

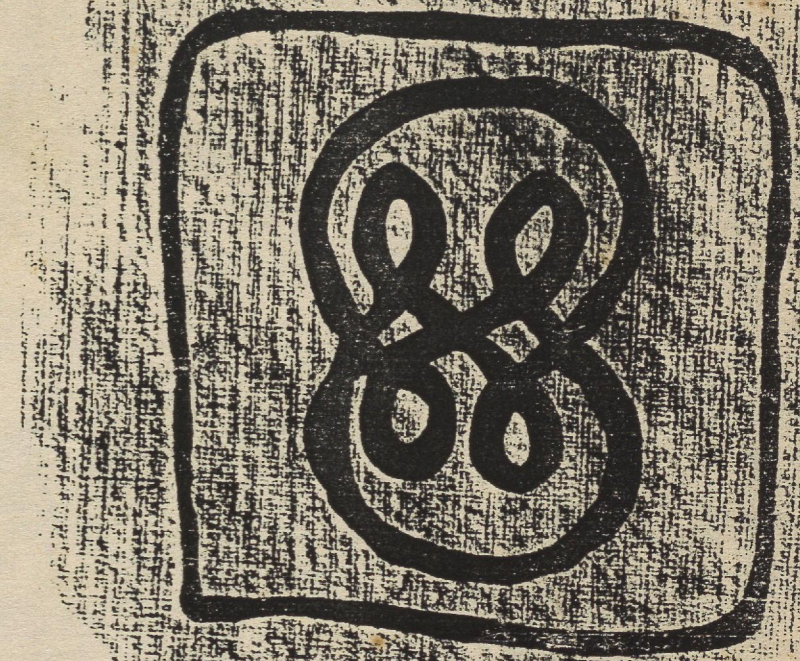
भारत की छाप

BHĀRAT KI CHHĀP

EPISODE 3

THE HARAPPAN CIVILISATION

3500 B.C. to 1750 B.C.



A film series on the history of science and technology on the Indian subcontinent in thirteen episodes of fifty minutes each.

Presented by the National Council for Science and Technology Communication, Govt. of India.

Produced by Comet Project.

Translated and annotated by SMRITI NEVATIA

1st Edition - May '91.

NOTES FOR ALL DUBBED LANGUAGE VERSION TEXT WRITERS

1. Whenever our reporters meet real experts or local people who talk in Hindi or any other language, we will not dub such conversations. We will keep the original sync. dialogue, but the dubbing artist for the reporter concerned will have to give a voiceover translating. An attempt must be made to keep these transactions a little shorter than the original, so that the actual words/voices in sync. get established at the beginning and again at the end, each time they speak. In the English guide translations such passages have already been written as necessary for voiceover.
2. Dubbing artists must be found **whose voices match** the original actors' voices as closely as possible, especially because in some places we are keeping the original Hindi sync. dialogues as a track along with voiceover.
3. At our discretion, we have made certain exceptions to point no. 1 above, in the interest of the total impact. For example, the Episode Two we are dubbing the guide in Bhimbaitka caves; in Episode Five we are dubbing the expert who shows Shehnaaz, our reporter, around Kanheri caves. Each episode has its specific instructions about dubbing. So please refer constantly to those.
4. Whenever a voiceover by the reporter or anchorpeople is superimposed on live (sync.) dialogue also spoken by themselves, this live (sync.) dialogue should also be dubbed in the language of each version, because some of it will be heard clearly on the final sound track. The Hindi transcripts and translations of all such dialogue are in the 'APPENDIX A' of each episode.
5. Whenever a word is used in Hindi and English, do the same (Bengali and English, Tamil and English, etc) but where only English has been used it is because the Hindi term may be too uncommon/difficult-in such cases use the English term or translate it, if there is a commonly understood equivalent in the language concerned.
6. Wherever we talk of "humans" or "the human race", do not say "men" but keep it general i.e. avoid a sex bias.
7. Translators knowing Hindi well should, of course, work from the Hindi text but in the English translation we have made improvements and additions sometimes. So the English translation must be referred to always.
8. Wherever there are title cards/written matter. these will be replaced by text in the languages of dubbing. Translators must give written matter for all such titles to artists doing fresh title cards. These are marked by ' - - - 'arrows in the scripts'.
9. All 'internal monologues/dialogues' indicated in the script, must be written and spoken so that they seem like thoughts, not like commentary or normal conversation.

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
1.	000	00	Titles National Council for Science and Technology Communication		राष्ट्रीय विज्ञान एवं प्रौद्योगिकी संघार परिषद्		
2.			Presents		की प्रस्तुति		
3.			BHARAT KI CHHĀP		भारत की छाप		
4.			Series of dissolves gradually zooming in on seal depicting Harappan humped bull.	--	--		
5.	018	03	MS steps of museum. Amrita enters from right & bends to adjust sandal. Shehnaz enters from right and crosses her to upper left. Both walk up and enter museum. Camera tracks back & pans right with them.	Shehnaz: Hurry up, Amrita! The museum closes at 5 o'clock.	शहनाज़:- <u>जल्दी करो, अमृता! म्यूजियम पाँच बजे बन्द हो जाता है।</u>		Foot-steps, Birds
6.	026	25	Interior - Shehnaz and Amrita enter from right in MS, walk left. Camera tracks with them. Black background.	Amrita: Today we won't go away without meeting the Harappans.	अमृता:- आज तो हम हड़प्पा वालों से मिले बगैर बिलकुल नहीं जाएँगे।		Fade in
(FN)				(INTERNAL DIALOGUE) Shehnaz (voiceover): Look!	शहनाज़:- हाँ देखो!		
7.	032	04	3 sculpted terracotta faces one after another - on rotating stand. Each enters and exits against black background.	Amrita (voiceover): Who could they have been? Shehnaz (voiceover): We don't know for sure. Amrita (voiceover): Even so... Shehnaz (voiceover): Perhaps common people, like us ... Amrita (voiceover): Or gods... Shehnaz (voiceover): Or kings... Amrita (voiceover): Or just works of art....	अमृता:- आखिर ये लोग कौन रहे होंगे ? शहनाज़:- ठीक से पता नहीं। अमृता:- फिर भी ... शहनाज़:- शायद हमारे जैसे आम लोग ... अमृता:- या देवता शहनाज़:- या राजा ... अमृता:- या कोई कलाकृती।		

Footnote:

6-9. see footnote for shot 153 below.

