

SUMMARY : FINDING HIS FEET

Eight-year old Jyoti Manglay lives in a slum with his parents and two siblings. As a baby, he was stricken with polio. The film reconstructs the process by which he and his family struggled jointly to overcome the physical and social odds that prevented him from leading a normal life. Interviews with the parents, social workers and Jyoti himself, are intercut with scenes of Jyoti at home, in school, and play, undergoing physiotherapy at the hospital.

We learn how the social worker persuaded Jyoti's reluctant parents to let him attend school and how eventually they agreed to a necessary operation. We understand, also, their fears and difficulties.

Fitted with calipers and crutches, Jyoti is able to move around on his own. Bright at his studies, liked by his peer group, the pride of his family, Jyoti is a confident child today, full of ambitions for the future.

Not only is the need for timely medical attention made clear, but the equally important role of love and acceptance is also stressed. Where Jyoti's parents, despite all their economic and other difficulties, have succeeded, there is no reason for others in their situation to lose hope.

The films were
produced in 1982-83 (?)

Films were shot on
16mm colour.

CHANDITH directed
2 short films on
CHILDHOOD DISABILITIES
(UNICEF was the
producer/funder)

Here are the final
scripts.

(FC)

FINDING HIS FEET

Script of film on the struggle to get a child who has difficulty moving around back on his feet.

Produced by UNICEF in cooperation with the Ministry of Social Welfare, Government of India and directed by Chandita Mukherjee.

SEQ. VISUAL

1. Shots of an urban slum. Beginning from a distance, we come in closer. A woman washes cooking vessels outside one home and chats with a friend. Three boys emerge from the hut and set off with a kite. One of them moves with a semi-crawl and hop. We follow them as they wend their way uphill through the lanes of the slum.

They emerge on some rocks at a height above the slum.

2. Morning, outside Jyoti's home. His mother pours water for a bath. Jyoti bathes his brother, then himself. His sister gives him a towel. His mother looks on and cleans grain while the children go about getting ready for school.

3. Exterior of school. Morning assembly is in progress. Some latecomers run to take their places.

Meena comes into the school ground carrying Jyoti in her arms and puts him into his class queue.

The children in his line move off. Jyoti is left standing alone. Bent over, he supports himself with

SOUND

Music and atmospheric effects.

Commentary:

Jyoti Manglay, eight years old, lives with his parents, a brother and sister in the city of Poona. Crippled by polio at the age of one and a half, he was housebound until an operation made it possible for him to move his legs.

Today Jyoti is on his way to the top of the hill to fly a kite, with his brother and a friend. Although he is crawling, one day he will be able to walk upright. It will be a long and arduous process. Even getting this far was not easy, and this is the story of how the many obstacles were overcome.

Synchronous sounds and atmospheric effects.

Commentary:

Till quite recently, Jyoti could walk to school on his own because he was fitted with a pair of calipers and crutches. But now that he has outgrown them, his elder sister Meena has to carry him.

his hands on his knees. His sister carries him into the school building.

Jyoti's class room. 'Always speak the truth' says a caption on the blackboard. Teacher walks around lecturing as pupils sit on floor in rows. The children are restless and there is a continuous din. The teacher doesn't hesitate to humiliate and slap the children when he catches them not paying attention.

4. Jyoti's mother sits cleaning grain outside her hut and answers the questions of an off-screen interviewer.

Jyoti crawls out of the hut with a framed photograph and sits next to his mother. She shows the picture to us as she speaks. It is of Jyoti as a healthy infant.

Jyoti talks to the interviewer.

5. Shots of the slum. We see the physical surroundings of the Manglay family. We come to their porch where the parents and Jyoti are chatting with a woman and her child.

Commentary :

Despite all these problems, Jyoti does go to school. He might very possibly have remained illiterate.

Till about three years ago, his parents considered it a waste of money to educate their crippled son. They had to spend on books and clothes, they felt, it made more sense to spend on their other children. At least their futures seemed more hopeful.

Interviewer : Sushilabai, when did Jyoti become like this?

Mother : When he was a year and half, he got fever. I was trying to breast feed him and found that he was all limp. I took him to hospital. The doctor said he had polio. We went through a lot of trouble. I stayed in the hospital for a month, leaving all my work. We couldn't understand what the doctors did. One leg remained as it was, and the other got a little better.

Mother : See how healthy he was as a baby - look at him now. We are poor people. We didn't know whether to look to our other kids or spend on Jyoti. So we said - let him be as he is, there is no money anyway.

Jyoti : When I was small, I used to sit at home the whole day. I felt like going out, playing, going to school. But if I tried to go anywhere my mother would catch me and beat me.

Commentary :

It seemed as if Jyoti would always be cut off from the life around him. Then the Manglays happened to meet Rizwana Hashmi, a social worker who ran a nursery school in their area.

Rizwana Hashmi talking to an off-screen interviewer.

Mrs. Hashmi : When I was starting the nursery school, I went to the area where the Manglays live. There I saw this handicapped child, Jyoti. No one was bothered about him. So I thought, why can't he join our school? I started convincing the parents that they should at least bring Jyoti to the nursery. It was only four steps away from their home.

It took a year before they were willing to admit that Jyoti was bright and and could amount to something. At that time they felt that Jyoti was a burden on them, and instead of taking interest in him, they would flatly refuse my suggestions.

6. Parents in interview mode

Commentary : Jyoti's father talks about those days.

Father : What could we do? We are poor people and I have to go out to look for work. I used to feel very bad about the boy.

Mother : (Cuts in) We thought, we'll look after him as long as we are alive. After that - his brother and sister - if they cared. Otherwise he would beg to fill his stomach.

Father : What was to be done? It couldn't be helped.

7. Jyoti and family outside the hut. They play with a pair of little chickens. Jyoti braces himself on the edge of a ~~water~~ drum and climbs up to get a piece of cloth down for his mother.

Commentary : Jyoti has come a long way from those early days. The use of his legs has made him physically mobile. It is now possible for him to meet people, make friends and open himself upto a range of experiences, he has become an individual in his own right.

The first step in this direction was to convince his parents that something could be done for him.

8. Mrs. Hashmi in interview mode.

Mrs. Hashmi : When they first visited the centre and they saw the arrangements there, the equipment, the doctors and everybody in white coats, they were very upset. They said - "How are we to approach this place?"

9. Shots of hospital corridors. Different therapies in progress.

Jyoti and mother at home talking to off-screen interviewer.

Mother : I took him to the hospital and the doctor looked at him. He didn't say anything to me. He said something to one lady. She said something to another lady. The second lady gave me a letter and said, "Go to Mrs. Hashmi, she'll explain it to you." How can we manage this? We don't have the money to go again and again. I have to leave all the housework, the other children, the cooking. I can't get a bus to reach on time. I don't have the money when I need it. So I have to keep going again and again.

10 Hospital social worker Rohini Sahasrabuddhe in interview mode in her office.

Mrs. Sahasrabuddhe : Wherever a patient goes for treatment there are bound to be problems, and with poor patients there are bound to be even more problems because they cannot afford to spend a whole day for two hours of treatment.

11 Mother and Jyoti at home

Mother : Mrs. Hashmi told me that he had to be operated. We thought, now they will cut up his leg. Suppose he dies - why take him?

Jyoti : The neighbours would say "Why take him? He might die out there and no one will even come to know."

12 Mrs. Sahasrabuddhe in her office.

Mrs. Sahasrabuddhe : Ultimately all these ideas affect the child's welfare and we are then not in a position to do anything effectively for the child. Such problems come up all the time.

13 Shots of hospital exterior and corridors.

Commentary : Finally the Manglays overcame their misgivings. They realised that without the operation, Jyoti would never be able to walk.

14 Mother and Jyoti outside their huts.

Jyoti shows us the points at which his contractures were realised and demonstrates the flexibility at his ankle, knee and hip.

Jyoti : My leg was folded like this and it wouldn't become straight. The doctor cut it like this, over here, (showing his ankle) and now I can do this (he flexes his foot). Then he cut it here (knee) and here (hip) and I can do this (bends knee and folds his leg).

Interviewer : How did you feel while it was going on?

Jyoti : I could hear the sounds of cutting. Then they stitched it up with a needle and thread. I saw it all in the mirror.

Interviewer : Were you frightened?

Jyoti : I was very scared.

15 A little girl wearing calipers practices walking between two bamboo railings.

Commentary : After the operation, Jyoti was trained to walk, just like this little girl. He had similar calipers, boots with metal braces to keep the legs straight.

With practice, the young polio victim can, in this way, learn to walk independently.

Jyoti has outgrown his calipers. Till he gets new ones, it is important that his legs remain flexible and he does not again lose his ability to walk.

16 A physiotherapist demonstrates certain exercises on Jyoti to Mrs. Manglay.

Therapist : Lie down Jyoti. See bai, upto now his legs have remained straight. Now, until he gets his new pair of calipers, his legs have to remain this way. So I am going to show you some exercises which you must do every day at home.

17 Mrs. Manglay at home with Jyoti.

Mother : The lady told me to do these exercises and we started them at home. That is why his leg is alright, now. Otherwise it would have shrivelled up.

Mother lifts Jyoti onto a low wall and ties a brass chain on his ankle and tells him to lift his foot while she presses it down.

Jyoti : Because I put my weight on my arms when I crawl, my arms are like those of a muscleman, while my legs are very weak.

18 Outside their hut, Jyoti stands within the railings of a walker. His mother and a carpenter are busy talking and taking measurements. It is obvious that they are planning to raise the height of the railings.

Mother : She told me to put a 250 grams weight on his ankle so that his muscles will become strong. (She does the exercise described at left).

Jyoti moves down the slum path in his walker.

