Ab jis se roz ki len den hai, us
par nazar to rakhni padti hai na?
Aap bhi to mera dhyaan rakhte ho.
(Shouldn't one know the man he is
trading with on a daily basis? The
way you keep me in your survey.)

COOPER

(turning towards people
getting beaten up)
Oiy! Oiy! Easy Easy.
(apathetic)

(MORE)

COOPER (CONT'D)
I will reduce my cut to 2000. My
promotion came through.

Raghav is left fazed.

Thunderbolts and the storm gives way to a heavy downpour. All shopkeepers continue to run around to save their goods and Cooper goes back inside the station.

CUT TO:

55 INT. VINAYAK'S HOUSE - DAY (TO BE SHOT) 55

*Studio Schedule.

Water is dripping from various places. Sukesha is running around like an athlete, to put empty vessels under leakages and throw water from the vessels that are overflowing with water. Raghav and Vinayak lay the gramophone on the table. Raghav does his best to hide his anxiety. He notices Vinayak's limp and his bruises.

RAGHAV
Pair mein chot kaise lagi?
(How'd you hurt your leg?)

VINAYAK
Gir gaya tha.
(I fell.)

RAGHAV
(Suspicious, but faking
light heartedness)
Kisse bhaag rahe the?
(Whom were you running from?)

Vinayak chuckles.

RAGHAV (CONT'D)
(Jokes with Sukesha)
Waini, swatantra sainani toh nahin
hai tera pati?
(Sister, is your husband a freedom
fighter?)

SUKESHA
Nahin, main hoon.
(No, I am.)

Raghav looks at Vinayak, perplexed. Vinayak looks at Sukesha, demanding an explanation.

SUKESHA (CONT'D)

(nervous)

Lakshmitai le gayi thi. Videsi vastron ki holika mein. Woh keh rahi thi sab le aao. Woh poorani videsi gudiya thi mere paas, bas woh daal di.

(Lakshmi took me. To the foreign goods bonfire. She asked me to bring everything. I had that old foreign doll. So I threw it into the fire.)

RAGHAV

Arey!
(Oh no!)

VINAYAK

Yahaan padosiyon ki boori sangat hai.

(Neighbors here are bad company.)

Sukesha takes offence at this.

RAGHAV

Bura mat maniyega, par ghar bhi aapke liye chhota hai thoda. Koi acchha ghar dikhaon?

(I don't mean to be rude but this house is getting too small for you. Shall I show you a nicer house?)

Vinayak nods, as he gets up. The session is over.

Vinayak limps as he walks Raghav out.

RAGHAV (CONT'D)

Apne kaam mein mujhe bhagidaar bana do. Jokhim aadha aur munafa dugna ho jaayega.

(Make me a partner. Half the risk and twice the profit.)

VINAYAK

Aapko kyon jokhim uthaana hai, itni badhiya jagah mein hain aap.

(Why would you want risk?
You're in such a good place.)

Raghav feels disappointed.

RAGHAV

Mujhe chinta ho rahi hai aapki .
Itne paison ka aana jaana hai roz
ka - koi hisaab bhi rakhte ho ki
nahin?

(I worry about you. So much money
goes in and out. Do you even keep
an account?)

VINAYAK

Aap rakhiye hisaab . Main saahas
rakhta hoon.

(You can keep account. I'll keep
the fire going.)

(ALT: Hisaab to baniye rakhtein
hain. Main saunsthanik hoon.)

Vinayak chuckles at his self-aware narcissism.

RAGHAV

Arey baba!
(Oh brother!)

Raghav starts leaving, more perturbed than he was when he
came in. Vinayak calls after him.

VINAYAK

Aap chintit lag rahe hain . Kabhi
paiso ki zaroorat ho to bejijhak
bata dijiyega , bine byaaj ka udhaar
de doonga.

(You look worried. If you're ever
in need of money, don't hesitate. I
won't charge you interest.)

Raghav seems ambivalent.

CUT TO:

56 EXT. PUNE MARKET 56

Vinayak buying lanterns and ropes from the market.

57 INT. VINAYAK'S HOUSE - NIGHT (TO BE SHOT) 57

*Studio Schedule

LEIT MOTIF SHOT

A pair of hands busy at the stone flour grinder.

CUT TO:

58 EXT. ROAD TO TUMBAD - EVENING 58

The old rickety bus on its way to Tumbad.

CUT TO:

59 INT. WAADA - NIGHT 59

Vinayak is seated at a porch, alone in the night, exhausted.

CUT TO:

60 INT. RAGHAV'S HOUSE - NIGHT 60

Vinayak opens his hands to reveal two coins- probably his lowest earning so far.

RAGHAV

Sirf do?
(Only two?)

Vinayak is slightly disappointed with himself.

CUT TO:

61 INT./EXT. GARAGE - DAY 61

WE see a little girl around 6 years old playing with a wooden toy. VINAYAK is seated next to her and trying to amuse her with the bunch of keys lying on the table. The JEWISH OWNER of the garage starts talking about the bike that he has for sale. He is in his late forties.

JEWISH OWNER

Gyarah sau pachas . Sabse mehengi
motorcycle, saste mein aapke liye!
(1150. The costliest bike, made
cheapest for you!)

Vinayak hands a big wad of cash to the JEWISH OWNER. He starts counting the money and finds it to be one rupee extra.

JEWISH OWNER (CONT'D)

(showing the note to
VINAYAK)

Ek rupaya zyaada?
(One extra rupee?)

VINAYAK

Hamare yahaan shubh hota hain. Rakh
lijiye.

(MORE)

VINAYAK (CONT'D)
 (Keep it .It's good luck in our
 place.)

The Jewish owner acknowledges the gesture and gets up.

JEWISH OWNER
 (walking out)
 Chaliye . Phislan pe mazboot hain ,
 aur tez.
 (Come. Its fast and holds ground on
 slippery surfaces.)

We see a mechanic providing final touches to a motorbike parked outside. JEWISH OWNER signals his daughter to provide Vinayak with the keys. Vinayak beams with pride staring at his new possession. Raghav acknowledges.

CUT TO:

62 EXT. GARAGE - DAY 62

Raghav shows Vinayak how to use the motorbike he just bought. Vinayak is clumsy. Raghav is patient.

CUT TO:

63 EXT. INAAMDAR WAADA (INAAMDAR MANSION) - EVENING 63

Vinayak (wearing sunglasses) stops outside the Inaamdar Waada on his newly bought second hand motorbike. The large house/ waada has been converted into some kind of an institution. A large board at the entrance reads "Desh Mitra Mandal" - a right-wing Hindu organization. Vinayak walks towards the threshold. There is a piyao (free water station) being used by a few people.

There are posters and pamphlets announcing propaganda, fixed to notice boards and strewn around.

There is a large mural on the wall - a crowned Mother India morphed with India's map, covering all of Bhutan, Nepal, Pakistan, Bangladesh and Afghanistan.

Vinayak is transfixed. He sees an aristocrat leader who we will know as Saunsthnik (King/Raja) standing on the balcony speaking animatedly and with authority to his men. But Vinayak is more interested in the beautifully lavish details of the mansion. The leader and Vinayak exchange looks as Vinayak takes off on his bike again.

CUT TO:

64 INT. RAGHAV'S HOUSE - NIGHT 64

Rahgav counts the gold coins in front of him.

RAGHAV

Solah?!

(16?!)

(beat)

Itne paise kahan se laoonga?

(Where will I get that kind of money?)

VINAYAK

Aaram se de dena. Aaj se mera udhar aap par.

(Take your time. From today you owe me.)

Vinayak smirks.

RAGHAV

Kisi ka khoon karke to laate nahin na?

(You don't kill someone for this, do you?)

Too cool to respond, Vinayak turns and leaves.

CUT TO:

64A INT. VINAYAK'S HOUSE - VINAYAK'S ROOM - NIGHT (TO BE SHOT)

*Studio Schedule

Vinayak making love to Sukesha.

65 INT. VINAYAK'S FIRST HOUSE - DAY (TO BE SHOT) 65

HIGH SPEED CLOSE UP A shining gold plated razor drowning in a glass jar of water.

SPLASH! Water drips down Vinayak's clean shaven face.

He pours some perfume on his palm, smears it on his chest and shoulders. He moistens his hair with coconut oil and dabs some talcum powder around his neck.

He looks suave tonight.

He collects a fat wad of cash from a tin box, looks at his cabinet of curios, and claims the untouched brooch. Sukesha notices.

VINAYAK

Ek afsar ko bhent deni hai, tumhare
chahiye to nahi tha na?
(I have to present something to an
officer. Do you need this?)

SUKESHA

Chaiye to tha...
(But I wanted...)

VINAYAK (CONT'D)

(nonchalant)
Naya la doonga.
(I'll get you a new one.)

SUKESHA (CONT'D)

Yehi chaiye.
(I need this one)

Vinayak throws it aside and paces out.

66 EXT. PUNE MARKET (NEAR THE TONGA STAND/STEPS) - NIGHT 66

We see RAGHAV bargaining with an Arab carpet seller. They seem to have struck some sort of a deal after which the carpet seller walks away.

VINAYAK, clad in a beautiful velvet and gold sherwani reaches the tonga stand to see RAGHAV. RAGHAV himself is looking different in a crisp kurta pyjama.

RAGHAV

Bade roopvaan lag rahe ho!
(You ooze with oodles of charm!)
(laughs)

VINAYAK

Aap kahan kuch kam lag rahe hain.
(You seem no less.)
(smiles)

RAGHAV

Yeh lejiyen!
(Have this!)

Gesturing at something in his hand.

VINAYAK

Kya hain yeh?
(What's this?)

RAGHAV

Arre! Kabhi na khatam ho ne wali
mithai hain yeh.
(Sweet which never ends.)

VINAYAK opens the wrapper of the chewing gum and takes a bite.

RAGHAV (CONT'D)

Nigalna nahi! Isse pratishtha ka
pata chalta hain.
(Not to be swallowed! Its a mark of
honor.)

Puts the remaining piece in his mouth. They both get onto the tonga and leave. RAGHAV starts humming and VINAYAK joins him.

CUT TO:

67 INT. KOTHA - NIGHT (TO BE SHOT) 67

*Studio Schedule

A young woman, not older than twenty in a gaze, locked on Vinayak.

Vinayak pays for himself and Raghav.