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Soun Effects
	Ft.	Fr.					
8.	045	28	Bust on rotating stand enters from right, turns and exits right.	Shehnaaz (voiceover): Or childrens' toys. Amrita (voiceover): Who knows ? We can only guess.	शहनाज़:- या बच्चों के खिलौने। अमृता:- क्या पता ? सिर्फ़ अन्दाजा ही लगाया अमृता:- जा सकता है।		
9.	051	13	Shehnaaz enters left in MCU.	--	--		
10.	053	23	CU face carved in stone, with horns.	--	--		
11.	054	30	MCU bust of bearded man ("priest of Mohenjodaro")	--	--		
12.	055	14	MCU dancing girl statue, rotates on stand.	--	--		Fade out
13.	062	29	Dark Stage - Fade in MS Ramanathan, track out to MLS Ramanathan, Shehnaaz enters from left, then Amrita and Ranjan from right.	(SONG) Ramanathan: Come, let's go, come let's go Let's travel to the first cities of Sindhu (the Indus) Let's travel, let's travel. All: Say 'jai' (victory) to Ramanathan Maharaj!	रामनाथन:- आओ हम चलें, आओ हम चलें. सिन्धु के पहले शहरों का सफर करें। सफर करें , सफर करें सब:- बोलो रामनाथन महाराज की जय।		
14.	078	08	MS Ranjan and Amrita. Camera tracks left to Ramanathan, to Shehnaaz, then back again right to Ramanathan.	Ranjan: Sindhu ? Who Sindhu? Who is this Sindhu ? All: Who is Sindhu ? Who is this Sindhu ? Who is Sindhu ? Who is this Sindhu ? Ramanathan: Sindhu ! The Sindhu civilization. The five thousand year old Sindhu civilization. Every-body knows.	रंजन:- सिंधु ? कौन सिंधु ? ये सिंधु भला कौन है ? सभी:- सिंधु भला कौन है ? ये सिंधु भला कौन है ? सिंधु भला कौन है ? ये सिंधु भला कौन है ? रामनाथन:- सिंधु। ये वही सिंधु सभ्यता। पाँच हजार साल पहले की वो सिंधु सभ्यता। है सबको पता।		
15.	096	08	LS all four. Shehnaaz reaches for Ramanathan's turban.	They were cities. What is a city - don't you know ?	रामनाथन:- वे शहर थे। शहर क्या होता है, क्या तुमको नहीं पता?		

S.No.	Footage		Shot Description	Dialogue		Music	Sound Effects
	Ft.	Fr.					
16.	100	06	MCU Shehnaaz putting on turban. Camera tracks left and back to LS all four as Shehnaaz crosses to right.	<p>Shehnaaz: Oh yes, I know. A city is crowds. A city is <u>hide-and-seeK</u>. A city is hustle bustle. A city is 'pucce' houses.</p> <p>Ranjan: 'Pucce' houses?</p> <p>Shehnaaz: Yes yes, a city is hustle bustle, a city is</p>	<p>शहनाज़:- हां। मुझको है पता। शहर यानी भीड़माड़। शहर यानी छेड़छाड़। शहर यानी चिहल पहल। शहर यानी पक्के घर।</p> <p>रंजन:- पक्के घर ?</p> <p>शहनाज़:- हां हां शहर यानी चहल पहल। शहर यानी</p>		
17.	110	33	MS - Shehnaaz and Ramanathan. Shehnaaz walks forward and Amrita enters right. Shehnaaz and Amrita, Ramanathan in background.	<p>'pucce' houses. A city is riches, a city is poverty,</p> <p>Ramanathan: A city is trade, a city is trade, a city is</p> <p>Ranjan: So speak!</p> <p>Ramanathan: government.</p> <p>All: A city is bazaars, a city is water, a city is drains. A city is relatives, a city is employment, a city is industries.</p>	<p>शहनाज़:- पक्के घर शहर यानी अमीरी। शहर यानी गरीबी।</p> <p>रामनाथन:- शहर यानी व्यापार। शहर यानी व्यापार। शहर यानी ...</p> <p>रंजन:- अरे बोल!</p> <p>रामनाथन:- सरकार।</p> <p>सभी:- शहर है हाट बाज़ार। शहर है पानीदार।/शहर है नालीदार।/ शहर है रिश्तेदार।</p>		
18.	129	11	MS Ranjan profile singing, playing dholak.	<p>A city is new thoughts, a city makes the mind spin.</p> <p><i>Spin around and about, Spin around and about.</i></p>	<p>सभी:- शहर है रोज़गार, शहर है उद्योगदार।</p>		
19.	132	37	MLS Shehnaaz and Amrita dance around Ramanathan and then exit from both sides, to leave Ramanathan in MS.	<p>A city is new thoughts, a city makes the mind spin.</p> <p><i>Spin around and about, Spin around and about.</i></p>	<p>शहर है नये विचार, शहर मन के आरपार। आरपार, आरपार। आरपार, आरपार।</p>		
20.	137	31	MS Shehnaaz. Camera tracks right to MS Ramanathan. He walks towards camera - Camera pull back to LS all 4.	<p>Shehnaaz: Stop stop stop stop stop ! Were there such cities even in those days ?</p> <p>Ramanathan: Oh, yes, not just such cities, even better. Their remains are buried underground. The deeper we go, the more will we find.</p>	<p>शहनाज़:- स्को स्को स्को स्को स्को! उस वक़्त भी क्या ऐसे शहर थे सरकार ?</p> <p>रामनाथन:- हां, हां, ऐसे ही नहीं, और भी अच्छे/ज़मीन में वो दबे हुए हैं बचे खुबे/गहराई में जाने पर वो और भी मिलेंगे/मालूम होना चाहिए वो कहां मिलेंगे/कहां मिलेंगे। वो कहां ...</p>		