Commentary : Jyoti's parents had a walker made, the kind any carpenter can build. As the child grows, it can easily be altered to his height. While a walker is no substitute for calipers, it does help to keep the child upright and walking. Yet Jyoti prefers to crawl, rather than use his walker.

19 Mother outside home

Mother : If he goes out in the walker, the other children push him around. So he leaves the walker at home and goes off crawling. Because he crawls, I beat him.

20 Jyoti moves down the slum path crawling and hopping. He goes past a public tap where women fill water. He joins a group of kids near a gutter. A girl floats a paper boat on its current.

Interviewer : Why do you do that?

Mother : What am I to do? He keeps crawling, how can I prevent it?

Commentary : When Jyoti drags himself along the ground, his hands and feet get dirty, and he often cuts himself. His mother does not like him to move around in this manner, but she cannot prevent his going out to play. Nor should she.

Disabled children ought not to be overprotected, if they are to acquire the self confidence that they need - perhaps even more than other children.

21 A bioscopewalla calls out to the children. Jyoti and friends crowd around to see his pictures.

The bioscopewalla's song:
Come on little girl, clap your hands!
See the greatest show of all,
Listen children to my call.
See the people of this land,
Come and see Indira Gandhi.
Shashi Kapoor is here too, wow!
The show is over now!

22 The mother washes clothes and talks.

Mother : Everything has become so expensive now a days. There are four-five people in the house to feed. Sometimes we have to go hungry - even the kids. How many needs can I meet at once?

I have to take Jyoti to hospital and that costs a lot. The bus fare is two-three rupees each time.

I don't grudge spending the money if it will help ultimately. He'll start walking if he gets the boots. We feel good about spending the money.

23 Father sits outside home and talks.

Father : We came here because things in the village were bad. When we first came, I couldn't find any work. Then I started working as a coolie on a truck. I came to know a truck driver. He trained me and got me a driver's licence.

Because I have no education, I had to work as a labourer. These days Jyoti teaches me to read and write. I used to have a thumb print on my driver's licence.

Now it has my signature. Things are alright, now. The boy is also doing well in school.

24 Jyoti's class in school. The teacher tells him to go to the board and write certain words which the class then repeats after Jyoti.

Synchronous sounds of class activities.

25 Mother inside home talking

Mother : Three years ago, we would never have believed this. We thought that he would always remain as he was. Then we took him to the hospital. He started walking, playing with other kids, going to school. When he puts on his boots, slings his schoolbag on his back and goes off walking to school, we feel very happy.

26 Jyoti and his school friends play at kung fu fighting and a game of catch during their recess.

Synchronous sounds.

27 Mother at home

Mother : How will the rest of the people around here come to know how Jyoti got well? When Mrs. Hashmi said that we should talk about it in the Mahila Mandal. I agreed. So we called all the women and had a meeting.

28 Mahila Mandal meeting.
Mrs. Hashmi introduces Mrs. Manglay. She narrates her experiences with Jyoti's rehabilitation.

Mrs. Hashmi : Today we have Jyoti's mother, Mrs. Manglay with us. She will tell you about her experiences.

Women in the group ask questions which are answered by Mrs. Manglay and Mrs. Hashmi.

Mrs. Manglay : When he was a year and a half, he had polio

Commentary (takes over the sound track):

In Jyoti's locality polio is a common affliction. Most people don't know that it can be prevented through immunisation. Meetings of this kind help them to find out where such facilities are available.

Parents whose children are disabled come to know of rehabilitation centres in their city.

Mrs. Manglay's experience and Mrs. Hashmi's knowledge give others an opportunity, to learn how their own children can be helped to lead normal lives.

29 Jyoti's sitting and playing with a group of children. His father sits in the foreground talking to an off-screen interviewer.

Father : Jyoti is very clever. He is doing well in school. He reads everything, even the printing on wrapping paper from the market. He is interested in everything. Other children like him very much. He teaches them things. We're very happy. We think that he will be able to do something in future and stand on his own feet.

30 Jyoti in interview mode sitting at the door of his hut

Jyoti : When I grow up I am going to study and **study** and study and become a rickshaw driver and a doctor. I want to be - everything— and that's what I want to do.

31 Return to the three boys who were going to kite-flying at the start of the film.

Music.

Jyoti, his brother and friend have now reached a hill overlooking the slum. The sun has almost set and the boys are silhouetted against the sky as they fly a kite.

Commentary : Jyoti's struggle will not have been in vain. Like any other child, he plays, studies and dreams and today there seems every reason to believe that his dreams will come true.

.. THE END ..

KEY TO ABBREVIATIONS USED

Y = Yellow
B = Blue
R = Red
M = Magenta
G = Green
Bg = Background
Fg = Foreground
D = Density
Prev.= Previous
OK = Colour & density in answer print
alright.
Seq. = Sequence
S = Shot
Ref.= reference
Beg.= Beginning
& = and
+ = *increase*
- = *decrease*

COMMUNITY INVOLVEMENTTRAINING THE ORGANISER

<u>Sequence</u>	<u>Shot</u>	<u>Timing</u>	<u>Footage</u>	<u>Remarks & Recommendations</u>
<u>One</u>	1	0.09.16	05.32	OK
	2	0.19.12	11.28	Saturated Y required
	3	0.48.04	28.36	Saturated Y required
	4	1.17.20	46.28	OK
<u>Two Summary</u>	a)	use shot 6 after recommended correction as Key shot for 1,7,8,9,10,16,18,19,20 & 21.		
	b)	use shot 5 as Key for 13, 14, 15, 16, 17, 18, 19, 20, 21. Corrections of shots 2,3,4 & 11.		
	c)	Use shot 12 as key for correction of 13,14,15.		
	1	1.24.16	50.32	OK
	2	1.33.18	56.10	Make wall white
	3	1.36.23	58.07	" " "
	4	1.40.00	60.00	Match with S2 & 3 - D
	5	1.42.20	61.28	Match with S 4
	6	1.45.13	63.13	Match with S 1 - D
	7	1.50.08	66.08	Match with prev.S. Presently too B. Earthen wall b.g.to match with wall b.g.of prev.S.
	8	1.54.03	68.19	Match to S 6.
	9	2.03.20	74.12	Same as S 7
	10	2.07.16	76.24	B.g. and skin tone to be more earthen brown to match with S 6.
	11	2.16.09	81.33	Match with S 5. Warmer sunset Y + D.
	12	2.22.02	85.10	-B to make shirt of boy in centre white. Richer skin tone required.
	13	2.24.02	86.18	- B to make shirt white and black board black. Richer skin tone required.
	14	2.28.06	88.38	- B skin tone + D to match with S 12.
	15	2.30.16	90.16	Match with corrected S 12.
	16	2.34.14	92.30	Same as S 8.
	17	2.41.22	97.06	Same as S 9.
	18	2.45.10	99.10	- B skin tone & D match with S6.

<u>Sequence</u>	<u>Shot</u>	<u>Timing</u>	<u>Footage</u>	<u>Remarks & Recommendations</u>
	19	2.54.03	104.19	- B skin tone & D match with S 6
	20	2.57.06	106.14	O.K. See S 1 Seq. 2
	21	3.01.18	109.02	Same as 17
<u>Three</u>	<u>Summary</u>	<p>a) Use corrected shot 3 as key for shots 1 & 8 in Seq. 3 and shots 11, 13, 15, 17, 39, 41 in Seq. 5.</p> <p>b) Use shot 10 of Seq. 5 as key for shot 4 in Seq. 3 and shots 12, 14, 16, 27, 30, 38, 40 of Seq. 5.</p> <p>c) Shots 5, 6 & 7 should match each other, taken at same location and time of day.</p>		
	1	3.07.21	112.29	see remarks of S 3
	2	3.43.13	134.05	- B
	3	4.01.12	144.36	Warmer skin tone required + D
	4	4.23.01	157.33	See remarks of Seq. 5 S 10.
	5	4.55.03	177.03	+ Y + D
	6	5.02.19	181.27	Match with prev. S - B
	7	5.08.15	185.07	Match with S 4
	8	5.12.18	187.26	Same as S 3
<u>Four</u>	<u>Summary</u>	<p>a) Use shot 2 as key to match density and colour of shots 3, 4, 5, 6, 7, 8, 9, 10, & 11.</p>		
	1	5.30.11	198.11	O.K.
	2	5.33.21	200.13	O.K.
	3	5.40.07	204.07	Match D with prev. S.
	4	5.43.19	206.11	Match with S 2
	5	5.50.23	210.23	Match D with S 2
	6	5.53.05	211.37	- B. Match skin tone and D with S 2
	7	5.55.23	213.23	Match with S 3
	8	6.01.20	217.04	D OK. Match skin tone with S 2
	9	6.08.09	221.01	Match with S 2. See S 5
	10	6.10.22	222.22	Match with S 3. See S 7 (-B)
	11	6.14.21	224.37	See S 2
<u>Five</u>	<u>Summary</u>	<p>a) Use corrected shot 3 as key to match shots 3, 4, 5, 6 & 7.</p> <p>b) Shots 18, 19 & 20 should match each other.</p> <p>c) Shots 21, 22 & 23 should match.</p> <p>d) Shots 24, 25 & 26 should match.</p>		

<u>Sequence</u>	<u>Shot</u>	<u>Timing</u>	<u>Footage</u>	<u>Remarks & Recommendations</u>
	e)	Shots 28, 29 should match.		
	f)	Shots 31, 32, 33, 34, 35, 36, 37 should match.		
	1	6.19.01	227.17	O.K.
	2	6.26.20	232.04	O.K.
	3	6.29.05	233.21.	- B - D.
	4	6.33.15	236.07	- Y to reproduce white & black of paper.
	5	6.36.03	237.27	O.K.
	6	6.38.09	239.01	Match D & skin tones with S 3
	7	6.40.10	240.10	- B. Match D with S 3
	8	6.43.00	241.32	- B to reproduce shirt of man <i>on left as white.</i>
	9	6.45.05	243.05	- B prominent in extreme right.
	10	6.49.23	245.39	Warmer skin tone reqd. + D.
	11	6.58.09	251.01	Match with Seq. 3 S 3.
	12	7.00.20	252.20	Match with S 10.
	13	7.06.06	255.30	Match with S 11.
	14	7.08.07	256.39	Match with S 10.
	15	7.15.08	261.08	Match with S 11.
	16	7.23.06	265.38	Match with S 10.
	17	7.46.12	279.36	Match with S 11.
	18	8.16.21	298.05	- B bg. should be golden brown - D to make skin tone warmer
	19	8.18.16	299.08	- B Floor should be golden brown. - D to make skin tone warmer.
	20	8.21.10	300.34	Match D & skin tone to S 18.
	21	8.23.14	302.06	- B
	22	8.27.05	304.31	- B
	23	8.31.06	306.30	- B
	24	8.34.19	308.35	- B
	25	8.37.20	310.28	- B
	26	8.40.17	312.17	Match skin tone & D of S 24 & S 25 to this S
	27	8.43.23	314.15	Match with S 10
	28	9.04.06	326.22	- B
	29	9.18.11	335.03	- B Reproduce white & maintain skin D.