Raghav informs him that the Saunsthnik (Raja/King) is here. Vinayak takes no interest while Raghav goes on to describe him as a great visionary, a nationalist, and finally, the owner of the same mansion (Hindu Right Wing office) Vinayak wanted to own. Vinayak's interest peaks here, asks Raghav if he can introduce them.

RAJA

Aap jaantein hain, ise yun phoola
bhi saktein hain.
(Do you know, it can be blown like
this.)

The king blows into his gum. Balloon reaches its peak and bursts. His coterie applause. Vinayak tries the same, fails.

RAJA (CONT'D)

Inka parichay kaise?
(Your introduction?)

RAGHAV

Mitr hain mere.
(Friend of mine)

RAJA

Kahiye.
(Speak.)

VINAYAK

Aapka waada bahot sunder hai .
Khareedne ki ichha hai.
(Your mansion is beautiful. Would
love to purchase it.)

The coterie burst into laughter.

RAJA

Us waade mein itihaas hai . Uske
uttaradhikari banne ke liye paiso
se badhkar diya hai humne.
(That mansion has history. It
needed a lot more than money to
acquire it.)

VINAYAK

To aap mujhse chaar paise zyaada hi
le lijiye.
(I can pay you a cut above what you
did.)

Later Vinayak asks Raghav about mansion's gold equivalence.
Thousand gold coins is Raghav's answer.

68 INT. VINAYAK'S FIRST HOUSE - DAY 68

Vinayak counts the cash left in his savings box. It is
running thin. Behind him, Sukesha cradles their crying baby,
staring at Vinayak angrily.

CUT TO:

69 INT. WAADA - NIGHT 69

Stay on the waada gate. It opens. Vinayak steps out in the
rain with his bag.

COUNTER ANGLE - We see Raghav hiding behind a dilapidated
structure, across the waada, looking at Vinayak, perplexed.

CUT TO:

70 EXT. ALLEY - EVENING 70

Raghav wheels his bicycle through a narrow alley. Two British
policemen watch him keenly. He walks up to his house.

CUT TO:

71 INT. RAGHAV'S HOUSE 71

Raghav weighs a few coins. Vinayak is present, cheerily humming along the song that's playing on a vinyl. Raghav hands him some money, which he counts, still humming.

RAGHAV
Aap Tumbad se ho?
(Are you from Tumbad?)

Vinayak stops humming, pauses the counting, looks up, taken by surprise.

RAGHAV (CONT'D)
Suna hai wahan sarkar waade mein
khazaana hai, sach hai ya afwaah?
(I've heard there's a treasure
buried under the big mansion. Is it
true or is it a rumor?)

VINAYAK
Sach hai.
(It's true.)

Raghav's eyes widen.

VINAYAK (CONT'D)
Jao, loot lo.
(Go, loot it.)

They burst into laughter. Vinayak leaves. Raghav's face slowly melts from ecstatic to pensive.

CUT TO:

72 EXT. PUNE MARKET - DAWN 72

Raghav makes his way through the fairly empty market alley. This time, there is a TEENAGER on his bicycle carrier. She is barely sixteen, long hair, big eyes, clad in deep red, freshly widowed. This is RONJINI.

It is sub-inspector Cooper again. He seems drunk, with his men, sitting in the balcony of the station.

COOPER
Oi! Who is she?

RAGHAV
Daughter-in-law

Both Raghav and Cooper crack up on the silly joke. Ronjini is distracted by an IMPERIAL AIRWAYS AIRLINER flying above them. It overwhelms her. This could be her first sighting of a plane.

COOPER
(Gestures along to Raghav)
Two days!

Raghav stops laughing, turns pensive and walks ahead.

CUT TO:

73 INT. VINAYAK'S HOUSE - DAY (TO BE SHOT) 73

*Studio Schedule

With widow by his side, he meets Vinayak, who seems to have been waiting for him. He is still recovering and sports a cast on one hand. His wife watches the proceedings from aside, gently rocking their baby in her arms.

RAGHAV
Aath sau teen rupay ka udhar tha
mujh pe. Is ke aath sau diye.
(I owed you 803 rupees. She cost
800.)

VINAYAK
Aath sau?!
(800?!)

RAGHAV
Sati chadhane bitha diya tha. Chaar
logon ko paise dene pade. Mundan
bhi nahin hone diya.
(She was on the Sati pyre. I had to
bribe four people. Didn't even let
them shave her head.)

VINAYAK
(Playfully)
Aur baaki ke teen rupay?
(And the balance 3 rupees?)

Raghav rummages inside a cloth bag and produces a large tin of boot polish and a polishing brush, embossed with the words, "Make Your Feet Glad". Vinayak examines the kit, amused.

RAGHAV
Cargo Amreeka jaanewala tha ,
ghumakar yahaan bhej diya .
(MORE)

RAGHAV (CONT'D)

Itni bhukhari phaili hai wahan. Kya din aa gaye hain!
(The cargo was going to America but was sent back here. There's widespread poverty there. Strange times!)

VINAYAK

(smirks and returns the polish)
Aap rakh lo. Meri taraf se.
(You keep it. A gift.)

Raghav, stops for a beat at the unexpected gesture.

VINAYAK (CONT'D)

Aapko apni jeb mein karne nahin de raha, mitr bhaav se de raha hoon.
(I don't mean to keep you in my pocket. I consider you a friend.)

Before he can thank him, Sukesha interrupts.

SUKESHA

Kaun hai yeh?
(Who is this?)

VINAYAK

Tujhe chahiye tha na ki koi kaamwaali le aayein?
(Didn't you want a maid?)

SUKESHA

Pehle parakh to karni chahiye thi.
(But you have to see if she's any good first.)

VINAYAK

Kar lena, pehle isko uparwala kamra dikha de.
(You can do that. Now show her the upstairs room.)

His wife gets up and storms out with their infant in anger.

VINAYAK (CONT'D)

Lo, bolo, yahan ke din kaunse achhe chal rahe hain?
(How are the times any better here?)

RAGHAV

Sab charkhe waale ka kiya dhara hai.

(MORE)

RAGHAV (CONT'D)

Narishakti ka naara lagakar dimaag kharaab kar diya hai sab ka. (It's all Mahatma's fault. This "Women's empowerment" spiel has brain washed them.)

VINAYAK

Itni bhali angrezi sarkar hai, humare dharm tak mein naak nahin adaate.

(What's bad about the British government? They don't even interfere with our religion.)

RAGHAV

Waise naak to adaate hain.

(Well, they do.)

(pointing to the widow)

Ab inhein hi dekh lo. Achchi khaasi sati ki pratha thi, band kara di. Abhi yeh ek hai, baad mein aisi hazaaron ho jayengi, kaun dhyaan rakhega sabka?

(Look at her. They went ahead and abolished the age old Sati tradition. This is just one woman. There will be thousands soon. Who will look after them?)

VINAYAK

Widhwaaon ki badi chinta hai aapko?

(You care a lot about the widows, don't you?)

RAGHAV

Arre kuchh to sharam karo.

(Oh have some shame.)

VINAYAK

Ab aap se kaisi sharam?

Humam mein sab nange hain!

(Oh what shame.

We're all bare in here!)

Both laugh hysterically. The widow just sits by quietly.

74 INT. RAGHAV'S HOUSE - NIGHT 74

Raghav sits in deep contemplation, tense, planning.

CUT TO:

75 INT. RAGHAV'S HOUSE - NIGHT 75

Raghav puts his trunk together. Everything has been planned.

CUT TO:

76 EXT. ROAD TO TUMBAD - EVENING 76

The old rickety bus travels through the vast, desolate landscape. Raghav is sitting inside, very uncomfortably. Raghav looks outside towards the barren land. The snout of a goat appears in the frame. Raghav shoos the goat away. He is sitting on the same side that Vinayak always does. It starts raining. Unlike Vinayak earlier, he doesn't think of opening his umbrella to shield himself from rain. He just sits there and gets wet.

The door of the bus opens with a bang and Raghav exits to a gust of wind and rain. He bows down at the nearby shrine and offers his respects, unaware there is no deity inside.

CUT TO:

77A INT. VINAYAK'S FIRST HOUSE - NIGHT (TO BE SHOT) 77A

*Studio Schedule

Ronjini wakes up and checks on Sukesha. As per her expectations, she is fast asleep. Ronjini makes her way to an insomniac Vinayak, preparing his toolkit. Vinayak looks at her, curious.

Ronjini flashes a FIFTY RUPEES currency note. Vinayak is amused.

RONJINI

(nervous, faux playful)

Agar aap mujhe aur pachaas denge,
toh main aapko bataaongi ki yeh
paise mere paas kahaan se aayein.
(If you give me fifty more I'll
tell you where did this 50 come
from.)

Vinayak knows there is something up now.

VINAYAK

Us jaankari ki kimmat pachaas
rupaiye nahin hai?
(Is the information worth 50
rupees?)

RONJINI
 (petrified by her own
 confidence)
 Ho sakta hai. Yeh bhi ho sakta hai
 ki laakhon ki ho.
 (Maybe. Or maybe it's worth a
 million.)

Vinayak hands her a fifty. He doesn't seem to care about the information, as much he cares about this game. Ronjini shifts from playful to pensive.

VINAYAK
 Bata ab!
 (Tell me!)

RONJINI
 Mujhe yeh paise unhone diye thein,
 aapke saath... raat theherne ke
 liye.
 (He gave me the money... To stay
 here the whole night.)

Vinayak chuckles, amused at Raghav's mischief.

VINAYAK
 Toh kya karogi ab?
 (So what would you do now?)

RONJINI
 Unhone yeh bhi kaha tha ki dhyaan
 rahe, kucch bhi karke aapko kal tak
 bahaar jaane se rokun.
 (He also asked me to make sure you
 stay here until tomorrow.)

The amusement fades away from Vinayak's face, instantly. He is perplexed, struggling with the implication of what he just heard. He doesn't take longer than a minute to get dressed. He gives Ronjini a look of acknowledgement, and leaves.

Ronjini looks content, yet nervous. She diverts her attention to the cabinet of amusements. The brooch, lying right next to the Campbell can, catches her fancy.

CUT TO:

77B VINAYAK'S HOUSE - VINAYAK'S ROOM - NIGHT (TO BE SHOT)

*Studio Schedule

Vinayak is calmly looking out of the window.

77C INT. VINAYAK'S HOUSE RONJINI'S ROOM - NIGHT (TO BE SHOT)

There's a knock on Ronjini's door. Its Vinayak. She asks him why didn't he go?

