

T U M B B A D

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-Preface-

Tumbbad's script has been drafted over many years. There was an early draft by Rahi Anil Barve filled with exciting ideas, when it was pitched to us. The script evolved further when Mitesh Shah and Anand Gandhi joined as writers before we went to shoot it the first time. After editing this footage we thought we could do much more with the given premise and hence, we decided to re-write it further, adding Adesh Prasad to the team of writers.

The writing carried on even through the arduous process of shooting as the writers continuously negotiated with the rising ambitions and dwindling money, trying to find the best solutions on the floor, and on the fly.

But, this version of the film turned out to be close to a four hour long cut which followed the script, but did not work as well as we had hoped. In many ways it can be said that the actual final writing of the film began only on the editing table.

The editor, Sanyukta Kaza, re-structured the story, filled in the narrative gaps by creating montages from what were supposed to be elaborate scenes giving a new lease of life and meaning to Tumbbad, blurring the lines between editing and writing. There are several scenes in the film that were re-written on the table using the existing footage, but edited and dubbed in a way that you can't tell that the actual spoken dialogues were different.

The grandmother's tree scene was one such instance where the dialogues were re-written, after the sequence was edited in a certain way to accommodate the only usable footage we had. The character defining dialogue by Mitesh Shah, "Yahi to ek gun hai mujhe mein", was the earning of this process. On the other hand, the prologue was never written and visualized till the entire film was completely edited. You could say, the story came first and then the mythology was invented. Even little embellishments like Mahatma Gandhi's quote was an afterthought to give a context to the film right at the onset.

The work that you will read has taken many years of love, sincerity and hard work of several minds.

We hope that you enjoy reading it...

ON BLACK:

Superimpose the epigraph:

The world has enough for everyone's need, but not everyone's greed.

- Mahatma Gandhi

FADE TO:

OPENING CREDITS (over) growing music...

Superimpose title:

TUMBBAD

FADE IN:

INT. UNDERGROUND CHAMBER

A face carved in stone. Female. With a flowing hair pattern. Expressionless. Commanding. The face of THE GODDESS OF PLENTY (Poorti Ki Devi).

MAN (V.O.)

(husky, confident)

Poorti ki Devi... ant-heen sone
aur anaaj ka prateek hai...

Down at the base of this divine sculpture, a pot and saucer have been carved in stone on either side of the goddess.

She has been carved to look like she is sitting cross-legged on a platform.

GOLD COINS -- countless of them -- magically trickle into the pot's mouth from one of many left-hands of the goddess...

... and WHEAT GRAINS -- countless of them -- fall steadily into the saucer from one of many right-hands of the goddess.

MAN (V.O.)

Aur yeh Prithvi... Devi ki kokh
hai.

The goddess' two main hands holds the earth -- in the shape of a perfect spherical stone -- in the front; the earth forming her belly -- her very womb.

MAN (V.O.)

Jab brahmaand ki shuruaat hui,
toh Devi ne issi kokh se solah
crore devi-devtaon ko janm diya.

(CLOSING IN) on the earth/her womb...

...as it transforms into an infant, sitting between her hands.

MAN (V.O.)

Par Devi ko sabse zyada pyaar
tha apni pehli santaan se...

(CLOSING FURTHER) on the infant... its face stern.

MAN (V.O.)

"Hastar" se.

MAN (V.O.)

Par aaj kissi bhi dharm-granth
mein doondh le...

Suddenly, the infant "HASTAR" gets covered... with thousands of roots appearing and running across his body... entangling his face, his limbs, over his whole body.

MAN (V.O.)

...uska naam nahi milega.

CHILD (V.O.)

Aisa kyun, Baba?

The roots spread uncontrollably, snaking over the goddess' arms, her bust, her face--

MAN (V.O.)

Kyunki woh Devi ka saara sona
aur anaaj pana chahta tha...

--the roots snaking down her legs, her whole body.

MAN (V.O.)

Sona toh usne manmaani se utha
liya... par jaise hi woh anaaj ki
aur badhaa... baaki Devtaon ne uss
par prahaar karna shuru kiya...

A ball of fire hurtles toward the goddess' belly -- and a bunch of roots grabs hold of the fiery ball.

MAN (V.O.)

Devtaon ke har vaar se woh tinko mein
bikharta chala gaya...

The fiery ball explodes into tiny sparks and embers... which look like a cloud of dust, then resembling more like clusters of distant, tiny stars and galaxies -- an entire universe.

MAN (V.O.)

Par isse pehle ki woh brahmaand
ki dhool mein hamesha ke liye mil
jaata, Devi ne usse bachaa liya.

The vast cluster transforms into a sphere, and takes the same position where infant Hastar had once been -- the womb of the goddess.

The goddess' hand moves over the spherical cluster, like a mother shielding her child lovingly.

MAN (V.O.)

Par usse bachaane ki ek sharrrt
thi... ki usse koi nahi puje-ga,
aur uska naam hamesha ke liye
bhula diya jayega.

The whole sculpture looks battered and cracked with the passage of time.

MAN (V.O.)

Kai yug beet gaye, Hastar apni
maa ki kokh mein sota raha.

The sculpture gets engulfed by darkness.

MAN (V.O.)

Par ek din hamare hi purwajon ne
usse yaad kiya, aur uske naam ka
mandir bana diya.

From the same blackness, a GOLD COIN appears. SHINING YELLOW. Luring us toward it.

The blackness disappears like a fog, REVEALING: the same gold coin is in another statue's hands. The statue of infant Hastar. Monstrous and terrifying.

MAN (V.O.)

Kehte hai, uss din se devtaon ka
krodh Tumbbad par baarish ban
kar baras raha hai.

Thunderstorm and lightening rage over infant Hastar's statue. Then, a torrent of rainfall.

CHILD (V.O.)

Par humne usse jagaya hi kyun?

MAN (V.O.)

Kyunki Hastar ka shraap humare
liye vardaana hai.

Darkness comes in again, shrouding infant Hastar's statue... until we can see nothing,

FROM THIS PITCH BLACKNESS, we hear--

CHILD (V.O.)

Matlab?

MAN (V.O.)
 Jab tu andar jayega toh samjh
 jayega.

CHILD (V.O.)
 Andar kahaan?

Beat.

MAN (V.O.)
 Devi ki kokh mein.

FADE IN:

EXT. PURANDARE WADA (PURANDARE MANSION) - DAY

Wide shot of a large decrepit mansion under heavy rains
 -- imposing in size yet dilapidated in its condition.

A woman (30s; WIDOW), draped in red saree, stands outside
 the massive gate.

She climbs the steps to the gate...

CUT TO:

INT. PURANDARE WADA (PURANDARE MANSION)/COURTYARDS - DAY

The WIDOW navigates inside the mansion, crossing many of
 its courtyards under torrential rains...

Superimpose title:

PART ONE

1918, Tumbbad Village

Western India

INT. PURANDARE WADA (PURANDARE MANSION)/BIG COURTYARD - DAY

She arrives in a massive courtyard, bows her
 head reverentially, like a slave, towards...

....SARKAR, an old, frail man in his 80s.

He sits swaying in a swing in the corridor, facing the
 WIDOW who is getting drenched in the courtyard.

Sarkar's stares at the WIDOW, unblinking. His eyes
 burning with anger -- or perhaps something more primal.

CUT TO:

INT. PURANDARE WADA (PURANDARE MANSION)/BEDROOM - DAY

Sarkar's wrinkly hand rests on the WIDOW's shoulder.
He moans... in deep pleasure.

There's a silken cloth fan just under the mosquito net that covers the ornate bed. The fan is attached to a rope, which the WIDOW keeps pulling constantly with one hand.

She sits in the bed, next to Sarkar lying down.

The WIDOW's other hand moves frantically between Sarkar's groin -- masturbating him.

The WIDOW from up-close: bald, and tired.

Sarkar now singing in moans.

WIDOW

Jaldi kijiye. Sandhya hone ko
aai hai.

SARKAR

Ab jo waqt lagega woh toh lagega
na?

WIDOW

Budhiya ko khaana dene mein der
ho gayi toh ghabrahat si hone
lagti hai..., kahin uth na jaaye.

SARKAR

Aisi baat mat kar sandhya kaal
mein... Woh nahin uthne waali!
Waqt par jaana hai toh jaldi
aaya kar.

The WIDOW doesn't respond to this; instead her eyes travel towards the only source of light in the room -- a flickering lamp in a tiny SHRINE in the corner.

A clay statue of a demonic-looking INFANT stands in the shrine. The bust is on a raised square pedestal; a pair of partly squatted legs carved out of wood/metal; its butt covered in a red silken cloth -- like a loincloth.

The hands of the infant-god statue hold a real GOLD COIN.

WIDOW

Aapne kaha thha, iss amaavas ke
baad... woh mudra de-denge.

SARKAR

Sone ki mudra?! Kya majaak hai?
Kamaao!

The WIDOW, visibly hurt, speeds up her actions.

EXT. FLATLAND - DAY

In a wide sweeping shot we see two YOUNG BOYS running up and above a green hill.

Thunderstorm rages above their heads.

They are carrying traditional umbrellas made from branches and dried leaves. 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.

On the other side of the hill, 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.

One of them drops the umbrella in the rush.

CUT TO:

EXT. HILL HOUSE - CONTINUOUS

VINAYAK, the older boy, bangs on the house door. Breathless, he staggers a few steps backwards upon finding the door shut.

SADASHIV, the younger boy, catches up as VINAYAK perches himself on a stone bench outside besides the door.

SADASHIV

Aai kahaan gayi?

VINAYAK

Yahin thehar.

SADASHIV

Aai kahaan gayi?!

VINAYAK

Aur kahaan... Sarkar ke waade
mein gaayi hogi.

SADASHIV looks down in silence and then sits on the opposite bench.

SADASHIV

Budhiya ko kaun khilayega?

VINAYAK

Aai waapas aake khila degi.

SADASHIV

Deri ho gayi toh?

VINAYAK

Chup!

SADASHIV

Budhiya jaag gayi toh?

VINAYAK considers his question in silence as he shivers in the rain.

VINAYAK keeps the umbrella on the bench and stands up.

He looks up at the closed door. Then he removes from under the nearby stone a large iron key. Using that, he confidently unlocks the huge metallic lock on the door. Then he pushes it open.

As SADASHIV follows him in, we see the small courtyard before the main door of their modest lone hut.

VINAYAK picks a heavy metal container from beside the door and keeps it in front. Then he proceeds to collect a metal tool and unlocks the main door of the house.

CUT TO:

INT. HILL HOUSE, KITCHEN - DUSK

VINAYAK stirs the food in a metal utensil.

SADASHIV sits in a corner, looking at his big brother.

SADASHIV

Woh sote huye khaati hai?

VINAYAK

Hmm. Dheere dheere muh mein daalon,
nigal leti hai.

SADASHIV thinks for a minute.

SADASHIV

Uth-ti hai?

VINAYAK cooks and stirs the food.

VINAYAK

Nahi.

SADASHIV

Tumne pehle kabhi khilaya hai?

VINAYAK

Nahi.

SADASHIV's little innocent face displays a worried expression.

CUT TO:

INT. HILL HOUSE, PASSAGE WAY - DUSK

VINAYAK and SADASHIV walk across a dark passage till they see a door at the very far end of it.

They stop, and VINAYAK hands the plate with food to SADASHIV.

SADASHIV
Ye kya hai?

VINAYAK
Maine banaya na...! Tu de.

SADASHIV takes the plate with apprehension. VINAYAK pushes him to go on.

VINAYAK (CONT'D)
Chal jaa, varna woh uth jaayegi.
Jaa. Darr mat.

SADASHIV looks scared and reluctant to go. He keep staring at his elder brother.

VINAYAK pushes him again with greater force.

VINAYAK (CONT'D)
Main bol raha hoon, jaa!

SADASHIV looks petrified as he slowly advances towards the door.

VINAYAK cautiously steps back as SADASHIV reaches the door and stops.

A WOMAN, in bright red saree, suddenly enters from behind VINAYAK, and runs towards SADASHIV, panting frantically.

WIDOW
SADASHIV!

Her bald head half covered with the saree -- the same WIDOW.

She takes the food plate away and slaps SADASHIV. She is the boys' mother.

As she walks back down the passage, she slaps VINAYAK too.

SADASHIV follows her inside, towards the kitchen, while VINAYAK remains standing there in the passage, trembling.

CUT TO:

INT. HILL HOUSE, KITCHEN - DUSK

The WIDOW is stirring fresh food in the metal utensil upon the oven: rice boiling in excess water. Embers are flying from the fire beneath.

As she continues to cook, a faint SNORING sounds ominously from deep inside the house, and VINAYAK turns to look in its direction.

Even SADASHIV seems to worry, but their mother puts food on the plate, unperturbed by the sounds. Unlike VINAYAK's plate prepared earlier, she adds a green vegetable onto the plate, along with rice and a bowl full of broth.

Quickly, she carries the plate, towards...

CUT TO:

INT. HILL HOUSE, PASSAGE WAY - DUSK

The two boys follow her. Upon reaching the door down at the far end of the eerie passage, she stops... looking at her boys, and then enters the room.

The boys remain standing, frightened, at the other end of the passage.

CUT TO:

INT. HILL HOUSE, GRANDMOTHER'S ROOM - NIGHT

We see the WIDOW's hands cautiously trimming gross-looking nails off TOES that resemble a rotting bark of tree; the WIDOW using a big cutter-like instrument to do the ugly job.

As the camera pans, we see the rest of the over-wrinkled, rotting foot, with a chained clamp around the ankle.

The owner of this foot SNORES ominously.

CUT TO:

EXT. HILL HOUSE - NIGHT

A thunderstorm outside the small lone hut.

CUT TO:

INT. HILL HOUSE - NIGHT

VINAYAK sits shaving his mother's bald head in the light of a lantern.

VINAYAK

Aaj usne mudra di?

WIDOW

Baat hi nahi nikli...

VINAYAK

Voh harami kya saamne se baat
nikalega?

The WIDOW slaps him.

WIDOW

Apne baap ko gaali dega?

VINAYAK grabs her bald head, and resumes shaving it.

VINAYAK

Usse bol... Ki woh humein mudra
nahi dega toh hum bhi uski
budhiya ka dhyaan nahi rakhenge.

(beat)

Poore gaanv mein koi hai jo uske
paas bhi jaaye?

WIDOW

Mudra kya mazaak hai? Kamani
padegi!

VINAYAK

Baarah saal se kamaa hi rahi hai.

The snoring sounds from deep within the house grabs
their attention.

They both pause, look in the direction of the sound and
then at each other.

The woman takes the lantern and starts to go towards
the passage.

VINAYAK (CONT'D)

(whispering)

Aai...!

She ignores him, walks past him... Towards...

CUT TO:

INT. HILL HOUSE, PASSAGE WAY - NIGHT

The WIDOW walks cautiously up to the room at the end of
the passage, with an axe in one hand, and the lantern in
the other.

VINAYAK is close behind his mother, with another lantern.

GRANDMOTHER/OLD LADY (O.S.)
Nahi chahiye khazaana!

The snoring has given way to moaning and sobbing of an old lady in pain.

The WIDOW turns to look at VINAYAK, then resumes moving towards the door. Upon reaching, she keeps the lantern by the door and bends down to listen.

GRANDMOTHER/OLD LADY (O.S.) (CONT'D)
Mujhe chod do!