<u>Sequence</u>	<u>Shot</u>	<u>Timing</u>	<u>Footage</u>	<u>Remarks & Recommendations</u>
	30	9.43.03	349.35	Match with S 10. See also S 27.
	31	9.50.21	354.21	- B. See remarks for next S 32
	32	9.54.07	356.23	- B. Match skin tones & D of S 31 to this S.
	33	9.58.05	358.37	- B. Match skin tones & D to S 32.
	34	10.01.11	360.35	- Y. Match skin tones & D to corrected S.31.
	35	10.06.07	363.31	Reproduce white turban. Match with corrected S 33.
	36	10.08.10	365.02	Match with corrected S 32.
	37	10.11.22	367.06	Match with corrected S 32.
	38	10.14.20	368.36	Match with S 10. See also S 30.
	39	10.26.11	375.35	Match with S 11.
	40	11.22.11	409.19	Match with S 10. See also S 38.
	41	11.25.06	411.06	Match with S 11. See also S 39.

Six Summary

- a) Use shot 1 as key for corrections of shots 2,3,4,33,34,37,38,39,42,44,56,57,58,60,61,62,64,65,66.
- b) Use *close up* of man at end of corrected shot 6 to match shots 5,7,8,9,10,11,12,13,14,15,16,17,18,20,22,23,24,25,27,28,29,30,32,45,46,47,48,49,50,51,52,53,54,55,67.
- c) Shots 19,20,26,31,35,36,40,41,43,59, & 63 to match all graphics : white ground and red and black lettering.

1	11.43.03	421.35	OK.
2	11.45.22	423.22	- Purple cast. Match with prev. S.
3	11.49.15	425.31	- B. Match D of G to S 1.
4	11.54.06	428.22	- B + Y to match Y of prev.S. D to match with prev.S.
5	12.06.02	435.26	Reproduce white wall. D & face tone OK. See next shot end.
6	12.10.04	438.04	- B D & face tone OK.
7	12.17.04	442.12	- B. More saturated Y of woman at right of frame at end of S
8	12.24.03	446.19	- B + Y.
9	12.33.01	451.33	- B. Reproduce white. Maintain D
10	12.36.18	454.02	Match with prev. S.

<u>Sequence</u>	<u>Shot</u>	<u>Timing</u>	<u>Footage</u>	<u>Remarks & Recommendations</u>
	11	12.41.04	456.28	- B Match with S 7
	12	12.47.05	460.13	Maintain Y and slightly - D
	13	12.51.23	462.23	- B Match with S 10
	14	12.56.09	465.33	- B Match skin tone & D with S 5 & end of 6
	15	13.01.02	468.26	- B Match with S 9
	16	13.04.08	470.24	- B + Y Match D with S 7
	17	13.07.20	472.28	+ Y - D to match with S 16
	18	13.11.05	474.29	- B Match skin tone with prev.S.
	19	13.14.08	476.24	Reproduce white b.g.with lettering bright R
	20	13.16.10	477.34	- B Match with S 9
	21	13.18.17	479.09	Match with S 19
	22	13.20.19	480.19	Match with S 20
	23	13.22.23	481.31	- B Maintain D
	24	13.26.04	483.28	- B Match skin tone with prev.S - D slightly.
	25	13.30.21	486.21	- B + Y Match with S 12.
	26	13.34.15	488.31	Match with S 19
	27	13.36.18	490.02	- B
	28	13.39.18	491.34	- B + Y for warmer skin tone.
	29	13.44.05	494.21	- B + Y match with S 8
	30	13.47.05	496.13	- B match with S 23.
	31	13.49.18	497.34	Match with S 19
	32	13.53.02	499.34	- B Match with S 30
	33	14.01.02	504.26	- Purple - D match with S 2
	34	14.07.06	508.14	- B match D with S 33
	35	14.16.19	514.03	Reproduce white b.g. with R lettering. At S 36 maintain b.g. as black lettering pops in. Match with S 19
	36	14.18.01	514.33	
	37	14.20.23	516.23	OK
	38	14.25.23	519.23	- B match with S 37
	39	14.29.14	521.30	- B slightly - D match with S 34
	40	14.31.18	523.02	Match with S 35.
	41	14.33.00	523.32	Match with prev. S.
	42	14.35.22	525.22	- B + Y slightly.
	43	14.50.11	534.11	Match with S 35.
	44	14.53.09	536.01	- B - D + Y
	45	15.00.07	540.07	Match with S 5.

<u>Sequence</u>	<u>Shot</u>	<u>Timing</u>	<u>Footage</u>	<u>Remarks & Recommendations</u>
	46	15.11.04	546.28) -D. Match D to all shots from S 46 to S 51
	47	15.13.13	548.05	
	48	15.22.02	553.10) -D. Match D to all shots from S 46 to S 51
	49	15.26.05	555.29	
	50	15.31.17	559.01) Also - B
	51	15.35.23	561.23	
	52	15.41.11	564.35	Maintain Y - B - D
	53	16.00.06	576.06	Match with prev. S
	54	16.07.15	580.23	Match with prev. S
	55	16.13.14	584.06	- B Match D & Y with S 52
	56	16.20.15	588.15	- D
	57	16.24.00	590.16	- D - B
	58	16.26.03	591.27	- D + Y
	59	16.28.11	593.03	Match with S 19
	60	16.30.23	594.23	Match with S 58
	61	16.33.14	596.06	Match with next S
	62	16.35.20	597.20	- B. Maintain warm flesh tone (Y) - D slightly.
	63	16.44.08	602.24	Match with S 19
	64	16.46.20	604.04	Same as S 62
	65	16.54.00	608.16	Match with S 61
	66	17.00.09	612.09	Same as S 62
	67	17.07.13	616.21	Match with S 5.

Seven Summary a) Shots 1,2,3,4,8,9,10,11,12,27,28,29 should match **1-7**
group b) shots in seq.6.

f) Shots 13,14,15,16, should match
c) Shots 17,18,19,20,21,22,23,24,25,26,30,31,32,33,34,35
should match.

1	17.17.01	622.09	Maintain warm flesh tone of gentleman in orange T - shirt. - D - B slightly.
2	17.23.22.	626.14	- D match with prev. S.
3	17.28.20	629.12	- Y to reproduce white shirt of gentleman at right. Also - D to match with S 1.
4	17.36.21	634.05	- B match with S 1
5	17.43.13	638.05	- B + D
6	17.46.13	639.37	- B match with prev. S.

<u>Sequence</u>	<u>Shot</u>	<u>Timing</u>	<u>Footage</u>	<u>Remarks & Recommendations</u>
	7	17.49.17	641.33	- B - D
	8	18.04.06	650.22	Match with S 1 & 2
	9	18.08.02	652.34	Match with S 1 & 2
	10	18.12.17	655.25	Match with S 2
	11	18.17.11	658.19	- D Match with S 2
	12	18.20.15	660.15	See S 8
	13	18.26.11	663.35	- B - D to match with next S
	14	18.37.00	670.08	OK
	15	18.45.10	675.10	Match Y, G & D to next S
	16	18.50.19	678.19	OK
	17	18.56.12	681.36	- B - D + M slight. Keep as ref. for S 18, 19, 20, 21, 22, 23, 24, 25, 26, 30, 31, 32, 33, 34, 35. Correct all these shots to match with this S. B.g. wall and floor have a warm beige tone.
	18	19.08.17	689.09	} Match to S 17
	19	19.17.22	694.30	
	20	19.21.12	696.36	
	21	19.34.04	704.20	
	22	19.37.22	706.30	
	23	19.40.05	708.05	
	24	19.49.07	713.23	
	25	19.52.17	715.25	
	26	19.56.08	717.32	
	27	20.03.12	722.04	
	28	20.09.11	725.27	
	29	20.19.03	731.39	
	30	20.28.00	736.32	
	31	20.46.20	748.04	} Match to S 17
	32	20.51.01	750.25	
	33	21.33.03	775.35	
	34	21.35.01	777.01	
	35	21.45.23	783.23	

Eight Summary a) Shots 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 58, 59 should match.

b) Shots 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35 should match.