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
20.			Continued...	But we should know where to look. Where to look, where to look			
→ 21.	162	25	Graphic - map of upper western coast of India, Zoom into Gujarat, with Rann of Kutch & Dwarka indicated.	(from song): for them (END OF SONG)	रामनाथन:- मिलेंगे।		
22.	165	21	MLS Ramanathan and Dr. Rao in motor-boat, looking at sea with their backs to the camera. Rocky shore in background. Dr. Rao points out and camera pans right to LS sea.	NB: sync dialogue track <u>Ramanathan (voiceover):</u> Imagine yourself, making white streaks on the sea waves, and your companion says, "Right here, where we are, from here to that shore, were streets and houses". How would you feel ?	रामनाथन:- डॉक्टर राव, आपका कहना है कि शहर यहाँ पर था। तो अंकुशुअली कह सकते हैं ये कहीं से कहीं था अन्दाज़ से, अन्दाज़ ... रामनाथन:- आप समुद्र की लहरों में सफेद धारियाँ बनाते हुए चले जा रहे हों और आपके साथी कहने लगे: यही, इसी जगह, जहाँ हम हैं, यहाँ से लेकर उस किनारे तक। यहीं थी सड़कें, यहीं थे मकान, तो आपको कैसा लगेगा ?		
23.	181	21	MCU Dr. Rao talking (to Ramanathan)		डॉ राव:- यहीं स्ट्रीट्स थे। छोटे-छोटे मकान थे। और बड़े-बड़े दीवार भी था।		
24.	184	19	Boat enters left. Camera pans left over it, as it crosses frame.	I found it strange, and also exciting, when Dr. S.R. Rao	रामनाथन:- मुझे बड़ा अद्भुत लगा - मज़ा भी आया - जब डॉ. एस्.आर. राव ने हड़प्पा के		
25.	188	14	Boat passing. Dr. Rao & Ramanathan in foreground (in another boat), looking at it.	introduced a sunken Harappan city to me in this way.	रामनाथन:- एक डूबे हुए शहर का यूँ परिचय दिया।		

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
26.	189	14	A rectangular yellow frame being cast into sea over side of boat. Tilt down.	--	--		Water splashing
27.	191	09	Top angle view of boat and people.	--	--		Murmur of voices, water.
28.	192	21	MS Stern of boat, men standing on it, putting a pipe into the water.	--	--		Incidental conversation, water
29.	193	32	Top angle MLS - Dr. Rao, Ramanathan & 3rd man look into rectangular box into which pipe is being emptied.	--	--		
30.	194	22	CU pipe, from which water is flowing.	--	--		Water
31.	195	18	Top angle MLS - Dr. Rao on left of frame, picks up specimen from box.	--	--		
32.	196	23	Top angle MCU - Ramanathan stretches out hand left. Camera tilts down and pans left with his arm.	A small section of the sunken city	रामनाथन:- जो शहर डूब गया उसका एक छोटा सा हिस्सा		Water
33.	198	29	MLS boat pulled onto shore, right to left. Camera pans with it.	remains, on the Bet Dwarka island, above water.	रामनाथन:- बेट द्वारका के व्दीप पर पानी के बाहर रह गया है।		Murmur of voices sea birds
34.	202	27	Top angle, edge of water. Ramanathan's & Dr. Rao's feet enter from right. Camera zooms out to MLS as Dr. Rao bends to pick up shell.	As soon as we reached the shore, we began to find bits of evidence	रामनाथन:- जैसे ही हम किनारे पर उतरे हमको हड़प्पा सभ्यता की कई छोटी - मोटी		Birds, water.
35.	208	11	MCU shell held in Dr. Rao's hands.	of the Harappan civilization, such as left-overs of conches used for making bangles,	रामनाथन:- निशानियां मिलने लगीं, जैसे चुड़ियां बनाने के बाद बचा हुआ शंख का हिस्सा,		Incidental conversation
36.	212	25	LS two men walk right to left. The 1st one hands Dr. Rao a specimen. Camera pans to follow him.	--	--		Incidental conversation

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
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37.	213	31	MS Dr. Rao & Ramanathan looking at specimen. Dr. Rao hands it to another man right, camera tilts down and pans right with his hand, zooms in slightly to specimen held in the man's hand - perforated terra-cotta piece.	perforated clay pots, which are commonly found at Harappan sites.	रामनाथन:-छेदों वाले मिट्टी के बर्तन, जो हड़प्पा सभ्यता में अक्सर मिलते हैं।		Incidental conversation
38.	210	16	LS all four near pit. The others exit left. Ramanathan stays behind and walks down right along sea-shore. Camera pans with him and then further right to LS sea with sailboat in ELS.	Maitreyi (voiceover): Between 1850 and 1860, when the ruins of Harappa were discovered in the Indus Valley, objects like those at Bet Dwarka were found there. At that time, archaeologists were unable	मैत्रेयी- सन् 1850-60 के बीच जब सिंधु घाटी में हड़प्पा के खंडहर मिले तब वहाँ भी ऐसे अवशेष पाये गये जैसे आज के डेट प्लारका में। उस वक्त पुरातत्वशास्त्री इनके बारे में		Sea, birds
39.	243	32	MS Maitreyi sitting in Anchor room.	Maitreyi (sync): to understand much from these finds, as they had no resemblance to known artefacts. But how confidently they can now assert that these things are Harappan in origin. What is behind this confidence? A long process of discovery. Much has happened between the finding of Harappa	मैत्रेयी:- [कुछ खास अंदाज़ा नहीं लगा पाये, क्योंकि तब तब मिले अवशेषों से इन चीजों का संबंध स्थापित नहीं हो पा रहा था। लेकिन आज वे कितने विश्वास के साथ कह सकते हैं कि ये चीजें सिंधु सभ्यता से संबंधित हैं। आखिर इस विश्वास का कारण क्या है? कारण है खोज — और खोज — हड़प्पा मिलने के बाद से लेकर आज तक बहुत कुछ...]		
40.	257	39	MS Nissim sitting in Anchor room.	Maitreyi (voiceover): and our time.	मैत्रेयी:- हो चुका है।		Fade in
				Nissim (sync): 60 years after Harappa, when Mohenjo-daro was discovered on the banks of the Indus, the civilization's secrets began to be unravelled.	निस्सीम:- [हड़प्पा के 60 साल बाद, सिंधु के ही किनारे जब मोहन-जो-दरो मिला, तो धीरे धीरे उस सभ्यता का रहस्य खुलते गए।]		

