

THE MENACE OF THE INVERSELY TOUTED UNIVERSAL DEPRIVATION

by

Monica Mody

CAST OF CHARACTERS

Children (hundreds of them)

Elephant (for parts)

Mahaut (the *noun* has one meaning: Meaning #1: (India) the driver and keeper of an elephant) *See WordNet, developed by the Cognitive Science Laboratory at Princeton University under the direction of Professor George A. Miller, available at www.answers.com/topic/mahout

Watchmen
Drivers

Black shirted butch

Check shirted butch

Long haired girl

Girl in plaits

Gandhari

Dhritrashtra

Tiny people (about one-twelfth the height of ordinary human beings)

Protesters (a hundred of them)

Dr. Dua

Police constables

Very young children (two)

Photographer

Guide

Tour group

Voluptuous woman

Cyclist

Animated blind men (six)

Animated elephant

"THE MENACE OF THE INVERSELY TOUTED UNIVERSAL DEPRIVATION"

FADE IN:

1. EXT. RESIDENTIAL LANE - LATE MORNING (film)

A decorated ELEPHANT lumbers into the silent lane. A MAHAUT on its back. The door to every house in the lane flings open at the same time, and CHILDREN, hundreds of them, stream out of doors.

CHILDREN
(raucously)
Ai-ai-ai-ai.

The children surround the elephant. The elephant looks at them.

CLOSE-UP - ELEPHANT'S EYES

The Mahaut CLAPS.

2. EXT. FLAT LANDSCAPE - DAY (animation)

SIX BLIND MEN gather around an ELEPHANT.

FIRST BLIND MAN
(touching the elephant's trunk)
A fat snake!

SECOND BLIND MAN
(touching the pointed end of the elephant's
tusk)
It's a spear.

THIRD BLIND MAN
(touching the elephant's ear)
No, it's a fan!

FOURTH BLIND MAN
(touching the elephant's belly)
No, no. A wall.

FIFTH BLIND MAN
(wrapping his arm around the elephant's
leg)
What are you saying? It's a pillar!

SIXTH BLIND MAN
(yanking at the elephant's tail)

Rope! Rope!

3. Decapitated elephant parts zigzag crazily across the FRAME (special effect)

4. STARRY NIGHT SKY (film)

We HEAR loud thunder.

5. INSERT - TV SERIES - B.R. CHOPRA'S MAHABHARAT (clip)

Blind Dhritrashtra sits on the throne. Blindfolded Gandhari sits beside him.¹

6. INSERT - TV SERIES - B.R. CHOPRA'S MAHABHARAT (clip)

Elephants and their riders in the midst of a raging battle.

7. EXT. BUNGALOW IN A POSH RESIDENTIAL LANE - AFTERNOON (film)

The metal gates of the bungalow are wide ajar. Inside, a long driveway. Outside, the Mahaut bathes the elephant with a hosepipe. The elephant sprays itself using its trunk. Uniformed WATCHMEN and DRIVERS of the bungalows next door smoke *beedis* and watch. A BUTCH LOOKING WOMAN IN A BLACK SHIRT walks on to the spot with her camera. She stands there for a minute, takes a step closer to the elephant and looks around. The watchmen and the drivers nod encouragingly. The Mahaut pats the elephants trunk.

MAHAUT

(Encouragingly, to the elephant)

Meri pyaari, meri rani!²

The black shirted butch hesitantly touches the trunk. The elephant raises her trunk in a salute. The black shirted butch steps back and takes pictures with her camera. The Mahaut resumes bathing.

PAN TO:

8. EXT. BOUNDARY WALL OF BUNGALOW IN A POSH RESIDENTIAL LANE - AFTERNOON (film + animation)

TINY PEOPLE are, with great effort, scaling the wall.

¹ Characters in Vyasa's Mahabharat.

² My beloved, my queen! Or: my kohl-eyed enchantress, my jasmine bower! Or: my nymph, my fair tuskress!

9. EXT. BUNGALOW IN A POSH RESIDENTIAL LANE - AFTERNOON (film + animation)

A white and blue animated bus drives past. The drivers, the watchmen, the Mahaut and the black shirted butch twist around to look at it as it disappears from view.