<u>Sequence</u>	<u>Shot</u>	<u>Timing</u>	<u>Footage</u>	<u>Remarks & Recommendations</u>
	c)	Shots, 51, 55, 56, 57, 61, 64, 65, 66 should match.		
	d)	Match shots 52, 53, 54 with shots in 60 group c) of Seq. 7.		
	e)	Match shots 60, 62, 63, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85 with shots 28 & 29 of seq. 5.		
	1	21.56.21	790.05	- B - D
	2	22.05.06	795.06	Match with prev. S
	3	22.10.15	798.15	Match D to S 1
	4	22.12.22	799.30	Match with S 2
	5	22.16.17	802.01	Match with S 1
	6	22.20.21	804.21	Match D to S 1 & 3
	7	22.25.03	807.03	- B match to S 4 & 2
	8	22.31.07	810.31	- B match to S 7, 4 & 2
	9	22.32.16	811.24	Match with S 8, 7, 4 & 2
	10	22.35.22	813.22	- D
	11	22.38.17	815.09	- B match with S 1 & 5
	12	22.43.05	817.37	- B - D
	13	22.48.12	821.04	- B match skin tone with prev. S
	14	22.54.03	824.19	- B - D match with prev. S
	15	22.57.20	826.28	- B match skin tone to S 13
	16	23.09.01	833.17	- B - D match with S 12
	17	23.17.22	838.30	- Y match skin tone to S 15 & 13
	18	23.21.04	840.28	- D match skin tone to prev. S.
	19	23.26.14	843.38	- D match with S 15 & 13
	20	23.29.09	845.25	- B - D to match with prev. S & S 15 & 13.
	21	23.35.10	849.10	- B Reproduce white shirt. Match with S 19.
	22	23.43.17	854.09	- Y match D & flesh tones with S 20
	23	23.47.23	856.31	- Y match D with S 21
	24	24.07.19	868.27	- Y - D
	25	24.11.16	871.00	- B
	26	24.13.09	872.01	Same as S 18
	27	24.16.14	873.38	- Y match D & flesh tone to S 25
	28	24.27.14	880.22	Same as S 20
	29	24.39.06	887.28	Same as S 25

<u>Sequence</u>	<u>Shot</u>	<u>Timing</u>	<u>Footage</u>	<u>Remarks & Recommendations</u>
	30	24.41.07	888.31	Same as S 16
	31	24.47.01	892.09	- Y match with S 25 & 29
	32	24.50.19	894.19	- Y match with prev. S
	33	24.54.12	896.28	- Y match with prev. S
	34	24.57.02	898.10	- B match with prev. S See also S 21
	35	25.23.08	914.00	- B Same as beg. of prev. S
	36	25.26.07	915.31	- B - D slightly
	37	25.29.17	917.33	- B match D to prev. S
	38	25.32.02	919.10	- B match D to prev. S
	39	25.39.23	923.39	- Y reproduce white b.g.wall
	40	25.43.12	926.04	- D
	41	25.45.11	927.11	Reproduce white b.g.wall. Match D with S 37 & 38.
	42	25.52.19	931.27	Reproduce white shirt & b.g. white wall.
	43	25.53.13	932.05	- B and-D slightly
	44	25.57.12	934.20	- B and-D to match with S 43
	45	25.59.14	935.30	- B match with S 39.
	46	26.01.18	937.02	- B - D slightly match with S 37 & 38.
	47	26.15.21	945.21	- B slightly - D slightly
	48	26.19.15	947.31	- B - D match skin tone with S44
	49	26.22.07	949.15	- B
	50	26.25.16	951.16	- B - D Match to S 36. See also S 46.
	51	26.32.09	955.17	Reproduce white bg.with bright R lettering. See Seq. 6 S 35.
	52	26.35.17	957.17	Refer to Seq.7 S 17. B.g.wall has warm beige tone. Match D to above - B + M.
	53	26.38.14	959.06	- B & match with skin tones of above. Maintain warm beige tone of b.g.
	54	26.41.21	961.05	Match with S 52
	55	26.45.21	963.21	Match with S 51
	56	26.46.07	963.31	Match with prev. S.
	57	26.48.19	965.11	Match with prev. S
	58	26.50.01	966.01	- B & - D slightly. See S 36 above
	59	26.53.12	968.04	- B match D with prev.S

<u>Sequence</u>	<u>Shot</u>	<u>Timing</u>	<u>Footage</u>	<u>Remarks & Recommendations</u>
	60	26.57.18	970.26	- B + slight Y to add sunset warmth. See S 72 (after correction) for face tone ref.
	61	26.59.11	971.27	Match with Shot 51
	62	27.01.23	973.07	- B match with S 72
	63	27.04.11	974.27	Match with S 60
	64	27.13.17	980.09	Match with S 61 above Note : When third line of title pops in, there is a colour shift in b.g. maintain same filter & light <i>no.</i> throughout for lines 1-5.
	65	27.15.19	981.19	
	66	27.18.07	982.39	
	67	27.20.09	984.09	
	68	27.23.05	985.37	
	69	27.30.11	990.11	- B match with prev. S
	70	27.32.17	991.25	- Slight B - D match skin tone to S 68
	71	27.35.00	993.00	- B & - D match with S 62
	72	27.38.23	995.15	- B Note : Shots 60.63 & 67-71 should match skin tone of man in f.g. after - B from this S72
	73	27.42.06	997.14	- B - D Match with S 69
	74	27.44.04	998.20	- B
	75	27.47.07	1000.15	- B match with S 60
	76	27.50.08	1002.08	- slight B match with S 68
	77	27.56.04	1005.28	- B match with S 70
	78	27.59.06	1007.22	- B match with S 67
	79	28.03.06	1009.38	- B match b.g. wall with that of prev. S. Match face D with that of prev. S.
	80	28.05.06	1011.06	- B match with S 78
	81	28.07.04	1012.12	- B match with S 78
	82	28.17.15	1018.23	- B to desaturate b.g. & match face D of prev. S after correction.
	83	28.20.22	1020.22	- B slightly to match with S 62
	84	28.23.20	1022.12	Match with S 76 (after correction)
	85	28.35.18	1029.18	- B match with S 60 (after correction)

Nine Summary a) Match shots 1,8,10,11,14.

b) Match shots 2,3,4,5,6,7,9,12,13,14.

<u>Sequence</u>	<u>Shot</u>	<u>Timing</u>	<u>Footage</u>	<u>Remarks & Recommendations</u>
	1	28.51.05	1038.26	- Y maintain warmth of skin tone
	2	29.08.23	1049.15	- D
	3	29.12.04	1051.12	- Y - D match with next S
	4	29.14.09	1052.25	OK
	5	29.22.08	1057.15	+ D slightly to match with prev. S
	6	29.25.00	1059.00	- B match with Y warmth of S 3 & 4.
	7	29.27.09	1060.17	OK
	8	29.30.21	1062.21	Match with S 1
	9	29.49.15	1073.31	- D slightly
	10	29.55.04	1077.04	Match with S 8
	11	30.26.18	1096.02	- B to reproduce white shirt
	12	30.28.09	1097.01	- B More saturated Y of dress of woman in f.g. required.
	13	30.33.05	1099.37	- B very slightly. Match with S 7
	14	30.37.08	1102.16	- B match with S 2

Ten Summary a) Match shot 1 with shot 40 of seq.5

b) Match shot 2 with shot 41 of seq. 5 & to shot 1 of seq. 10 above.

c) Match shots 3,4,5,6,7,8,9; with ~~one~~ group of Seq. 8.

1	30.40.06	1104.06	See S 10 of Seq. 5
2	30.54.17	1112.33	- B See S ^S 11 of Seq. 5. Match t g. D & skin tone to previous S.
3	31.06.07	1119.31	- B match with Seq. 8 S 85
4	31.08.13	1121.05	- B match with Seq. 9 S 84
5	31.10.16	1122.16	Match with Seq. 8 S 80
6	31.12.18	1123.26	- B match skin tone with prev. S See S 79 & 75 of Seq. 8.
7	31.14.23	1124.39	- Y match with corrected S 67 of seq. 8
8	31.22.01	1129.09	Match skin tone & D with S 3. Also - B.
9	31.25.04	1131.04	Match with corrected S 6

Eleven Summary a) Shot 1 requires more saturated Y

1	31.30.14	1134.14	More saturated Y required.
2	31.57.22	1150.30	Match with Seq. 1 S 4.

THRU TO END

33.23.04 1201.36 END OF PICTURE

SUMMARY : SOUNDS OF HOPE

This film discusses the problems of bringing up children who have a communication difficulty. Seema and Sachin Ahir are siblings, both deaf. With speech therapy, they can be taught to recognise and imitate sounds. Learning to speak is important if they are to lead normal lives, as the Ahirs realised after trying all kinds of unsuccessful cures for Seema.

When Sachin's deafness was discovered, the Ahirs were more aware of the problem and of how to deal with it. Although both children are in speech therapy, the classes are just weekly. It is necessary to work with the children at home, to talk to them constantly, which is what their parents strive to do.

We see the children at home, in speech therapy, playing in the yard and going to school with normal children. The school has a special teacher for the deaf, who explains that segregation can lead to serious problems later in life.

In interview mode, the mother speaks of how she and her husband, both working people, have had to reorganise their lives for the children's sake. All the trouble has been worthwhile, because Sachin and Seema are happy, intelligent, well-adjusted children as a result. Even their grandmother's initial dismay has turned to pride and joy.

The film ends with the family on a visit to the zoo. Their children, the Ahirs emphasise, are just like any other - they fight and play, they need the same education and discipline and love, as any other child.

SOUNDS OF HOPE

Script of a film on the problems of bringing up children who have a communication difficulty.

Produced by UNICEF in co-operation with the Ministry of Social Welfare, Government of India and directed by Chandita Mukherjee.

SEQ. VISUAL

SOUND

1. An old tenement house with a few trees in the compound. A girl of six and a boy of two play outside.

Music,
atmospheric effects.