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	Ft.	Fr.					
41.	263	07	B/W Photograph - LS landscape at Mohen-jo-daro.	Nissim (voiceover): And people began to realise that both these cities	निरस्सिम:- और लोग मानने लगे कि ये दोनों शहर		
42.	264	38	B/W Photograph - LS man working at table, near ruins.	were centres of a highly developed	निरस्सिम:- भारतीय उपमहाद्वीप के प्राचीन		
43.	266	14	B/W photograph - Top angle LS of ruins - brick walls.	ancient civilization in the Indian subcontinent.	निरस्सिम:- और विकसित सभ्यता के केंद्र थे।		
44.	267	26	B/W photograph of ruin walls - Camera pans right to LS workers.	They changed our view of the past - because, till then, it was thought	निरस्सिम:- इनको खोज से अपने अतीत के बारे में हमारा नज़रिया ही बदल गया, ... क्योंकि तब तक यह माना जाता था, कि अपने...		
45.	273	04	B/w photograph - archaeologist at bottom of pit, tilt up to workers standing on top.	that the history of civilization on this sub-continent began with the Vedic period.	निरस्सिम:- उपमहाद्वीप की सभ्यता का इतिहास वैदिक काल से ही शुरू हुआ।		
46.	276	07	B/W photograph - a wall stretching diagonally into frame. A worker standing in left foreground and another in right background.	--	--		
47.	277	06	B/W photograph - LS Camp among trees.	--	--		
48.	278	11	B/W photograph - pots. Camera pans left and tilts up to archaeologist, and his solar topee behind.	--	--		
49.	281	25	B/W photograph - top angle skeletons embedded in the ground - Camera pans right over them.	--	--		
50.	287	16	B/W photograph - top angle LS of ruins - camera zooms out to a wider shot.	--	--		
51.	291	07	MCU Maitreyi in Anchor-room.	Maitreyi (sync): And, by now, we have found some 700 cities, small towns and villages of this civilization.	मैत्रेयी:- [... अब तक इस सभ्यता से संबंधित करीब सात सौ शहर, कस्बे और गांव मिले हैं।]	Fade out	

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
→ 52.	294	26	Animation - map: CU Area around the river Indus. Zoom out as names of various centres of the Harappan civilization appear.	Maitreyi (voiceover): The Harappan civilization stretched from the Himalayan valleys in the north to the Tapi river in the south, and from the banks of the Yamuna in the east to the Makran coast in the west. All told, some	मैत्रेयी: - इस ^{सिंधू} सभ्यता का विस्तार उत्तर में हिमालय की घाटियों से लेकर दक्षिण में तापी नदी तक, और पूरब में यमुना के किनारे से लेकर पश्चिम में मकरान तट तक फैला हुआ था। कुछ मिलाकर करीब	Fade in	
→ 53.			Names dissolve to dots, showing extent of area.	15 lakh square kilometres.	मैत्रेयी: - १५ लाख वर्ग किलोमीटर।	Fade out	
54.	309	05	MCU Maitreyi.	Maitreyi (sync): And now that we know of its true extent, it is inappropriate to call it the Indus Valley civilization. Today, archaeologists speak of it as the Harappan civilization. From Harappa's	मैत्रेयी: - अब जब कि हमें इसके विस्तार के बारे में इतना कुछ मालूम हो चुका है, इसे सिंधू घाटी की सभ्यता तक सीमित रखना ठीक नहीं है। पुरातत्वशास्त्री आज इसे हड़प्पन सभ्यता कहते हैं। हड़प्पा के...		
55.	316	36	MCU Nissim.	Maitreyi (voiceover): name. Nissim (sync): As newer sites are discovered, our knowledge grows. Obviously, then, new questions also arise...	मैत्रेयी: - नाम पर। निस्सिम: - जैसे जैसे नयी जगहें मिलती जाती हैं, हमारा ज्ञान भी बढ़ता जाता है, तो जाहिर है कि नये-नये सवाल भी पैदा हो जाते हैं।		
→ 56.	323	34	Graphic - map - upper Western coast of India - zoom into Gujarat, Kutch and Nagwada indicated.	Nissim (voiceover): Recently, a village site was found at Nagwada, in Gujarat. Ranjan and Amrite	निस्सिम: - हाल ही में गुजरात में रैसा गांव मिला --- नागवाड़ा। रंजन और अमृता...		
57.	326	04	Top angle LS of site - a drawing board in the foreground.	NB: sync dialogue track reached there while excavations were still on.	निस्सिम: - खुदाई के दौरान ही पहुँचे।	Fade in	

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
58.	329	20	MCU wall with numbered layers.	--	--		
59.	330	35	Top angle section of ruins.	--	--		
60.	332	10	Top angle MCU of hole (pit).	--	--		
61.	333	28	LS landscape at Nagwada, Circular pan right to reveal groups of students and archaeologists working.	Amrita (voiceover): On reaching Nagwada, we felt as though the photographs of the Mohenjodaro excavations had come alive. An archaeologist and some students from the Baroda University were digging there.	अमृता:- नागवाड़ा पहुँचकर हमें लगा कि जैसे मोहनजोदड़ो की खुदाई की तस्वीरों में जान आने गई हो। बरोडा विश्वविद्यालय के पुरातत्वशास्त्री और कुछ विद्यार्थी वहाँ खुदाई कर रहे थे।		
62.	348	29	Excavation activity around trench.	--	--		Scraping
63.	350	05	MS of man scraping and brushing an embedded pot.	--	--	Fade out	Scraping, brushing, birds.
64.	352	37	MS of woman working in trench.	--	--		Scraping, birds.
65.	353	39	CU of woman's hands brushing sand from rim of embedded object.	--	--		Brushing, birds.
66.	356	08	LS Amrita walking upto women working in foreground. She jumps down into trench and then speaks to women. Camera tilts down and pans right with her.	The local women working there said that the pots being found in the digs	अमृता:- वहीं पर काम करती हुई कुछ औरतों ने बताया कि जैसे बर्तन इस खुदाई में मिल रहे हैं, आज भी वो उसी आकार--		Bird
67.	361	37	MS of bowl and pot embedded in well.	resembled the pottery they used in their homes.	अमृता:- प्रकार के बर्तन इस्तेमाल करती हैं।		Birds
68.	362	38	Camera tilts up and pans right over pot sherds.	That day, I noticed some round terracotta objects with marks on them.	अमृता:- उसी दिन मेरी नज़र मिट्टी के गोल टुकड़ों पर पड़ी। उन पर कुछ निशान थे।		