10. Decapitated elephant part zigzags crazily across the FRAME (special effect)

11. INT. ROOM - DAY (film)

OVER THE SHOULDER SHOT

GANDHARI and DHRITRASHTRA³ are sitting on a royal bench, facing a mirror wall, turned towards each other.

Gandhari traces Dhritrashtra's face with her fingers, sighing. Dhritrashtra slowly raises his arms open and flexes his fingers. Gandhari puts her head on his shoulder.

12. EXT. DHARNA SITE - DAY (film)

A hundred PROTESTORS stand or sit on durries, holding handwritten placards in many languages, or fanning themselves. All along the wall behind them are banners and more placards. A small group SINGS protest songs to the beat of a *dafli*.

The black shirted butch walks in, removes her shoes and takes pictures. Someone passes her a pamphlet they are handing out.

CLOSE-UP - PAMPHLET

We READ:

"Bahut hua!"

"Enough!"

³ Gandhari, princess of Kandahar, put on a blindfold when she was married to Dhritrashtra, blind prince of Hastinapur. There was no prospect then of Dhritrashtra ever becoming king, despite being the eldest son. Gandhari's sacrifice can be interpreted in three ways: (a) she was a devoted wife who did not want the gift of vision when her husband did not have it, (b) she was an intelligent woman who realized that her husband was spineless and slimy and did not wish to witness the results of his actions, or (c) she was an intelligent woman who realized that her husband was spineless and slimy and wished to be able to castigate him on equal ground when he was being especially spineless and slimy instead of feeling sorry for him for being blind.

Some people talk on their cell phones. Some people take photos with their cell phones.

A white and blue animated bus drives past. The protestors, the singers, the pamphleteer and the black shirted butch crane their heads to look at it as it disappears from view. A surge of emotion. Everybody pumps their fists. Chants.

"Bahut hua!"

"Enough!"

"Release Dr. Dua!"

"This is a Satyagraha!"

"Dr. Dua must be released!"

"Resist, resist!"

"Down with the police! Down with the courts!"

"Inquilab Zindabad!"

13. INT. ROOM - DAY (film)

Gandhari is standing in the corner, where the room angles, breathing heavily. She looks angry.

14. EXT. BOUNDARY WALL OF BUNGALOW IN A POSH RESIDENTIAL LANE - AFTERNOON (film + animation)

Tiny people are walking on the wall in a single file, carrying a thick rope.

TINY PEOPLE

(to each other)

Di-di-dah Dah-dit⁴

TINY PEOPLE

(to each other)

Di-dit Dah-dah

15. EXT. COURT PREMISES - DAY (film)

⁴ Morse code is easily learned. Short duration or long duration. [Note: Are you a Morse code amateur or a Morse code professional?] Encoded language allows the nothing personal. Morse code is expressive. Sometimes, it will turn out to be argumentative. The telepathic and the psychotherapeutic will not add up. This is the way it should be. Although the Standard International Morse Code was developed by Samuel Morse, it was Hannah Weiner who composed poems in Code. Morse code thinking allows not even one letter lost. It requires the communicators to be attentive. The old habit was to pay no attention to gaps or punctuation. This new generation of people, who are a subgroup of the populace, are changing that. The new generation is required to be modest yet contrarian.

The white and blue animated bus comes to a stop. DR. DUA, accompanied by POLICE CONSTABLES, steps off. He waves to the protestors and walks into the court building.

A few seconds later, Dr. Dua, accompanied by police constables, walks out of the building. He stops next to his supporters and folds his hands.

DR. DUA
Thanks for coming.

A police constable nudges him forward. He steps on to the bus. The bus starts moving. Dr. Dua waves out of the bus window. The last police constable climbs aboard and shuts the door.

The black shirted butch dashes into the FRAME. She runs alongside the bus.

BLACK SHIRTED BUTCH
Tell me what is happening.

DR. DUA
It's been two years.

BLACK SHIRTED BUTCH (O.S.)
Tell me about your health.

As the bus moves off into the distance:

DR. DUA
I have coronary heart disease. I have blood pressure and coronary heart disease.

Cyclists, scooterists and cars fill the SCREEN.

16. Decapitated elephant part pulses across the FRAME (special effect)
17. EXT. DHARNA SITE - DAY (film)

We SEE several policemen and two or three protesters.