The WIDOW holds her breath for a few tense seconds, sweating, her heart pounding in her chest.

WIDOW
(through a crack in the
foot of the door)
Hey, hey! Soja, varna Hastar aa
jaayega.

Moaning subsides, and snoring resumes from inside the room. The WIDOW heaves a sigh of relief and looks towards VINAYAK, who is still trembling in fear.

EXT. PURANDARE WADA (PURANDARE MANSION) - DUSK

Wide shot of the mansion silhouetted against the evening sky.

CUT TO:

INT. PURANDARE WADA (PURANDARE MANSION)/BEDROOM - DUSK

SARKAR's mouth struggling to breathe (extreme close-up)

SARKAR's eyes staring lifelessly. (extreme close-up)

SARKAR's nostrils, with hair sticking out. Breathing has stopped entirely now. (extreme close-up)

Tracking shot towards the shrine we saw earlier. The gold coin held by the infant-god's hands.

CUT TO:

EXT. SARKAR'S FUNERAL - DAY

Camera pans across SARKAR's corpse on the unlit funeral pyre. The entire body is decorated with flowers, fruits etc.

as per Hindu tradition. As part of the last rites, a pair of hands pours *ghee* (clarified butter) on Sarkar's face.

CUT TO:

EXT. SARKAR'S FUNERAL - DUSK

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.

We can hear the chanting of *mantras* in the background.

EXT. TUMBBAD VILLAGE - DAY

The WIDOW and her sons walk across the drenched green hillside. The rain has subsided but its aftermath is no solace.

The three walk hurriedly through the slush as it splashes up to their ankles.

VINAYAK and his mother carrying a sack of grain each.

Camera sweeps across the landscape and follows them as they make their way towards the house, struggling against the blowing wind.

EXT. HILL HOUSE - DAY

The WIDOW hurriedly unlocks the front door...

CUT TO:

INT. HILL HOUSE - DAY

She enters her house cautiously. Inside, the sound of loud snoring fills the space as she checks for any signs of danger.

None.

She gestures for the boys to come in.

CUT TO:

EXT. HILL HOUSE - CONTINUOUS

VINAYAK bravely ventures inside. He has three sacks of grain in his hands.

SADASHIV doesn't move. VINAYAK reaches the main door across the inner courtyard, but SADASHIV stands outside, petrified.

CUT TO:

INT. HILL HOUSE, KITCHEN - DAY

The WIDOW cooks rice in the pot. VINAYAK watches her.

WIDOW

Sarkar mar gaya.

VINAYAK

Pata hai.

WIDOW

Raat ko khana hote hi, boriya-bistar bandhna shuru karenge. Hum Tumbbad chod rahe hai.

(beat)

Ab yahan kuch nahi bachaa--

VINAYAK

Kyun? Waada toh apna hua na? Waha aur kaun hai?--

WIDOW

Waade mein kya bhooke mareenge? Ek phooti kaudi nahin milegi uss waade ki. Gaon ke log toh humare nazdeek bhi nahi aana chahte.

VINAYAK

Waade mein jo khazana hai voh to apna hoga na?

WIDOW

Sarkar poori zindagi dhundta raha. Kuch nahi mila usse. Purkho ki saari kamaai bhi udaa di.

INTERCUT WITH - PASSAGE WAY

SADASHIV is seen wearing his dress and walking towards the kitchen. He pauses mid-way to eavesdrop on his brother and mother conversing.

VINAYAK (V.O.)

Aur uss budhiya ka kya?

WIDOW (V.O.)

Ab humein kya...! Usee wahin pada rehne do.

BACK TO KITCHEN:

VINAYAK

Usse uthayein kya? Woh sarkar ki
lakkad-nani hai... Khazana ke
baare mein woh kuch na kuch toh
zarur jaanti hogi.

WIDOW

(Dares him by pushing him
away)

Jaa!

(beat)

Jaa... Jaa na! Utha aur pooch
usse-se.

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

WIDOW (CONT'D)

Kal bhor hote hi hum log yeh gaon
chodenge. Raat ko Satara jayenge...
Wahan se 'Pune.'

VINAYAK glares at his mother.

CUT TO:

EXT. HILL HOUSE, COURTYARD - LATER - DUSK (LATER)

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

SADASHIV

Khazane ki baat karna bhi ashubh
hai.

VINAYAK

Toh maine kab ki?

SADASHIV

'Pune' kya hai?

VINAYAK

Bahut bada gaon hai. Vahan raaston
par gaadiyaan ghumti hai. Bina
bail-ghode ki... Apne aap.

SADASHIV

Ch-huh! Tum pe to vishwas hi nahi
raha.

VINAYAK

Accha hai.

The silence is disrupted by a dull thud.

VINAYAK looks up. SADASHIV isn't on the tree anymore.

VINAYAK (CONT'D)
SADASHIV!

VINAYAK runs out the main door...

VINAYAK (CONT'D)
SADASHIV!

EXT. HILL HOUSE - CONTINUOUS

...around the other side of the wall -- where he finds SADASHIV lying motionless on the ground, his head split open on a jagged rock.

VINAYAK
SADASHIV!
(Shouts, rushing back
inside)
Aai...!
(beat)
AAI!

CUT TO:

EXT./INT. HILL HOUSE - NIGHT

The WIDOW leaves with SADASHIV -- he is slumped in her arms, bleeding profusely from the head.

WIDOW
SADASHIV sona mat!

Night has fallen, their urgency the only disquiet in the eerie silence.

WIDOW
Kal savere tak ghar vapas aa
jaungi.

VINAYAK
Aai, budhiya ke khane ka kya?

WIDOW
Aaj tuje hi khilana padega--

VINAYAK
uth gayi toh?

WIDOW
Uth gayi toh bolna: "Soja, warna
Hastar aa jayega!"

VINAYAK

"Hastar" kaun?

WIDOW

(getting on a bullock-cart
outside; to the cart-
puller)

Chalo. Kaka, chalo, jaldi chalo!

(beat)

Chalo, chalo!

VINAYAK

Aai--

WIDOW

(to VINAYAK)

Tu jaa! Tu jaa! Tu jaa naa...!

(tending to SADASHIV in
her lap)

Sada! Kuch nahi hoga, beta! Main

hoon naa...

The cart pulls away from VINAYAK, and he walks back to the hut.

VINAYAK walks back, in the eerie light of the lantern in his hand.

CUT TO:

INT. HILL HOUSE - NIGHT

VINAYAK enters the house in a huff.

As he enters the house, the lantern goes off.

He strikes a matchstick, lights up the lantern again.

He goes into...

THE KITCHEN

...only to find that the food in the pot is all burnt to a crisp.

He starts sweating profusely in fear.

He searches for grains all over the kitchen -- the containers are all empty.

CUT TO:

INT. CART - NIGHT

The cart slows down, stopping. The WIDOW sobbing. SADASHIV lies motionless in her lap.

CART-PULLER

Mai? Abhi bhi vedh ke paas jaana
hai...? Ya shamshaan le chalu?

WIDOW

(between sobs)
Waada le chalo.

CUT TO:

EXT. CART - CONTINUOUS

The cart takes the U-turn...

CUT TO:

INT. HILL HOUSE - NIGHT

VINAYAK is still helplessly sitting in a corner. Suddenly, as if he remembers something, he walks up to a higher shelf and reaches for a container. His hands slips and the container full of flour falls down on him, covering him in flour.

He bends down, frantically collecting the flour off the ground...

...when, suddenly, he realizes that old lady is crooning. He is petrified, staring in the direction of the passage.

Startled, VINAYAK crawls down...

THE PASSAGE

...his limbs shaking with fear.

He reaches the grandmother's door and tries to listen to any sound coming from inside. Then he bends to see through the crack in the door. His face freezes in fear as the terrifying voice returns:

GRANDMOTHER/OLD LADY (O.S.) (CONT'D)
Kaun hai yeh Raja Beta?

VINAYAK stumbles back, horrified.

GRANDMOTHER/OLD LADY (O.S.) (CONT'D)
Aaja mera, Beta!
(beat)
Kaun hai...!
(beat)
Mujhe bhook lagi hai. Aaja.

VINAYAK gathers courage and stands up. He process to unlock the door, while the old lady continues to entreat him to come to her and feed her.

VINAYAK stops himself and turns away from the door. Then,

GRANDMOTHER/OLD LADY (O.S.) (CONT'D)
Khazaana... chahiye?

VINAYAK pauses, thinking.

The grandmother chuckles inside her room.

GRANDMOTHER/OLD LADY (O.S.) (CONT'D)
Aaja naa!
(beat)
Aaja. Aaja! Khol de!

VINAYAK returns to her door, drops the chain that keeps the door locked.

INT. HILL HOUSE, GRANDMOTHER'S ROOM - CONTINUOUS

The door opens and VINAYAK shudders at the sight of the GRANDMOTHER.

The room lit only by the lantern held in Vinayak's hand.

Grandmother's face is distorted with scars and pins sticking out it. Only one of her eyes is barely open, the other one is injured and missing. She continues to weep in her eerie tone.

GRANDMOTHER/OLD LADY
Laaltain hata... laaltain hata!

VINAYAK takes a step forward into the room, and she sees him through her blurred vision.

VINAYAK
Daadi?

VINAYAK moves closer to her, still brimming with trepidation.

She continues to weep.

GRANDMOTHER/OLD LADY

Beta! Yeh dekh idhar... teetli...
idhar... Ek aur... teetli... Aaja!

VINAYAK

Khazaana kaha hai? Daadi!

With VINAYAK's lantern illuminating her, we see her barely clothed and severely wrinkled body with multiple ugly scars on it.

GRANDMOTHER/OLD LADY

Haraamkhoron ne muuh pe keele maar ke rakhi hai
(picks up a small bowl
from her bed)
Isme khaan daal de... mein
khaa lungi.

VINAYAK

Waade mein hai?

She growls.

VINAYAK (CONT'D)

Waade mein hai kya?

GRANDMOTHER/OLD LADY

Bhook lagi hai.
(beat)
Khaana de, mein bataati hun.

The grandmother shows her ugly crooked teeth.

GRANDMOTHER/OLD LADY (CONT'D)

warna tujhe kha jau?

VINAYAK rushes out...

INT. HILL HOUSE - CONTINUOUS

...across the passage, and drops the lantern in his rush, entering...

THE KITCHEN

...where the flour is all over the floor. He tries to salvage it. Realizing it's too late, he picks up another lantern and runs to the kitchen, and tries to salvage the burnt food by pouring water into it.

VINAYAK

(to himself; trying to
recall what the mother
had told him to remember)
Soja, warna...
(beat)

(MORE)

VINAYAK (CONT'D)

Kya tha?!

(beat)

Soja, warna... Soja warna, Heeran
aa jayega... nahi... Soja
warna mugar aajeyag

(frustrated)

Soja warna, ajgar aa jayega...

Soja warna... haathi?

Trying to cook food, he nearly burns his hands. Howls in pain.

His whole body is trembling and he tries to calm his shivering hands.

VINAYAK (CONT'D)

(to himself; mumbling
madly)

Soja warna, Haathi aa jayega...!

Heeran... Soja warna... kya--

He turns, looks below to find the same chain clamp from the grandmother's ankle now being tied around his own ankle... The grandmother's terrifying face, half lit in the lantern, just right behind him.

GRANDMOTHER/OLD LADY

Naam bhul gaya?

She lets out a menacing sound and drags him across the floor.

VINAYAK screams for help and the grandmother continues to scream louder than him, savouring her achievement. VINAYAK manages to grab a torch of fire as he is dragged across...

Through THE PASSAGES...

...where a fierce sequence follows as he is ruthlessly dragged into her lair curbing all his attempts to put up a fight.

VINAYAK

AAI!

GRANDMOTHER/OLD LADY

(laughing)

lori sunaati hun.

VINAYAK

Aai!

GRANDMOTHER/OLD LADY

Aaj tera garam maans khaaoungi.

VINAYAK tries to torch her with the burning flames, and she screeches in pain.

VINAYAK

Daadi, Soja, warna...

Irritated by his screams, the grandmother turns and hits him.

VINAYAK (CONT'D)

Aai!

The torch slips from his hand as they reach the grandmother's room. He tries to grab a log of wood, continuing to scream for his mother. The grandmother faces him, as he is struggling to avoid getting past the doorway.

She lets out a deafening scream.

INT. HILL HOUSE, GRANDMOTHER'S ROOM - CONTINUOUS

VINAYAK is dragged into the room with one huge pull. She tries to drag him under a wooden beheading machine.

VINAYAK tries to escape, but she holds on tight to the chain that has his ankle is clamped to, and pushes him further towards the beheading machine.

VINAYAK continues to scream at the top of his voice. She stands up and pulls his ponytail up through the neck-hole of the machine.

VINAYAK

Daadi, SOJA! Soja warna...

As his head comes up for beheading, he tries to remember what his mother had told him...

...while she plucks out of her face one of the metallic pins - stale blood oozes out of the spot and drips over VINAYAK's head. She drops the pin, satisfied, and goes on to pluck out the next pin, letting more and more blood flow out of it on to VINAYAK's face.

VINAYAK continues to scream in terror, and she tries to shut his mouth. As she brings her own face closer to VINAYAK's face:

VINAYAK (CONT'D)

(Loud)

HASTAR!

She staggers back, down on the floor.

VINAYAK watches, stunned!

VINAYAK (CONT'D)

DAADI SOJA, WARNA HASTAR AA JAYEGA!

Her drops back, as she falls asleep instantly. Snoring now.

VINAYAK cautiously bends lower and gets out of the beheading table. He frees his ankle off the metal clamp and slowly walks past her motionless body. He takes a look at her face and takes a step backward towards the wall, then he looks outside; we see his blood-stained face.

He hears a beating... on the front door...

WIDOW (O.S.)

VINAYAK! Darwaja khol!

CUT TO:

INT. HILL HOUSE, VINAYAK'S ROOM - MOMENTS LATER

The mother enters, weeping profusely in her own blood-stained face. She brings with her a bowl. Coming to VINAYAK, she begins to apply to his wounds some medicine from the bowl.

VINAYAK

Aai? Aai?

(beat)

Sada?

Her crying increases uncontrollably at the mention of SADASHIV's name, and VINAYAK places a hand on her shoulder in consolation.

She is heartbroken.

CUT TO:

EXT. BOAT/RIVER - EARLY MORNING

The boat slowly rows away from the river bank -- Sadashiv's pyre lit near the same bank.

From the bow, down the length of the boat, we see the funeral fire diminishing in the background, as the hull rocks from port to starboard pulling away from the shore.

The widow's face is stricken with grief, sitting in the back of the moving boat. VINAYAK, sitting across from her, suddenly grabs his mother urgently, shaking her arm in a tight grip.

VINAYAK

Aai, sun aai! Abhi bhi waqt hai...
chal wapas chalte hain. Aur uske
haath paun baandhke ussey poochte
hai ki khazana kahab hai? Woh jab
tak nahin batayegi tab tak usse
khaana-peena kuch nahin denge.
Kabhi na kabhi toh batayegi. Chal
naa, Aai, wapas chalte hai.

WIDOW

Arre chup! Kutte!

She 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.

WIDOW (CONT'D)

Tujhe yahi chahiye na? Huh? Ye le.
Ye le, aur chup baith!

VINAYAK's eyes light up at the coin, but only for a second.