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
69.	366	27	MLS Dr. Hegde and Amrita kneeling on ground. Dr. Hegde hands Amrita a round object.	Dr. Hegde told me these were probably finger impressions made by the Harappan people.	अमृता:- डॉक्टर हेगडे ने बताया कि ये शायद हडप्पावालों के उँगलियों के निशान हैं।		
70.	369	23	MCU Amrita's hand gripping the object (Mushtika).	He has named the objects 'mushtika'.	अमृता:- उन्होंने इसे मुश्टिका नाम दिया...		
71.	370	32	MS Dr. Hegde and Amrita.	When I held	अमृता:- हाँ। डॉ. हेगडे :- मुश्टिका। अमृता:- रख तु मैं इसे ? अमृता:- मुश्टिका ...		
72.	372	36	MCU Dr. Hegde smiling.	a mushtika in my hand, I felt	अमृता:- हाथ में लेकर ऐसे लगा...		
73.	373	21	MCU Amrita.	that I was shaking hands with an unknown Harappan.	अमृता:- कि जैसे मैं किसी अज्ञाने हडप्पन से हाथ मिला रही हूँ।		
74.	375	26	MCU of Amrita's hands holding two 'mushtikas'. She puts down one and examines the other.	Dr. Hegde thinks that during some religious ceremony, balls of mud were pressed in the palm and dropped into the fire.	अमृता:- डॉक्टर हेगडे का अंदाज़ा है कि धार्मिक विधियों के समय गीली मिट्टी को मुठ्ठी में दबाकर वे अग्नीकुंड में डाल दिया करते होंगे।	Fade in	
75.	381	10	Top angle a mud hearth in a hut. Circular track left, panning right and tilting up, then down again. Amrita (arm, dupatta) enters right and crosses, as camera pans left to halted axe on ground.	--	--		
76. (FN)	395	07	Spindle hanging from roof. Amrita enters right and spins it.	INTERNAL MONOLOGUE Am I in a museum or a village home? The same spindle,	अमृता:- ये म्यूज़ियम है या किसी गाँव का घर ? वही तकली		

Footnote: shots 76-77, see footnote for shot 153 below.

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
77.	399	24	Stove, grinding stone, storage jars. Amrita enters right and sits down and tries grinding stone.	<p style="text-align: center;"><i>quern</i></p> stove, mortar and pestle, pan (tawa), grain storage jars, beads. Everything is familiar, but is thousands of years old.	अमृता:- वही चूल्हा, सिलबट्टा, तवा, अनाज के कोटरे, मनके सब कुछ जाना-पहचाना, मगर है हजारों साल पुराना।		
78.	410	15	CU beads in bowl, polishing stone. Amrita's feet enter left. She squats, wets and polishes a bead.	--	--		Fade out
79.	420	01	LS camp with signboard in foreground, saying "Field Camp".	<hr/> NB: sync dialogue track <hr/>	रंजन:- हड़प्पा ...		Birds
80.	420	35	LS Camp - tent and stream. Camera pans left.		रंजन:- और नागवाड़ा का क्या ताल्लुक आम सोचते हैं, ...		Birds
81.	422	27	LS people sitting in front of tent. Man enters right, pulls up chair.		रंजन:- हैं। डॉ हेगडे:- रेट सम टाइम इन द डिस्टन्ट पास्ट ...		
82.	424	08	Dr. Hegde and Ranjan sitting, map spread out on table between them.	<u>Ranjan (voiceover begins at end of shot):</u> I wanted to know how the people of this place	डॉ हेगडे:- मेबी एन एमिनन्स विच ब्रू ... रंजन:- मैं जानना चाहता था कि यहाँ के लोग ...		Birds
83.	426	29	Top angle LS of excavated trench at site.	built their homes.	रंजन:- घर कैसे बनाते थे।		
84.	427	27	Top angle MLS excavated trench at site.	Dr. Hegde told me	रंजन:- डॉक्टर हेगडे ने मुझे बताया ...		
85.	428	34	Top angle, closer shot of excavated site, bricks clearly visible.	that they used sun-dried bricks.	रंजन:- कि धूप में सुखाई गई कच्ची ईंटों से।		Birds
86.	430	26	CU of excavated brick wall. Camera tracks right along it. Label says "Mud brick Structure".	I learnt of a unique thing - the proportions of these bricks are identical to those of baked Harappan bricks.	रंजन:- और खास बात तो ये पता चली कि इन कच्ची ईंटों का अनुपात भी हड़प्पा वाली पक्की ईंटों जैसा ही है।		

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
87.	435	13	MS Ranjan at table with tiny bricks.	Ranjan (sync): In fact, all through the Harappan civilization, while bricks had several sizes, their proportions never varied,	रंजन: - <u>वैसे पूरी हड़प्पा सभ्यता में ईंटों के आकार तो कई थे। मगर उनका अनुपात हमेशा एकता होता था।</u>		
88.	439	35	Animation - Graphic-one brick, white line moves along it to show height of brick.	Ranjan (voiceover): if the height was 1,	रंजन: - अगर ईंटों की मोटाई एक हो,	Musical ping	
89.			Dissolve to 2nd graphic of brick, white line shows width of brick.	the breadth was double, or 2,	रंजन: - तो चौड़ाई उसकी दूनी, यानि दो . 2	»	
90.			Dissolve to 3rd graphic, white line shows length of brick.	and the length double that, or 4.	रंजन: - और लंबाई उसकी भी दूनी, यानी चार होती थी।	»	
91.	446	24	MCU Ranjan holding brick.	Ranjan (sync): These, too, are bricks with the Harappan proportions. They can be laid in several ways while making a wall.	रंजन: - <u>ये भी हड़प्पा वाले अनुपात की ईंटें हैं। दीवार बनाते समय इनको कई तरह से बैठाया जा सकता था।</u>		
92.	450	25	MCU Ranjan's hands building a wall of bricks, brings down his fist to indicate stress and pulls apart the wall.	Ranjan (voiceover): But how to lay them so that the wall withstands stress, and does not fall easily?	रंजन: - तो इनको किस तरह से बैठाया जाये ताकि दीवार बोझ सह सके और आसानी से टूट न जाये ?		
93.	454	32	MCU Ranjan.	Ranjan (sync): Let's see how the 'English bond' construction/pattern solves this problem. Today this is considered the strongest pattern, and the Harappans followed more or less the same method.	रंजन: - <u>आईए देखें 'इंग्लिश बॉन्ड' नाम की रचना इस समस्या को कैसे हल करती है। आज ये सबसे मजबूत रचना मानी जाती है। हड़प्पावाले ईंटों को कुछ इसी प्रकार बैठाया करते थे।</u>		