He replies that he would take care of all unfinished business today itself. He enters and holds her in her arms. They make love.

78 EXT. WAADA - EVENING 78

Raghav stands in front of the huge door of the crumbling mansion. It is locked. He inspects the façade of the mansion with all his attention and weighs the big lock on the door with his fingers. It's one huge, imposing structure made of heavy, solid teak. Iron nails protrude from the door - as if in warning. After pondering for a while, he starts to walk around the façade attempting to find a way in. He's at a door that seems locked. Giving up, he carelessly pats the door. He recoils in surprise as the door falls apart and onto the other side.

CUT TO:

79 INT. WAADA'S COURTYARD/SARKAR'S ROOM - EVENING (TO BE SHOT)79

Putting his trunk in one of the rooms, Raghav starts his search. He enters Sarkar's room where water has melted away shrine of the unknown god. He takes the bust to be an ancient kinky toy. On touching it he finds old coins inside. Raghav is perplexed. The decayed body of the manservant is still there.

CUT TO:

80 EXT. WAADA/PIMPRI FATA - EVENING 80

Vinayak reaches the waada on his motorbike. He unlocks the main door and enters the mansion.

CUT TO:

81 INT. WAADA - EVENING 81

Raghav explores the waada, silently, holding his dhoti up, walking gingerly through rubble, side stepping cracks in the floor, which creaks every now and then. He is on a higher floor. Through a broken doorway he enters a long passageway.

Turns around and inspects the doorway and the wall adjacent to it.

On the other side of the passageway, Vinayak emerges through another entrance and stops. His umbrella rests against the wall on the other side of the door. He stares at an unaware Raghav, smoldering. Beat. He turns around, grabs the umbrella resting against the wall and steps out on the other side again. Raghav's back is still turned.

From the other side, Vinayak makes a knocking sound, tapping his umbrella against the wooden frame of the doorway. Raghav whips around in total shock, simultaneously lurching sideways, into a small alcove, out of sight. He fumbles with the lantern, unsure of what to do with the light. He settle for hiding it inside his dhoti(a wraparound traditional trouser). Vinayak walks in a beat later, the umbrella held firmly in his hand. He walks purposefully, slowly, along the wall. Just before the alcove, he stops as if to confront his friend. Raghav's face has broken into beads of sweat. He stands fixed, every passing second is another knot in his chest.

Beat.

Vinayak takes off again. He hurries past the alcove, eyes focused straight ahead. He walks past Raghav without as much as a glance, and rounds off into a room. Raghav stays, heart still pumping hard. A few beats later he pops cautiously out of the room, bending his back as if it would aid stealth. He walks into the room Vinayak disappeared in and looks around. He turns around and finds a window. He looks out and then shrinks back in. Then, cautiously he furtively peers over the sill.

Below, Vinayak moves with a lamp. With a menacing smirk, Vinayak sits near the well and starts making dough. He then makes a doll out of it and puts it in a box.

From Raghav's point of view we cant see what Vinayak is making. Vinayak gets on to the wall of a well in the middle of the courtyard. Raghav watches in astonishment as Vinayak climbs into the well and descends into its blackness.

82 INT. WAADA CORRIDOR - HOURS LATER- LATE EVENING 82

Vinayak emerges from the depths of the well. Raghav has been hiding behind the huge weeds. He moves groggily and peers over the window. Vinayak smiles triumphantly at something in his hand and puts it inside his clothing, picking up his things and exiting the waada, the smile still curling the corners of his mouth.

Raghav, hidden behind the bushes, keeps waiting for Vinayak outside. Vinayak comes out and pretends to leave. Once assured that Vinayak has left, Raghav goes inside the well.

83 INT. LABYRINTH - CONTINUOUS (TO BE SHOT) 83

Raghav explores the network of underground tunnels, slowly, inspecting his way through the dark, damp passages.

Raghav reaches the Girbhagriha (womb portal). He jumps in joy, thinking he has found the treasure box. He opens it, and puts his hands inside the darkness of the box. It seems hollow. He puts a lit candle inside and finds that its a way to another tunnel, ten feet down.

Raghav clumsily lands in the badad (underground cell). He sees that the box we had seen Vinayak carry inside the well, is lying there. Raghav doesn't know what to do with it. He picks it up, and after much deliberation, opens it. He finds a doll made of wet dough inside. He takes it out and looks at this riddle, and suddenly a creature enters with a swish and wipes him away from the frame.

CUT TO:

84 EXTRA INT. WAADA CORRIDOR- NIGHT

As the fog in the darkness surrounds Vinayak, he sits on the same swing on which his father, Sarkar used to sit.

85A INT - NEW TUNNEL - NIGHT (TO BE SHOT)

Vinayak walks through the new tunnel.

85B INT. VERTICAL TUNNEL NIGHT (TO BE SHOT)

Vinayak goes down in the vertical tunnel

86 INT. BADAD - NIGHT (TO BE SHOT) 85

*Studio Schedule

Vinayak climbs down the cell. He sees Raghav has transformed into a state similar to the one Grandmother was in unnaturally diseased, bloated and twisted. Vinayak confronts Raghav. Raghav asks for mukti (liberation). Vinayak reminds him of the time when he asked Raghav to ask if he wanted something. He won't give him what he wants now, he won't liberate him.

He just says "Sleep, or else Hastar will come." Raghav, scared and dazed, turns and starts snoring.

87 EXT. WAADA- DAY 87

We see a new and stronger door in place of the old door through which Raghav entered.

88 INT. RAGHAV'S HOUSE - NIGHT (TO BE SHOT) 88

Vinayak looks around Raghav's house, and finds what he came seeking - the boot polish. He grabs it, is about to leave, when he notices Raghav's cat. He gives it a thought.

CUT TO:

89 EXT./INT. INAAMDAR WAADA - EVENING 89

We see SUKESHA dragging MISTRESS down the stairs of a mansion while abusing her. The mansion is the one that used to be the office of the right-wing Hindu party. There are still the remnants of that organization's activities - posters, illustrations, map of India that includes Bangladesh, China, Pakistan etc.

SUKESHA

(manhandling Ronjini)

Tu kahan kahan chad rahi hain ,
mujhe sab pata hain . Tu chal ! Tu
abhi is ghar mein nahi rahege .
Tujhe bahut jhel liya , tujhe bhuka
samaj ke , khanna kya khela diya .
Rand!

(I know where all you're climbing.
Just leave! You won't stay in this
house anymore. I've had you enough.
Considering you hungry, I gave you
food. Slut!)

SUKESHA breaks down into tears halfway down the stairs.

RONJINI also sits down trying to whimper.

RONJINI

Tai! Maine unhe chua bhi nahi!
(I didn't as much even touch him!)

SUKESHA

(slaps Ronjini)

Dus bhadwo ki chita pe jalke aayi hai, vidhwa banti hai. Ab apne peeche kutte laga ke ghoom raste par. Tu chal! Tu ab is ghar me nahi rahegi. Rand!

(You've burnt with numerous pimps, now you play a widow here. Roam around with dogs behind you now. Leave! You won't stay in this house anymore. Slut!)

SUKESHA drags her out onto the front of the mansion where Vinayak is seated on a swing, polishing his shoes and trying to pacify his wailing infant.

RONJINI

(shouts back)

Mein apne marzi se nahi aayi hoon!
(It wasn't my wish to be here!)

SUKESHA

(to Vinayak)

Isne mera barooch churaya hain!
(She has stolen my brooch)

RONJINI

Mein ne nahi chur...
(I didn't ste...)

SUKESHA

(angrily)

Tu chup! Chup! Nahi to mu thod dunggi tera.
(Be quiet! Quiet! Else I will break your face.)

SUKESHA walks up to VINAYAK, cradles the crying baby and then pushes RONJINI out of the porch.

SUKESHA (CONT'D)

(pushing Ronjini)

Tu jaa! Tu jaa...tu nahi rahegi mere ghar mein.
(Just leave! Just leave...You won't stay in my house.)

(to Vinayak)

Yeh mere ghar me nahi rahegi!
(She won't stay in my house!)

VINAYAK

Kya..? Kya hua kya?
(What...? What just happened?)

RONJINI continues to stand outside the porch while getting drenched in the rain.

Raghav's cat roams around. Vinayak looks at her, takes a smiling pause and continues to polish his shoes.

He doesn't see the irony that he is sitting exactly like his father used to sit on a jhula while Ronjini a widow stands as his mother used to.

90 EXT. VINAYAK'S HOUSE - NOON 90

Caption: 1948

A procession replete with flags, banging drums and the Indian flag passes by.

91 INT. VINAYAK'S HOUSE - COURTYARD 91

VINAYAK's now twelve-year-old son, PANDURANG, climbs down a rope. We realize he has polio as he walks towards the slate and notes down the amount of coins in his fist. VINAYAK's five-year-old twin daughters are silently watching PANDURANG. Sweating profusely, he picks up coins that litter the floor and ties them to the loincloth that seems to be wound around a makeshift HASTAR rump. There's a line of white chalk between him and the mannequin.

He flips the hourglass over, pulls at the loin cloth (much like his father earlier) and runs back toward the dangling rope. There is a pile of sand bags below the rope. He jumps onto them and hoists himself up the rope. He climbs till he's level with the second floor. Through an open window he spies RONJINI, who is now clad in beautiful expensive saree, sitting up on a bed, in her now opulent room. She returns the look, casually, rolling herself some paan (betel leaf preparation). She pops the treat in her mouth and cranes her neck to look back at VINAYAK who's hanging upside down from the ceiling, much like a bat. His eyes are closed.

She grabs a bellow and creeps up on him. With a mischievous smile she squirts air into his ear. He climbs down and pounces on her, lifts her in his arms and drops her onto the bed. He sits on the bed, looking out the window. She cosies up to him and shoves her hand deep into his pockets. They come out empty.

RONJINI

Phir khali? Iss saal mein teesri
baar hua hai.

(Empty again? This is the third
time this year.)

VINAYAK

Chup kar . Doosri baar , teesri
baar...
(Shut up with your second time,
third time.)

He unwinds the jhaneyu (a sacred thread in the Hindu Brahmin tradition) from around his ear. She puts her hands around him.

RONJINI

(husky voice)
Tumhari bhalai ke liye hi bol rahi
hu. Aakhir kab tak daudoge.
(I say this because I'm worried
about you. How long will you run
around like this?)

This pacifies him. He puts her arm around her and they lean back. Pandurang climbs up again.