VINAYAK

Ye to sirf ek hi hai... Wahan toh poora ka poora khazana chupa hua hai! Chal naa waapas chalte hai. Main kaka ko bolta hun waapas chalne ko... Chal naa, uske haath-paun baandh ke khazaane ka pata chalate hai... Chal naa, khazaana kahaan hai, dhundh-te hai. Aai. Chal naa--

WIDOW

(shoving him away)
Arre chup baith, Nalayak!
Arrey, arrey... tu uss haraami ka hi beta hai na? Jaan se maar dalungi tujhe... agar wapas mudke Tumbbad mein aaya toh... Samjha tu?
(beat)
Bol, Tumbbad mudke kabhi nahi dekhega.

She pushes him again, harder.

VINAYAK

Aai!
(holding the coin out of the boat)
Fek dunga!

WIDOW

Fek!

VINAYAK

Sach mein fek dunga!

WIDOW

Fek! Arrey laalchi...
(grabs him again)
Tu kya mudra fekega! Tu toh uss haraami ka hi beta hai naa...
(starts beating him)
Arrey, maar dalungi me tujhe!
(MORE)

WIDOW (CONT'D)

(beat)

Tu pehle bol mujhe... wapaas
Tumbbad kabhi nahi aayega... Bol
pehle

(he fights to get free)

Waapas Tumbbad kabhi nahi aayega.
Aaj jaan se maar dalungi tujhe.

(beat)

Arrey, woh bechaara mar gaya.
Usse acha hota tu mar jata.

VINAYAK

Aai, pagaal ho gayi hai kya? Kya
kar rahi hai, chod!

Her fists rain down on him, as she continues to scream
at him.

WIDOW

Nadi mein fek dunggi tujhe.

(beat)

Bol fir kabhi Tumbbad nahi aayega.
Bol. Bol Tumbbad wapaas kabhi
nahi aayega.

VINAYAK

Aai, chod! CHOD!

WIDOW

Bol Tumbbad waapis kabhi nahin
jaayega! Bol!

VINAYAK

CHUP!

VINAYAK 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.

VINAYAK (CONT'D)

Bola na, Tumbbad wapas kabhi
nahin jaunga.

She pushes him away, landing a few more harmless blows.
VINAYAK takes it quietly and sits away from her, looking
down. And quietly he looks up and back at Tumbbad.

The boat eases, back and forth slowly, winding down
the river.

She lets out a loud sigh and settles away from him.

Rain continues beating the boat.

The boat moving far away from SADASHIV's burning pyre.

CUT TO:

EXT. BUS/TUMBBAD OUTSKIRTS - EVENING

An old passenger bus jolts across the barren land. A few passengers are crammed inside along with clamoring livestock.

Raining furiously.

Superimpose title:

PART TWO

Fifteen years later

The bus comes to a halt near a small shrine on the barren land.

VINAYAK, now in his 30s, sits by a window, steps out the door, clutching a steel trunk, an umbrella and a thick V-shaped stick.

He looks around at the barren land.

He opens his umbrella and shields himself from the downpour.

CUT TO:

EXT. TUMBBAD VILLAGE - DUSK

With a lantern in one hand and the V-shaped stick in the other, VINAYAK walks across the green hill towards his old house. He reaches the house, looking at it with determination, and without a shred of nostalgia on his face.

INT. HILL HOUSE - DUSK

Then he walks up to his GRANDMOTHER's room through the familiar passage. The whole space has been taken up by vegetation that is found characteristically on old abandoned buildings. He reaches the...

GRANDMOTHER'S DOOR

...VINAYAK bends down to look through the familiar crack in it.

Eerie silent.

He doesn't see much, so he kicks the door open...

Entering the...

GRANDMOTHER'S ROOM

This particular room seems to have been conquered by a mighty tree, whose branches have sprung in every direction.

VINAYAK uses his stick to make way through the branches, but gets himself entangled in the mesh of branches and cobwebs.

Upon freeing himself, he puts the lantern on the ground, and finds the chains that were once used to tie the grandmother.

He probes further, and finds the clamps too.

Pulling one of them, he tries to find the other end of the chain... notices something further ahead on the ground...

VINAYAK yanks the chain, hard! And a MOAN comes from under the tree roots.

VINAYAK smiles at the discovery and hurriedly proceeds to clear off the branches...

In awe, he stares at a beating HEART, with roots and branches emerging from it... he looks down from the heart...

...and discovers the grandmother's face, covered with moss and vegetation, half buried in the ground. He starts removing the twigs off her face.

She hisses. He gets closer to inspect...

VINAYAK (CONT'D)

Daadi...?

Her mouth vomits out a liquid, startling him.

GRANDMOTHER/OLD LADY

Beta...?

VINAYAK stumbles back...

...then begins rolling with laughter at the sight of the grandmother, who lies under the same tree that has borne off her bosom.

VINAYAK

(roaring with laughter)

Daadi, Ped ban gayi! Tu--

The grandmother joins him with her own terrible laughter.

CUT TO:

INT. HILL HOUSE, GRANDMOTHER'S ROOM - LATER

VINAYAK roasts some onion sprouts in a small bonfire in the room. He sits close to the grandmother's face buried partially in the ground.

VINAYAK

Daada ke marne ke baad tujhe
sati pe kyun nahi bithaya?

GRANDMOTHER/OLD LADY

Kaise bitha-te? Meri zaroorat
thi unhe!

(beat)

Kuain mein utarne mein sabse tez
thi main.

VINAYAK

Acha! Toh kuain mein khazaana?

GRANDMOTHER/OLD LADY

Mat jaa waha. Iss shraap se bahar nikal...
iska antt mujhpe hua tha... ise phir se shuru
mat kar.

VINAYAK

Arrey nahi jaunga, Daadi.

GRANDMOTHER/OLD LADY

Mera hi toh khoon hai...

(beat; chuckling)

Haraami!

He nods, smiling.

VINAYAK

(rudely)

Bata naa, kaahan hai?

(beat)

Aur aadha khazaana tera!

GRANDMOTHER/OLD LADY

Nahi chahiye...!

VINAYAK

Toh kya chahiye?

GRANDMOTHER/OLD LADY

Mukti chahiye... Jalaa de mujhe.

VINAYAK stares her, stunned.

GRANDMOTHER/OLD LADY (CONT'D)
 Meri bhook ko khatm nahi kar sakta
 toh mere shareer ko hi khatm karde.
 (beat)
 Bahut intejaar kiya.

CUT TO:

EXT. PURANDARE WADA (PURANDARE MANSION) - DAY

Wide shot of the mansion silhouetted against the sky.

VINAYAK arrives.

GRANDMOTHER/OLD LADY (V.O.)
 Wahan nahi jaana tere haath mein
 hai... Uske baad tere haath mein
 kuch nahi rahega.

VINAYAK slowly walks to the mansion's imposing gate,
 closed right now.

GRANDMOTHER/OLD LADY (V.O.)
 Virasaat mein mili hui har cheez
 par daava nahi karna chahiye.

VINAYAK (V.O.)
 Daadi main nahi karunga toh koi
 aur kar lega.

Amidst the downpour, he walks up the stairs before the gate.

GRANDMOTHER/OLD LADY (V.O.)
 Laalchi hai tu.

He begins to break the huge lock with precision. He unchains
 the gate and with all his might pushes the thick iron gate.

VINAYAK (V.O.)
 Yehi toh ek gud hai mujhme.

The creaks of the old gate echoes as he opens them.

CUT TO:

INT. PURANDARE WADA (PURANDARE MANSION) - CONTINUOUS

VINAYAK navigates the mansion, just like his mother did
 many years ago.

He walks inside and sees the Waada from inside. He scans the
 Waada around him with a sense of ownership and a thin smile.

The mansion's courtyard overgrown with vegetation.

BACK TO THE MANSION - DUSK

VINAYAK is sitting on a swing that once belonged to SARKAR. He has a smug expression on his face. The swing sways gently.

CUT TO:

EXT. PURANDARE WADA (PURANDARE MANSION) - TIME LAPSE

Overcast skies hang ominously over the mansion.

INT. PURANDARE WADA (PURANDARE MANSION), TUNNEL - NIGHT

He looks haggard. He is hitting the wall with the hammer. The wall begins to crumble leading to an open passage.

After a brief struggle to fit through the hole in the wall, he manages to shove down a boulder and gets through.

He walks through corridors and passages and finally reaches...

an underground room with a big chest inside.

He smiles. He removes the dust off its top lid, and we see the bust of a goddess engraved on the top.

Thrilled at the achievement -- that he has found the treasure at last -- VINAYAK jumps on top of the chest, embracing it with both hands.

He lies on top of the chest as the camera pulls out from top.

INTERCUT WITH - HILL HOUSE - (JUST EARLIER)

VINAYAK brings a canister with him.

VINAYAK

(kneeling near the
grandmother's face)

Daadi. Soch le. Abhi bhi samay hai.

GRANDMOTHER/OLD LADY

(chuckling)

Soch liya, Beta. Jaldi kar.

The grandmother utters sacred chantings, as VINAYAK pours gasoline on her face from the canister.

EXT. HILL HOUSE - NIGHT

The old house is on fire. Grandmother's haunting screams emanates through the flames.

VINAYAK watches standing outside and far away from the burning hut.

CUT TO:

EXT. PUNE MARKET/RIVER BANK - DUSK

Wide tracking shot from the river: of a city, with horse carts, well-lit shops, bustling with people.

Superimpose title:

PUNE CITY

CUT TO:

INT. VINAYAK'S HOUSE IN PUNE - DAY

There are several families cohabiting here. They are going on about their daily activities; one man is having a bath,

another woman is teaching multiplication tables to some children.

A little girl is painting 'Vande Mataram' (I praise thee, Mother) on a colorful piece of cloth, indicating the ongoing struggle for freedom from the British rule.

Everybody turns to look... as the bearded VINAYAK enters the house and looks around. Like a mad man.

The people inside start murmuring amongst themselves, trying to identify the stranger.

We see a board on an inner door, with the words: *Brahmano ke haath peesa shuddh aata* (Pure wheat ground only by Brahmins)

VINAYAK stares at the board in anger.

WOMEN IN BACKGROUND

Ey baba, kya chahiye?

VINAYAK rips off the board and throws it down.

WOMEN IN BACKGROUND (CONT'D)

Kya hua? Kaun hai ye?

VINAYAK storms through the others and enters inside the main house, outraging all the onlookers whose activities are disrupted by his presence.

WOMEN IN BACKGROUND (CONT'D)

CHOR! CHOR! CHOR!

We see SUKESHA, VINAYAK's wife, selling a box of flour to somebody inside. She looks up to see what the commotion is about, sees VINAYAK entering the room.

VINAYAK looks at SUKESHA and then looks around.

VINAYAK gets worked up at all the noise and turns to face the women.

VINAYAK

(screaming)

Chup!

Then, breaking a long silence...

WOMEN IN BACKGROUND

(whispering)

VINAYAK Rao...?

The other women hesitantly leave the room as VINAYAK gives them suspicious looks.

SUKESHA finally realizes who it is, and takes a nervous step backwards. VINAYAK approaches her slowly, with the board still in his hand.

SUKESHA continues to take steps backwards till she hits the wall behind (there is a wooden staircase right beside her, leading up the first floor).

SUKESHA

(fighting tears)

Aap kaahan the? Mere paas ek
footi kaudi bhi nahi thi. Log kya
kya bolne lage the.

VINAYAK continues to move towards her, looking around at the containers of wheat.

SUKESHA (CONT'D)

Isliye maine yeh kaam shuru kiya.

VINAYAK violently kicks a canister of wheat, spilling all its contents. He picks up another and throws it with force.

VINAYAK

(yelling at her)

Vyapaari banegi, huh?

(beat)

Aazaadi chahiye tujhe, huh? RUK!

SUKESHA

(crying)

Mere pas paise... isliye maine ye
kaam shuru kiya...

VINAYAK goes after her. She tries to escape him by climbing the stairs. He pulls at her saree.

SUKESHA (CONT'D)

Nahi, nahi... nahi!

She reaches the first floor and spins to see VINAYAK arriving, the two of them look at each other in silence for a minute.

VINAYAK

Aata peesna hai na tujhe...?!
(grinding her with his own
body)
Chal, mere liye aata pees!

VINAYAK (CONT'D)

Idhar aa

Dekh, tujhe kaise raani banata
hun, raani!

SUKESHA

Argh! Nahi! Nahin, chhodo!

Chhodo!!!

Nahi!, nahi!!

(screaming)
Fat jayegi--

VINAYAK

Aur la dunga, memsaahab!
(beat)
Ab to hazaaron laa dunga!

VINAYAK doesn't stop; she struggles to free herself from his grasp.

She slaps VINAYAK and rolls over on top of him taking over control.

SUKESHA

Kahaan thhe itne din?

VINAYAK

Sab chale gaye. Chal saree utaar...
Utaar saree!

VINAYAK pins her to the floor, and lies down on top of her, trying to rip open her clothes.
He smiles at her and tries to open her blouse with force.
Growling with lust.

He pushes her back down on the floor.

SUKESHA (CONT'D)
awaaze sunenge. Darwaaja bandh karo-

She giggles lustily in pleasure.

CUT TO:

EXT. PUNE MARKET - LATE EVENING

VINAYAK looks clean and gentlemanly. He has shaven off the unkempt beard, and has an imposing moustache.

He walks with his bicycle down the road.

EXT. RAGHAV'S HOUSE - MOMENTS LATER

He climbs the stairs and comes to a door that has a board that says: '*Ghanti ki rassi ek baar hi khinche. Hum behere nahin.*' ('Ring the bell once. I'm not deaf.')

Next to it hangs a thin rope, attached to a bell.

VINAYAK, after ringing it once, see the board. Amused with himself, rings two more times.

The door opens, and he enters...

CUT TO:

INT. RAGHAV'S HOUSE - DUSK

RAGHAV (50s), a local moneylender, stands across from VINAYAK.

RAGHAV
Main opium permit ke liye paise
jama kar raha hun. Ek angrez
afsar se baat chal rahi hain.

VINAYAK sits calmly on a chair, sipping tea.

RAGHAV (CONT'D)

Jab main bada aadmi ban jaunga,
tab tumhari zaroorat hogi mujhe.

VINAYAK

(sarcastically)

Prashansa karne ka byaaj toh
nahi chadate naa?

RAGHAV

Haah! Tumhara chakravarti byaaj
mool dhan se badhkar zyaada ho
chuka hai.

A Persian cat with vermillion smeared over its forehead
sits and observes everything around.

VINAYAK looks away, irritated. An uncomfortable
silence prevails.

RAGHAV (CONT'D)

Kaise chukaoge?

(beat)

Mere paas teen mahine kaam karlo.
Hisaab chukta ho jayega.

VINAYAK slowly turns to look at him.

VINAYAK

Ek sone ki mudra hai. Kharidoge?

He has Raghav's full attention now.

RAGHAV

Dekhu toh...

VINAYAK takes the coin out of a red cloth from his pocket
and shows it to RAGHAV.

RAGHAV takes it, and bites on the coin to check
its authenticity.

RAGHAV (CONT'D)

Kahan se mili yeh?

VINAYAK

Aapko isse kya?

RAGHAV

Chori ka maal jaanch ke leta hoon.

VINAYAK

Chori ka maal hota toh main bata
deta. Pushtaini hai.

RAGHAV

Pushtaini jaaydaad bechne ke din
aa gaye!