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
94.	461	36	Animation: in a series of shots, bricks appear in twos, and are laid lengthwise to form the bottom layer of a wall. Ranjan's hands enter and place a brick at either end, breadthwise, to start the second layer. Next to these he places half-bricks.	Ranjan (voiceover): In the first layer, we arrange the bricks lengthwise, in twos. Their proportion allows us to place them breadthwise in the second layer. But adjacent to the first and last bricks, we place bricks of half the breadth.	रंजन:- पहली परत में दो-दो इंटो को लंबाई में बिठा लें। इंटो का अनुपात ऐसा है कि अब हम दूसरी परत में इनको आड़े बैठाते जा सकते हैं। मगर इस परत में पहली और आखिरी इंट के बगल में चौड़ाई में आधी एक-एक इंट बिठा दें और परत पूरी कर लें।		on animation
95.	473	32	MCU Ranjan looking down.	--	--		
96.	474	27	Animation: in a series of shots, the wall of bricks grows, line by line, top angle.	Ranjan (voiceover): And so, we lay one layer lengthwise, one layer breadthwise, till the wall is finished.	रंजन:- और अब इसी तरह इंटो को एक परत सीधे एक परत आड़े बिठाकर पूरी दीवार खड़ी कर लें।		"
97.	480	10	Frontal, wall of bricks growing.	--	--		
98.	484	20	MCU Ranjan. He holds up a half-brick.	Ranjan (sync): This is the English bond. The basis of its strength are these half-bricks,	रंजन:- <u>ये है इंग्लिश बॉर्ड। इस रचना और उसकी मजबूती का आधार है ये हाफ ब्रिक्स</u>		Fade out
99.	488	39	CU left end of wall of bricks Pencil indicates half-bricks.	Ranjan (voiceover): the bricks of half the breadth, which we placed in every alternate layer.	रंजन:- चौड़ाई में आधी ये इंटे जो हमने आड़ीवाली परतों में बिठाई थीं।		
100.	492	13	MCU Ranjan. Camera tilts down to wall of bricks. Ranjan's hands demonstrate how the joints are staggered.	Ranjan (sync): See how, in this wall, the joints between bricks are never one on top of another. Thus the entire stress is distributed evenly throughout the wall, and it does not easily collapse.	रंजन:- <u>अब देखिये, इस दीवार में इंटों के जोड़ एक के उपर एक नहीं आते। इस तरह छत वगैरह का बोझ पूरी दीवार में बराबर फैल जाता है, और दीवार आसानी से टूटती नहीं।</u>		

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
101.	500	16	MCU Ranjan.	The Harappan masons had understood this principle well.	रंजन: <u>हड़प्पान सभ्यता के मिस्त्री इस सिद्धांत को अच्छी तरह समझ चुके थे।</u>		
→ 102.	503	04	Graphic of map of India with Harappan area indicated. Camera tilts up and pans left to reveal Sumer and Misr (Egypt)	Maitreyi (voiceover): The contemporary civilizations of Egypt and Sumer also used bricks on a large scale	मैत्रेई: - उस समय की मिस्र और सुमेर जैसी अन्य शहरी सभ्यताओं में भी ईंटों का इस्तेमाल बड़े पैमाने पर हो रहा था।		
103.	508	36	Graphic of sketch of ziggurat.	but their monuments were of sun-dried brick because those regions did not have enough wood to fuel kilns.	मैत्रेई: - लेकिन उनकी इमारतें कच्ची ईंटों की थीं, क्योंकि वहाँ इंधन के लिए लकड़ी की कमी थी।		
104.	513	17	MLS Nissim in Anchor Room standing against bookshelf. He moves left. Camera tracks with him. He sits down on armchair. Camera tilts down to two shot Maitreyi and Nissim sitting. Track left, zooming in to MS Nissim and then pan left to MLS Maitreyi.	<Nissim (sync): A brick is the basic unit of a wall. Walls add up to make houses, and a group of houses is a colony. Roads and alleys connect colonies, and a number of colonies form a city. Cities can come up haphazardly, but the Harappan cities were all planned. All problems, such as the movement of vehicles and of people, the siting of industries and bazaars, arrangements for garbage removal, were kept in mind. Such preconception requires science. Maitreyi: From the brick to the city, at each step, every small and big aspect requires planning. And this is evident in the Harappan cities.	निस्सिम: <u>ईंट है दीवार की इकाई। दीवारों से बनते हैं घर। घरों का समूह मोहल्ला बन जाता है। मोहल्लों को जोड़ती हैं सड़कें और गलियाँ। और कई मोहल्ले जुड़कर बन जाता है शहर। बनने को तो शहर यही बन सकता है, लेकिन हड़प्पान सभ्यता के सभी शहर सुनियोजित थे। शहर की समस्याओं, जैसे वाहनों और लोगों का यातायात, उद्योगों और बाजार के स्थान का निर्धारण, साफ-सफाई का प्रबंध, इन सब बातों का पहले से ही उन्होंने ध्यान रखा था। अब ऐसी परिकल्पना तो विज्ञान से ही संभव है।</u> मैत्रेई: <u>ईंट से शहर तक आते-आते हर चरण पर, सभी छोटी-बड़ी बातों की एक निश्चित परिकल्पना की जरूरत होती है। हड़प्पा के शहर-नियोजन से ये साफ़ झलकता है।</u>		

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
105.	546	28	MCU Nissim.	<u>Nissim:</u> At that time, such planned cities did not exist anywhere else in the world. For such cities to function well, not only science but social co-operation is needed, as also a sound administration.	<u>मैलेयी</u> <u>निस्सिम:-</u> उत वक्त दुनिया-भर में ऐसे नियोजित शहर कहीं और नहीं थे। इन शहरों के तयारु टम से चलाने के लिए सिर्फ़ विज्ञान ही नहीं, बल्कि सामाजिक सहयोग और घेतना भी उतनी ही जरूरी है। और जरूरी है इसका संचालन करनेवाली सरकारी व्यवस्था।		
106.	553	18	LS excavated ruins (Lothal) Ramanathan, Amrita, Shehnaaz and Ranjan appear one by one from behind walls etc.	(SONG) <u>Ramanathan:</u> What ? Is this a city ?	<u>रामनाथन:-</u> क्या ? यही है शहर ?		
				<u>Amrita:</u> Yes! This is a city.	<u>अमृता:-</u> हां! यही है शहर!		
				<u>Shehnaaz:</u> Yes, yes! This is a city.	<u>शहनाज़:-</u> हां हां, यही है शहर!		
				<u>Ranjan:</u> Yes, yes, yes! This is a city.	<u>रंजन:-</u> हां हां हां ... <u>रंजन:-</u> यही है शहर!		
107.	558	37	Camera tilts down to CU pit.				
108.	561	01	Brick wall.	<u>All:</u> These cities,	<u>सब:-</u> ये शहर		
109.	561	26	Brick wall.	these cities,	<u>सब:-</u> ये शहर		
110.	562	13	Ruins of well.	these cities.	<u>सब:-</u> ये शहर		
111.	563	22	LS plinths of houses.	These cities,	<u>सब:-</u> ये शहर		
112.	564	13	LS agate kiln.	these cities,	<u>सब:-</u> ये शहर		
113.	564	38	Top angle LS of Ranjan, Shehnaaz, Amrita, Ramanathan. Amrita and Ramanathan walk down right. Camera tracks with them. Shehnaaz & Ranjan follow. They climb up behind wall and walk left. Camera tracks left with them and pans beyond to LS site.	these cities. What were they like, our first cities? These cities, these cities, these cities. These cities, these cities,	<u>सब:-</u> ये शहर। कैसे कैसे थे शहर/हमारे ये पहले शहर/ये शहर, ये शहर, ये शहर/ये शहर, ये शहर, ये शहर/कैसे कैसे थे शहर/हमारे ये पहले शहर/ये शहर ये शहर ये शहर/ये शहर ये शहर		
→ 14.	580	19	Graphic of map of western India, zoom into Gujarat, Ahmedabad and Lothal indicated.	these cities. (END OF SONG)	<u>सब:-</u> ये शहर। <u>शहनाज़:-</u> लोथल, आजकल के अहमदाबाद के पास।		