RONJINI (CONT'D)

Kab tak tayar ho jaayega?
(When will he be ready?)

VINAYAK

Panch saal aur...
(In another five years...)

VINAYAK winds the thread around his ear again and pins her to the bed.

92 INT. VINAYAK'S HOUSE - NIGHT 92

PANDURANG walks up the stairs till he reaches his father's bedroom. He knocks on the door and pulls it ajar, without looking in.

PANDURANG

Baba. Khana.
(Father. Dinner.)

He leaves without waiting for a response

CUT TO:

VINAYAK walks down the stairs and into the kitchen.

93 INT. KITCHEN - NIGHT 93

They recite prayer in chorus, and start eating while VINAYAK's WIFE continues making rotis (Indian Bread).

PANDURANG

Baba.
(Father.)

Vinayak doesn't react.

PANDURANG (CONT'D)

Aaj kasrat achi rahi. Unnisvi baar
mein aath sikke uthaye.
(Training was good today. I picked
up eight coins in my nineteenth
attempt.)

Vinayak ignores him and continues eating.

PANDURANG (CONT'D)

Aapne ek saath sabse zyada kitne
uthaye hai?
(What's the most you've picked up?)

His mother looks, pauses her kitchen work and waits for the answer. VINAYAK finishes up. He rinses his mouth with the water from his glass and leaves. PANDURANG is visibly disappointed. He looks at Sukesha before getting up and leaving himself.

94 INT. BEDROOM WINDOW - NIGHT 94

VINAYAK watches as PANDURANG climbs up and down the rope with several lamps tied on either side.

95 INT. KITCHEN - NIGHT 95

VINAYAK enters the kitchen while Sukesha is busy grinding wheat.

VINAYAK

Kal Tumbad jaunga . Pandurang ko
tayiyar kar dena.
(I'm going to Tumbad tomorrow. Keep
Pandurang ready.)

He leaves. Sukesha allows herself a faint smile.

96 EXT. COURTYARD STEPS - NIGHT 96

PANDURANG

(elated)
Sach? Baba ne khud bola?
(Really? Father said this?)

SUKESHA

Haan. Kal tum bhi Tumbad jaoge. Ab jaldi se baba ka haath batao.
(Yes. Tomorrow you'll be going to Tumbad. Now you should start taking charge.)

PANDURANG

Lekin waha kya hain?
(But, what is there?)

SUKESHA

Pata nahi.
(I don't know.)

PANDURANG

Vahan karna kya hain?
(What will I have to do?)

SUKESHA

Pata nahi . Ab toh tum jaan hi jaaoge. Tu jaankar mujhe bata dena.
(I don't know. You'll know once you get there. And then let me know as well.)

PANDURANG nods, smiling.

SUKESHA (CONT'D)

(whispers)
Aur pehle sikka mujhe dena.
(And give me the first coin.)

97 INAMDAR WADA- NIGHT

Vinayak gets a call from Raja. We see Pandurang practicing with the lanterns in the background.

VINAYAK

Nahi, is saptaah nahi hoga aap agle saptaah aa jaiye.
(No it won't happen this week, come next week.)

He puts the phone down and looks at Pandurang.

98 INT. KITCHEN - DAY 98

PANDURANG is hurriedly eating breakfast.

SUKESHA fills a container with flour from the grinder. She takes it up to VINAYAK's bedroom.

RONJINI smiles at her playfully offering her a drag from the hookah (smoking pipe) she's smoking. Sukesha looks away uncomfortably. VINAYAK accepts the container and unhinges a walking stick from the wall. Sukesha leaves. Ronjini gets up and helps VINAYAK get into his jacket. As he walks down the stairs he calls out to his son.

VINAYAK

Pandurang!

PANDURANG is still eating. He hastily folds a bhakri (Indian bread) and shoves them into his shirt before leaving.

Outside, his mother marks his forehead with a teeka (red vermilion for auspicious occasions). She has the aarti thali (plate with religious paraphernalia) in her hands. VINAYAK undoes PANDURANG's pony tail. They leave the house and walk into the pouring rain with a couple of suitcases. They now get into the car that is parked outside.

99 EXT. FLATLAND - CAR - DAY 99

The car ambles through the sparse landscape, rattling and jumping over rocky paths. He keeps mumbling incoherently.

PANDURANG

(eagerly)

Aapne to kaha tha main 16 saal ka
ho jaunga tab le jaaenge . Maine
jaldi seekh liya na sab?
(You said you'd take me only when I
turned sixteen. I've learnt
everything quickly, haven't I?)

Squinting into the distance, Vinayak shakes his head.

PANDURANG (CONT'D)

Aap kab taiyyar hue the? Meri umra
mein ya 16 saal mein?
(When did you become ready? At my
age or when you turned 16?)

VINAYAK

Tu taiyyar nahi hua hai.
(You're not ready.)

PANDURANG

Baba! Fatafat seekh jaaunga... Main
aapke jaisa hi to hoon... usmein
kya hai?
(Baba! I'll learn quickly... I'm
just like you after all. It's
nothing.)

VINAYAK

Kabhi poori ret girne se pehle 3
baar sikke uthake chadha utra
hai?... Phir?... Lagta hai aaj ghar
main akela hi lautoonga.

(Have you ever been able to pick up
coins thrice before time runs out?
No? Then? Looks like I'll return
home alone today.)

Pandurang looks on timidly, scared. Vinayak's face contorts
into something halfway between a grimace and a grin. Amused
and satisfied.

Pandurang hesitates to say something, opens his mouth and
then thinks better of it.

VINAYAK (CONT'D)

Pooch!
(Ask!)

PANDURANG

Aap maareng to?
(You won't hit me?)

On cue Vinayak slaps the back of the kid's head.

Pandurang thinks about it.

PANDURANG (CONT'D)

Mera byah kab hoga?
(When will I get a wife?)

Vinayak is astonished. His face reels in surprise.
Pleasantly.

VINAYAK

3-4 saal mein karva denge.
(In 3 or 4 years.)

PANDURANG

Aur tab tak?
(And until then?)

He stops the car and stares back at his son.
Vinayak erupts into maniacal, uproarious laughter, shaking as
the contours of his face break into a dance. He stares at his
son with newfound respect. The car comes to a dead halt.
Reveling in this approval, Pandurang retrieves a bong from a
slot in the front/ middle of the car and begins loading it
with coal and opium, unwinding the pipe that is coiled around
the glass apparatus. Vinayak turns his head, still smiling,
and speeds up.

PANDURANG (CONT'D)

Tumbad mein kya hai?
(What's in Tumbad?)

VINAYAK

(irritated with Pandurang's
voice, rubs his ear, tugs
at it)

Sun... Agar koi devta tujhe chhue
aur ussey tu amar ho jaaye, 500-700
saal jiye. Aur agar tujhe ye pata
ho ki aprampaar khazaana kahan
chhipa hai par tera kaam sirf sona
aur khana ho, aur agar sab tujhse
ghabraein. To bol aisa chahega?
(Listen... If only by the touch of
a deity, you became immortal and
were able to live 700 years and if
you knew where the treasure was,
would you like it?)

PANDURANG

Baba, aisa vardaana kaun nahi
chahega?
(Baba, who wouldn't want such a
blessing?)

VINAYAK

Jise maalum hai ye vardaana nahi,
maut se bhi bhayanak shraap hai.
(Only someone who knows it's not a
blessing but a curse.)

PANDURANG

Woh devta, wahi 'so ja varna Hastar
aa jayega' hai?
(This god, is it the same "Sleep,
else Hastar will come" god?)

VINAYAK

(Looks around)
Shh..sh.. Naam mat le!
(Shh... don't take his name!)

Vinayak turns his head, left to right, as if anticipating
someone's sudden arrival.

PANDURANG

(looks around, scared)
Naam lene se aa jaata hai?
(Does he appear if someone says his
name?)

He starts muttering to himself and Pandurang turns white. Vinayak's eyes wildly dart left and right, his head turns either way madly. And then, abruptly, he freezes. And a beat later--

VINAYAK

Pichhle bramhand ke saare sitaare tinke bankar reh gaye thhey... woh tinke solah karod devta bane...
(The dying galaxies of the last cosmos had become embers. The first 160 million gods were born of these embers.)

BEAT.

VINAYAK (CONT'D)

Woh brahmand ki pehli santaan tha. Par kisi dharma granth mein dhoondle - uska naam kahin nahin milega.
(He was the first born of the universe. But you won't find his name in any of the scriptures.)

PANDURANG

Kyon?
(Why?)

VINAYAK

Usey poorti ki devi chahiye thi. Saari ki saari.
(Because he coveted the goddess of plenty. Every bit of her.)
(pauses)
Lekin baaki dev saale kahaan chup rehne wale thhe? Unke har waar se woh wapas tinkon mein bikharta gaya.
(But the remaining gods weren't going to watch silently. With their every blow, he shattered back into the embers that he had emerged from.)

VINAYAK (CONT'D)

Par issey pehle ki brhamaand ki dhool mein humesha ke liya mil jaata, poorti ki devi ne hi usey bacha liya.
(But before he dissolved back into stardust, the goddess saved him.)

PANDURANG

Devi... devi ko bhi pasand tha woh?
(So she desired him too?)

VINAYAK

(looks at him)
Sabki maa thi woh - uski bhi.
(She was mother to all of them.)
Devi ne uske tinke uthaye aur wapas
apni kokh mein chhipa liye - taaki
na to koi usey yaad kare, aur na hi
uske naam ko.
(She gathered his embers and
returned them to her womb. So that
no one would ever remember him or
his name.)

PANDURANG

Aur kiya to?
(What if someone did?)

VINAYAK

Kiya tha. Humare hi poorvajon ne.
Yahin Tumbad mein.
(It was done. By our own ancestors.
Right here in Tumbad)

PANDURANG

Woh dev... kya karta hai?
(That god... What does he do?)

Vinayak seems to stoop a little in his seat, as if burdened by the information he holds. Dramatically he looks at his son.

VINAYAK

(glimmer in the eye)
Jab hum abhi andar jaaynge to pata
chal jayega.
(You'll find out, once we go
inside.)

Pandurang feels his stomach churning and even though he doesn't want the answer, the question pops out of him--

PANDURANG

Andar kahaan?
(Go where?)

VINAYAK

(whispering)
Devi ki kokh mein.
(Inside the goddess' womb)

Camera follows the car from its back, and suddenly it stops and the car keeps going. We stand still, looking at it growing smaller and smaller.