RAGHAV walks up to a cupboard and gets some money. He counts the notes and the coins, and goes to give it to VINAYAK. On his way, he stops to pat the cat who is having some food.

VINAYAK

Sau rupaye ki mudra hai. Adtees
(38) ka udhaar tha mujh par.
Baaki bache baasath ...

RAGHAV

Haa, barobar hai.

VINAYAK

Teen aur hai, logey?

RAGHAV looks at him, taken aback.

CUT TO:

MONTAGE:

1. VINAYAK approaching the well in the mansion.
2. VINAYAK climbing out of the well using a rope.
3. Vinayak's wife making flour at home in Pune.
4. VINAYAK traveling on the rickety bus, towards Tumbbad.
5. He opens the mansion's gate.
6. He presents more gold coins to RAGHAV at the latter's place.

CUT TO:

INT. RAGHAV'S HOUSE - DAY

VINAYAK counting money. Humming happily as he does.

RAGHAV looking at him suspiciously.

RAGHAV

Aap Tumbbad se ho?

VINAYAK stops humming, pauses the counting, looks up, trying to hide his surprise.

RAGHAV (CONT'D)

Suna hai wahan Sarkar ke waade mein
khazaana hai, sach hai ya afwaah?

VINAYAK

Sach hai.

Raghav's eyes widen.

VINAYAK (CONT'D)

Jao, loot lo.

They bursts out laughing.

CUT TO:

MONTAGE RESUMES:

7. Vinayak's wife preparing more flour. Tired. Exhausted. Not wife right now, but working as his docile servant.

8. VINAYAK sitting in the mansion's courtyard, tired

9. At Raghav's place:

VINAYAK hands coins to RAGHAV.

RAGHAV

(looking at the coins in
hand)

Sirf do?

VINAYAK seems disappointed, too.

RAGHAV (CONT'D)

Saare ek saath kyun nahi le aate?

9. The rickety van making a trip between Tumbbad and Pune.

10. VINAYAK descending ropes down the well. Tired. But happy.

13. VINAYAK ascending the rope from the depths of the well.

14. At Raghav's place:

VINAYAK has returned with more coins this time.

RAGHAV

(stunned to see so many
gold coins)

Solah?!

(off his reaction)

(MORE)

VINAYAK

Hmm...

RAGHAV (CONT'D)

Itne paise kaha se launga ek
saath...?

VINAYAK

Aaj se mera udhar aap par.

RAGHAV looks shocked; he seems insulted for the first time
in his life; cannot believe Vinayak's confidence.

RAGHAV

Kissi ka khon kar ke toh laate
nahi ho naa?

VINAYAK smiles, shaking his head, exits, leaving
RAGHAV reeling in shock.

14. VINAYAK opens the top cover of the treasure
chest underground.

EXT. PUNE MARKET - DAY

RAGHAV is walking with his bicycle beside him. He wades
through a bottleneck in the street. On the back seat of
the bicycle, there are two wooden boxes.

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.

COOPER puts on his hat.

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 that
generous. Hey RAGHAV...

RAGHAV stops in his strides.

COOPER (CONT'D)

Does he work for you?

RAGHAV

(Feigns innocence)

Who?

COOPER

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

RAGHAV

Oh! Woh... woh kisi ke liye kaam nahin karta.... woh laatsaab hai...

COOPER

RAGHAV! Who is he?

RAGHAV

Chota sa dhanda hai... do kaudi kaa kaam hai.

RAGHAV tries to move away.

COOPER

Look. You better hurry up with whatever you are planning to do.

COOPER waves at somebody else in the distance.

COOPER (CONT'D)

The opium permit is your for the taking. But only for now. It won't remain that way forever.

RAGHAV

Bahut jald mere din badalne waale hai.

COOPER

Listen. I'm probably getting promoted. I'm getting out of this Jungle Book. There won't be anyone to link you with Superintendant Saab then. Yeah?

(beat)

You've got one month.

RAGHAV gets going with a worried look on his face.

CUT TO:

INT. VINAYAK'S HOUSE - DAY

(OVER) the soothing WESTERN CLASSICAL MUSIC emanating from somewhere nearby...

...SUKESHA throws out water from a vessel that has been collecting the rainfall from a leak in the roof. It's still raining heavily. She walks back inside laughing.

SUKESHA

Aur main bhi gussa ho gayi...

RAGHAV is sitting there, waiting for VINAYAK. He laughs, pretending to enjoy SUKESHA's small talk.

SUKESHA (CONT'D)

...ki yeh meri aaji marr kyun
nahi jaati?

(beat)

To ho gaya! Dusre din, subah,
aaji marr gayi.

RAGHAV

Arrey... baap re!

SUKESHA

Aur mera ek bhai tha... woh bhi
guzar gaya. Mujhe lagta tha, jo
bhi mere se bura bartaav karega...
woh guzar jayega.

They both giggling.

SUKESHA (CONT'D)

Matlab mujhe lagta tha.

RAGHAV

Waini, yeh VINAYAK Rao mudraye
kahaan se lata hai?

SUKESHA

Pata nahin.

RAGHAV

Pata nahin?

SUKESHA

Nahi.

He laughs at this, dismissive of the moment.

RAGHAV

Aap mere baare mein bura mat
sochiye... nahin toh main bhi upar!

SUKESHA laughs at this, as she continues to collect
the dripping water in a vessel.

SUKESHA

Nahin, nahin, woh toh bachpan ki
baatein hai.

They both continue to laugh.

VINAYAK enters. He has a fresh injury in his right leg,
the blood staining his *dhoti*.

He comes and keeps the umbrella by the door. He looks
on curiously at the other two laughing.

RAGHAV

Namaskaar VINAYAK Rao!

VINAYAK

Aap toh kal aane wale thhe.

RAGHAV

Haan, nahin nahin, main woh...
yahaan se guzar raha thha... Toh
socha, aapko... yeh aapka
consignment aa gayaa hain... toh
maine socha aapko de ke chala jau.

VINAYAK goes towards the brand new gramophone and inspects it. He snaps his fingers in amazement at the gramophone. He looks happy.

VINAYAK

Kya baat hai!

RAGHAV notices Vinayak's limp and his bruises.

RAGHAV

Yeh pair mein chot kaise lagi?

VINAYAK

Gir gaya tha.

RAGHAV

(Suspicious, but faking
light heartedness)
Kisse bhaag rahe the?

VINAYAK

Woh gaana bajao na, jo kal sun
rahe thhe.

RAGHAV

Arey, usske liye toh dusri
tabagadi (record) lani padegi.

VINAYAK

Dusri tabagadi? Matlab? Ye koi
kaam ka nahin?

RAGHAV

Nahin, nahin... woh baat nahin hai.
Ye sab rahega.
(showing the spinning
record disc)
Isse tabagadi kehte hai.

VINAYAK

Hmm. Acha.

VINAYAK peers at the gramophone in awe. RAGHAV claps in celebration and laughs.

RAGHAV

(Jokes with SUKESHA)

Waini, swatantra sainani toh
nahin hai tera pati?

SUKESHA

Nahin, nahin... main hoon.

RAGHAV looks at VINAYAK, perplexed. VINAYAK looks at
SUKESHA, demanding an explanation.

SUKESHA (CONT'D)

(nervous)

Woh Lakshmi didi le gayi thi...
Videsi kapdon ki holi mein....
Unhone kaha jo hai sab leke aao...
Woh apne paas poorani videsi
gudiya thi naa, bas woh de di.

VINAYAK

(sarcastically)

Bahut achchha kiya... dus rupaye
ki gudiya de di.

RAGHAV

Bura na mano toh ek baat kahun?

VINAYAK

Bola naa...

RAGHAV

Aap ek motorcycle kharid lijiye...
ab bus mein dhakke khana aapko
shobha nahi deta...

(beat; off his nod)

Woh jo motorcycle hai naa--

VINAYAK

Chaliye, aaiye... chale?

RAGHAV

Haan, haan. Chalo. Aapko bhi
vishram karna hoga. Ek minute...

(to SUKESHA)

Acha, Waini, chalta hun.

SUKESHA

Ji, bhai ji. Wapas aana, huh?

RAGHAV

Haan, haan. Mera hi ghar hai.
Aaunga kyun nahi!

SUKESHA

(laughing)

Haan!

(MORE)

SUKESHA (CONT'D)
 (offering a cup to her
 husband)

Chai.

VINAYAK
 (whispering to SUKESHA)
 Andar jao.

VINAYAK takes the cup of tea and stops at the door, sipping.

RAGHAV
 Main yeh keh raha tha... Apke
 dhande mein mujhe bhagidaar bana
 lo... Kya hai, jokhim aadhi ho
 jayegi aur munafa dugna ho jaayega.

VINAYAK
 (smiling)
 Aapko kyon jokhim uthaani hai,
 itna achchha karobar hai aapka.

RAGHAV feels disappointed.

RAGHAV
 Nahin... Nahin. Mujhe chinta ho
 rahi hai aap logon ki. Kya hai,
 itne paison ka roj ka len-den
 hai... kuch hisaab bhi rakhte ho ya
 nahin?

VINAYAK
 Aap hisaab rakhiye. Main saahas
 rakhta hoon.
 (he moves to close the
 door)
 Chala!

VINAYAK chuckles at his self-aware narcissism.

VINAYAK (CONT'D)
 Thek hai?

RAGHAV is perplexed, in shame, but manages to nod
 in approval.

RAGHAV
 Haan, theek hai.

He prepares to leave. VINAYAK thinks for a while.

VINAYAK
 RAGHAV ji! Suniye.

RAGHAV turns to look at him. Expectably.

VINAYAK (CONT'D)

Kabhi kisi cheez ki zaroorat ho to
bejjhak maang lena, rupaye-paise
chahiye ho toh woh bhi le lena.
Bina byaaj ke udhar de dunga.

RAGHAV starts leaving, more insulted than he was when he
came in.

VINAYAK (CONT'D)

Thode chintit lag rahe hain aaj aap.

RAGHAV

Haan... Haa, Nahin, thik hai.

RAGHAV reaches his bicycle.

VINAYAK

Sab theek hai na?

RAGHAV

Haan thik hai.

VINAYAK

Chala, namaskaar!

RAGHAV

Namaskaar.

RAGHAV pulls away from the house.

CUT TO:

INT. PUNE MARKET, GARAGE - DAY

VINAYAK inspects a new motorbike; RAGHAV looks on.

CUT TO:

EXT. PUNE MARKET - LATER

VINAYAK fails to control the bike, rams it into a shed.

RAGHAV

Arrey-- arrey-- arrey!

EXT. PUNE MARKET, LANE - LATER

RAGHAV shows VINAYAK how to use the motorbike.

RAGHAV

Zara sambhaal ke. Bahut hi...
aise aaram se karna.

VINAYAK
 (kicking the bike's
 starter to life)
 Thik hai.

VINAYAK rides it successfully this time.

RAGHAV
 Sambhal ke!

RAGHAV runs behind the bike.

CUT TO:

INT. VINAYAK'S HOUSE IN PUNE - DAY

Women singing and praying. SUKESHA dips a gold coin into a cup of honey, then takes the coin to touch their NEWBORN's mouth.

VINAYAK plays with his newborn son in the crib.

INT. VINAYAK'S HOUSE IN PUNE - LATER

Vinayak's wealth increasing...

...as he shaves with a gold-plated razor.

INT. VINAYAK'S HOUSE IN PUNE - LATER

RAGHAV watches cheerily as VINAYAK lights a cigar with a gold-plated lighter.

RAGHAV
 (grinning)
 Sarkar lag rahe hai aap.

INT. VINAYAK'S HOUSE IN PUNE - DAY

He notices his dead mother's portrait on a wall. Missing her in this happy occasion of his life.

INT. PUNE CITY BROTHEL/VARIOUS SHOTS - NIGHT

VINAYAK enters with RAGHAV.

Prostitutes dancing and luring clients inside.

VINAYAK watches them all lustily.

RAGHAV tries to seduce a middle-aged prostitute.

VINAYAK holds money between his lips, luring a young prostitute towards himself.

INT. VINAYAK'S HOUSE IN PUNE - LATER

VINAYAK grinds some opium using a pestle and mortar.

INT. VINAYAK'S HOUSE IN PUNE - LATER

He drinks alcohol from a cup.

Looks intoxicated. A little aged, too.

INT. VINAYAK'S HOUSE IN PUNE - LATER

VINAYAK lies on the floor, eyes closed, lost in his drunken fantasies.

EXT. TUMBBAD VILLAGE - DAWN

The sun rising with a new hope... bathing VINAYAK in its warmth and glow as he rides his way back to Pune on his motorbike.

CUT TO:

EXT. PUNE MARKET/STREETS - DAY

RAGHAV makes his way through the fairly empty market alley. There is a TEENAGER behind him. She is barely sixteen, long hair, big eyes, clad in deep red saree, freshly widowed. This is RONJINI.

Sub-inspector COOPER watches him. COOPER seems drunk, with his men, sitting in the balcony of the station.

COOPER

Hey RAGHAV!

RAGHAV is startled, but hides it.

RAGHAV

COOPER Bhau!

RONJINI suddenly staggers back... watching an IMPERIAL AIRWAYS AIRLINER flying over them. She is overwhelmed by it; the first time she has seen a plane.

COOPER

Oi! Who is she?

RAGHAV

Daughter-in-law.

Both RAGHAV and COOPER cracks up at this silly joke.

COOPER

(Gestures to RAGHAV)

Two days!

RAGHAV stops laughing. Turns pensive. He leaves quietly.

CUT TO:

INT. VINAYAK'S HOUSE (GROUND FLOOR BEDROOM) - DAY

VINAYAK is lying on the bed, with his head propped up on his elbow. RAGHAV sits close by.

RAGHAV

Aath sau teen ka udhar tha mujhpar.

(gestures towards RONJINI)

Iske aath sau diye.

VINAYAK

Aath sau?!

RAGHAV

Kam lag rahe hai ya zyaada?

VINAYAK

Bahut zyaada hai.

VINAYAK continues to stare at RONJINI, who stands in a corner.

RAGHAV

Sati chadhane bitha diya tha isse.

Mujhe char logon ko paise dene

pade. Par mundan bhi nahin hone

diya.

VINAYAK

(Playfully)

Aur baaki ke teen?

RAGHAV

(smiling)

Iske bhi toh aath sau teen kah

sakta tha main...!

RAGHAV takes out a cloth pouch from his bag and gives it to VINAYAK.

RAGHAV (CONT'D)

Yeh lo... achi khaasi cheez hai...
Bazaar mein saat rupaye mein milti
hai. Mujhe teen mein mili, tumhe
teen mein de raha hoon.

VINAYAK fishes out a can of shoe polish from the pouch
and examines it.

RAGHAV (CONT'D)

Arey cargo Amreeka jaa raha tha,
ghuma kar wapas Hindustaan bhej
diya. Bahut bhukmari phaili hai...
Paise hi nahi logon ke paas! Kya
din aa gaye hai.

RONJINI stares at the two men with suspicion, unsure of
what she is witnessing. VINAYAK looks at her, amused.

VINAYAK

(smirks and returns the
polish)
Yeh aap... meri taraf se aap
rakh lijiye.

RAGHAV looks on, taken aback by the unexpected gesture.

RAGHAV

Arey, bahut achi cheez hai.

SUKESHA enters with the crying baby in her arms and puts it
gently into the cradle. RONJINI looks at this, confused.