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
115.	585	10	ELS of Shehnaaz at Lothal. She walks left, camera pans and tilts up to surroundings.	Shehnaaz (sync): If any Harappan city remains somewhat well-preserved in India, it is this. Where there were houses, only a few plinths remain.	शहनाज़:- भारत में अगर हड़प्पावाला कोई शहर अब तक ठीक-ठीक बचा है, तो वो यही है। जहाँ पहले मकान हुआ करते थे, अब कुछ दीवारें ही रह गयी हैं।		
116.	593	02	LS Shehnaaz walking behind brick wall. She walks along left, camera tracks to follow her. Stops with her, tracks left again.	Lothal was big, but small compared to cities like Harappa or Kalibangan. Harappa was some 50 hectares, while Lothal was only 6 or 7 hectares. Yet many things were identical, everywhere. For example, brick proportions, weights and measures, city planning. Many places had a raised section that was a little higher than the other sections.	शहनाज़:- [लोथल बड़ा तो था ही] लेकिन हड़प्पा और काली बंगन जैसे शहरों से खासा छोटा। हड़प्पा कुछ प्लानिंग-उन हेक्टर है, तो लोथल है सिर्फ छः-सात हेक्टर। वैसे कुछ ऐसी बातें हैं जो हर जगह पे एक जैसी होती थीं। मसलन ईंटों का आकार प्रकार, तौल के वजन और शहर-योजना। कई जगहों में एक रसा इलाका हुआ करता था जो बाकी हिस्सों से थोड़ा ऊँचा होता था।		Footsteps, birds
117. (FN)	620	10	Shehnaaz in ELS on mound, walking right. Pan right over mound area, across site to ruins of lower township.	<u>INTERNAL MONOLOGUE</u> The rich people must have lived here. Their houses were large and often two-storeyed. Other sections had smaller houses, where the poor lived. High and low areas, rich, poor -- how did they relate to each other? We know so little about their society, thinking, daily life, religion, politics.	शहनाज़:- यहाँ रहते होंगे शहर के अमीर लोग। उनके मकान बड़े, और अक्सर दो मंजिले हुआ करते थे। इसके सलावा ऐसे भी हिस्से थे जहाँ के मकान काफी छोटे थे। ये शायद गरीबों की बस्ती थी। ऊँचा हिस्सा, निचला हिस्सा, अमीर-गरीब, आखिर उनके बीच कैसा रिश्ता रहा होगा, क्या पता। उनके बारे में हम कितना कम जान पाए हैं। उनका समाज, उनके खयालात, उनका रहन-सहन, धर्म, राजनीति...		Birds

Footnote

117. see footnote for shot 153 below.

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
118.	641	19	LS excavated kiln. Shehnaaz steps down from edge. She walks to kiln and exits left.	Anyway... this was a furnace in which agate was baked to make carnelian, from which beads were made.	शहनाज़:- खैर। <u>इस मिट्टी में कार्नीलीयन बनाने के लिए अंगिट, यानी हकीक, को पकाया जाता था। इससे फिर मनके बनते थे।</u>		birds, footsteps
119.	652	04	LS Shehnaaz among plinths. Camera tracks left with her and then pans further to LS of site.	Shehnaaz (voiceover): In this section, there must have been -- along with bead-making -- pottery, copper and cotton cloth industries. Things found while digging indicate that some merchants and craftsmen lived here.	शहनाज़:- इसी इलाके में मनकों के साथ-साथ मिट्टी के बर्तन, ताम्बे और सूती कपड़े के उद्योग भी रहे होंगे। खुदाई में मिले अवशेषों से लगता है कि यहाँ कुछ व्यापारी और दस्तकार रहते थे।	Fade in	
120.	662	02	Top angle ELS Surkotada site. Shehnaaz enters right and walks left.	V:O Shehnaaz (sync): On the edge of the Rann of Kutch, is Surkotada, a small Harappan hamlet. Here, instead of bricks,	शहनाज़:- कच्छ में रण के किनारे ये है सुरकोटडा। एक छोटी-सी हड़प्पन बस्ती। यहाँ ईंट के		birds
121.	668	02	Closer - Shehnaaz enters right and walks left, away from the camera.	stone appears to have been used. But Surkotada was as planned as any Harappan city. Such a widespread civilization-- cities, villages small towns (kasbas). What bound them together?	शहनाज़:- बजार पत्थर नज़र आता है। पर सुरकोटडा भी उतना ही नियोजित था जितना हड़प्पा का कोई भी शहर। इतनी फैली हुई सभ्यता शहर, गाँव, कस्बे आखिर किस डोरी से बंधे हुए थे ये सब ?	Fade out	birds
122.	678	13	MLS of Shehnaaz, she points to walls around, and kneels down, camera tilts down with her.	SYNC Shehnaaz (voiceover): Every city had its unique features. Here, tall walls surround the place. Perhaps as a defence against the enemy. Or take Mohenjodaro. There,	शहनाज़:- <u>हर शहर की अपनी खासियत थी। जैसे के यहाँ शहर के चारों तरफ़ ऊँची दीवारें हैं। शायद दुश्मनों से बचने के लिए/और मोहनजोदड़ो को ही देखो।</u> वहाँ ...		birds