Commentary : Sachin and Seema Ahir are brother and sister. Seema is six and Sachin is two. They live with their parents and grand mother in the city of Poona.

We hear a woman calling out to her husband to send the children in. He does so. The children run inside, passing their father and grandmother on the way. Their mother gets them to brush their teeth.

Synchronous speech and other sounds.

2. Mother cuts vegetables at her kitchen counter and talks to an off-screen interviewer.

Mother: When Seema was a year and a half, we noticed that she wasn't responding to our talk like other children of her age. So we started getting worried as to why she wasn't beginning to speak.

3. The yard outside the house. Seema plays with two other girls. They float a paper boat in a puddle of water. Sachin moves around on his tricycle.

Commentary : Seema cannot speak because she cannot hear. Learning to speak is important if she is to have a normal and adjusted life. But what other children pick up spontaneously, Seema has to be taught.

We hear the mother calling. No response from Seema. Mother calls out to another girl and asks her to send Seema in. The other girl does so with a gesture and Seema responds. The mother gestures towards Sachin and tells her to bring him too. Sachin starts yelling and bites Seema. The mother comes down the steps and takes them both inside.

4. Mother back in the kitchen as before.

When we realized what was wrong, I can't tell you what a shock it was. We felt so helpless and depressed. We went from doctor to doctor and tried everything every one suggested - but there was no cure. In the end we realised that there is no cure for deafness - special training is the only answer. Then we started her on a course of speech therapy.

5. Seema and her speech therapist work together at a desk with a big mirror.

They start with vowel and consonant sounds, short words and then a poem.

We see that Seema is trying hard and enjoying herself with the teacher.

Synchronous sounds.

Commentary : The teacher uses headphones as an aid to coach the child in recognising the units of sound that make up language. How useful these headphones are, depends on the extent of the the child's deafness. Seema has almost no hearing so she must learn to recognize sounds by seeing and then ~~imitating~~ imitating them. As she gains in mastery over these sounds, her confidence will grow. She too will be able to express her thoughts and feelings, to communicate.

6. Mother at her kitchen counter in interview made.

Mother : Because of our experience with Seema, we watched Sachin very carefully after he was born. For the first six months, things seemed alright and then we realized that he too cannot hear. We rushed to the doctor and then he was also started on speech training like Seema.

7. Parents sit on a bed talking to an interviewer while the children play.

Father: The therapist spends only thirty or forty minutes a week with the children. This is not sufficient, and you have to work with them at home. We put in a lot of time doing this.

Mother : Let me show you, for example, (she talks to Seema)

"Seema - where are the biscuits?" (Seema gets up and gestures towards the kitchen).

You can see that she knows what I'm saying by reading my lip movements. She understands all the everyday things around the house now.

Of course, you have to pronounce the words clearly and keep repeating them. I keep talking to them all the time.

Say I'm cooking, and they know the words for red and tomato, so I'll keep using these words when talking to them.

Father : With such children you should avoid using gestures and make an effort instead to speak. This way they get used to speech and learn new words.

8. Seema with an older boy cousin. They are looking at a big black butterfly. He is trying to make her talk about it.

Sanjay : What is this?

Seema : Butterfly.

Sanjay : What colour is it?

Seema : Butterfly.

Sanjay : What colour is it?

Seema : Black.

Sanjay : Big, isn't it?

Seema : Nods and makes a sound of assent.

9. Mother in interview mode

Mother : Why should they be called deaf and dumb?

They cannot speak because they can't hear. I don't understand why they should be treated as if they are different from other children. They are no different.

- 10 Seema, Sachin and a group of neighbourhood children have clambered onto a parked scooter and motorcycle and are fantasising driving around on these.

Commentary : And truly no one watching these children at play would know that Sachin and Seema were different.

- 11 Mother in interview mode

Mother : They play with all the neighbourhood children and are quite comfortable with them, they understand each others' language. Our neighbours and relatives behave with them just as they would with any other children.

12 Seema and another girl communicate quietly with each other. They are joined by some other girls and they run around playing different games.

Commentary : Unless they are encouraged to speak, children like Seema and Sachin can lapse into isolation. Because the struggle to communicate is so great, they find it easier not to make the effort. The desire to express themselves to others can develop only if they are accepted as equals. Seema's parents have worked to create just such an environment for their children. And because they are so confident themselves, other children accept Seema and Sachin quite naturally.

At end of play sequence

Commentary : Until recently, people thought it best to educate children like Sachin and Seema with others like themselves. But now a days it is realised that this segregation can cause serious problems later in life. In the company of normal children in an ordinary school, the deaf learn to overcome their disability and are better prepared for the real situation in the world outside.

13 Mother in interview mode

Mother : Seema is very intelligent. She goes to a normal school.

And if she can do everything like the other children now, why can't she manage like other people do as an adult?

14 A nursery school class of about forty pupils. A number of different activities going on.

Commentary : Seema's parents were lucky to find a school which also admits deaf children. A trained teacher is employed in the school to take care of their special needs.

A group of deaf and hearing children including Seema cluster around one teacher saying words for different parts of the body.

Seema wears a scarf to school to keep her hearing aid in place. Otherwise she tends to pull it out. Ideally these aids should be worn all the time, but children are impatient, and sometimes parents too can be neglectful.

15 Ms. Datey, the special teacher seen in the previous scene, in interview mode. Seema stands at a window behind her and watches her talk.

Ms. Datey : If these children go to school with normal children there are many advantages. Since they are all the same age, no one feels shy or self conscious. The hearing ones don't feel that the deaf are different from themselves. The children play together without inhibitions.

16 Children sing and mime a song about a train journey. Seema sees what the others are doing and imitates them. Her isolation due to deafness, and at the same time her desire to participate, come out strongly from the visuals.

Song :

The Queen of the Deccan's
Going to take us to Bombay
Chug-a-chug-a-chug we
Are going to Bombay
As we come down the Ghats
We'll clap our hands and say
Let's eat the crunchy chikki of
Lonavala for lunch
Let's buy batata vadas
And munch them in a bunch

The Queen of the Deccan's
Going to take us to Bombay
We'll dance among the waves
Of the sea in the bay
Chug-a-chug-a-chug we
Are going to Bombay.

17 Parents and interviewer with Sachin and Seema playing on the bed.

Interviewer : Would you say that only those living in big cities with access to special facilities can achieve something?

Father : No

Mother : It's wrong to say that only children in big cities can achieve something. Teaching them - talking with them - making them aware of our lip movements - these are things anyone can do at home.

18 Her last line is heard over the opening visuals of Sachin's speech therapy session. Sachin beats a drum. Then he and the teacher play with a red ball. She tries to make him ask for it by saying the words for red and ball. He refuses to use any words, gets annoyed and insists on having the ball by gesture.

One can do this without any special training. But of course, one needs guidance from the professionals - how to go about it and so on.

- 19 Sachin and mother in the kitchen. He wants a tomato. She won't give it to him unless he says "red tomato". Synchronous speech.
- 20 Mother cutting vegetables and talking in interview mode. Sachin sits on her kitchen counter sucking a tomato. Mother : I used to worry a lot about these children but now I think I'm much more confident. Before, I could never bear to let them out of my sight. But now they go and play outside by themselves.
- 21 Her voice is heard over visuals of Seema leaving home with a covered pan. She walks past several houses and delivers the food to a neighbour. The lady gives her a guava, Seema bites it, and finding it sour, gives it back. I even send Seema out to do small errands for me around the neighbourhood.
22. Mother and grandmother in interview mode. Mother : My mother-in-law, who is also my aunt (mother's brother's wife, maami) used to be terribly depressed about Sachin and Seema. Since these kids have started improving, she feels much better now. Everyone in our family is so involved with these children.
Grandmother : (Interrupts) They speak a lot now. They call me grandmother. They tell me little stories about what they did.
Mother : In fact she is so proud of the kids, she keeps telling everyone about them now a days.
- 23 Sachin sits listlessly with a bowl of cereal and his grandmother urges him to finish it fast. Synchronous sounds.
He starts eating and she claps for him.
He communicates with looks, but his response is clearly based on an understanding of her lip movements and gestures.

- 24 Mother cuts vegetables and talks. Mother : Because of the kids, we have had to reorganise our lives.
- 25 Father drives away on a scooter. Sachin runs after him. Seema holds him back and gestures to the father to go. Mother runs after them and carries a protesting Sachin home. In the morning, my husband goes to work. I get the children ready, send Seema off to school and do the housework.
Synchronous sounds.
- 26 Mother in interview mode. Mother : Someone has to be with the kids all the time - to keep an eye on them and also to keep talking to them.
Synchronous sounds.
- 27 Mother gives Sachin a bath. He is having a good time. Synchronous sounds.
- 28 Cut back to mother talking. Mother : The cost of living being what it is, both of us have to work. Before my husband returns late in the afternoon I go to work. I work as a telephone operator on the evening shift.
- 29 Mother goes off to work. Sachin cries as Seema waves. Synchronous sounds.
Mother calls out instructions to a neighbour who will be minding them.
- 30 Cut back to mother talking. Mother : My husband looks after them in the evenings. He gives them dinner, puts them to bed and so on.
- 31 Father does numbers with Seema on a slate. He shows Sachin how to lock two plastic blocks together. He helps me in all my work.
- 32 Cut back to mother cutting vegetables and talking. Mother : Then he comes to pick me up from work. When we get home its 12.30 or 1.
This is how it goes every day.

It is a very trying situation. I have to keep talking the whole day to the children. Then, as a telephone operator I have to keep talking at work as well. So by night I get really tired. Sometimes I get terribly fed up and I feel like running away. But seeing how far the children have come, we start the day with new enthusiasm.

33 Mother and children play with a kid goat. The mother gets Seema to name its nose, ears, eyes, feet. Sachin uses the word for soft, describing its feel.