SUKESHA

(pampering the baby)
Tota dikhau? Tota hai yahan pe.

Before RAGHAV can thank him, SUKESHA interrupts.

SUKESHA (CONT'D)

(noticing RONJINI)
Kaun hai yeh?

SUKESHA has a worried expression on her face.

VINAYAK

(Looking at SUKESHA for a
while)
Tumhe chahiye thi na koi kaamwaali?

SUKESHA

Haa. Lekin pehle parakh to karni
chahiye thi.

RAGHAV

Maine parakh kar liye.

VINAYAK

Inhone kar le hai parakh.

SUKESHA

Rakhenge kaha?

VINAYAK & RAGHAV

Upar waadi mein rah jayegi -- Kahin
bhi rahegi... kahin bhi rahegi.

SUKESHA looks at VINAYAK with suppressed anger.

VINAYAK

(to SUKESHA)

Jao, isko waadi dikha upar waali.

SUKESHA storms out.

VINAYAK (CONT'D)

(shrugs)

yahan ke din kaunse achhe chal
rahe hain?

RAGHAV

Sab uss charkhe-dhaari ka kiya
dhara hai. Narishakti ka naara
lagakar dimaag kharaab kar diya
hai sab ka.

VINAYAK

(gesturing to RONJINI)

Suno!

RAGHAV

Achi bhali angrezi sarkar chal
rahi hai. Haan, humare dharm mein
taang toh adaati hai.

(beat)

Lekin ab kya kare.

RONJINI walks in the direction of the stairs that lead to
the first floor.

CUT TO:

INT. VINAYAK'S HOUSE IN PUNE/GROUND FLOOR BEDROOM - NIGHT

VINAYAK is checking his accounts.

Suddenly, he notices the slightly open trapdoor in the
roof above him, through the trapdoor a flickering source
of light is visible, indicating RONJINI being awake.

He finishes his work fast and keeps the account book away.

He glances at SUKESHA lying fast asleep on the floor
beside his bed.

He looks back at the trapdoor, its cover being opened slowly by RONJINI, indicating that she might have been stealthily spying on VINAYAK, too.

She looks unusually confident.

VINAYAK

(whispers)

Kya hai?

She flashes at VINAYAK a FIFTY RUPEES currency note. VINAYAK looks at her, curious.

RONJINI
 (nervous, faux playful)
 Agar aap mujhe pachaas rupaye doge,
 toh main aapko bataaongi ki yeh
 paachas kaise aayein.

VINAYAK is surprised at the question. RONJINI looks around to ensure that SUKESHA isn't awake.

VINAYAK
 Aur agar iss jaankari ki kimmat
 pachaas rupaiye nahin hui, toh?

RONJINI pauses, annoyed.

RONJINI
 (petrified by her own
 confidence)
 Agar laakhon ki hui, toh?

VINAYAK chuckles quietly. He picks up two more notes and stands up on the bed to hand it over to her.

RONJINI giggles, as VINAYAK proceeds to climb up through the trapdoor. SUKESHA still asleep.

VINAYAK
 Yeh le.

VINAYAK pulls himself up, through the trapdoor, climbing onto the first floor... next to RONJINI.

RONJINI
 Unhone bataya tha... aapke saath...
 raat bitaane ke liye.

VINAYAK catches hold of her, and hoists her in his lap.

VINAYAK
 (chuckling)
 Kya bataya?

He pins her down on the floor. He seems amused, handling her like she is his toy.

RONJINI
 Ki... do raat tak... do din tak...
 (VINAYAK grinding himself
 on top of her)
 Aapko shehar se bahar jaane naa du.

She giggles passionately.

VINAYAK suddenly realizes the meaning of her words. Stops his foreplay. He rises off her.

RONJINI (CONT'D)
(seductively)
Ki dhyan rakhu... ki do din tak...
aapko shehar se bahar jaane naa du.

RONJINI wants him to continue playing with her.

But the amusement fades away from Vinayak's face. He is perplexed, struggling with the implication of what he just heard.

He feels hurt, and deeply betrayed. Pushes her away.

He seethes with a primal rage.

CUT TO:

EXT. PURANDARE WADA (PURANDARE MANSION) - DUSK

RAGHAV stands in front of the huge door of the crumbling mansion, with his big trunk.

He stares at its grandeur with a faraway look in his eyes.

The imposing gate is locked. For now.

CUT TO:

INT. PURANDARE WADA (PURANDARE MANSION) - DUSK

RAGHAV explores the mansion's labyrinthine interiors. He notices the decomposing well in the courtyard below.

INT. PURANDARE WADA (PURANDARE MANSION) - NIGHT

RAGHAV climbs a narrow stairs, in the light of a lantern in his hand, exploring deeper into the mansion.

INT. PURANDARE WADA (PURANDARE MANSION) - LATER

His explorations lead him to a bedroom, where the temple with the deity's bust is shrouded with cobwebs and unruly vegetation.

On a wall behind him, several murals of an ominous old lady are etched across the face of the wall.

RAGHAV turns to look at the murals. In the light of his lantern, the murals look even more frightening.

Fear gripping him now.

INT. PURANDARE WADA (PURANDARE MANSION) - LATER

RAGHAV moves cautiously, exploring more rooms and courtyards of this expansive and labyrinthine mansion.

FROM ANOTHER POV: we see that he is on a higher floor, with even more floors above him; the many pillars around him creak every now and then, the rain water seeping and trickling down the pillars.

REVEAL:

RAGHAV is being watched... by VINAYAK. His eyes vengeful, burning with anger.

VINAYAK watches RAGHAV from a higher floor. Quietly.

INT. PURANDARE WADA (PURANDARE MANSION) - LATER

RAGHAV is in another room. He inspects some gold utensils on a shelf. He starts collecting them, pocketing them in a cloth-bag under his arm.

Still unaware...

...of VINAYAK, who stands in a small passageway outside the room, eyeing RAGHAV through an adjacent window.

Vinayak's silhouette looks menacing.

VINAYAK rushes forward, suddenly hitting the floor with his V-shaped stick... a loud THUD!

RAGHAV turns to look out the same window -- sees no one.

He walks over to the window, peer into the passageway.

VINAYAK has disappeared.

CUT TO:

EXT./INT. PURANDARE WADA (PURANDARE MANSION)/COURTYARD
- LATER

VINAYAK reaches the ground floor.

He walks on, the stick held firmly in his hand. He moves purposefully, slowly, across the floor.

He pauses -- aware that RAGHAV is watching him. Without as much as a glance, he goes into an adjoining passage.

RAGHAV peers downstairs through the broken rooms... spotting VINAYAK at last. RAGHAV is filled with dread -- like he has been caught stealing.

RAGHAV reaches the same ground floor room where he saw VINAYAK a moment ago; but VINAYAK has again disappeared.

RAGHAV finds him... VINAYAK moving towards a well in the courtyard below. VINAYAK tightens the lid of a round metal container in his hand. The heavy rains drenching him. Aware of RAGHAV spying on him, VINAYAK pauses with a ferocious look on his face.

RAGHAV watches from behind a wall on the upper floor: VINAYAK gets onto the well, and unrolls a sturdy rope-ladder, flinging it inside the well. The metal container is tied to his waist.

RAGHAV watches in astonishment as VINAYAK descends into the well.

EXT./INT. PURANDARE WADA (PURANDARE MANSION) - LATER

VINAYAK emerges from the depths of the well, climbing out. He stands in the courtyard, pulling a few gold coins out of his vest pocket, looking at them triumphantly.

He pockets the coins and pretends to leave the mansion.

RAGHAV, hidden behind an upper floor wall, watches it all.

CUT TO:

EXT./INT. PURANDARE WADA (PURANDARE MANSION) - LATER

Sure of VINAYAK's departure, RAGHAV reaches the ground floor courtyard, peers down the deep dark well, trying to illuminate it with his meek lantern light.

The well looks like a bottomless abyss -- like a giant gaping black mouth in the ground. Rainfall dripping constantly into it.

CUT TO:

INT. WELL/UNDERGROUND TUNNELS/PASSAGES - CONTINUOUS

RAGHAV descends down the well using the rope-ladder. With difficulty. He reaches the bottom, explores the network of underground tunnels, slowly, inspecting his way, in the light of his lantern, through the dark, damp passages.

CUT TO:

INT. TREASURE CHEST ROOM (WOMB PORTAL DOOR) - CONTINUOUS

RAGHAV rushes toward the massive treasure chest, overjoyed, believing he has found the treasure box.

He lifts the top cover of the treasure chest, puts his hands into the darkness inside. It seems hollow. He peers to have a look inside it with the help of his lantern... stooping into it more and more...

CUT TO:

INT. WOMB PORTAL/TUNNEL - CONTINUOUS

Using a rope, RAGHAV descends into this tunnel; this one too narrow, decomposed and suffocating.

CUT TO:

INT. WOMB - CONTINUOUS

The tunnel, high above, opens into a humongous round chamber.

We see RAGHAV continuing to descend down the rope... entering the chamber.

The place seems to be pulsating with blood running under its walls, ceilings and floor. On every surface, patterns and outgrowths running across -- like veins and arteries. The place looks so alive and fleshy, it resembles a real human womb -- and, right now, RAGHAV is inside this creepy womb.

He lets go of the rope at last, landing clumsily on the floor of this womb.

CUT TO:

EXT. COURTYARD/WELL - CONTINUOUS

VINAYAK sits near a fire. He is making dough with flour, shaping a small doll out of it at last. He stares at the doll after poking in its face with his fingers -- creating the doll's eyes.

He smiles looking at the doll.

CUT TO:

INT. WOMB - CONTINUOUS

RAGHAV explores the womb in the light of his lantern.

He inspects closely: the whole surface of the womb breathing and beating ominously.

Visibly frightened and shaken up by the heaving, hissing, squishy womb!

He scans around, turning to locate the eerie sounds emanating from the blood-red surroundings.

The lantern's nervous light casting long, ghostly shadows around him.

He gets too close to the walls, and finds his hands and arms covered with slime that seem to be secreting off the womb.

Then...,

He notices the same metallic box he had seen VINAYAK carry it earlier inside the well -- the box placed on the floor of the womb.

RAGHAV gets close to it. Uncertain.

He touches it, terrified.

He flicks its lid open....

...seems incredulous to find a doll made of wet dough inside the box. He takes the doll out and examines it in the lantern's light.

A GROWL! From the walls of the heaving womb!

RAGHAV turns to peer in the darkness beyond, and a creature leaps at him.

RAGHAV manages a weak yell... before the creature disappears with him... back into the womb's dark corners.

CUT TO:

INT. WOMB - LATER

VINAYAK descends using the rope inside the womb. Carrying his own lantern.

His feet touch down the breathing, beating floor.

He notices..., on a far wall of the womb: Raghav's whole body has been fixed horizontally across the face of the wall. Mutilated. Disfigured. Still alive, and moaning and crying like he is in great pain -- a mad man!

RAGHAV

(mumbling, to VINAYAK)

Shaitan... shaitan... maine
dekha shaitan.

VINAYAK, tears in his eyes, disgusted by the whole sight, feels sorry for him.

RAGHAV (CONT'D)

Mukti de- mukti de do-- mujhe...
mukti... mukti

(beat; hysterically)

Mai-- main aap-- aapko bhaagir-
daar bana dunga, ja-jab mera
permit mil jaa--jayega...

(beat; now giggling madly)

Mera cargo-- aa gaya... Mera--
mera-- aye, mera cargo-- aa gaya--

Vinayak's heart breaks to see him in such a condition.

He turns away from the sight.

RAGHAV (CONT'D)

(yelling)

Aye-- mujhe yahan baandh ke kyun
rakha hai?

VINAYAK puts another metallic box he has brought with
him down on the heaving floor.

VINAYAK

(facing RAGHAV; with deep
concern and love)

Soja RAGHAV, Soja...

(beat)

...warna 'Hastar' aa jayega.

RAGHAV immediately closes his eyes and falls asleep.
Snoring loudly.

CUT TO:

INT. WOMB - MOMENTS LATER

VINAYAK, using the dry flour powder, outlines a circle
around himself on the heaving floor.

He looks around, frightened and cautious, but still in
grips of some courage -- like he has done what he is about
to do many times over.

Kneeling in the middle of the dough-circle, he flicks
open the metallic box -- inside a doll made of dough.

He looks searchingly around the womb, expecting the
creature to appear out of the blackness.

GROWL! HISS...!

It appears again -- a grotesque, mangled creature
crawling around on the walls of the womb.

VINAYAK sees him, too.

VINAYAK takes the doll, and the creature drops down on the floor -- standing just outside the protective dough-circle around VINAYAK.

VINAYAK presents the doll to the creature...

'HASTAR' the creature roars in Vinayak's face, flashing his ancient gnarly teeth at him.

A loincloth is tied around Hastar's waist and it jangles with his every move.

VINAYAK holds on to the doll, luring the creature.

Hastar extends his hand to have the doll. Hungry like he hasn't eaten in centuries.

Before his hand can touch the doll, he pulls back his hand sharply, crying in pain and frustration as an invisible energy bubble made by the dough-circle burns his fingers, sending embers of sparks flying in the air.

VINAYAK laughs out loudly, knowing Hastar can't get inside the protective circle. He taunts the creature.

Hastar pleads and cups his hand--begging to have the doll. VINAYAK drops the doll on the floor, but well inside the protective circle. The creature can only watch it fall inside the circle helplessly, knowing the doll is out of its reach.

Like a hungry, mad animal, Hastar growls and snarls at VINAYAK. And VINAYAK GROWLS even louder than it - - challenging Hastar more and more...

Hastar, hungry and angry, leaps toward RAGHAV, who sleeps while lying horizontally across the face of the wall.

VINAYAK grows concerned for RAGHAV, watching the creature getting closer to him...

Hastar rips apart one of Raghav's limbs, breaks it into halves.

RAGHAV, dismembered, cries with an unending pain.

VINAYAK
(angry at the creature)
HASTAR...!

He flings the doll... well outside the protective circle. The doll bounces against a wall and falls on the heaving floor.

Hastar leaves RAGHAV, and goes for the doll, his back to VINAYAK--

--and VINAYAK rushes out of his protective circle, and pulls the loincloth tied behind Hastar's back.

The loincloth snaps open... and gold coins, dozens of them, tumble out of the loincloth... all over the floor.

VINAYAK pockets a few coins, hurriedly, while Hastar eats the doll hungrily.

VINAYAK returns inside the protective circle, grabs the rope to climb up.,,

RAGHAV

(pleading)

Na--nahi, mujhe-- mujhe chod ke
mat jao...

(crying)

Mujhe chod ke mat jao.

VINAYAK flings the lantern... toward RAGHAV...

RAGHAV (CONT'D)

Mujhe mudraa nahi chahiye...

mujhe mukti de do...

(the lantern hits him on
the wall)

Mujhe mukti de do... UGH...!

ARGH...!

He starts to burn, the lantern's flame engulfing him in an instant.

Having ended Raghav's misery, VINAYAK ascends the rope, as quickly as he can.

Hastar leaves the doll half-eaten, sees VINAYAK climbing towards the tunnel in the ceiling of the womb.

He crawls with a lightening pace across the walls, towards VINAYAK... lunges at him...

...when VINAYAK exits the tunnel, emerging out of the treasure chest's door, and SLAMS the massive door shut, not letting the creature escape.