100 EXT. TUMBAD VILLAGE - DAY 100

They drive through the deserted village. The rain falls heavily.

101 EXT. PURANDHARE WADA - DAY 101

They walk up to the gigantic door. VINAYAK hands over the key to PANDURANG.

PANDURANG

Ye kya hai?
(What is this?)

VINAYAK

Khol.
(Open it.)

PANDURANG complies. One section of the door opens up. They crouch through. PANDURANG follows his father. They stop at the veranda in the inner courtyard.

VINAYAK (CONT'D)

Abhi samay hai humare paas. Tab tak zameen ke niche wala hissa dekhata hoon. Kuwe mein sawdhan rehna.
(We still have time. In the meanwhile, I'll show you what's underneath the well. You'll have to be careful inside.)

PANDURANG looks around, worried.

VINAYAK (CONT'D)

Sabse pehle aate ka gola banana seekh le.
(First, learn how to knead the dough.)

PANDURANG joins him in the veranda. They sit together as VINAYAK explains.

VINAYAK (CONT'D)

Atte ki paanch mutthi le le.
(Take five handfuls of flour.)

102 EXT. WELL - DAY 102

PANDURANG struggles to pull a bucket out the well. VINAYAK helps him. They are stripped down to their vests.

CUT TO:

PANDURANG kneading dough as VINAYAK instructs. He adds a bit more water to the mix and some stones.

VINAYAK

Yeh kankad bhi mila de. Voh kankad bhi chaba jaata hai. Kuch samay aur mil jaayega.

(Mix these pebbles in. He chews through it giving us more time.)

VINAYAK takes the ball of dough from PANDURANG and squeezes it hard.

VINAYAK (CONT'D)

Aise kar.
(This way.)

CUT TO:

A deformed looking dough doll in PANDURANG's hands. VINAYAK casually throws the doll away. PANDURANG looks crestfallen.

VINAYAK (CONT'D)

Aaj sirf abhyaas ke liye aaye hai. Aaj iska koi kaam nahi.

(We're just here to practice. We won't be needing it.)

CUT TO:

VINAYAK and PANDURANG climbing down the well.

103 INT. NEW TUNNEL - NIGHT (TO BE SHOT)

Vinayak & Pandurang go through the tunnel

104 INT. BADAD (HASTAR'S LAIR) - NIGHT (TO BE SHOT) 104

Vinayak hands Pandurang a sheet of paper.

Vinayak keeps his stuff down, including a bottle of blue liquid - kerosene. Pandurang asks him what it is. Vinayak says that he'll tell him when the time comes.

VINAYAK

Le. Mantra padh aur vrit banana shuru kar.

(Here. Read the mantra and start making a circle.)

PANDURANG starts making a circle with the flour.

VINAYAK (CONT'D)

Haan itna badaa..aur hamesha dhyan rakhna vrit itna hi badaa bane..na isse zyada bada, na chota ..bada hone par pancha khinch ne mein mushkil hoti hai aur chota hone par bahar girne ka dar rehta hai.

(Yes, that's right always remember the circle should only be this big not bigger, not smaller. If it's bigger you won't be able to pull the dhoti he wears and if it's too small then there's a danger of falling out.)

PANDURANG

Baba, bahar gire to kya hoga ?
(Father, what if we fall out of the circle?)

VINAYAK looks at the remains of RAGHAV that lie in the corner. VINAYAK steps outside the circle, ties a red cloth round his waist and gets down on all fours.

VINAYAK

Dar mat..aaj sirf abhyaas karne ke liye aaye hain... Tu sub kuch sikh ja thik sey fir bulaunga use tere saamne.

(Don't be afraid today we will only study the process when you've learned everything I'll summon him.)

PANDURANG

Hastar kaise aata hai?
(How does Hastar come?)

VINAYAK

Woh dus janmo ka bhuka hai...
Gheele aate sey aata hai.
(He's been starved since eternity.
Only dough can draw him out.)

PANDURANG removes the Indian bread from his shirt.

PANDURANG

Bhakri se bhi?
(Bread, too?)

Pandurang and Vinayak both look up at the sound of a roar. They both look up together as a creature drops down from above. Vinayak gets pushed out of the circle while Pandurang remains inside the circle. Vinayak yells at Pandurang to throw the bhakhris (Indian bread). Pandurang hangs on to them much longer than necessary. Hastar is closing in on his kill. Pandurang finally throws the bhakhris. Vinayak seizes the moment and yells at Pandurang to run away. Vinayak jumps on the rope and quickly starts climbing. But Pandurang has set his sights on Hastar's loincloth. With the bhakhris scattered in front of him, Hastar turns around and starts wolfing them down. Pandurang sneaks up behind the creature, pulls the loincloth, and collects the coins. He swiftly pockets the gold and jumps up on the rope. The remaining gold coins lie idle on the floor.

As he is climbing the rope, from high up he sees. After a Beat, one of them starts shivering in its place. As if on cue, the rest of the coins start shivering too. One after the other each of them rises up, and with an almost magnetic property, zips back into the loin cloth. The untied part of Hastar's loincloth starts rising from the ground, meeting the creature's waist and tying itself into a knot again.

Pandurang gets out of the lair, a little out of breath but a sense of victory pervading his being. But as he pulls his foot out of the hatch, Hastar leaps at him, trying to clutch at him. Vinayak quickly grabs the lid and slams it shut on top of Hastar.

105 INT. TEMPLE OUTER CHAMBER - LATER 105

PANDURANG proudly holds his hand out. In it are a few coins. VINAYAK knocks the coins out of his hand and starts thrashing him, slapping and kicking the boy mercilessly. Exhausted, he sits a little away from him. PANDURANG is cowering in the corner. The boy then starts searching for the coins in the dark. VINAYAK joins him.

106 EXT. WELL - EARLY EVENING 106

VINAYAK and PANDURANG are recuperating.

VINAYAK

Baaki la.
(Give me the rest of it.)

PANDURANG

Kya?
(What?)

VINAYAK

(standing up)
Mudrayein.
(The coins.)

PANDURANG takes a couple of steps back.

PANDURANG

Maine kamayi hain. Balki aap woh
vaapas do.
(I earned them. In fact, you should
give yours as well.)

VINAYAK looks at him for a long Beat. PANDURANG looks like he's expecting another attack. But VINAYAK simply sits back down.

VINAYAK

Idhar aa.
(Come here.)

PANDURANG hesitates. VINAYAK asks him again. The child inches forward. He stops at arms reach, hands over his coins and jumps back.

VINAYAK (CONT'D)

Idhar aa. Pair chhoo.
(Come here. Take my blessings.)

PANDURANG goes forward and falls at his father's feet.

VINAYAK (CONT'D)

Jeete raho.
(Live long.)

VINAYAK hands him a coin.

VINAYAK (CONT'D)

Sambhal ke rakh teri pehli kamai
hai.
(Keep it safe. This is your first
earning.)

PANDURANG studies the coin closely.

107 EXT. VINAYAK'S CAR - EVENING 107

As VINAYAK drives PANDURANG studies the coin.

PANDURANG

Isse bazaar mein bech ke aaunga toh
kitna mol hoga?
(How much will I get if I sell
this?)

VINAYAK

Wapis de... Chal wapis de.
(Give it back.)

PANDURANG

Sambhaal ke rakhunga.
(I'll keep it safe.)

108 EXT. ALLEYWAY - EVENING 108

VINAYAK is forced to stop the car as an Aazadi (Freedom
fighter's) procession passes by. PANDURANG rolls his window
up.

109 INT. VINAYAK'S HOUSE - NIGHT 109

SUKESHA

Bata to kya tha wahaan?
(Tell me. What's there?)

PANDURANG

Kuch nahi , ye baba ke aur mere
beech ki baat hai. Tu ghar sambhaal
Aai.
(It's between father and me. You
just take care of the house.)

This irritates Sukesha and she slaps Pandurang. He takes out
a piece of chocolate from his pocket and gives it to her.

PANDURANG (CONT'D)

Khol na Aai. Kha na.
(Open it. Have some.)

Sukesha is amused. She fiddles with it before taking a bite.

SUKESHA

Baba ne di?
(Did your father give this?)

Pandurang nods in reply.

SUKESHA (CONT'D)

Unko bhi pasand hai?
(Does he like it, too?)

PANDURANG

Baba ko toh kuch bhi pasand nahi
hai.
(He doesn't like anything.)

SUKESHA

Toh phir kis liye?
(Then, what's this for?)

Pandurang doesn't seem to get the gist of his mother's question.

PANDURANG

Kis liye kya Aai? Kis liye kya?
(What? What do you mean what's this
for?)

Sukesha is lost in her thoughts while fiddling with the chocolate and doesn't respond.

110 EXT. INAAMDAR WAADA - NIGHT 110

Raja and his associate Prabhakar reach Vinayak's mansion on a horse cart. - the same mansion that used to be the office of their right-wing party. It is a night of celebration on the streets.

RAJA

Swatantra desh ki swatantra
nagarik. Namaskar!
(Greetings, free citizen of free
India!)

VINAYAK

Padhariye.
(Welcome.)

111 INT. VINAYAK'S HOUSE, BALCONY - NIGHT 111

Raja, his associate Prabhakar, sit facing each other. Vinayak sits precariously on the ledge.

RAJA

Aapki mataji ke naam smarak ka
udghatan hua, tab hum upasthit
thein, par humare Sanskriti Samaroh
mein aapki kami badi khali.
(I was present at the unveiling
ceremony of your mother's epitaph.
But you were sorely missed at our
cultural festival.)

VINAYAK

(mildly irritated, yet
politely evasive)
Haan, woh nahin aa paya.
(Yeah, I couldn't make it.)

RAJA

(pushes)
Kyon?
(Why?)
(faux smile)
Kyon nahin aa payein?
(Why couldn't you make it?)

VINAYAK

(measures)
Kahaan tha yeh?
(Where was it?)

RAJA

(chuckles, almost admiring
the cheek)
Arey! Banauli ke raja ki Peugeot
(mispronounces it as
Pyugot)
gaadi kharidi hai ab to aapne! Bas
baithiye aur chauffeur ko aadesh
dijiye .Saptah dar saptah shubh
chintako ko pratiksha mat karvaiye.
(You've bought that Peugeot from
the king of Banauli ! All you have
to do is simply get in and instruct
the chauffeur. You don't have to
torment your well-wishers like
this.)