PAN ACROSS:

Vacant durries. A small pile of shoes on the ground.

The black shirted butch walks in with a YOUNG WOMAN IN PLAITS WEARING A SALWAR KAMEEZ. They remove their shoes.

INSERT - SUBTITLES - Have you seen my identical twin? (text)

ZOOM TO:

Ants marching in a line past the shoes.

18. INT. DRAWING ROOM - DAY (film)

Two VERY YOUNG CHILDREN are playing by themselves.

FIRST CHILD

Will you give me your cellphone? I want to play.

19. Decapitated elephant part flies across the FRAME (special effect)

20. SCREEN goes BLUE

DISSOLVE TO:

21. INT. PHOTOGRAPHER'S STUDIO - DAY (film)

Against a blue canvas backdrop, a PHOTOGRAPHER takes photos, using a tripod camera.

CUTAWAY TO:

- a middle-aged couple, man and woman;
- peeling plaster;
- the girl in plaits

INSERT - SUBTITLES - I confess to a lifelong dependence on pastels. What nature of identical twins are available? (text)

CUTAWAY TO:

- other backdrops stacked against the wall - the one right in front is painted with scenic snow-capped mountains;
- A BUTCH LOOKING WOMAN WEARING A CHECK SHIRT OVER A T-SHIRT, hair slicked back and grinning widely, and A YOUNG WOMAN WITH LONG STRAIGHT BLACK HAIR FALLING OVER HER SHOULDERS, smiling shyly.

The photographer clicks several shots of them.

Click.

Click.

Click.

Click.

CUTAWAY TO:

Mirror, where we SEE a reflection of the photographer changing the lens of his camera.

The two young women are clicked again, in more cutaway shots.

SOFT FOCUS

Click.

FISH-EYE DISTORTION

Click.

TAILORED OPTICAL DISTORTION

Click.

WARPED FOCUS

Click.

SUBJECTIVE CAMERA

Click.

The long haired girl starts giggling. The check shirted butch joins her. Their laughter grows louder and louder.

22. SCREEN goes BLUE and we HEAR abrupt silence.

Then:

CHECK SHIRTED BUTCH (O.S.)
You are so beautiful.

LONG HAIREd GIRL (O.S.)
Thank you.

CHECK SHIRTED BUTCH (O.S.)
You are so skinny.

LONG HAIREd GIRL (O.S.)
Thank you.

CHECK SHIRTED BUTCH (O.S.)
I love your breasts.

LONG HAIREd GIRL (O.S.)
Thank you.

CHECK SHIRTED BUTCH (O.S.)
I love your body.

LONG HAIREd GIRL (O.S.)
Thank you.

CHECK SHIRTED BUTCH (O.S.)
I love laying claim to you.

LONG HAIREd GIRL (O.S.)
Thank you.

CHECK SHIRTED BUTCH (O.S.)
I love what you do to me in bed.

LONG HAIREd GIRL (O.S.)
Thank you.

CHECK SHIRTED BUTCH (O.S.)
I love your anxieties and fears and inner
conflicts.

LONG HAIREd GIRL (O.S.)
Thank you.

CHECK SHIRTED BUTCH (O.S.)
I love reassuring you.

LONG HAIREd GIRL (O.S.)
Thank you.

CHECK SHIRTED BUTCH (O.S.)
I love the clothes you wear.

LONG HAIREd GIRL (O.S.)
Thank you.

CHECK SHIRTED BUTCH (O.S.)
I love your self-abdication.

LONG HAIREd GIRL (O.S.)
Thank you.

CHECK SHIRTED BUTCH (O.S.)
I love being a successful butch.

LONG HAIREd GIRL (O.S.)
Thank you.

CHECK SHIRTED BUTCH (O.S.)
I love you laying claim to me.

LONG HAIREd GIRL (O.S.)
Thank you.

CHECK SHIRTED BUTCH (O.S.)
I love our mutual self destructiveness.

LONG HAIREd GIRL (O.S.)
Thank you.

CHECK SHIRTED BUTCH (O.S.)
I love you.

LONG HAIREd GIRL (O.S.)
Thank you.

CHECK SHIRTED BUTCH (O.S.)
I love you.