VINAYAK jumps to sit over the massive closed door of the treasure chest, and locks it tight.

Gasping. Relieved at last.

CUT TO:

INT. VINAYAK'S HOUSE IN PUNE - DAY

SUKESHA beats and pushes RONJINI down the staircase.

SUKESHA

Tu kahaa chad rahi hai, mujhe sab
pata hai.

She shoves RONJINI against the staircase wall.

SUKESHA (CONT'D)

Bol. Bol. Bahut jaldi hai tujhe.

RONJINI crying and pleading.

SUKESHA (CONT'D)

Tu iss ghar mein nahi rahegi!

She shoves RONJINI down a few steps.

SUKESHA (CONT'D)

Tujhe khana kya khila diya...

Both women drop down, sitting on the steps. Both sobbing.

RONJINI seems inconsolable. She notices...

RONJINI

Tai... maine unhe chua bhi nahi.

SUKESHA slaps her, hard!

She grabs her again, pulls her down the remaining few steps, pushing her towards the courtyard...

SUKESHA

Dus bhadwon ki chitta pe chal ke
aai hai! Chal. Chal.
(beat)
Apne piche kutte laga aur ghum
raaste par, raand!

She shoves RONJINI right in front of VINAYAK.

...VINAYAK sitting in his swing in the courtyard, cradling his little infant son in arms.

VINAYAK

Huh? Kya hua?

SUKESHA suddenly turns meek.

SUKESHA

(nervously)
Isne mera brooch churaya hai.

RONJINI
 (crying; yells)
 Nahi churaya maine.
 (to SUKESHA)
 Main yahan apni marzi se nahi aayi
 hun. Bahut sun liya maine aapka--

SUKESHA
 CHUP! CHUP!
 (beat)
 Kuch bolegi naa, toh main muuh
 tod dunggi tera.

She pushes RONJINI out the main door of the house.

SUKESHA (CONT'D)
 Chal, ab tu iss ghar mein nahi
 rahegi... Chal bahar nikal tu.
 (beat)
 Nahi rahegi iss ghar mein tu.

VINAYAK watches the chaos like he couldn't care less.

VINAYAK
 Kya hua?

SUKESHA
 (returns inside, grabs the
 child from VINAYAK)
 Woh hamare ghar mein nahi rahegi.

VINAYAK smiles as SUKESHA carries the child inside the house.

He picks up a shoe and starts applying polish to it.

CUT TO:

EXT. VINAYAK'S HOUSE IN PUNE - CONTINUOUS

RONJINI stands outside the courtyard, waiting for VINAYAK
 to let her in.

He sways merrily sitting in his swing, busy polishing
 his shoes -- as if she doesn't even exist for him.

DISSOLVE TO:

EXT. VINAYAK'S HOUSE IN PUNE - DAY

Superimpose title:

PART THREE

Fourteen Years Later

1947, Independent India

The house now boasts of golden-colored pillars, the entrance door now topped with a massive, sloping ledge.

Down on the road just outside the house, a big car -- getting drenched in the rains.

CUT TO:

MONTAGE:

1. VINAYAK wakes up from his drunken stupor, his vest stained with alcohol. He takes in the surroundings of his house, getting his bearings, gets off the floor after considerable effort.

2. VINAYAK picks up the lantern, then descends using the rope into the well. He seems exhausted already, panting and holding on to the rope tightly. He falls to the bottom of the well, stays there, catching his breath.

3. The mansion in Tumbbad village. Ominous as ever. The early moon looking down at it as the clouds gather. Evening quickly turning to night.

4. The swing inside the Tumbbad mansion is covered with moss and vegetation, nearly decomposed. A part of the swing has already broken down and fallen to the floor. A light breeze still trying to sway it.

5. VINAYAK driving his car towards Pune after another successful trip to Tumbbad.

6. VINAYAK drinks alcohol in the city brothel. Clumsily. Eyeing prostitutes -- but his lust seems to have waned quite a lot. He ogles at them tiredly. The years have turned him frail and gray-haired.

7. He sleeps in the comfort of his luxurious bedroom.

CUT TO:

INT. VINAYAK'S HOUSE IN PUNE, COURTYARD - DAY

VINAYAK's twelve-year-old son, PANDURANG, climbs down a rope.

We realize he has polio as he limps towards a black slate, noting down in the slate the amount of coins in his fist.

VINAYAK's five-year-old twin daughters are silently watching PANDURANG. Sweating profusely, PANDURANG picks up coins that litter the floor and ties them to the loincloth that seems to be wound around a dummy-HASTAR's backside. There's a line of white chalk between him and the dummy.

PANDURANG 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 the rope, reaching up to level with the first floor.

CUT TO:

INT. VINAYAK'S HOUSE IN PUNE, RONJINI'S BEDROOM - CONTINUOUS

VINAYAK, visibly old, is having another foreplay session with RONJINI, who is now clad in beautiful expensive saree, her arms boasting gold bangles, her neck covered with jewelry, resting against his chest in her now opulent room.

VINAYAK sits up in bed, winding the *jhaneyu* (a sacred thread in the Hindu Brahmin tradition) around his ear.

She takes a pouch out of Vinayak's vest pocket. Shakes and squeezes the pouch. Seems empty.

RONJINI

(complaining)

Phir se khali? Saal mein teesri baar ho raha hai yeh.

VINAYAK

Chup...! Awaaz nahi! teesri baar ho raha hai... chauthi baar ho raha hai...

(beat)

Aukat bhool gayi hai apni--

VINAYAK unwinds the sacred thread off his ear again, looking out the window.

RONJINI

(husky voice)

Arrey, main tumhare bhale ke liye toh bol rahi hu. Aakhir kab tak daudoge...?

Outside the window, they can see PANDURANG climbing the rope in the courtyard. He levels with the window in Ronjini's bedroom.

RONJINI (CONT'D)

Acha yeh batao tumhara ladka kab tak tayar hoga?

This pacifies VINAYAK. He puts his arm around her and they lean back in bed.

VINAYAK
 (watching through the
 window: VINAYAK
 practicing as he holds on
 to the rope)
 Yeh koi kaam ka nahi hai.

RONJINI giggles. She cosies in his arms again.

CUT TO:

INT. VINAYAK'S HOUSE IN PUNE/STAIRS/KITCHEN - NIGHT

VINAYAK walks down the stairs, enters the kitchen.

SUKESHA, PANDURANG, and Vinayak's twin daughters are all sitting on the floor, waiting for him. He sits down across from them.

SUKESHA fills his plate with food.

They all recite prayer in chorus, then start eating while SUKESHA makes more rotis (Indian Bread).

PANDURANG
 (between chewing food)
 Baba...

VINAYAK doesn't react.

PANDURANG (CONT'D)
 Aaj kasrat achi thi. Aaj maine
 unnisvi baar mein aath sikke
 uthaye.

VINAYAK continues eating. Not impressed.

PANDURANG (CONT'D)
 Aapko gaon mein kitne sikke mile?

SUKESHA pauses her kitchen work and waits for the answer.

VINAYAK finishes eating, rinses his mouth with the water from his glass, and leaves.

PANDURANG is visibly disappointed. He turns to SUKESHA; she seems equally clueless.

INT. VINAYAK'S HOUSE IN PUNE, COURTYARD - NIGHT

PANDURANG ties the rope around his waist, preparing to climb up for another round of practice.

He hears the phone ringing inside a room adjacent to the courtyard.

He sees VINAYAK picking up the phone.

VINAYAK
 (to phone)
 Bola.
 (listening)
 Hmm...
 (in Marathi)
 Nahi, iss saptaah toh nahi ho
 payega... agle saptaah dekhte
 hai... hmm? Shubh-raatri.

He puts the phone down. Glances at PANDURANG, who ties several lanterns on his either side.

PANDURANG begins ascending the rope in the courtyard. Under the watchful gaze of his father.

INT. VINAYAK'S HOUSE IN PUNE, KITCHEN - LATER THAT NIGHT

VINAYAK enters the kitchen while SUKESHA is busy grinding wheat.

VINAYAK
 Kal Tumbbad jaunga. PANDURANG ko
 tayiyar kar dena.

He leaves. SUKESHA allows herself a faint smile.

INT. VINAYAK'S HOUSE IN PUNE, COURTYARD STEPS - THAT NIGHT

SUKESHA sits with PANDURANG on the steps of the courtyard.

PANDURANG
 (elated)
 Sach? Baba ne apne aap kaha?

SUKESHA
 Haan. Kal tum bhi Tumbbad jaoge. Ab
 jaldi-jaldi Baba ka haath batao.

PANDURANG
 Lekin waha kya hain?

SUKESHA
 Pata nahi.

PANDURANG
 Wahan karna kya hain?

SUKESHA
 Ab toh tum jaan hi jaaoge naa.
 Fir tumhi mujhe bata dena.

PANDURANG nods, smiling.

CUT TO:

INT. VINAYAK'S HOUSE IN PUNE/KITCHEN/STAIRS/RONJINI'S ROOM
- DAY

SUKESHA makes fresh flour using the grinder in the kitchen, then fills a container with it, picks up the container, and climbs the stairs to the upper-floor...

...entering Ronjini's bedroom.

RONJINI smiles at her playfully, offering her a drag from the hookah (smoking pipe) she's smoking.

SUKESHA looks away uncomfortably.

She hands the container to VINAYAK, who is getting ready.

SUKESHA leaves as RONJINI giggles watching her.

INT. VINAYAK'S HOUSE IN PUNE, ENTRANCE DOOR - LATER

SUKESHA marks Pandurang's forehead with a teeka (red vermillion for auspicious occasions).

She has the aarti thali (plate with religious paraphernalia) in her hands.

VINAYAK stands behind PANDURANG, undoes PANDURANG's long pony tail.

Outside, it's a downpour.

VINAYAK picks up a walking stick and bag.

EXT./INT. VINAYAK'S CAR - MOMENTS LATER

They sit in the car parked outside the house.

The car roars to a start.

EXT./INT. VINAYAK'S CAR/TUMBBAD OUTSKIRTS - DAY

The car ambles through the sparse landscape, rattling and jumping over rocky paths.

PANDURANG

(eagerly)

Baba, aapne to kaha tha solah saal
ka ho jaunga tab le ke jaoge.
Maine jaldi seekh gaya na?

Squinting into the distance, VINAYAK shakes his head.

VINAYAK

Dheere, mere baap. yeh kaan band
ho jayega.

PANDURANG doesn't like his father's rudeness; he never has.

PANDURANG

Aap kab taiyyar hue the? Meri
umra mein, ya solah saal mein?

VINAYAK

Tu taiyyar nahi hua hai abhi!

PANDURANG

Tumbbad mein kya hai?

VINAYAK

(irritated with
Pandurang's voice)

Agar koi aisa devta ho jo tujhe
chhue, aur tu amar ho jaaye,
500-700 saal jiye. Tujhe pata ho
aprampaar khazaana kahan hai...
Tujhe do hi kaam ho--sona aur
khana... Toh tu aisa chahega?

PANDURANG

Aisa kaun nahi chahega, Baba?

VINAYAK

Jise maalum hai ye vardaani nahi,
maut se bhi bhayankar shraap hai.

PANDURANG tries to make sense of his father's words.
Doesn't get it.

VINAYAK (CONT'D)

Mujhe lagta iss baar ghar main
akele hi waapas jaunga.

PANDURANG

Kyun, Baba?

(beat)

Baba, aise kyun bol rahe ho?

(beat)

Aapke jaisa hi to hoon... darta
nahi main kissi se--

VINAYAK ROARS at his son, pretending to be a ghost.

PANDURANG jerks back in his seat, frightened.

VINAYAK laughs.

VINAYAK

Daraa nahi raha hun. tumbbsd ke
liye taiyaar kar raha hun.

(MORE)

VINAYAK (CONT'D)

(beat)

Samjha?

PANDURANG

Hmm.

Something churning in the little boy's mind...

PANDURANG (CONT'D)

Woh dev..., wahi 'soja varna
Hastar aa jayega'?...--

VINAYAK

(irritated)

Shh..sh..! Naam mat le uska!

PANDURANG

(looks around, scared)

Naam lene se bhi aata hai kya?

VINAYAK grins as another downpour starts, beating the car and drenching it.

VINAYAK

Kehte hai uss din se devtaaon
kaa krodh Tumbbad par paani ban
kar baras raha hai...

PANDURANG

Fir mandir banaya hi kyun?

VINAYAK

Kyunki Hastar ka shraap hamare
liye vardaana hai.

PANDURANG

Matlab?

VINAYAK

Jab tu andar jayega toh samjh jayega.

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

PANDURANG

Andar kahaan?

VINAYAK

(whispering)

Devi ki kokh mein.

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

PANDURANG returns to his thoughts.

EXT. PURANDARE WADA (PURANDARE MANSION) - DAY (LATER)

Vinayak's car slows as it approaches outside the mansion.
The downpour seems unstoppable.

INT. PURANDARE WADA (PURANDARE MANSION) - MOMENTS LATER

PANDURANG walks inside with his father. Both drenched.

He is taking in these mysterious surroundings for the first time. Curious. A bit afraid.

He walks on alongside his father, carrying lanterns.
His father holds the flour container.

INT. PURANDARE WADA (PURANDARE MANSION) - LATER

PANDURANG sets the lanterns and container on a stone platform. Awed by the labyrinthine passages and decrepit, hollow rooms of this massive, expansive mansion.

VINAYAK hooks his wet coat on a nail in a wall. Catching his breath.

PANDURANG strolls in the courtyard... the overgrown vegetation and moss has eaten half of the mansion.

INT. PURANDARE WADA (PURANDARE MANSION)/COURTYARD - NIGHT

PANDURANG kneads dough sitting beside his father near the well.

VINAYAK pours more water in the dough. Sprinkles some stones in the dough.

VINAYAK

Yeh kuch kankad bhi daal de. Woh
kankad bhi chaba jaata hai.
Thoda zyada samay milta hai.

PANDURANG finishes making a deformed-looking dough doll.
He picks up the doll and presents it to his father.

VINAYAK examines the doll, then flings it far away in the courtyard. PANDURANG looks crestfallen.

VINAYAK (CONT'D)

Sun. Aaj sirf abhyaas ke liye aaye
hai. Aaj iskaa kuch kaam nahi hai.

CUT TO:

INT. TREASURE CHEST ROOM (WOMB PORTAL DOOR) - SAME NIGHT

VINAYAK lifts the massive and heavy top cover of the treasure chest.

PANDURANG sweats with fear.

CUT TO:

INT. WOMB - MOMENTS LATER

PANDURANG and VINAYAK descend the rope, their feet touching the heaving floor of the decomposed womb.

VINAYAK sets the lanterns on the floor, watching his son...

...PANDURANG taking in the eerie womb...

VINAYAK

Tu darr raha hai?

(beat)

Abhi toh shuru bhi nahi hua hai.

CUT TO:

INT. WOMB - MOMENTS LATER

PANDURANG makes a protective circle with the flour on the heaving floor.

VINAYAK

Yeh Lakshman-Rekha ki tarah hai.

Hastar isse paar nahi kar sakta.

PANDURANG

Aur kiya toh?

VINAYAK

Bhasm ho jayega.

(beat)

Yaad kar... Sona toh utha liya tha usne Devi ka, par anaaj nahi utha paya tha...

(beat)

Issi liye usse iss aate ki bhook bhi hai, aur darr bhi--

PANDURANG

Aur Hastar ne kaata toh?