VINAYAK

(cuts in)
Mujhe logon ko milne mein maza
nahin aata.
(I don't derive any joy out of
meeting people.)

Vinayak doesn't try to conceal this directness. The Raja looks at his associate, takes a moment to swallow the guised insult, and gets back to the power play.

RAJA

Baat anand ki nahin, aabroo ki hai.
Aapke saunsthanik mitr bhale aapko
sarkar bulaatein ho, par kucchh
aapke is rukhe vyavhar se behad
pareshaan hai.
(It's about dignity, not joy.

(MORE)

RAJA (CONT'D)

Your baron friends may call you lord but some of them are growing weary of your grouchiness.)

VINAYAK

(non-chalant)

Kaun?
(Who?)

RAJA

(mildly confused)

Huh?

VINAYAK

Naam batayenge unke?
(Will you tell me their names?)

RAJA

Chhodiye ab. Bas yahi ki...
(Leave it be. It's just that--)

Vinayak pulls out some cash and puts it on the table.

VINAYAK

Yeh naye piyau ki sthaapna ke liye,
phalak meri patni ke naam ka
lagvayega.
(This is for the new water station.
The plaque will be in my wife's
name.)

(adds more cash to it)

Aur yeh aapke karyalaya ke liye.
(And this is for your office.)

Raja nods at Prabhakar, who accepts the donation with gratitude.

PRABHAKAR

Udayraje Bholkar.

VINAYAK

(smiles)

Aur Balajirao Bhosle. Aur Dhundiraj
Antarkar?
(And Balajirao Bhosle. And
Dhundiraj Antarkar?)

Prabhakar nods. Raja is amused.

VINAYAK (CONT'D)

Ab jo aapko swatantrata mil gayi
hai, ab kaise vyast rakhenge apne
aap ko?

(MORE)

VINAYAK (CONT'D)

(Now that you've won independence,
how will you keep yourself busy?)

RAJA

Aapko lagta hai hum apne aap ko
vyast rakhne ke liye yeh saari
ladaiyaan lad rahein hai?
(Do you think our struggle was to
keep ourselves busy?)

VINAYAK

Nahin?
(No?)

The Raja gets up.

RAJA

Ab aap mera apmaan kar rahein hain!
Jis bhoomi ko cheerkaat diya gaya
hai woh sirf meri nahin, aapki bhi
hai, jin pachpan karod ko de dena
ka vachan diya hai, woh humare
bacchon ke hain. Humare mitr
Nathuramji Godse aur humara yeh
dridh vishwaas hai ki hum tab tak
swatantra nahin hai, jab tak ek
vyakti jeevit hai. Is liye, aapke
sandaan ki avashyakta hai humein,
par aapki sahaanubhooti ki bhi.
(This is an insult to me. The land
that they looted and plundered was
not only mine, but yours too. The
550 million rupees leaving this
country belong to our children. Our
friend Nathuram Ghodse believes, as
do we, that we are not free until
that one man is dead. That is why
we need your charity. And also your
sympathy.)

VINAYAK

(Drops more than a dozen
coins of gold on the
table, smiles)
Aap sandaan hi zyaada le lijiye.
(You can have some more charity.)

A beat. The raja lets it pass. Pandurang brings a tray of
glasses and roohafza.

VINAYAK (CONT'D)

Aiye, roohafza piijiye.
(Come, have some Roohafza.)

RAJA

Iska sparsh bhi svikaar nahin hai.
(I can't even come in contact with
this.)

VINAYAK

Mere liye pee lijiye.
(Have some for me.)

The Raja takes a sip reluctantly.

RAJA

Ab yeh waada bahot purana ho gaya
hai, aapki pratishtha ke neeche
hai. Ek naya prachand waada kharid
lijiye ab...
(This house is decaying. It is too
unbecoming for your stature. You
have to look for a more imposing
house.)

VINAYAK

Dekhtein hain, waise Tumbad mein
bhi jo waada hai...
(Let's see. The house in Tumbad...)

RAJA

Tumbad to daan mein gaya peecchle
saptah.
(Tumbad was given away last week.)

VINAYAK

Yaane?
(Meaning?)

RAJA

Aapne sahi samay par khareed hi
liya hota, kaagaz banwa lete, meri
baat maan lete...
(If only you'd bought it in time.
If you'd listened to me, we would
have drawn out the papers.)

VINAYAK

Saat saunsthnikon ke sanyukt
Swamitva mein padta hai mera gaanv,
aur saaton ko bhent jaati hai mere
yahaan se. Kisko daan diya gaya?
(Tumbad is under the lordship of 7
barons, and I take good care of
each of them. Whom could they give
away Tumbad to?)

RAJA

Sarkar ko.
(To the house of Lords)

VINAYAK

Kaun sarkar?
(What Lords?)

RAJA

Bharat sarkar. Aise bhi khander hai. Ab wahaan ghar nahin, gaanv basaya jayega. Aapki pratishtha anusar kucchh dhoondhtein hain aapke liye. Namashkar.
(The lords who sit in government. It's decrepit anyway. They'll settle a new town there. We'll look for something that matches your standing. Goodbye.)

Raja gets up and leaves. Prabhakar takes the bag of coins and follows him.

112 INT. TIJORI ROOM - NIGHT (TO BE SHOT)

Vinayak & Pandurang in Tijori Room, high on opium, Vinayak hands over Tijori keys to Pandurang.

Vinayak shows Pandurang into the locker room.

PANDURANG

Tumbad sarkar ko de diya ka kya matlab, baba?
(What does it mean, Tumbad belongs to the house of lords now, father?)

VINAYAK

Tumbad ab Bharat Sarkar ki sampati hai.
(Tumbad belongs to the government of India.)

PANDURANG

Bharat Sarkar kaun hai? Apne se bhi bada hai?
(The government is bigger than us?)

Vinayak tries to respond, realizes he doesn't know the answer himself.

PANDURANG (CONT'D)

Par waada to apna hai na?
(But the waada is still ours
right?)

VINAYAK

Nahin. Sarkar kabhi bhi taala laga
degi.
(No. They could lock it up any
day.)

Vinayak pulls the locker door open. Pandurang peeps into the door to look at the pile of gold.

PANDURANG

Itna saara sona ! Isse to waada
waapis khareed lengein ! Yeh to
zindagi bhar chalega!
(So much gold! We could buy the
waada back with this! This will
last us a lifetime!)

VINAYAK

Saal mein khatam ho jaayega ! Tu
bilkul aai jaisa hai . Woh bhi
sochti thi ki ek mudra se poori
zindagi nikal jaayegi!
(It won't last us a year! You're
just like my mother. She thought we
could live our entire life with one
coin.)

PANDURANG

Toh ab kya kerenge hum?
(What will we do now?)

Vinayak doesn't respond.

PANDURANG (CONT'D)

Isse pehle ki sarkar taala laga de,
kucch to upay nikalna padega
humein!
(We have to do something before the
government locks it up!)

Vinayak is deeply troubled.

113 EXT. PUNE MARKET (NEAR THE STEPS)- DAY 113

Pandurang and Vinayak arrive at the market. It's a time of festivities celebrating the newly acquired freedom of the country. Pandurang is amused, Vinayak isn't.

Vinayak buys kulfi (ice cream) for Pandurang. This is the child's first time eating an ice cream.

PANDURANG

Yeh kaunsa tyohaar mana rahe hain?
(What are they celebrating?)

VINAYAK

Pagal hain sab ke sab.
(They're all crazy.)

PANDURANG

Baba, woh badad mein jo... jala hua
shareer... woh kaun tha?
(Father, that thing in the cell...
the burnt corpse... who was that?)

VINAYAK

Aai ki baat na manne ka parinam.
(The result of not listening to
mother.)

PANDURANG

Kaunsi baat?
(Not listening to what?)

Vinayak doesn't think it's necessary to reply.

PANDURANG (CONT'D)

Aap ke saath gaye they waade mein?
(He went with you to the waada?)

VINAYAK

Nahin, thoda pehle.
(No, just before I did.)

PANDURANG

Bhool se bhaakri lekar gaye they?
(He took bread with him by
mistake?)

Vinayak chuckles.

PANDURANG (CONT'D)

Mitr thein aap ke?
(Was he a friend?)

VINAYAK

Koi mitr nahin. Hum do aur duniya
Aai ki woh waali baat.
(hands him the ice cup)
(No friend of mine. Just as Mother
said. We two and rest of the
world.)

(MORE)

VINAYAK (CONT'D)

Le kha.
(Eat this.)

PANDURANG

Aap nahin lenge?
(You won't have any?)

VINAYAK

Swad nahin raha.
(Has no flavour for me.)

PANDURANG

Pasand tha kabhi?
(Did you ever like it?)

VINAYAK

Tha. Par har baar khaane par thoda
swad ghatta jaata hai, aur phir
nahin rehta.
(Yes. But every time I had it, it
lost a little bit of taste, until I
couldn't taste it at all.)

PANDURANG

Pehli baar kab khaya tha?
(When did you first have it?)

VINAYAK

Aai barf ka tukda layee thi, uska
swad kabhi nahin gaya.
(Mother had bought a piece of ice.
Never forgot its taste.)

Pandurang finishes his cup.

VINAYAK (CONT'D)

Aur ek khaayega?
(Will you have another?)

PANDURANG

(shakes his head)
Itni jaldi swad khatam nahin karna
hai.
(I don't want it to lose its
flavour so soon.)

Vinayak smiles.

VINAYAK

(to the icecream vendor)
Yeh lo.
(Here.)

ICECREAM VENDOR
 (joining his palms)
 Sarkar, aaj nishulk hai.
 (Lord, it's free today.)

VINAYAK
 Muft kyun?
 (Why free?)

ICECREAM VENDOR
 Swatantrata ka saptah hai.
 (It's independence week.)

Vinayak looks around. The penny drops.

VINAYAK
 Oh, mil gayi azaadi!
 (Oh, they got it!)

Vinayak adds a Rupee to the Annas, and offers once more.

ICECREAM VENDOR
 (politely turns it down)
 Aaj nahin, bahot bahot dhanyavaad .
 Azaadi mubarak ho!
 (Not today, thank you very very
 much. Happy independence!)

A little later... A GOLDSMITH walks down to meet Vinayak on the steps.

Pandurang is in the clouds with that reaffirmation.

The goldsmith bows to Pandurang and hands a large bundle of cash to Vinayak. Pandurang looks inquisitive.

