FRIEDA: *The cook. She is a stout, middle-aged woman, wearing an untidy sari (vestido indio), generally expressionless. She is not noticed, people just give her orders.*

BHASKAR: *the man of the house. Late thirties, a middle-income-level government officer, unassuming.*

LEELA: *Bhaskar’s wife. About the same age as Bhaskar, a little on the plump side, somewhat always overdressed.*

MOHAN: *Bhaskar’s friend, the same age as Bhaskar but more affluent. Slim and good-looking*.

He is from Delki.

NAINA: *Leela’s friend. Same age as Leela but more attractive. Likeable who looks as if she supports all the right causes.*

SURINDER: *Naina’s husband. Same age as the other men but large, burly and physical.*

SCENE 1:

Place: 6th floor apartment in Bombay. Middle-class décor. There is a focal point: a window were the audience can see the sky. During this scene “the sky wanes from dusk into night”.

At left: the entrance and the kitchen.

Middle: window, drawing room (a sofa, 2 armchairs, dining table)

Right: entrance to the master bedroom.

Conversation between LEELA and BHASKER. She is worried, he ignores her. She want to call the police, he doesn’t. They have children. She is tense and frightened. *Why she cannot call the police?* Everything is because of noises in the next building (still unpainted).

SUSHILA: “by watching it, we’re making ourselves responsible”. For BHASKER she is a fool.

*Watching what?* She does not watch it, but he does.

“There is building under construction next door”.

“We can see a crime being commited”.

“Why should *we* waste a phone call?”

Everyone: KUMMU, PICKY, TARA, Mrs MENON, NINI + SUSHILA

“Why do they have to do it here? Why can’t they go somewhere else?”

“Pretend they are not there…”

“Just oversensitive”

SCENE 2:

Place: the same apartment. BHASKER, LEELA, FRIEDA, MOHAN.

MOHAN wanted to see what is happening with his own eyes: “how often can you stand and watch a crime being committed right in front of you?”.

“It’s hardly the thing for a woman”

“Someone told Leela that to watch a crime and do nothing is to be – what? – involved in it yourself?”

“This SUSHILA sound like an intellectual” “Intellectuals: always confuse simple issues”

“Victims: rasping, gurgling, crying”

“Domestic fight, how can we intervene?”

“This isn’t a murder” “The victim is twitching and moving at the end”

“They’ve asked us to turn off our lights” “Everyone with their lights on has had their windows smashed”

MOHAN: “You must called the police”

“The victims are generally being held down”

“Assailants: usually 4 or more”

“Naked. They are usually naked”

“They star off clothed and then they begin to lose them”

“BHASKER: Well, the assailants tear the clothes off the victims tatetattand then, perhaps in the general excitement, remove their own clothes as well”

“Victims: the clothes are tatters and rags” 🡪 lower social class. “Poor people”

“As long as it’s the poor attacking the poor”

“MOHAN: al the descriptions, the screaming, the wild abandon, the exhibitionism, even the naked ness” 🡪 “a religious ceremony”, so “no one can interfere”

“LEELA: But isn’t it wrong to be in pain” “No if it’s in the name of religion” 🡪 circumcision

SCENE 3:

BHASKER, LEELA and MOHAN are having dinner with all the lights off.

“The unmistakeable sounds of a woman screaming for help: let me go and help me.”

The boys still wanted to see it.

NAINA and SURINDER have a child: SHASHI.

SURINDER had quitted his job.

NAINA heard the screams, but LEELA said she doesn’t hear anything.

No one wants her to see through the window. “BHASKER: I wouldn’t, NAINA, really – I mean, seriously, it’s better not to look”

Ritual? What ritual?

“NAINA: It sounds as if it should be stopped!”.

“NAINA: Someone’s being… (she fights for her voice). They’re – they’re – (she dry retches)”.

“MOHAN remains at the window, mesmerized” (cautivado, fascinado, maravillado, hipnotizado…) “midly exhilarated” (eufórico, entusiasmado, excitado)

Both men watch the -- , while they talk, even doubting if it is religious

“BHASKER: The 4 men, the woman, the nakedness, the screaming, the exhibitionism…” remind MOHAN about an exorcism.

“That would explain the beating” “especially that king of beating”

“MOHAN: Earlier, I saw them actually sort of pounding and kicking”

44 graphic descriptions.

“The weaker sex”

BOTH men negate that its rape

LEELA: “So. We are listening to the sounds of a woman being raped. Outside our window, under the lights.”

GOONDAS

They believe in going there to kill them because they are killing their colony