VINAYAK

Daadi jaisa shraap lag jayega.

(beat; asking for the flour)

Idhar laa...

PANDURANG

Shraap...?

VINAYAK

Haan.

PANDURANG yanks himself away from an adjacent wall -- it looks terrifying, gross. The same wall where Raghav's mangled body burnt to death years ago.

The burned flesh is still pasted across the gooey face of the wall. A sticky liquid seeping out of the wall.

The wall seems to be breathing, like it is alive.

PANDURANG can't believe his eyes.

PANDURANG

(ref: the wall)

Yehi Daadi hai?

VINAYAK

(ignoring the wall)

Nahi... mere mitr the.

PANDURANG

(ref: the wall)

Hastar ne kiya?

VINAYAK

Hmm.

PANDURANG

Hastar kab aayega?

VINAYAK

Geele aate ki gudiya se.

(beat)

Aaj sirf abhyaas ke liye aaye hain... Isliye gudiya bahaar fek di.

PANDURANG suddenly seems to realize something.

VINAYAK (CONT'D)

(tying a red loincloth
around his waist)

Yeh... Yahaan se kheench...

PANDURANG shoves a hand inside his vest, pulls out a small dough doll.

PANDURANG

Main...

(beat' showing the doll to
VINAYAK)

Laaya hun naa..

GROWL...! DEAFENING ROARS!

Hastar appears high above them, crawling on a wall.

VINAYAK turns at the loud, primal growling... STUNNED!

Hastar drops down to the floor, wanting to grab VINAYAK.

VINAYAK rolls, getting back inside the protective circle.

PANDURANG staggers, falls out of this circle... Hastar just inches away from him.

VINAYAK rushes to grab hold of his son, just as Hastar leaps...

VINAYAK pulls him inside the circle. Hastar finds the dough doll that PANDURANG has dropped on the floor.

Hastar hungrily chews the doll's head.

VINAYAK gets ready to climb the rope.

PANDURANG, terrified, rushes out of the protective circle.

Pandurang reaches right behind Hastar's back as he eats the doll... PANDURANG yanks Hastar's loincloth form behind..., and dozens of gold coins tumble out on the floor.

PANDURANG picks up as many coins as he can collect... and rushes back inside the circle, ascending the rope along with his father.

PANDURANG

Baba,thamba...

Hastar finishes eating the doll, crawls on the wall... moving with incredible speed towards father and son.

CUT TO:

INT. WOMB PORTAL/TUNNEL - CONTINUOUS

VINAYAK shouting madly, yelling at his son to climb quickly through the narrow and decomposed tunnel...

...Hastar catching up fast behind them...

CUT TO:

INT. TREASURE CHEST ROOM (WOMB PORTAL DOOR) - CONTINUOUS

VINAYAK and PANDURANG exit the tunnel.

VINAYAK slams the massive top cover of the treasure chest shut!

PANDURANG still running out of the room, terrified.

VINAYAK jumps on top of the closed treasure chest, puts its locks in place.

CUT TO:

INT. WELL/UNDERGROUND TUNNEL/PASSAGE - MOMENTS LATER

In the light of their lantern, PANDURANG stands in the dark and water-filled passage, giggling excitedly, presenting several gold coins on his palm proudly.

VINAYAK rushes at the boy, knocking the coins out of his palm.

VINAYAK
(slapping the boy)
Nalayak, saale... bhadwe!

He thrashes PANDURANG, slapping and kicking the boy mercilessly.

VINAYAK (CONT'D)
Manaa kiya tha naa aate ki
gudiya laane ke liye...?!
(beating him some more)
Bol...! BOL!

PANDURANG
(between sobbing)
Gal-- galti ho gayi!

PANDURANG stumbles away from his father, huffing and puffing. He tries to escape...

VINAYAK
Yahi ruk! Nahi to galaa kaat
dunga tera!

PANDURANG freezes in his tracks.

VINAYAK picks up the lantern, tries to find the gold coins fallen on the water-filled floor. He finds a few.

PANDURANG watches his father, then moves to help him find the rest of the coins.

VINAYAK
waha dekh!

Vinayak is now not so angry with his son as he has managed to fetch golden coins.

VINAYAK
Andha bhi hogaya hai.

EXT./INT. VINAYAK'S CAR/TUMBBAD OUTSKIRTS - DAY

PANDURANG, his face swollen and red from the beating, studies a gold coin in his hand in the daylight. VINAYAK drives quietly.

VINAYAK
 (noticing him)
 Sambhal ke rakh -- teri pehli
 kamaai hai.

PANDURANG
 Isse bazaar mein bechne jaunga
 toh kitna mol hoga?

VINAYAK
 Wapis de... wapis de.

PANDURANG
 Nahi... Sambhaal ke rakhunga.

VINAYAK
 Jab taki ki main naa maangu.

The car moves on as the day turns to evening.

CUT TO:

INT. VINAYAK'S HOUSE IN PUNE/PANDURANG'S ROOM - NIGHT

SUKESHA sits on the edge of the bed, PANDURANG
 seemingly withdrawn.

SUKESHA
 Bata toh... kya tha wahaan?

PANDURANG
 Woh Baba aur mere beech ki baat
 hai.
 (beat)
 Tu ghar sambhaal, Aai.

SUKESHA stares at him. Hurt. SLAPS him, hard!

Both still, quiet for long.

PANDURANG takes something out of his vest pocket. Shows it
 to her mother.

Something small, wrapped in a paper.

SUKESHA takes it, examining.

PANDURANG (CONT'D)
 Khol naa, Aai.

She unwraps the paper -- it's a chewing gum.

PANDURANG (CONT'D)
 Khaa naa...

She breaks a tiny piece of the gum, eats it. Smiles at
 her son.

SUKESHA

Baba ne di?
 (off his nod)
 Unko bhi pasand hai...?

PANDURANG

(glumly)
 Baba ko toh kuch pasand nahi.

A beat.

SUKESHA

(something on her mind)
 Toh fir kis liye...?

The boy doesn't get it.

PANDURANG

Kis liye kya, Aai?
 (beat)
 Kis liye kya?

She just shakes her head quietly.

CUT TO:

INT. VINAYAK'S HOUSE IN PUNE/BALCONY - NIGHT

A procession replete with flags, banging drums and the Indian flag passes by down on the road. The crowd in the procession lights up crackers.

VINAYAK watches it from his balcony. Closes his ear with a finger. Irritated by the procession.

A horse cart pulls up outside his house.

MAN IN THE CART

(loudly; to VINAYAK)
 Swatantra desh ke swatantra
 nagreek -- Namaskar!

VINAYAK

Aa-jaeeye, Raja Ji!

CUT TO:

INT. VINAYAK'S HOUSE IN PUNE - LATER (SAME NIGHT)

In the lantern's light, VINAYAK sits with RAJA JI and his assistant, both members of a right-wing Hindu party.

VINAYAK

(handing them some cash)
 Yeh dhanraashi naye pyaau ki
 sthapan ke liye...

(MORE)

VINAYAK (CONT'D)

(beat)

Meri dharam patni ke naam pe laga dena.

Raja Ji doesn't seem interested in it. His assistant pockets the cash.

VINAYAK grinds opium using the pestle and mortar. He suddenly shakes himself from head to toe, like a wet dog, making a loud, wild noise. Fully in the grips of opium.

Raja Ji is amused by him.

VINAYAK (CONT'D)

Ab swatantrata toh mil gayi aapko.
Toh kaise vyasta rakhenge apne
aapko?

RAJA JI

(doesn't like it)

Aapko lagta hai ki hum apne
aapko vyasta rakhne ke liye
ladaaiyaan lad rahe hai?

VINAYAK

(confused; staring the two
men)

Nahi? Huh...?

RAJA JI

Ab aap mera apmaan kar rahe hai.
(beat)
Jis dharti ko cheera-kaata gaya,
woh meri nahi tumhari bhi hai.

VINAYAK isn't really interested in this lecture on nationalism.

VINAYAK notices RONJINI luring him from her bedroom window. He jangles a pouch full of gold coins at her, hardly listening to the man across him.

RAJA JI (CONT'D)
 Isliye aapke shram-daan ki
 aavashyakta hai. Aur aapki
 sahaanubhuti ki bhi.

VINAYAK
 (turning to the men)
 Hmm?
 (beat)
 Aap... shram-daan hi zyaada le
 lijiye. Huh?

He hands them the pouch of gold coins. Raja Ji pockets it.

RAJA JI
 (looking at Vinayak's
 house)
 Ab aapke waade ki pratishtha
 aapse kuch neechi ho gayi hai.
 (beat)
 Aap ek naya, prachand wada
 kharid lijiye.

VINAYAK
 (nodding)
 Hmm. Tumbbad mein ek waada hai--

RAJA JI
 Tumbbad? Woh daan mein chala
 gaya pichle saptah.

VINAYAK
 (for the first time
 attentive to the man)
 Matlab?

RAJA JI
 Yaani agar aap samay par kharid
 lete... Kaagzaat banawa lete...
 Meri baat maan lete toh--

VINAYAK
 Saat sansthanion ki sanyukt
 sampatti hai Tumbbad.
 (beat)
 Hamare yaahan se bhent jaati hai
 sabko...

RAJA JI
 Yeh toh aap jaane aur woh jaane.

VINAYAK
 Kisko daan mein de diya?

RAJA JI
 Sarkar ko?

VINAYAK
 (visibly furious)
 Kaun sarkar?

RAJA JI
 Bharat Sarkar.
 (beat)
 Waise bhi khandahar ho chuka hai.
 (beat)
 Ab wahaan ghar nahi, gaon basaye
 jayenge.
 (beat)
 Aapki pratishtha ke anusaar kuch
 dhundh-te hai aapke liye.

VINAYAK lost in his thoughts.

RAJA JI (CONT'D)
 Namaskar.

RAJA JI'S ASSISTANT
 Namaskar.

VINAYAK watches them leave.

CUT TO:

INT. VINAYAK'S HOUSE IN PUNE/CORRIDOR/STAIRS - NIGHT

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 landing.

RONJINI
 Kya hai?

PANDURANG doesn't say anything. Stares at her wide-eyed.

RONJINI (CONT'D)
 Aise khada kyun hai?

No answer.

RONJINI (CONT'D)
 Dekh kya raha hain?

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

RONJINI (CONT'D)
 (irritated)
 Chilla ke sabko jaga doon?

PANDURANG

Baba tere paas sab bolta hai na?
fir iska bhi tujhe pata hoga...
abse main bhi rahunga, aur kuch
saal baad sirf mein hi rahunga. Tu
samajh rahi hai naa... Baba ne to
sirf tujhe rakhha hai... usme kya
hai? Woh to koi bhi rakh sakta
hai... Jab main badaa ho jaunga,
tujhse byaah karunga--

RONJINI giggles.

RONJINI

(amused)

Kya bol raha hai tu?
(off his reaction)
Umar kya hai teri?

He looks hurt, then:

PANDURANG

Usse tujhe kya fark padta hai?

Now she seems hurt. Gathers herself, shyly. Eyeing him
seductively. Walks down the steps, towards him...

...as he walks up the stairs, towards her...

She gestures for the coin, he passing it on...

She giggles uncontrollably. Blushing. He gazes at
her, mesmerized.

CUT TO:

INT. VINAYAK'S HOUSE IN PUNE/ROOM - NIGHT

PANDURANG lights up a lantern. VINAYAK, still in
drunken stupor, sits on the floor.

PANDURANG

Tumbbad nahi to kya hua...,
waada toh apna hua naa?

VINAYAK

(almost to himself)
Sarkar taala laga degi.

PANDURANG

Sarkar aurat hai kya?

VINAYAK

(amused)
Sun. Idhar aa...
(MORE)

VINAYAK (CONT'D)
 (PANDURANG approaches with
 the lantern)
 Saale--

VINAYAK tries to slap him comically. Misses as
 PANDURANG steps back in time.

VINAYAK stumbles, falls on the floor.

PANDURANG lifts a small cover off the floor. Under it,
 a locker.

VINAYAK (CONT'D)
 (disoriented)
 De... Chaabi le, gadhe...
 (gesturing to the locker)
 Khol.

PANDURANG turns the key in the locker, lifting the lid of
 the locker.

VINAYAK (CONT'D)
 Zor laga ke...

With a loud, metallic bang, PANDURANG takes the lid off
 -- the locker opened under his eyes.

PANDURANG
 (brings the lantern closer
 to peer in the locker;
 gold coins, cash, jewelry
 -- the locker is full
 of gold)
 Itna saara sona!
 (beat)
 Yeh toh zindagi bhar chalega.

VINAYAK
 Tu bilkul Aai jaisa hai. Usse
 bhi lagta tha ek mudra mein
 poori zindagi kat jayegi.
 (teary eyed now)
 Aai...

VINAYAK drops to the ground again. Sobbing. Then unconscious.

PANDURANG
 (concernedly)
 Baba...? Baba...? Baba, utho, Baba!
 (beat)
 Baba... Baba, utho naa...
 (beat)
 Baba...!

VINAYAK snores.

INT. VINAYAK'S HOUSE IN PUNE/RONJINI'S BEDROOM - NIGHT

VINAYAK wakes up in his bed.

He sits up, notices RONJINI sitting on the bed's edge and rolling the gold coin between her fingers.

He grabs the coin, inspecting it...

She takes it back.

INT. VINAYAK'S HOUSE IN PUNE, COURTYARD - LATER (SAME NIGHT)

VINAYAK drags PANDURANG by his feet down the corridor.

VINAYAK

Badi jawani chadhi hai tujhe,
nalayak! Ruk, aaj main teri dusri
taang bhi todunga! Harami...

He screams in pain. VINAYAK kicks on Pandurang's foot, hard!

PANDURANG

Aaargh! Nahi karunga--

VINAYAK

Tujhse thodi baat kya kar li,
tu sar pe chadhega?!

Kicks the boy. Again. And Again.

VINAYAK (CONT'D)

Kya dekh raha hai?

Mudra dega! HUH?!
(kicks hard)

PANDURANG can barely cry now. Moans in pain.

PANDURANG limps down the courtyard.

VINAYAK (CONT'D)

RUK! Kahaan jaa raha hai?

PANDURANG

Apni mudra wapaas lene.

From her balcony, RONJINI looks down at father and son.

VINAYAK

Mudra chahiye tujhe!

He rushes again towards his son. Grabs him, hard!

VINAYAK (CONT'D)

Aa, tujhe dikhata hun!

PANDURANG

(screams)

Aaa... nahi... Aai!

VINAYAK

(hoists him in arms)

Main tera gala dabaa ke, tujhe
patthar se bandh ke, nadi mein
fek dunga!

(he puts a hand on his
son's mouth to muffle his
screams)

Tujhse picha chutegaa!

PANDURANG tries to free himself, screaming.

PANDURANG

AAI!

VINAYAK locks his arm around his son's neck, pressing
down with all his manly strength.

PANDURANG (CONT'D)

(choking)

Aap jo kar rahe ho, galat tarike
se kar rahe ho.

VINAYAK

(growling)

Tu mujhe batayega kya galat hai,
kya sahi hai, huh?!

PANDURANG

Humein mudra uske panche se milti
hai... kyun naa uska pancha utha
ke le aayein?

VINAYAK

WHAT?!

PANDURANG

Hastar ka pancha utha ke le aate
hai--

VINAYAK

(freeing him, beating him
hard)

Hastar ka pancha uthayega,
nalayak!