Synchronous sounds.

They return the kid to its mother.

34 Parents and interviewer in conversation. Children playing.

Interviewer : Besides the fact that they can't hear, how are Sachin and Seema different from other children?

The family goes to the zoo and they look at some animals

Father : They are absolutely like any other children. They play - they fight. They love animals - they like going to parks
(Parents' voice overs)

Mother : Their needs are like that of any normal child. They need love - discipline - education like other children.

Father : We brought them into the world and we're responsible for them.

35 Cut back to parents in interview mode.

Mother : We try as much as we can. But ultimately it all depends on them. So let's see what happens. They will be able to stand on their own feet. But the rest depends on them.

36 Children and parents at a slide. They take an exciting ride on a miniature train. When the train stops, they get off, and walking away, blend into the crowd.

Commentary : The children themselves are a constant proof that the Ahir family has succeeded in making it possible for them to lead normal lives. Certainly the future will bring fresh challenges. The communication problem will present itself in new spheres and different ways. But looking at Sachin and Seema today, one feels quite positive that they will know how to cope and win.

KEY TO ABBREVIATIONS USED

Y	=	yellow
B	=	blue
R	=	red
M	=	magenta
G	=	green
bg	=	background
fg	=	foreground
D	=	density
prev.	=	previous
O.K.	=	colour and density in answer print alright.
seq.	=	sequence
S	=	shot
Ref.	=	reference
beg	=	beginning
&	=	and
+	=	increase
-	=	decrease

COMMUNITY INVOLVEMENT :
ORGANISING THE VILLAGE

<u>Sequence</u>	<u>Shot</u>	<u>Timing</u>	<u>Footage</u>	<u>Remarks & Recommendations</u>
<u>One</u>	1	0.08.00	4.32	Black frames
	2	0.21.02	6.32	Colour O.K.
	3	0.53.01	13.03	Plus Y slightly - R
	4	1.23.14	31.31	" " " "
	5	1.29.13	50.02	O.K.

TwoSummary of Shot groups :

- a) Match shot 1 through 6 to give effect of early morning.
- b) Shots 7 to 17 should gradually progress into day.
- c) Match shots 19 & 20.
- d) Match shots 22 & 23.
- e) Shots 25, 26, 27, 28, 29, 32, 33, 34, 35, 36 & 40 of village dwellings & landscapes should match. Attempt to maintain colour.
- f) Shots 30 & 31 should match, however colour of the walls & woodwork should match with shot 28.
- g) Correct shot 38 and use it as key to correct shots 37 & 39.
- h) Use shot 42 may as key to match colours & D of shots 41, 43 & 48.
- i) Match shots 44, 45 & 46.
- j) Match shots 24 & 49.
- k) Use corrected shot 56 as key to correct colour of floor, earthen pots, woman's clothes, skin tone & D. in shots 50, 51, 52, 53, 54 & 55.
- l) Use corrected shot 58 as key (white wall may be used as ref.) to match shots 57, 59, 60, 62, 64, 65, 66 & 67.
- m) Match D, R & G of shot 61 & 63 to each other & overall D with 60 & 62.
- n) Shots 68, 69 & 70 should match.
- o) Shots 71, 72, 75 & 78 should match.
- p) The overall D of shots 73, 74, 76 & 77 - should match with the overall D of group O (i.e. shots 71, 72, 75 & 78) after our recommended colour corrections.

<u>Sequence</u>	<u>Shot</u>	<u>Timing</u>	<u>Footage</u>	<u>Remarks & Recommendations</u>
	q)	Use corrected shot 81 as key to shots 80, 82, 82, 84, 85 & 86. However, maintain, rich golden colour presently existing in shot 83 for shots 85, 86.		
	1	1.29.13	53.29	+ D to kill hut & fg details
	2	1.34.03	56.19	Slight - D
	3	1.36.23	58.07	+ Y Slight
	4	1.42.16	61.24	O.K.
	5	1.45.22	63.22	+ R
	6	1.50.18	66.18	- D Match colour values of sky with correction for prev. S
	7	2.00.14	72.14	+ D and + Y + R
	8	2.04.15	74.31	+ D + R
	9	2.12.02	79.10	Match D with correction for prev S
	10	2.15.06	81.06	O.K.
	11	2.24.00	86.16	O.K.
	12	2.27.00	88.08	+ R - D slightly
	13	2.30.10	90.10	O.K.
	14	2.32.06	91.14	O.K.
	15	2.40.16	96.16	O.K.
	16	2.53.07	103.39	O.K.
	17	2.58.08	107.00	- M match G with prev. S
	18	3.05.01	111.01	- B - D bg should reproduce as white & wall warm beige
	19	3.19.03	119.19	- R - D
	20	3.24.17	122.33	- D & match with prev. S
	21	3.34.21	128.37	+ Y slight maintain D
	22	3.40.22	132.22	- D slightly
	23	3.46.21	136.05	- D slightly to match prev. S
	24	3.50.07	138.07	- D
	25	3.56.22	142.06	- D slightly
	26	4.00.00	144.00	- B to match D to prev. S & to match sky to next S
	27	4.03.04	145.36	Match D to S 25
	28	4.06.07	147.31	- B to sky of prev. S. Match D to prev. S
	29	4.09.10	149.26	- Y match D to prev. S

<u>Sequence</u>	<u>Shot</u>	<u>Timing</u>	<u>Footage</u>	<u>Remarks & Recommendations</u>
	30	4.11.17	151.01	O.K.
	31	4.14.00	152.16	Match Y to prev. S
	32	4.16.07	153.31	O.K.
	33	4.19.09	155.25	- D Match sky to sky of prev. S
	34	4.22.11	157.19	Match D to prev. S
	35	4.24.18	158.34	+ B slightly to match sky of prev. S
	36	4.27.01	160.09	O.K.
	37	4.30.10	162.10	- Y & slightly - D match skin tone to 38 & 39
	38	4.45.19	171.19	O.K.
	39	4.51.12	174.36	- Y match skin tone to prev. S Reproduce white of girl's blouse
	40	4.56.13	177.37	O.K.
	41	5.00.21	180.21	- Y match door to next S
	42	5.06.22	184.06	O.K.
	43	5.09.08	185.24	- Y slightly. Match brown lettering of cardboard box to prev. S.
	44	5.12.17	187.24	- D
	45	5.15.09	189.09	O.K.
	46	5.18.04	190.36	O.K.
	47	5.20.18	192.18	- Y slightly to reproduce white of blackboard.
	48	5.26.16	196.00	O.K. match D to S 42
	49	5.29.16	197.32	- Y match with S 40
	50	5.39.20	203.36	- Y - B to match with S 56
	51	5.42.13	205.21	match to corrected prev. S.
	52	5.45.06	207.06	- Y + D slightly. Match with corrected prev. S.
	53	5.47.23	208.31	- Y + B. Reproduce wall colour & match prev. S.
	54	5.51.13	210.37	- Y match floor colour to wall of corrected prev. S.
	55	5.57.08	214.16	- Y match skin tone & green scarf of woman to prev. S. + B slightly.
	56	6.02.19	217.26	- D slightly to match S 54 & 55
	57	6.06.22	220.06	- Y - D to reproduce white of building & pale blue sky.
	58	6.10.01	222.01	match white wall to prev. S.
	59	6.13.09	224.01	- Y match with S 57. Match white to white pillar of next S.
	60	6.16.13	225.37	- Y slightly

<u>Sequence</u>	<u>Shot</u>	<u>Timing</u>	<u>Footage</u>	<u>Remarks & Recommendations</u>
	61	6.20.16	228.16	- D slightly to match G & R of door-post to S 63.
	62	6.23.17	230.09	Match white & B to white & B of S 58.
	63	6.26.03	231.27	- Y slightly
	64	6.29.14	233.30	O.K.
	65	6.31.21	235.05	Match white to prev. S.
	66	6.35.01	237.01	- Y Match blue sky & D to blue sky & D of S 57.
	67	6.39.13	239.29	Reproduce white wall at end of S. Possibly + D to improve blue lettering on wall.
	68	6.39.14	245.30	+ D slightly. - B. Refer to B on woman's skin & buffaloes
	69	6.54.07	248.23	O.K.
	70	6.59.09	251.25	+ D to match S 68
	71	7.10.02	258.02	- Y slightly & match green pillar to door frame of next S
	72	7.19.02	263.18	- D slightly
	73	7.21.23	265.31	Match bg. with that of next S
	74	7.25.19	267.19	O.K.
	75	7.28.02	268.34	Match D & G of doorframe with S 72
	76	7.36.13	273.37	- Y
	77	7.40.18	276.18	O.K.
	78	7.44.03	278.19	match D & G of S 75
	79	7.51.10	282.34	O.K.
	80	8.03.23	290.15	O.K.
	81	8.06.10	291.34	- B slightly
	82	8.13.00	295.32	O.K.
	83	8.16.15	297.39	O.K.
	84	8.19.23	299.38	Match brown of rice sieve to S 83. - B match with S 85
	85	8.25.00	303.00	O.K.
	86	8.28.12	305.04	+ Y. Match D with S 85

Three Summary of shot groups :

of shot

a) Use shot 3 to match shots 1, 2 & 4.

1	8.43.17	314.09	- Y to match S 3
2	9.02.04	325.12	- Y to match S 3
3	9.05.11	327.11	O.K.
4	9.28.10	341.02	- Y Use skin of prev. S for ref.

Four Summary of shot groups :

a) Use shot 2 as key : Effect in terms of Y & D may be kept as ref. to create similar warmth in all shots from 1 to 15.