VINAYAK
 Humari mudrao ke saamne hai. Sirf
 peechhle pandrah saalon mein sone
 ka bhaav chaar guna ho chuka hai.
 (In lieu of our gold coins. The
 value of gold has multiplied four
 times in the last 15 years alone.)

PANDURANG
 Usne icecream muft mein kyon di?
 Uske liye do rupaiyo ki kimmat
 humare liye do mudrao ki kimmat ke
 barabar honi chahiye.
 (Why did he give the ice cream away
 for free? Two rupees to him is two
 gold coins to us.)

VINAYAK

Murkh hai.
(He's stupid.)

PANDURANG

Agar aapke saamne bahot saara sona,
poori duniya ka sona pada ho, tab
kya aisa koi bhi karan ho sakta
hai, jiski wajah se aap woh na le?
(If you had lots of gold, all the
gold in the world. Is there
anything that would make you give
it away?)

Vinayak gives it a thought.

The delight on Pandurang's face is palpable, though there is also something that nags at him. He turns to Vinayak and asks why he shelled out so many coins for Raja. Vinayak fetches him the same answer that Raghav fetched him years ago - you have to keep people in your pocket. Here Vinayak also talks about Raghav for the first time - first wistfully, and then increasingly with great emotion, finally venting old pent-up anger. He grows angrier and shouts people like him deserve to suffer. Pandurang questions him "what you would do if it was someone close, or me?" Vinayak answers that he's too soft and that it worries him to think how he'll survive any of this.

114 INT. WAADA- NIGHT 114

Father and son are sitting outside the well. Vinayak has finally burnt Raghav on a pyre, free of his wretched prison.

Through the burning pyre we see Raghav's face staring back at Vinayak. Pandurang keeps staring at his father's tired face as well. Pandurang tries to break the mood and in excitement asks him to go down for gold, he has prepared everything. Vinayak refuses, not today he says.

115 INT. KOTHA (BROTHEL) - NIGHT (TO BE SHOT) 115

A courtesan sings in the centre of the room. Vinayak and Pandurang sit in a corner. Vinayak asks Pandurang if he knows his way home, because he is going to come later.

115A EXT. KOTHA/PUNE MARKET- NIGHT ATTA INSERT

We see two men sitting inside anatta making shop. The entire shop is covered in white atta, even the old wrinkled workers sitting and puffing a beedi in a corner.

116 INT. STAIRWAY - LATER - NIGHT 116

The whole household is asleep.

Ronjini glides down the stairs, humming a tune in the darkness. She sways her hips as she climbs down the stairs, making jingling sounds with her anklet. She freezes as she spots Pandurang at the bottom.

RONJINI

Kya?
(What?)

Pandurang doesn't say anything.

RONJINI (CONT'D)

Aise khada kyun hai?
(Why you standing there?)

He still has no answer.

RONJINI (CONT'D)

Dekh kya raha hain?
(What are you staring at?)

He smiles and slowly lifts his hand to reveal his gold coin.

RONJINI (CONT'D)

Chilla ke sabko jaga doon?
(Should I wake everyone up?)

PANDURANG

Baba tere paas sab bolte hai na? fir Iska bhi tujhe pata hoga...abse main bhi rahunga , aur kuch saal baad sirf mein hi rahunga . Tum samajh rahi ho na...baba ne to tumhe rakhha hai usmein kya hai? Wo to koi bhi rakh sakta hai..jab main bada ho jaunga to main tujhse byaah karunga.

(Father tells you everything, doesn't he? He must have told you this as well. I'll be with him from now on. After a few years, it'll be just me. Do you understand? You're his mistress. What's the big deal? Anyone can do that. I'll marry you.)

RONJINI

(amused)
Kya bol raha hai tu?
(What are you saying?)

(MORE)

RONJINI (CONT'D)

(laughs)

Umar kya hai teri?
(You know how old you are?)

PANDURANG

Usse tujhe kya fark padta hai?
(How does that matter to you?)

She walks down the stairs and accepts the coin, blushing wildly.

117 INT. MISTRESS ROOM - NIGHT (TO BE SHOT)

Vinayak sleeps peacefully. We track in to see the (now excessively puffed) can of Campbell soup that he had not opened, and kept like a showpiece, is still lying in a corner, next to the brooch that Sukesha had lost. The can bursts open with a loud clang waking Vinayak up.

118 INT. INAMDAR WAADA- MOMENTS LATER (TO BE SHOT) 118

Vinayak drags Pandurang by his pony tail and starts beating him furiously for trying to buy his mistress. Pandurang barely manages to sputter in between hard blows.

PANDURANG

Aapne hi to kaha tha mutthi mein
rakne chahiye.
(You said we need to keep them in
our pockets.)

VINAYAK

(dragging and beating up
Pandurang)
Bade jawaani chade hain tujhe!
(You think you're the man now?!)

PANDURANG

Ab nahi karunga... Ab nahi karunga.
Aaaah!
(I won't do it again! I won't!
Aaaah!)

VINAYAK

Bachega to kuch karega!
(That's if you survive this!)

VINAYAK steps back and sits down, while PANDURANG tries to recuperate. He slowly stands up and tries to walk away.

VINAYAK (CONT'D)
 Oi! Kahan jaa raha hain?
 (Oi! Where are you going?)

PANDURANG
 (wimpering)
 Apni mudra wapas lene.
 (To get my gold coin back.)

VINAYAK
 (charging at him)
 Aaj to tu gaya!
 (You won't live to see another
 day!)

PANDURANG
 (frightened)
 Aai! Aai!
 (Mother! Mother!)

VINAYAK
 (grabbing Pandurang and
 lifting him)
 Aaj to mein tera gala dabake ,
 pathar band ke, tujhe nadi me phek
 dunga. Tukde kar dunga!
 (I'm going to wring your neck, tie
 a big rock to it, and throw you to
 the bottom of a river. I'll hack
 you to pieces!)

As Vinayak tries to strangle him, as a last resort Pandurang whimpers that Vinayak has been going about it the wrong way all along.

PANDURANG
 (coughs)
 Aap jo kar rahe ho, galat tareke se
 kar rahe ho.
 (You've been doing it all wrong!)

VINAYAK
 Tu mujhe batayega kya galat hain
 kya sahi!
 (Now you're going to teach me how
 to do things!)

PANDURANG
 Aapko jo mudra milti hain , uski
 panche se milti hain. To kyun na
 uska pancha uthake le aaye.
 (You get the coins from his
 loincloth. Why not just steal the
 loincloth?)

VINAYAK

Huh?

PANDURANG

Hastar ka pancha utha ke le aate hain.
(Let's bring Hastar's loincloth.)

VINAYAK

Hastar ka pancha utayega! Randiya! Us atte ke gudiyan se samay kitna milta hain?! Thodi se mudrayen uthao aur bhago.
(Steal Hastar's loincloth will you! Bastard! How much time can we buy with one doll?! You get what you can and run!)

PANDURANG

Hum bahutse gudiya le ke jayenge.
(We can take many dolls along.)
(Vinayak chases him)
Wo ek utayega , hum dusri phekenge...dusri khayega , to teesri!
(stumbles and falls on the pile of sacks behind)
Humein panche churaane mein kitna waqt lagega.
(How much time will it take to steal the loincloth?)

Exhausted from beating, Vinayak stops, goes back and sits on the steps.

VINAYAK

(curiously)
Wo itne gudiyan khayega?
(Will he eat so many dolls?)

PANDURANG

Aap hi ne to kaha tha ki wo das janmo ka bhuka hain.
(Didn't you say he's been hungry for centuries?)

Vinayak sees the logic in his argument. Astonished at Pandurang's intellect, audacity, and wiliness, Vinayak stares at him.

PANDURANG (CONT'D)

Main jaanta hoon ki mushkil hain.
(I know it's hard.)

VINAYAK
 Mumkin hain...idhar aa!
 (But it's possible... come here!)

PANDURANG walks up to his father and kneels at his feet.

VINAYAK (CONT'D)
 (pushing him back)
 Tujhe kahan tha na, teri shaadi
 karwa denge.
 (I told you we'd get you married.)

PANDURANG
 Aur tab-tak?
 (And until then?)

VINAYAK
 (laughing hysterically)
 Tab-tak!
 (Until then!)

119 INT. VINAYAK'S HOUSE - DAY 119

We see Vinayak preparing his opium. He drinks from the bowl and falls back on the jhula. Sukesha is busy burning wood to heat the water. We see two men smeared with Atta enter the doorway carrying cannisters of Atta and place it in front of Pandurang who looks at it with a sense of accomplishment. He glances towards Vinayak who is already high on Opium. Vinayak gets up from his Jhula and stares towards the doorway. Sukesha is clueless about the proceedings and looks at both Vinayak and Pandurang.

119A INT. VINAYAK'S CAR - NIGHT 119A

The back seat is loaded with canisters. More so than before.

VINAYAK
 Guidyon ke liye Das ser theek hai.
 Itha bhar ke aata kyun?
 (Why do we need all this flour?)

PANDURANG
 Jaan jaaoge.
 (You'll see)

120 EXT./ INT. WADA - NIGHT 120

It is exceptionally stormy. Their car enters and stops at the main gate. They open the door as it rains heavily.

VINAYAK keeps staring at his son getting ready for the mission without any fear. He smiles proudly.

121 EXT. WELL - NIGHT 121

VINAYAK and PANDURANG are busy making the dough dolls. A circle of atta (dough) has been made around the well.

VINAYAK

Dar mat. Itna bhi karne ki zaroorat nahi hai.

(Don't worry. You don't have to be this meticulous either.)

PANDURANG

Ek baat poochu?

(Can I ask you something?)

VINAYAK

Hmmm?

PANDURANG

Atte ko gole ke tarah bhi bana sakte hain... Aap is tarah kyu banate hon?

(We could just knead the dough into balls. Why this shape?)

VINAYAK

(holding up a doll)

Kyu? Achchi nahi hai?

(Why? Don't you like it?)

CUT TO:

A large number of dolls are bundled into a cloth.

122 EXT. BADAD (HASTAR'S LAIR) - NIGHT 122

On the way to the lair PANDURANG stops at regular intervals to make circles of flour. When they reach the treasure chest, he makes a big circle around it too.

123 INT. BADAD (HASTAR'S LAIR) - NIGHT (TO BE SHOT) 123

*Studio Schedule.

VINAYAK completes the circle and chants. PANDURANG takes dolls out of the bundle.

VINAYAK takes two from him. The faint jingle of jewellery is heard.