(kicking and beating more)

(MORE)

VINAYAK (CONT'D)

Uss aate ki gudiya se samay
kitna milta hai?!

(kicks him down the
courtyard)

Thodi si mudra uthao aur bhago!

PANDURANG rolls down the courtyard. Screaming.

PANDURANG

(stumbles before getting
up)

Hum bahut saari gudiya leke
jayenge naa!

VINAYAK rushes for him again. He scampers away. The
two moving frantically, comically in the courtyard

VINAYAK

(growling)

Huh...?!

PANDURANG

(trying to stay away from
his father)

Woh ek khayega, hum dusri
fekenge... Dusri khayega, toh
teesri...

PANDURANG drops down, tired. Eyes his father.

VINAYAK considering his son's words. Serious now.
Walks toward him thoughtfully.

PANDURANG (CONT'D)

Aur Baba... Pancha churane mein
waqt hi kitna lagega?

VINAYAK sits down across from his son.

VINAYAK

Woh itni gudiya khayega?

PANDURANG

(panting)

Aap hi ne toh kaha tha -- woh
dus janmon ka bhooka hai.

VINAYAK nods.

PANDURANG (CONT'D)

Main janta hun, mushkil hai.

VINAYAK

(breathing heavily)

... par mumkin hai.

(beat)

Idhar aa!

PANDURANG limps toward him obediently. Bows down to touch his father's feet. Apologetic.

PANDURANG
Baba, galti ho gayi. Dubara nahi
karunga.

VINAYAK
(shoving him away)
Abhi do-teen saal apni dhoti mein
reh. Fir karwa denge teri shaadi.

PANDURANG
Aur tab tak?

VINAYAK erupts into a maniacal, uproarious laughter, shaking as the contours of his face break into a dance. He stares at his son with newfound respect.

VINAYAK
Aur tab tak...!
(trying to slap him
fondly)

PANDURANG evades the slap, lying on the floor. Grinning.

CUT TO:

MONTAGE:

1. PANDURANG blows and pops a chewing gum bubble. In brothel with his father. A prostitute nears him. Offering him berries. He stares at her, entranced. His father admiring him, then tickles him fondly. PANDURANG explodes with laughter.

2. A mill. Workers prepare flour. Several buckets of it.

3. PANDURANG strolls from one prostitute to another... grinning shyly... climbs onto a stage where many prostitutes are dancing. Carrying money in his hand. He starts imitating their slow, seductive moves. Awkwardly. His father roars with laughter, watching his son dance.

4. In the mill. Another bucket being filled with flour. And another bucket.

5. VINAYAK climbs onto the same stage, throws money in the air above his son's head, in praise of him. PANDURANG imitates, flinging his own cash - currency notes raining down onto the stage. VINAYAK begins dancing, and PANDURANG imitates his move. Father and son moving awkwardly around the stage, as prostitutes cheer them on...

6. The flour mill workers smoke cigarettes, watching the buckets getting filled with flour. The workers are covered in flour from head to toe. Even breathing the flour in the air.

7. VINAYAK hoists his son admiringly. Carries him off the stage.

8. The workers bring in buckets of flour inside Vinayak's house. PANDURANG watches over the entire activity. VINAYAK lies on his swing, swaying, watching his son supervise the workers. SUKESHA, confused, stares at her son, then at her husband. She has no say in their matters; she never had.

CUT TO:

EXT./INT. PURANDARE WADA (PURANDARE MANSION) - NIGHT

It is exceptionally stormy. Their car arrives and stops at the imposing main gate.

Father and son unload containers of flour and several lanterns from the backseat.

Under the flash of lightening in the skies, they walk towards the mansion's gate.

CUT TO:

INT. PURANDARE WADA (PURANDARE MANSION)/TUNNEL - LATER

VINAYAK has one end of the rope tied around his waist. He watches his son admiringly -- PANDURANG calmly tying another rope around his own boyish waist.

CUT TO:

INT. PURANDARE WADA (PURANDARE MANSION)/COURTYARD - LATER

(CLOSE ON) dozens of dough dolls on ground...

... but VINAYAK and PANDURANG are busy making even more.

The storm has stopped.

A protective circle of flour has been made around the mouth of the well.

Father and son continue making dolls quietly in the light of their lanterns.

CUT TO:

INT. TREASURE CHEST ROOM (WOMB PORTAL DOOR) - LATER

Both father and son make a flour circle around the massive treasure chest portal. They utter sacred chants as they go about their task.

CUT TO:

INT. WOMB - MOMENTS LATER

PANDURANG descends the rope, closer towards the floor.

VINAYAK is already standing on the heaving floor.

CUT TO:

INT. WOMB - MOMENTS LATER

PANDURANG makes a protective flour circle on the heaving floor.

VINAYAK watches, sitting inside that circle.

VINAYAK

Idhar aa...

(the boy approaches inside
the circle)

Yeh sambhaal...

VINAYAK makes him set some containers inside the circle.

PANDURANG

Shuru kare, Baba?

VINAYAK is amazed to see his boy grinning so excitedly. Not in the least terrified. VINAYAK returns the smile.

He takes out two dough dolls from a container. And looks around the womb, waiting...

... Hastar appears on the wall across him... hissing and growling and crawling...

VINAYAK, seeing him approach, smiles.

Hastar crawls down onto the floor, moves in until he is just outside the protective flour circle.

(CLOSE ON) VINAYAK, the smile on his face fading...

... Hastar, facing him, growls hungrily... as we PAN RIGHT from his rotten face...

...and a SECOND HASTAR emerges from behind the first one!

VINAYAK looks down at the TWO dough dolls, one in each hand. The dolls drop from his hands in utter and absolute shock.

PANDURANG, unaware, with his back to Hastar, is busy taking out more dough dolls from the containers...

... not realizing that an equal number of HASTARs have begun crawling down the walls of the womb, all heading towards the father and son.

VINAYAK

(turning to his son; in shock)

RUK!

(gesturing to the dolls)

Wapas daal! WAPAS DAAL!

Now PANDURANG notices the army of HASTARs have surrounded their protective circle, trapping them in.

PANDURANG

(panicking)

Baba! Baba!

VINAYAK frantically tries to hide the dough dolls back in the containers.

He realizes it's useless now.

All HASTARs growl and hiss in anticipation, eyeing them and the dough dolls inside the circle.

VINAYAK, crestfallen, tries to process this doomed situation.

PANDURANG stumbles, about to fall out of the circle...

... as ONE HASTAR reaches for him...

VINAYAK pulls his son closely back inside the circle, and the Hastar gets its fingertips burned by the protective circle.

All the HASTARs squat outside the circle, ready to attack.

PANDURANG frees himself from his father's protective arms, and grabs instinctively two dolls off the floor... tosses the dolls in opposite directions--

--Hastars split into two groups and converge on each doll in a swarm.

As each attempts to steal a piece, they begin fighting among 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 he 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.

VINAYAK watches their feeding frenzy in amazement. PANDURANG trembles and cries in terror.

A few HASTARS prowl around the edge of the protective circle, their eyes flitting from VINAYAK and PANDURANG to the dolls lying within the circle.

Outside the circle, one Hastar chases another. With no dolls left to attack, they've gone completely wild. More a mob of starving predators than an organized outbreak. In the background of this chaos, one Hastar pounces on another. He rips off and throws away his two upper arms. The defeated Hastar crawls away.

The Hastar that has been searching the mob suddenly fixes his look towards a corner -- there's another Hastar slyly trying to consume a leftover piece of dough amidst the pandemonium.

The Hastar leaps off his perch and bounds straight for the Hastar with the morsel. He grabs the dough from him, and flings him towards the protective circle.

PANDURANG hugs VINAYAK in panic. The airborne Hastar explodes into a cloud of flour just as it flies over the protective circle... the circle's magic eliminating the airborne Hastar into nothing but a cloud of flour... and this cloud hits VINAYAK and PANDURANG like a soft wave.

The turmoil comes to a standstill. VINAYAK and PANDURANG are covered with flour.

The surrounding Hastars are also marked with white flour stains. The light within the womb diminishes -- the lanterns on the floor flickering nervously.

Silence. A few Hastars shift uncomfortably in the quivering light.

The lantern's flame goes weak, simmers for a moment, then dissolves to a wisp of black smoke. All the lanterns extinguished.

In the pitch black, a few Hastars breathe heavily near the circle.

(CLOSE ON) a matchstick strikes, producing a flare...

... VINAYAK holds the tiny matchstick burning brightly inside the circle.

He scans the womb around him in the matchstick's light -- and he cannot even see beyond his protective circle...

... in the blackness beyond the circle, growls continue...

... before Vinayak's matchstick is so close to the circle's edge that ONE Hastar almost gets to the matchstick, his growling face appearing in the tiny light, hungry jaws almost getting Vinayak's hand -- almost.

Black again.

VINAYAK lights another matchstick. PANDURANG, lying on the floor next to him, sleeps in the foetal position.

In the matchstick's light, VINAYAK notices a dough doll near his foot. Picks it up. Thinking...

... and gets filled with emotions, tears swelling in his eyes.

Black again.

CUT TO:

INT. WOMB - MOMENTS LATER

PANDURANG wakes with a start on the floor of the womb; ONE Hastar growls in the darkness beyond PANDURANG.

PANDURANG notices a tiny matchstick's light illuminates the region within their circle...

...and, in the same light, he sees his father at last...

...VINAYAK stands in the circle, he has tied as many dough dolls all over his body as he could -- prepared to sacrifice himself.

PANDURANG
 (grabbing his father's
 foot; sobbing)
 Baba! Baba, nahi, Baba! Baba,
 nahi... hum kuch aur rasta dhundenge, Baba...

VINAYAK stares the darkness ahead of him. Expressionless.

PANDURANG (CONT'D) Baba,
 mat jao, Baba!, Baba, aisa mat
 karo.

VINAYAK jerks him off his foot.

PANDURANG (CONT'D)
 (moving to grab father's
 foot again)
 Baba, aisa mat karo, Baba...

VINAYAK leaps... to grab the rope over his head...

...and PANDURANG fails to grab his father's foot.

PANDURANG (CONT'D)
 BABA...!

CUT TO BLACK.

INT. WOMB - A LITTLE LATER

A match strikes.

PANDURANG holds the matchstick inside the circle... looking
 for his father... then looks up in the tiny light...

... and sees VINAYAK high up and climbing the rope,
 towards the narrow tunnel that leads out of the womb... a
 swarm of HASTARS converging upwards along the walls,
 before they all leap...

... onto the rope, grabbing hold of VINAYAK suspended on
 the same rope.

In the frenzy, ONE Hastar drops down, falling towards
 PANDURANG... and instantly turns to a cloud of flour as he
 hits the invisible protective bubble that shields PANDURANG
 -- the cloud of flour rains down over PANDURANG, covering
 him white.

PANDURANG
 (looking up for any sign
 of his father)
 BABA...!

A few Hastars crawl into the tunnel that leads out of
 the womb...

CUT TO:

INT. TREASURE CHEST ROOM (WOMB PORTAL DOOR) - CONTINUOUS

...and crawl out of the opened lid/door of the treasure
 chest--

--burning and exploding instantly into dusts of flour as the
 protective circle around the treasure chest works its magic.

CUT TO:

INT. WOMB - CONTINUOUS

PANDURANG holds the flickering matchstick, looking up, sobbing, as more dust of flour topples over him from the tunnel high above.

Crying, he sees the flame is about to reach his fingertips.

He blows the matchstick out.

Black.

CUT TO:

INT. TREASURE CHEST ROOM (WOMB PORTAL DOOR) - LATER

PANDURANG SLAMS the lid/door of the treasure chest as he emerges out to safety.

Scans the underground room and passages ahead nervously.

Stand, all alone. Then picks up a lantern nearby.

He staggers down the passage... Kicking up a lilted white fog of flour as he walks... the entire passageway caked with flour dust.

PANDURANG walks on, rubbing a hand absentmindedly on the wall.

CUT TO:

INT. PURANDARE WADA (PURANDARE MANSION)/WELL - PRE-DAWN

PANDURANG, tired and drenched in white dust, exits the mouth of the well.

Still dark outside.

He sits down near the well's edge, gathering his senses...

... when he hears moans and cries of pain from behind.

He turns and stares.

VOICE (O.S.)

(in pain)

Baccha...!

His staggers back, face falls in shock. He breaks into a shiver and slowly moves toward the sound. Holding the lantern close.

The screams get more haunting, and louder.

Then he spots the source of the moans... Not HASTAR but his father...

... as VINAYAK, mangled, shredded and torn, and ghastly, struggles out of the well, and crawls painfully and slowly on the ground.

PANDURANG
(begins crying)
Baba...? Baba...!

VINAYAK looks almost unrecognizable. His flesh has been removed in places--rib-cage, veins, and bones left exposed.

VINAYAK struggles to stand, drops down with pain.

PANDURANG watches him, crying uncontrollably, afraid to get any nearer.

VINAYAK, lying on the ground, holds out his hand: offering Hastar's red loincloth to his son; the loincloth jangles with full of gold coins inside.

VINAYAK
(laughs victoriously; his
voice sounding monstrous)
Le baccha... aa...!

PANDURANG sees it, astonished.

VINAYAK (CONT'D)
Aaja...

PANDURANG limps closer... inches away from his father now... face to face with him.

VINAYAK (CONT'D)
Aaja... le...!

PANDURANG moves to take Hastar's loincloth, and VINAYAK growls him to go ahead and take it fast...

VINAYAK (CONT'D)
Aaja, le! Pancha le
(beat)
Yehi chahiye tha naa, yehi
chahiye tha naa...!

PANDURANG breaks down seeing his father's half-eaten face.

PANDURANG
(sobbing)
Nahi...

VINAYAK
(urging)
Le...
(MORE)

VINAYAK (CONT'D)
 (his son refusing)
 Aaja le...

PANDURANG
 Nahi...!

-- PANDURANG hurls the burning lantern at his mangled father...

... and VINAYAK gets engulfed by the fire, still squealing and urging his son to take the loincloth.

VINAYAK
 Le... baccha le...!

PANDURANG drops to the ground, crying, seeing his father burn slowly.

Vinayak's face suddenly turns to a satisfied smile -- perhaps proud of his son for choosing a just, wise way.

PANDURANG cries relentlessly.

VINAYAK glares at his son through a thickening fire, the smile fixed on his melting face.

PANDURANG (CONT'D)
 (crying)
 Baba, soja...
 (beat)
 Baba, soja, varna Hastar aa
 jaayega.

And that makes the smile on Vinayak's face finally disappear - - his head drops to the ground, and he falls asleep, the fire draping his body, as he succumbs to an eternal sleep at last.

PANDURANG cries like his own heart is on fire... his cries fill the surroundings.

CUT TO:

INT. PURANDARE WADA (PURANDARE MANSION)/COURTYARD -
 MOMENTS LATER

PANDURANG limps with his polio-stricken feet, shivering with a deep emotional pain, crossing the eerie courtyard that's filled with smoke and mist.

He approaches the gate of the mansion, dragging his feet in tiny puddles of water. Beyond the gate is flatland, and freedom.

He steps out of the gate...,

...then turns to gaze into the mansion's courtyard for one last time.

He grabs the chain of the gate, and pulls...

... SLAMMING the mansion shut for eternity.

SMASH TO BLACK.