LONG HAIREd GIRL (O.S.)
Thank you.

23. SCREEN flickers to life. It is a television screen.

On the SCREEN, young men and women and trans people dance to hip-hoppy BOLLYWOOD CLUB/DANCE NUMBERS. Some of the young men are flamboyantly gay. Some of the young women are flamboyantly androgynous.

We SEE explicit, dirty dancing and bumping and grinding. The dancers seem to be having fun.

The black shirted butch takes pictures.

PAN TO:

Lawn outside. Empty bottles and glasses strewn around. People sitting in groups, on the grass or on white plastic chairs. Talking or bopping to music or singing or giggling.

CHECK SHIRTED BUTCH
(to her group, hysterically)
Isn't she the most beautiful girl in the world?

24. INT. DANCE FLOOR - NIGHT (film, special effects)

Young men and women and trans people dance to hip-hoppy BOLLYWOOD CLUB/DANCE NUMBERS. Some of the young men are

flamboyantly gay. Some of the young women are flamboyantly androgynous.

PAN TO:

Street, beyond the boundary wall, with cars parked. (This could be a posh residential street, the same one where we had encountered the Mahaut and the elephant.)

The watchman rubs *khaini*.

CHECK SHIRTED BUTCH

(drunk)

Do you want to be famous people?

LONG HAIREG GIRL

(sharply)

Books that will make me indestructible. Books that top my reading list.

CHECK SHIRTED BUTCH

(boisterously)

Do you want to be famous, people?

LONG HAIREG GIRL

(yelling)

You are a foible galore.

CHECK SHIRTED BUTCH

(riotously)

You are tragically unable to make me happy.

LONG HAIREG GIRL

(sobbing)

I am turning white as a sheet.

She gets into her car, SLAMS the door shut, and drives off.

The check shirted butch stands rooted to her spot, but her doppelganger steps out of her shoes and stands by her side, then another, then another, then another, then another. Together, in a row, they stand.

LONG SHOT - DOPPELGANGERS IN A ROW STARING STRAIGHT AHEAD

25. INSERT - MOVIE⁵ - (split second) - (clip)

⁵ (a) Put researcher on task to identify appropriate movie; (b) Schedule time to identify appropriate funding for researcher; (c) Decide an appropriate outcome for this project, or how to pronounce its proposals.

Doppelgangers emerge from the body of Amitabh Bachchan or Rajnikanth or Kamal Hassan or another appropriate movie star and stand next to each other in a row, eyes blazing.

26. FULL MOON IN THE SKY (film, special effects)

Inside the moon, we SEE an elephant lumbering across. Children ride on its back.

27. INT. ROOM - DAY (film)

Gandhari with her head on Dhritrashtra's shoulder.

DHRITRASHTRA

It's so quiet here.

GANDHARI

(whispers)

It's insufficiently developed.

DISSOLVE TO:

28. BLINDING NOON SUN

29. INT. ROOM - DAY (film)

Gandhari with her head on Dhritrashtra's shoulder.

GANDHARI

I was thinking of removing the blindfold.

DHRITRASHTRA

It's very quiet here.

Silence.

GANDHARI

(raises her head)

I was thinking of removing my blindfold.

DHRITRASHTRA

(turns his head to the other side)

No. No, no. Please, no. No, no, no. No.

30. EXT. PARK - DAY (film)

TIGHT CLOSE-UP - FLOWERS

DOLLY-OUT

The black shirted butch is taking pictures of the flowers.

Behind her, a GUIDE is pointing the flowers to a GROUP OF TOURISTS 18-78 YEARS IN AGE.

GUIDE

And now you are looking at marigold flowers.

TOURISTS

(to each other)

31. EXT. BALCONY - YELLOW DAY (film)

The long haired girl stands looking out at the park. She croons:

LONG HAired GIRL

I flew between her legs. There was nothing there but cloying stillness.

Hmmmmmmmm

Four flowers blossomed under my feet. I ran downhill.

Hmmmmmmmm

Love: I burned my tongue into its fleeting pattern.

Hmmmmmmmm

32. EXT. PARK - EARLY MORNING (film)

The guide, followed by the group of tourists, strides into the FRAME. Some tourists are looking bored and some, grumpy.