<u>Sequence</u>	<u>Shot</u>	<u>Timing</u>	<u>Footage</u>	<u>Remarks & Recommendations</u>
	1	9.45.00	351.00	+ Y Match skin tones with next S
	2	9.45.15	353.31	O.K. Keep Y as key for sequence
	3	10.04.02	362.18	+ Y + D Match with prev. S. Man at left is same as 3rd person from left in prev. S.
	4	10.07.04	364.12	+ D Face detail not important. + Y match with prev. S.
	5	10.09.15	365.31	+ Y match with S 2.
	6	10.12.02	367.10	Saturate R and woman's face to match with S 2.
	7	10.20.14	372.14	+ Y match with corrected S 5.
	8	10.23.10	374.02	+ Y but maintain R to match S 2.
	9	10.29.06	377.22	+ Y Match D with S 2.
	10	10.39.01	383.17	+ Y Match with corrected S 8
	11	10.43.22	386.19	+ Y Match with corrected S 8
	12	10.49.12	389.28	+ Y Match D to S 8
	13	10.53.19	392.11	+ Y Match D to corrected S 12
	14	11.08.00	400.32	+ Y + D on faces to match corrected S 13.
	15	11.13.11	404.03	- B + Y to match skin tones of corrected S 14.

Five Summary of shot groups :

- a) Use the colour of the wall woman's skin and her clothes in shot 1 as ref. for shots 2, 7 & 8 in this sequence; shots 1 & 5 in sequence 7; and shots 1, 5, 11 & 17 in seq. 10.
- b) The skin tones and densities of shot 4 should match shots 3, 4, 5 & 6. Also maintain same wall colour in shots 3, 4, 5 & 6.

1	11.17.08	406.16	O.K.
2	11.56.19	430.03	O.K.
3	12.17.14	442.22	- Y to reproduce white of shirt as close as possible refer to S 6.
4	12.24.05	446.21	O.K.
5	12.28.16	449.08	- Y Match skin tone of hand with that of prev. S.
6	12.32.21	451.29	Wall & pillars in fg should match with those of prev. S after correction.
7	12.36.20	454.04	- B slightly to match with corrected next S.
8	12.41.04	456.28	Match D to S 2.

Six Summary of shot groups :

- a) Match shots 1, 2 & 4 with shot 3.

1	13.16.01	477.25	- Y to reproduce white lettering.
2	13.21.21	481.05	- D slightly. Refer pink shirt to match with D of next S.

<u>Sequence</u>	<u>Shot</u>	<u>Timing</u>	<u>Footage</u>	<u>Remarks & Recommendations</u>
	3	13.24.13	482.29	O.K.
	4	13.28.09	485.01	- G cast. Shirt collar is white & sweater is black. Try to match skin tone with man in pink shirt of prev. S.

Seven Summary of shot groups :

- Match shots 1 & 5 with shot 1 of sequence 5
- Shot 79 of sequence 2 is okay in the answer print - the rust colour in the skin tones is desirable and to be used to match shots 2, 3 & 4 in this sequence and shots 4, 5, 6, 7, 8, 9 & 10 in sequence 8.
- Use corrected shot 9 as key to match 6, 7 & 8.

1	13.44.14	494.30	O.K.
2	14.00.06	504.06	Refer to S 79 Seq. 2 -D to match that.
3	14.13.01	511.33	- Y & match D with prev. S.
4	14.17.18	514.26	Match D with bg. of corrected S 2
5	14.20.23	516.23	O.K.
6	14.31.18	523.02	+ Y maintain D. Try for deeper Y early morning effect for S 6, 7, 8 & 9.
7	14.39.22	527.38	- D & - B prominent on hand.
8	14.45.01	531.01	+ Y Match D with S 6
9	14.55.01	537.01	D is OK + Y slightly to match prev. S.

Eight Summary of shot groups :

- Match D, G & colour of corn flowers in shot 3 to shots 1 & 2 also match group (a) of Seq. 9 to these shots.
- Shots 4 to 10 to match group b of sequence 7.

1	15.11.22	547.06	- B. Match golden brown of corn flowers of next S.
2	15.14.08	548.24	O.K.
3	15.16.15	549.39	Match with golden brown of prev. S.
4	15.18.11	551.03	Pillars in fg. & wall should match colour & D of those in centre of S 7.
5	15.21.11	552.35	Maintain D & -B slightly to reproduce brown of skin tone.
6	15.30.23	558.23	Match D to prev. S
7	15.46.08	567.32	- B to match S 5
8	15.56.21	574.05	- Y to match to skin tone of S 10 after correction
9	16.10.04	582.04	- B to match S 7
10	16.19.09	587.25	- D to match prev. S after correction.

Nine Summary of shot groups :

- Match shots 1, 3, 4, 5, 6, 7, 8 & 9 to shot 2. Also see (a) of Seq. 8.
- Use shot 10 as key to obtain similar density & colour for shots 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22 & 23.

<u>Sequence</u>	<u>Shot</u>	<u>Timing</u>	<u>Footage</u>	<u>Remarks & Recommendations</u>
	1	16.23.06	589.38	O.K.
	2	16.46.07	603.31	O.K.
	3	17.01.16	613.00	- D slightly to match end of prev. S
	4	17.06.05	615.29	- Y - D to match corrected prev. S.
	5	17.10.20	618.20	- Y match G highlight to that of prev. S.
	6	17.14.17	620.33	- D Match G. & skin tone to skin tone of woman in prev. S.
	7	17.17.15	622.23	Match with S 2
	8	17.24.07	626.23	Match with S 3
	9	17.31.06	630.30	Match with S 7
	10	17.38.04	634.36	OK use as key to grade sequence.
	11	17.44.07	638.23	- D & - B slightly. Match with S 10.
	12	17.58.00	646.32	- Y & Match D of S 10.
	13	18.01.02	648.26	- Y & Match with corrected prev. S
	14	18.17.21	658.29	- Y & match with skin tone of prev. S.
	15	18.21.23	661.07	+ Y & match to corrected S 11
	16	18.24.04	662.20	- D & match with corrected prev. S.
	17	18.29.11	665.27	+ Y & match with corrected S 15.
	18	18.32.19	667.27	O.K. match D with S 10
	19	18.35.11	669.11	- B + Y match D with prev. S
	20	18.38.03	670.35	- D to match prev. S.
	21	18.50.23	678.23	- B + Y match with S 17
	22	18.54.08	680.24	- Y match with S 18
	23	19.16.15	693.39	+ Y match with corrected S 21.

Ten Summary of shot groups :

- a) Shots 1, 5, 11 & 17 to be matched with group a of Seq. 5
- b) + Y to shot 2 & use as key to match shots 2, 3 & 4.
- c) Shots 7 & 9 are okay & shots 6, 8, 10 should match with these.
- d) Use shot 16 as key to match shots 12, 13, 14 & 15.
- e) Use shot 19 as key to match shots 18, 20, 21 & 22.

1	19.23.04	697.36	O.K.
2	19.37.17	706.25	+ Y.
3	19.56.21	718.05	- Y match R with prev. S.
4	20.06.21	724.05	- D match bg. G with S 1
5	20.21.20	733.04	Match with S 1.
6	20.42.10	745.18	Match D & colour of floor & wall to next S. Use woman's G skirt as reference.
7	20.47.08	748.16	O.K.
8	20.51.23	751.07	- Y Match wall. Match D with skin & clothing of prev. S.

<u>Sequence</u>	<u>Shot</u>	<u>Timing</u>	<u>Footage</u>	<u>Remarks & Recommendations</u>
	9	20.59.19	755.35	O.K.
	10	21.05.07	759.07	Match wall & clothing to floor & clothing of S 9.
	11	21.09.09	761.25	- D Match with S 5
	12	21.19.01	767.17	O.K.
	13	21.22.15	769.23	- D slightly. Match woman's arm to prev. S
	14	21.25.14	771.14	Match D & colour to prev. S
	15	21.30.12	774.12	Match D & colour to next S
	16	21.36.15	777.39	O.K.
	17	21.43.17	782.09	O.K.
	18	21.53.04	787.36	Match skin tone & bg. to next S
	19	21.55.13	789.13	O.K.
	20	21.59.12	791.28	Match skin tone & bg. to prev. S
	21	22.05.04	795.04	O.K.
	22	22.08.11	797.03	Match skin tone & bg to prev. S
	23	22.15.01	801.01	- Y Match R density to that of corrected prev. S.

Eleven Summary

- a) Match 3 & 5 to shot 4
- b) Match shots 1 & 28, 30
- c) Use shots 16 & 35 as key to skin tone and density of shots 6, 7, 8, 9, 10, 11, 17, 18, 19, 26 & 27. These shots are taken in the same location at the same time of the day.
- d) Use shot 13 to match shots 12, 14, 15, 20, 21, 22, 23 & 24.