We pan right slowly -

HASTAR has taken up a position.

AS THE PAN CONTINUES -

To their utter and absolute shock - Another HASTAR emerges from behind the first. They freeze, skin crawling. A third one materializes. More Hastars come and take up positions, each in its own state of anticipation, eyeing the open dolls.

AFTER A COMPLETE SWEEP OF THE LAIR -

We pause at the open bundle at Pandurang's feet. THE CAMERA TILTS UP to reveal a crestfallen Vinayak, painfully processing this new development.

Pandurang is looking around too. He is sweating profusely and trembling with fear. Vinayak lays a reassuring hand on his sons shoulder. Pandurang looks up at his father. Their eyes meet.

From behind Vinayak, the last of the summoned Hastars emerges and squats, ready to attack. The jingle from his jewellery dies down. A deafening silence looms over the lair. The Hastar lets out a loud shriek. Vinayak and Pandurang squint at the volume and take a step back. As if on cue, chaos erupts. All the other Hastars break their stance and fall into performing tandav (dance of death). Father and son are overwhelmed by the din and keep shifting around within the protective circle, trying to keep up with the madness surrounding them.

Pandurang, acting on instinct, grabs both dolls out of Vinayak's hands and tosses them in opposite corners. The Hastars split into two groups and converge on each doll in a swarm.

As each attempts to steal a piece, they begin fighting amongst themselves. A flurry of hands push and pull while flailing legs kick out furiously. The doll is in tatters but the pieces still lie about. If one Hastar grabs a piece, another quickly makes a steal. Before one can grab a bite, another pair of hands knock the dough out of his hand. As one of the Hastars struggles after a piece, he is suddenly assaulted by four hands.

Two clamp down on his shoulders, two cup his head. His eyes widen as he is lifted off the ground and flung backwards. The Hastar responsible for his disposal steps forward and dives into the ongoing struggle. The thrown Hastar rolls and stumbles backwards until he regains his footing and crouches on a wall. He scans the crowd, desperately.

The two groups gradually dissipate. A few Hastar prowl around the edge of the circle, their eyes flitting from Vinayak and Pandurang to the open dolls. One Hastar chases another. With no dolls left to attack, they've gone completely wild. Its more of a mob of starving predators than an organized outbreak. In the background of this chaos one Hastar is seen pouncing on another. He rips off and throws away his two upper arms. The defeated Hastar crawls away.

The Hastar that's been searching the mob, suddenly fixes his look towards a corner. There's one that is slyly trying to consume a piece of dough, invisible in the pandemonium. The Hastar leaps of his perch and bounds straight for the Hastar with the morsel. He grabs the dough from him, and leaving no space for a reaction, flings him towards the circle.

Pandurang hugs Vinayak. The airborne Hastar explodes into a cloud of flour that hits Vinayak and Pandurang like a soft wave as it comes in contact with the circle.

The turmoil comes to a standstill. Vinayak and Pandurang are covered with atta (dough). The surrounding Hastars are marked by faded white stains. The light has diminished and flickers as the lamp burns through the flour that has fallen on it. Silence. We focus on a few Hastars as they shift uncomfortably in the quivering light. They take quick, heavy breaths.

PANDURANG

(whispering, unsure)

Baba! Aisa karte hain, aap gudiya phenk ke sabka dhyan batao, tab tak main yahan se oopar nikalne ki koshish karta hun.

(Father! Why don't you throw the doll to distract them while I try to climb out of here.)

VINAYAK looks down at him

PANDURANG

Aur oopar jaate hi main saara sookha aatta aap pe phenk doonga. Taaki aap bhi araam se baahar nikal jao.

(And as soon as I get out I'll throw the flour on you so you can get out safely, too.)

VINAYAK keeps staring at him.

PANDURANG (CONT'D)

Hastar sookhe atte se darta haina,
isliye keh raha hun.
(Because Hastar is afraid of dry
flour.)

VINAYAK

(Pointing at dry flour on
their own bodies.)
Sookha atta to yeh bhi hai. Mantra
padhke sookhe atte se vrit banana
padta hai. Warna atte ka koi matlab
nahin.
(That's dry flour, too.
You have to chant the mantra and
draw a circle with the dry flour.
Otherwise it has no power.)
(Beat)
Yeh baat tujhe pata hai.
(You know that.)

VINAYAK smirks weakly as he loses his grip on PANDURANG's hands. Caught red handed, PANDURANG looks down, breathing heavily. VINAYAK keeps staring at his son.

VINAYAK (CONT'D)

(calmly)
Bhool gaya hoga shayad.
(You must have forgotten.)

PANDURANG latches on the reason invented by his father. He is still looking down, sweating and breathing heavily.

PANDURANG

Haan.
(Yes.)

VINAYAK

Idhar aa! Idhar aa!
(Come here! Come here!)

Cautiously, PANDURANG comes closer. VINAYAK holds PANDURANG tight in his arms. PANDURANG responds by hugging him back, feeling safe, at least momentarily, while the madness in the background continues.

VINAYAK (CONT'D)

Apni saans bachaa. Dheere.
(Save your breath. Slowly.)

As VINAYAK speaks, we see his logic in effect - the flame becomes weak and inconsistent owing to the lack of oxygen in the chamber. The lamp simmers as the flame slowly cooks the encrusted atta (dough).

The dull yellow flame dissolves to a wisp of black smoke before eventually extinguishing. Pitch black.

We hear a slight shuffling sound. The lantern scrape as it's lifted up. A rattling, whacking sound. Strike of a matchstick as it flares alive.

VINAYAK is sitting cross-legged and tilting the lamp in a vain attempt to encourage the weak flame. Beside him PANDURANG is asleep in the foetal position. Both shiver as their bodies struggle for oxygen. VINAYAK looks about him, at the patiently waiting HASTARS, and back at PANDURANG with the slightest of smiles.

The light from the lantern ebbs, diminishing with each breath they take. The light becomes considerably weak and is in its last stage of life. VINAYAK pumps the lamp a few times but the light remains faint. He takes a moment. His eyes flick from the dolls, to the sleeping PANDURANG, the waiting, almost exhausted HASTARS, and finally the rope. He stands up as silently as he can. Carefully, he undoes the line of rope coiling his torso. As he picks up a couple of dolls the light waves teasingly before going out again.

A match strikes. VINAYAK has coiled the dolls around him using the rope. He taps PANDURANG on the shoulder. The boy wakes up with a start and gasps uncontrollably as he gets back to his senses. VINAYAK places a doll beside his son and hands over the matchbox. He throws aside his own match and jumps onto the rope as the flame burns to it's end.

PANDURANG lights a match just in time to see VINAYAK climbing into funnel and a swarm of HASTAR's converging upwards. Darkness.

He strikes the match once. Twice. Light arrives on the third strike. The funnel is empty. The storm has already passed. The light goes out again.

PANDURANG shivers audibly through the black. Shuffling of feet. A lamp getting knocked over and rolling thinly over the stone floor.

The slow chink of shifting jewellery cuts in. The low roar of a HASTAR. PANDURANG draws a sharp breath. The rattling of the matchbox and another strike. PANDURANG has inadvertently shifted to the edge of the circle, almost face to face with a HASTAR. He shifts backwards. The tired HASTAR has his eyes fixed on the lone surviving doll. His other limbs appear ripped off - only their bloodied stumps remain. His right hand steadies him as he balances his squat. The light dies.

Another strike. THE CAMERA TILTS down to find a burning cloth.

Next to it stands PANDURANG, without his dhoti, in his underwear. He throws the doll into a corner. The HASTAR roars lethargically, almost as if complaining about how far away the doll has been thrown. As the creature crawls into the darkness, PANDURANG musters what little strength he's left with and scrambles up the rope. Below him, in the circle, a few gold coins glimmer. This time there is no adventure in his escape. It is quiet, calm and understood.

124 INT. TREASURE BOX/TEMPLE (TO BE SHOT) 124

*Studio Schedule

PANDURANG snaps shut the treasure box lid and fixes the bolt in place. He turns around and picks up the flickering lamp. We stay on him. His eyes widen. He takes a few steps forward to inspect the scene. As we turn and follow his gaze, the lilting white fog of flour starts seeping into the frame. The entire passage way is caked with flour. PANDURANG absentmindedly rubs his fingers on the wall, scraping off the white skin. He stays still, scanning the place.

125 EXT. WELL - NIGHT 125

PANDURANG, tired and dusted by white, exits mouth of the well. It is still dark out there. He starts walking away in small, precise steps. A scream from behind. He turns and stares. His face falls. He breaks into a shiver and slowly moves toward the sound. Tears start rolling down as the sound of the scream gets more haunting, and louder. He stops, but the crying and shivering continue. THE CAMERA TURNS to the source of the scream. We realize that this is no HASTAR. It is his father.

VINAYAK, bent, broken, torn and ghastly, struggles to crawl, he opens the same bottle of kerosene that he always carried with himself. He empties the bottle of kerosene on himself screaming even louder indicating to Pandurang to give him the burning lantern. Pandurang is still shivering shocked by the sight of his father.

Vinayak pulls out the loincloth and offers it to Pandurang. He did succeed in stealing Hastar's loin cloth after all. Pandurang comes near his father, realizes what he's been offered but pulls his hand out at the last moment. He thinks for a moment and throws the burning lantern at Vinayak. Vinayak catches fire. Pandurang lets Vinayak and the loin cloth in his hands get consumed by fire. We see a faint smile on Vinayak's face while looking at his son.

PANDURANG
 (Kneeling down crying, but
 calmly and comfortingly)
 Baba. Soja varna Hastar aa jaayega.
 (Father. Sleep before Hastar
 comes.)

VINAYAK turns over, heaving and groaning. His breathing slows. PANDURANG sits next to his father. VINAYAK starts snoring, while getting consumed by fire. Its getting exceptionally stormy. We follow Pandurang leaving the premise.

126 INT. WADA- CONTINUOUS

We see the empty and broken Sarkar's jhoola, remnants of gudiya and atta with a lamp near the well.

Raghav's corroded trunk, the axe on the manservant's skull, and finally the partly melted/broken shrine of the unknown god-Hastar covered completely in moss.

126A EXT. WAADA- CONTINUOUS

Their car is still parked outside, and the storm is still menacing. Pandurang gets out of the waada's gate and locks it. He gives it one last look and leaves, crying and in excruciating physical pain. We stay on the Waada.

Thunderbolts.

FADE TO BLACK.