GUIDE

And now you are looking at morning walkers.

33. EXT. STREET - AFTERNOON (film)

GUIDE

(to tourists)

And now you are looking at a public rally.

34. EXT. STREET CORNER - LATE EVENING (film)

GUIDE

(to tourists)

And now you are looking at a paan shop.

35. INT. ROOM - NIGHT (film)

GUIDE

(to tourists)

And now you are looking at a fashion show.

36. INT. ROOM - DAY (film)

GUIDE

(to tourists)

And now you are looking at identical twins.

37. EXT. PARK - DAY (film)

GUIDE

(to tourists)

And now you are looking at marigold flowers.

The black shirted butch passes by. She and the guide nod at each other.

The girl in plaits rides by on a bicycle.

INSERT - SUBTITLES - The identical twin constitutes a subgroup of the general population. Is that relevant information? (text)

The black shirted butch returns, extends his hand to the guide, and hands him a photo. The guide's eyes widen.

EXTREME CLOSE-UP - THE GUIDE'S EYES

The guide continues to stare transfixed at the photo. One by one, the tourists begin to wander off.

DOLLY-IN

The guide steps outside the FRAME before we can SEE the photo.

DOLLY-IN

Again the guide nimbly steps outside the FRAME before we can SEE the photo.

Abruptly, the CAMERA SWIVELS around:

Voice (V.O.)

(disgustedly, loudly)

Tchah!

SECOND BLIND MAN

(touching the pointed end of the elephant's tusk)

Look out at the stuff.

THIRD BLIND MAN

(touching the elephant's ear)

Look out rationally!

FOURTH BLIND MAN

(touching the elephant's belly)

But we will.

FIFTH BLIND MAN

(wrapping his arm around the elephant's leg)

What are you saying? It is questionable.

SIXTH BLIND MAN

(yanking at the elephant's tail)

The ends don't meet the needs.

41. INT. ROOM - DAY (film)

Gandhari with her head on Dhritrashtra's shoulder.

42. INT. ROOM - DAY (film)

The long haired girl with her head on the check shirted butch's shoulder. Her shoulders heave, as though she is sighing.

CHECK SHIRTED BUTCH

Always complaining. I got you roses, and everybody knows roses are romantic. I got you chocolates, expensive cheeses, wine, embroidered clothes, toothpaste, fig jam, tampons, coffee. Still, no matter what I do, you are always complaining. Red peppers, risotto, potatoes!

LONG HAIREG GIRL

Things.

CHECK SHIRTED BUTCH

(angrier)

"Things"! I love you. I don't want you to ever be deprived of things. I want you to use these things. I want you to enjoy these things.

LONG HAIREG GIRL

Thank you.

42. INT. ROOM - DAY (film)

Gandhari is standing in the corner where the room angles, her hands covering her blindfold. Dhritrashtra comes in with a rose⁶, hesitates for a moment, listening, then leaves.

43. EXT. BALCONY - MID-MORNING (film)

The long haired girl sips tea.

The girl in plaits walks in, but her hair is untied, wet, still dripping water.

INSERT - SUBTITLES - Are you a matchmaker? I want information relevant to seeking identical twins. (text)

The long haired girl touches the other girl's hair, then lifts a section and examines it. She lets it go and they both lean from the parapet and look down.

GIRLS' POV

We SEE the park, parked cars, and further beyond, a street. A vegetable vendor rolls his cart. A dhoban irons clothes. A mother shakes her head despairingly and yells at her child.

OVER THE SHOULDER TWO-SHOT

The two girls stand, heads bent, shoulders touching.

LONG HAIREd GIRL

If I say more than one word, she doesn't register it.