1	22.19.21	803.37	O.K.
2	22.28.05	808.37	- D slightly & - B slightly for warmer skin tone.
3	22.32.21	811.29	+ D slightly.
4	22.41.21	817.05	O.K.
5	22.47.04	820.12	Match D at end to prev. S + Y to give early morning effect.
6	23.07.23	832.31	- D slightly and match with S 8
7	23.10.10	834.10	Match skin with S 16
8	23.22.02	841.10	O.K.
9	23.26.04	843.28	Match with S 16
10	23.38.09	851.01	O.K.
11	23.41.07	852.31	Match bg wall D with that of prev. S. - B slightly.
12	23.44.10	854.26	- D to match with that of next S

<u>Sequence</u>	<u>Shot</u>	<u>Timing</u>	<u>Footage</u>	<u>Remarks & Recommendations</u>
	13	23.49.19	857.35	O.K.
	14	23.54.01	860.17	- Y match D to prev. S.
	15	23.56.17	862.01	- D match with prev. S
	16	23.59.22	863.38	O.K.
	17	24.08.19	869.35	- B Match bg. door to prev. S
	18	24.34.12	884.28	See S 11
	19	24.37.09	886.17	Match with S 17
	20	24.51.00	894.24	Match face & viel to same person who is 3rd from left in prev. S
	21	24.53.21	896.13	+ Y to match with skin of lady with red veil in next shot.
	22	24.56.08	897.32	O.K.
	23	25.01.10	900.34	+ Y Match skin tone with lady in yellow veil in next S.
	24	25.04.17	902.33	O.K.
	25	25.11.07	906.31	+ Y match D to prev. S
	26	25.13.20	908.12	O.K.
	27	25.17.09	910.17	O.K.
	28.	25.24.07	914.23	Match bg. with prev. S
	29	25.26.02	915.26	O.K.
	30	25.30.01	918.01	- D
	31	26.00.08	936.08	- B Reproduce white shirt
	32	26.04.07	938.23	Match D with S 31

Twelve Summary of shot groups :

- a) Match shot 1 with shot 27 of Seq. 11
- b) Match shots 3, 5 & 6 with shot 22 after correction.
- c) Use shot 15 after slight - Y to correct density and colour of clothing and skin tones for shots 7, 8, 9, 10, 11, 12, 13, 15, 16, 17, 18, 19, 20, 21 & 22.

1	26.12.08	943.16	- D
2	26.28.10	953.10	- Y - D Reproduce white sign board.
3	26.31.17	955.01	- Y Reproduce white letter pad.
4	26.33.22	956.14	- Y Reproduce white pages of ledger. Match D to S 2
5	26.36.04	957.28	- Y Reproduce white sign board
6	26.38.21	959.13	Remove Y cast. Reproduce white shirt. For G ref. & D see corrected S 22.
7	26.51.23	967.07	- B - D match with next S.
8	27.05.01	975.01	- B slightly.
9	27.08.02	976.34	- B Match D to prev. S.
10	27.11.13	978.37	Match with S 8
11	27.17.01	982.09	Match with S 9

<u>Sequence</u>	<u>Shot</u>	<u>Timing</u>	<u>Footage</u>	<u>Remarks & Recommendations</u>
	12	27.19.02	983.18	Match D & skin tone to corrected prev. S
	13	27.21.08	984.32	- B match pink pass book to pink pass books in prev. S.
	14	27.23.17	986.09	Match D & skin tone to corrected S 12
	15	27.31.11	990.35	- Y slightly
	16	27.35.21	993.21	Match with corrected S 7 beginning.
	17	27.38.04	995.04	Match with corrected S 7 end.
	18	27.43.06	997.37	Match D to corrected S 9 & 11.
	19	27.49.08	1001.24	Match with S 14 end
	20	27.53.04	1003.36	Match D & skin tone to corrected S 12
	21	27.56.14	1005.38	O.K.
	22	28.01.23	1009.07	- B slightly. Match D to prev. S
	23	28.14.05	1016.21	- D to desaturate G & B

Thirteen Summary of shot groups :

- a) Match shots 1, 6 & 7 with shot 27 of Seq. 11.
- b) Use shot 3 after recommended corrections as key to correct shots 4, 5, 8, 9, 10, 11, 12, 13.

1	28.28.11	1025.03	- Y to reproduce brown skin tone (See S 6)
2	28.55.07	1041.07	O.K.
3	28.59.01	1043.17	- B - D to match with S 5
4	29.03.04	1045.36	See S 10 after correction. - Y. Match D to S 10.
5	29.23.09	1058.01	- B slightly.
6	29.25.13	1059.13	- D slightly.
7	29.46.13	1071.37	Match with beginning of prev. S.
8	29.49.00	1073.16	- B slightly.
9	29.51.06	1074.30	- Y Match white wall with corrected next S. Skin tone should match with prev. S & next S.
10	29.55.18	1077.18	- B prominent on white wall & shirts of men in bg. Match D to S 13
11	30.04.20	1082.36	Match with S 13
12	30.09.13	1085.29	Match with S 11
13	30.13.08	1088.00	- D. This is key S for S 8 to 13 after correction.

Fourteen Summary of shot groups :

- a) Match shot 1 to shot 2
- b) Use shot 8 as key to correct shots 3, 4, 5, 6, 7, 9, 10 & 11.

1	30.27.09	1096.17	- D slightly. Match G to next S.
2	30.32.03	1099.11	- O.K.
3	30.38.13	1103.05	Match bg. wall to S 8. D OK.

<u>Sequence</u>	<u>Shot</u>	<u>Timing</u>	<u>Footage</u>	<u>Remarks & Recommendations</u>
	4	30.46.05	1108.29	- Y Match skin tone with S. 8
	5	30.49.19	1109.35	Match with corrected next S.
	6	30.57.17	1114.25	Match to S 8
	7	31.13.08	1124.00	- B match to next S (also see S 4)
	8	31.16.15	1125.39	O.K. bg. wall should match in all shots as far as possible. This is key shot for S 3 to 11
	9	31.32.12	1135.20	Match to S 5
	10	31.34.19	1136.35	O.K.
	11	31.39.15	1139.31	Match to S 9.

Fifteen Summary of shot groups :

- a) Match shots 3, 5, 7, 8, 11, 26 & 29 with group b of Seq. 11.
- b) Match shots 1, 2, 6, 9, 10, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 27, 28, 30 & 31.

1	31.51.20	1147.04	- D
2	31.56.01	1149.25	- B from hands & match D & skin tone to S 1.
3	32.01.00	1152.24	- B & match with corrected S 30 of seq. 11. Use as key shot for S 5, 7, 8, 11, 26 & 29.
4	32.07.06	1156.14	Match with S 29 of Seq. 11
5	32.10.01	1158.01	Match to S. 4
6	32.17.15	1162.23	- D match with S 6 of Seq. 13. Keep this as key shot for S 10, 16, 27, 30, 31.
7	32.33.21	1172.13	Match to S 4.
8	32.43.12	1178.04	Match to S. 4.
9	33.16.03	1197.27	- B & match D with S. 1.
10	33.19.02	1199.18	Match to S. 6 & -D if possible
11	33.50.05	1218.05	Match to S 4.
12	33.58.20	1223.12	Match to S 9.
13	34.03.15	1226.07	Match D with S 10.
14	34.07.02	1228.10	- Y bg. door & wall should be grey & white as in prev. S.
15	34.08.20	1229.12	- D Match with S 13
16	34.11.00	1230.24	Match to S 6.
17	34.14.05	1232.21	Match to S 15.
18	34.16.15	1233.39	Match skin tone to corrected prev. S. Presently slightly Y.
19	34.19.03	1235.19	- Skin tone D to match with prev. S.
20	34.21.13	1236.37	O.K.
21	34.24.05	1238.21	- Skin tone D to match with S. 19
22	34.27.06	1240.14	O.K.

<u>Sequence</u>	<u>Shot</u>	<u>Timing</u>	<u>Footage</u>	<u>Remarks & Recommendations</u>
	23	34.29.16	1241.32	- D & match B & skin tone to prev. S.
	24	34.32.16	1243.24	Match with corrected S 16.
	25	34.34.12	1244.28	Match with corrected S 12.
	26	34.38.01	1246.33	Match to S 4.
	27	34.50.09	1254.09	Match to S 6.
	28	34.52.20	1256.12	Match to S 17
	29	34.59.18	1259.34	Match to S 4.
	30	34.22.17	1273.25	Match to S 6.
	31	35.40.02	1284.02	- D to match with S 6.

Sixteen Summary of shot groups :

a) Use shot 8 of group b of seq. 14 as key shot for shots 1, 2, 3, 4, 5 & 6.

1	35.46.22	1288.06	Match to S 8 in Seq. 14. Skin tone should be slightly warmer and bg. wall as in S 8.
2	35.50.10	1290.10	Match bg. with prev. S.
3	36.08.14	1301.06	Match to corrected S 4 of seq. 14.
4	36.13.04	1303.36	Match to S 2.
5	36.26.12	1311.36	Match to S 4.
6	36.43.19	1322.11	Match to S 3.

Seventeen Summary of shot groups :

a) Match shots 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 & 13 with group (a) of seq. 13.

1	36.55.19	1329.19	Match D & Colour of bg. wall to S 12.
2	37.00.17	1332.17	- Y match with S 12
3	37.25.07	1347.07	- Y match with S 12
4	37.42.19	1357.27	Match with S 12
5	37.53.10	1364.02	Match bg. wall with corrected prev. S.
6	37.55.12	1365.12	Match with S 12.
7	38.09.04	1373.20	Match with S 12.
8	38.22.11	1381.19	Match with S 5.
9	38.25.04	1383.04	- R Match skin tone, wall bg. & D with prev. S.
10	38.26.11	1383.35	Match with corrected prev. S.
11	38.28.13	1385.05	Match with corrected S. 1.
12	38.31.23	1387.07	OK. Keep skin tone, D & colour of bg. wall as ref. for correction of S 13, 11, 7, 6, 4, 3, 2.
13	38.55.09	1401.09	Match with corrected S 11.

<u>Sequence</u>	<u>Shot</u>	<u>Timing</u>	<u>Footage</u>	<u>Remarks & Recommendations</u>
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Eighteen Summary of shot groups :

a) For shots 2 & 3 see recommended corrections.

1	35.58.01	1402.33	OK
2	39.01.15	1404.39	- B - D to allow more building detail.
3	39.04.20	1406.36	- Y

Nineteen Summary of shot groups :

a) Shot 1 requires more saturated Y .

b) Shots 2, 3, 4, 5, 6, 7, 8, 9 & 10 require more saturated R

1	39.28.02	1420.34	More saturated Y.
2	39.57.02	1438.10	More saturated R for S 2 to 10 that is, till end
10	41.22.13	1489.21	End footage.