GIRL IN PLAITS

Look, I think you are overreacting. We all know you have been feeling isolated, but you will figure it out. Our new home is quite grand but

⁶ Rose-tongue has, for centuries, exerted a monopolistic influence on the romantic imagination. Lovers bring roses for lovers to declare their passion, to declare true love, to humor, to seduce, to ask for forgiveness. Do kings bring roses for their queens? You might be right in wondering about this. In this scene, which is very likely a historical inaccuracy, we explore the scenario of a king bringing a rose for his queen, keeping in mind the following questions: Would the king have brought the rose out of love? Would he have seen the queen? Would she have accepted the rose, and, if so, why? Would she have kept the rose pressed between the pages of a book she once read? If so, why? Would she have counted the rose petals? If so, why?

sparingly furnished. My dialog can fill the page and it will be like fake blood. We have a high opinion of you, and day by day you are disappointing us. This dreamy talk will get you nowhere. I'll miss all the fun since I can't make it tomorrow. Sometimes the tone can be more paternalistic than sororal and this can strike you with paralysis. You will agree with me. Look at yourself in the mirror. You are a long shadow in the long haul. I am fond of long, flowing sentences and when I speak, I love speaking. Tone, syntax and diction are so personal to each of us. As I understand, you can choose them when speaking. What if we meet next Friday?

As she speaks:

INSERT - SUBTITLES - Will you be able to continue my research? I am looking for my identical twin. I need an institutional response. (text)

- 44. Decapitated elephant part sneaks across the FRAME (special effect)
- 45. INT. ROOM - DAY (film)

Gandhari is standing in the corner where the room angles. Dhritrashtra comes in with a rose. Gandhari smiles and takes the rose. She hums, rubs each petal between her thumb and finger and plucks it out. Dhritrashtra, meanwhile, walks to the royal bench and sits down, facing the mirror wall.

DHRITRASHTRA

I don't like it when you try to dominate me.

GANDHARI

You are the king.

DHRITRASHTRA

You are making it hard for me. You are making an allegory out of me.

GANDHARI

You are a reasonable king. I turned blind on purpose. I am filled with sweet content.

DHRITRASHTRA

For centuries, rose-tongue has exerted a monopolistic influence on the romantic imagination. But do kings ever bring roses for

queens? And, if so, why? I often wonder about this.

46. INT. DRAWING ROOM - DAY (film)

The black shirted butch's photo on the mantle. A hand enters the FRAME, holding a camera. A very young child takes it and examines it.

CHILD
(curiously)
Dada, what is this?

47. SCREEN goes BLUE

VOICE (V.O.)
I can see through you.

48. SCREEN pixelates into WHITE AND BLACK STATIC

A hand enters the FRAME and places a HANDWRITTEN MESSAGE:

"Rukawat ke liye khed hai."
"Sorry for the interruption."

49. INT. DRAWING ROOM - NIGHT (film, animation)

We SEE the group of tourists, wearing nightclothes, laugh.

ZOOM OUT

We SEE the group of tourists huddled on a couch.

PAN TO:

Television, which has static on the screen.

CLOSE-UP - TOURISTS' LAUGHING FACES

PAN TO:

The spot where the television was, which is now a whittled down tree trunk.

CLOSE-UP - TREE TRUNK

We SEE tiny people scuttling about busily on the tree trunk, building a house, playing tennis, rowing a boat.

ZOOM OUT

The black shirted butch kneels against the tree trunk, eye against the lens, taking pictures.

ZOOM IN

Ants marching in a line past the black shirted butch's shoes.

Abruptly, the butch slaps her thigh and leaps backwards, rubbing the spot. She bumps against a VOLUPTUOUS, SUGGESTIVELY DRESSED WOMAN.

BLACK SHIRTED BUTCH

I'm sorry!

VOLUPTUOUS WOMAN

You're alright, honey.

The voluptuous woman runs her fingers along the black shirted butch's face, then her shirt and jeans - over her breasts and between her legs. She begins to kiss the black shirted butch's neck. The black shirted butch is at first relaxed and appears to enjoy the kiss and the caresses. Abruptly, she tenses, then darts away.

- 50. STATIC BARS drop from the top to the bottom of the SCREEN
- 51. INSERT - STOCK FOOTAGE - NEWSPAPERS BEING ROLLED OUT OF THE PRINTING PRESS
- 52. INT. STUDY - NIGHT (film, animation, SFX)

The girl in plaits is sitting at her computer, reading blogs. She gets more and more agitated.

The laptop begins to sprout fleshy, glabrous leaves and is gradually covered by them. Out of the green leaves, tiny people step out, looking disoriented.

TINY PEOPLE

(to each other)

Dah-di-dit Dit

TINY PEOPLE

(to each other)

Dah-di-dit Di-dit Di-di-dit

- 53. Decapitated elephant part snakes across the FRAME (special effect)

54. The SCREEN sprouts leaves (special effects)

We HEAR sounds of people moaning and making passionate love.

The SCREEN steadily gets enshrouded by leaves.

Through a chink, we SEE small movements behind the leaf veneer.

We HEAR sounds of lovemaking gradually change to screams of anger, shrieks of fear, howls of pain, and glass shattering.

MONTAGE (film)

- EXTREME CLOSE-UP - EYES CLOSED
- Sky with a full moon
- Man on a bicycle
- Pigeons, eating grain
- Teeming marine life
- Gymnasts

We HEAR the sounds escalate to a martian note.

55. Decapitated elephant parts zigzag across the FRAME more crazily than ever (special effect)

56. EXT. BALCONY - WHITE DAY (film)

The long haired girl croons.

LONG HAIREd GIRL

Unsurmount.

Pheromones.

Kiteness.

Dizziness.

Hmmmmmmmm

Askew.

Fake tableau.

Another person.

Daydreaming.

Hmmmmmmmm

57. EXT. MEADOW - DAY (film)

The check shirted butch lies on the grass, her head on the long haired girl's lap.

Twelve idyllic seconds later:

LONG HAIREd GIRL

I have little in common with you.

CHECK SHIRTED BUTCH

I speak every other language but blather.

LONG HAIREd GIRL

Tell me I am right.

CHECK SHIRTED BUTCH

When in doubt, do a calibration.

LONG HAIREd GIRL

It is "I love you", "I love you not", "I love you", "I love you not" this morning.

CHECK SHIRTED BUTCH

We are believers. Then how did this happen?

LONG HAIREd GIRL

(silent)

CHECK SHIRTED BUTCH

I can't live without you.

58. INT. STUDY - EVENING (film)

The girl in plaits sits on her desk with her head resting on fisted knuckles.

59. EXT. MEADOW - DAY (film, animation)

The check shirted butch and the long haired girl kiss deeply.

We HEAR strains of Kajri.

CUTAWAY TO

Tiny people squatting on a fern.

TINY PEOPLE

(to each other)

Di-dit Di-dah-dit

TINY PEOPLE
 (to each other)
 Di-dit Di-dah-di-dit

60. EXT. POSH RESIDENTIAL LANE - AFTERNOON (film, animation)

The check shirted butch and the black shirted butch walk past each other.

CHECK SHIRTED BUTCH
 Hey!

BLACK SHIRTED BUTCH
 Hiiii. How are you?

A MAN ON A BICYCLE cycles into the FRAME and comes to a stop outside the bungalow, leans it against a LAMPPOST and wipes his sweat with a handkerchief. A little girl runs out of the house and pulls him by the hand into the house.

The guide struts into the FRAME, followed by disgruntled tourists.

GUIDE
 And now you are looking at the house of a quizzical non-resident.

A car whizzes into the FRAME and SCREECHES to a stop, missing him by inches. The voluptuous woman puts her head out of the window and yells:

VOLUPTUOUS WOMAN
 You yokel!

The long haired girl ambles into the FRAME, wearing a fedora. She stops by the lamppost and studies it.

The girl in plaits, also wearing a fedora, walks into the FRAME.

INSERT - SUBTITLES - My identical twin? (text)

The guards and the watchmen snigger.

The cyclist comes out of the bungalow, picks up his bicycle and cycles away, whistling.

"Hai apna dil toh awara"
 "This heart is just a drifter"

The girl in plaits wanders off.

The long haired girl squats under the lamppost and begins peeling a bottle gourd.

PAN TO:

The darkening sky.

CUTAWAY TO

Boundary walls, which tiny people are climbing with great effort.

TINY PEOPLE
(in a chorus)
Di-dit Dah-dit

TINY PEOPLE
(in a chorus)
Di-dah

TINY PEOPLE
(in a chorus)
Dah-dit Dah-dah-dah Dah-dit

PAN DOWN:

An alcove in the wall, where a tiny television plays images of feet marching down a corridor.

CUTAWAY

A kid comes out of the bungalow with a huge bowl of ice cream. He sits down in front of the television and eats.

BLACK OUT.