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
123.	686	08	Top angle MS Shehnaaz drawing in the sand.	the east-west streets intersect the north-south streets. Thus crossroads were formed, and houses came up on the plots in between.	शहनाज़:- पूरब से पश्चिम को जाने वाली सड़कें उत्तर से दक्षिण को जाने वाली सड़कों को काटती हैं, इनसे जो चौराहे बने, इनके बीच के प्लॉट में बन गए बहुत से घर।		birds, scraping
124.	693	33	MCU Shehnaaz - sits up, tilt up with her.	Shehnaaz (sync): And in Banawali the streets radiate in all directions	शहनाज़:- [और बनावली में सड़कें एक बिंदु से चारों तरफ...]		birds
125.	696	06	Top angle CU Shehnaaz's hand drawing in sand.	Shehnaaz (voiceover): from a single point. So many types of cities, so many cities.	शहनाज़:- निकलती हैं। कैसे - कैसे शहर, कितने - कितने शहर!	Fade in Song music	Scraping
126.	700	20	LS ruins, camera pans right to MCU Shehnaaz.	(SONG) Shehnaaz: Surkotada, Banawali, Rakhigarhi, Rehmanderi, Mohenjodaro, Lohumjodaro, these cities!	शहनाज़:- सुरकोटडा, बनावली, राखीगढ़ी, रहमानडेरि, मोहन-जो-दड़ो लोटम जो-दड़ो, ये शहर!		
127.	706	17	MCS steps low-angle. Ramanathan enters right, walks down, Amrita follows. Camera tilts down and pans left with them. They join Shehnaaz.	All: These cities, these cities, these cities. These cities, these cities, these cities.	सब:- ये शहर, ये शहर, ये शहर ये शहर, ये शहर, ये शहर		
128. (FN)	711	28	MCU Amrita, Ranjan. Ranjan crosses Ramanathan and Shehnaaz right to left, and crosses again from behind. Camera pans with him, and pans back to MS Ramanathan.	Ranjan: Daimabad was populous, Ganweriwala had villages. Ramanathan: Rangpur was full of colour. Dholavira was fortified.	रंजन:- दैमाबाद का आबाद, गवेरीवाला गांववाला! रामनाथन:- रंगपुर रंगों का नूर, दोलावीरा कैसा घेरा!		
129.	716	35	Top angle ELS, all 4 walk among ruined warehouse platforms. Shehnaaz and Amrita meet in centre.	All: These cities, these cities, these cities. These cities, these cities, these cities.	सब:- ये शहर. ये शहर, ये शहर ये शहर, ये शहर, ये शहर		

(Footnote: 128. The attempt is to describe the city by playing on part of its name like 'Daimabad the abad' -- try and maintain this sense of play. Sometimes it's just rhyme, like 'chal...Lothal' or 'Dholavira...ghera.'

Or literally true - ("Rangpur was full of colour" because "rang" means colour and Rangpur was, in fact, an important bead-making centre)

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
130. (FN)	721	36	MCU Amrita, Camera zooms out to MS Shehnaaz and Amrita clapping. Ramanathan enters from right.	<p><u>Amrita</u>: Di di di di di di</p> <p><u>Shehnaaz</u>: Roz-di!</p> <p><u>Amrita</u>: Ji ji ji ji</p> <p><u>Shehnaaz</u>: Kot-diji!</p> <p><u>Amrita</u>: Come, come 'ri'</p> <p><u>Shehnaaz</u>: Aamri!</p> <p><u>Amrita</u>: Count ('gino'), count, count</p> <p><u>Shehnaaz</u>: Allah-dino, Allah-dino, these cities!</p>	<p>अमृता:- दी दी दी दी दी दी</p> <p>शहनाज:-रोज़दी</p> <p>अमृता:- जी जी जी जी</p> <p>शहनाज:-कोटद्विजी</p> <p>अमृता:- आओ आओ री</p> <p>शहनाज:-आमरी</p> <p>अमृता:- गिनो गिनो गिनो</p> <p>शहनाज:-अल्लादीनो, अल्लादीनो, ये शहर!</p>		
131. (FN)	728	35	MS of Ramanathan and Amrita. They enter from left.	<p><u>Ramanathan</u>: Come let's go to Lothal 'Angan bangan</p>	<p>रामनाथन:- चल चल चल चलें लोथल। अंगन बंगन काली बंगन।</p>		
132. (FN)	731	01	MS Ranjan and Shehnaaz. Shehnaaz exits right.	<p><u>Ranjan</u>: Harappa was very big Very tiny Chanhu-daro Very tiny</p>	<p>रंजन:- बड़प्पा था हड़प्पा, चुन्नु-मुन्नु चन्हु-दड़ो, चुन्नु-मुन्नु ...</p>		
133.	734	10	MS Shehnaaz and Amrita entering from either side of frame.	<p>Chanhu-daro</p>	<p>रंजन:- चन्हु - दड़ो,</p>		
134.	735	10	Top angle LS of platforms with Shehnaaz and Amrita standing. Ranjan enters left, Ramanathan enters right. All walk left, Camera pans to follow them. They exit left.	<p>These cities, these cities, these cities. These cities, these cities, these cities. What were they like, our first cities? These cities, these cities, these cities. These cities, these cities, these cities. These cities, these cities, these cities. (END OF SONG)</p>	<p>ये शहर, ये शहर, ये शहर ये शहर, ये शहर, ये शहर कैसे कैसे थे शहर, हमारे ये पहले शहर ये शहर, ये शहर, ये शहर ये शहर, ये शहर, ये शहर।</p>		

(Footnotes: 130, 131, 132. The attempt is to describe the city by playing on part of its name like 'Daimabad the abad' -- try and maintain this sense of play. Sometimes it's just rhyme, like 'chal ... Lothal' or 'Dholavira' ... ghera.')

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
135.	747	39	Top angle MLS drain. <u>feet</u> of Amrita and Ranjan enter left and walk down. Camera tracks right and tilts up to them.	<p><u>Amrita (voiceover):</u> The city has a whole network of drains.</p> <p><u>Ranjan (voiceover):</u> This too is part of city planning.</p>	<p>अमृता:- पूरे शहर में नाले - नालियों का जैसे जाल - सा है।</p> <p>रंजन:- हाँ, ये भी शहर नियोजन को एक हिस्सा है।</p>		Foot-steps
136.	755	01	Top angle ruins. Feet of Amrita and Ranjan: Camera pans left with them. Ranjan indicates drain with his foot. They cross it.	<p><u>Ranjan (sync):</u> The smaller drains emerging from houses would join the drain in the lane, which was connected to the large main street drain.</p> <p><u>Amrita:</u> Ranjan--</p>	<p>रंजन:- घरों से छोटी-छोटी नालियाँ निकालकर गली की नाली में मिल जाती थीं। और ये नालियाँ आगे बढ़कर बड़े नाले में मिलती थीं।</p> <p>अमृता:- सुनो रंजन।</p>		Foot-steps
137.	762	19	LS Ranjan and Amrita standing on either side of drain. They walk away from camera along drain.	<p>it's obvious from these drains how well they used the natural slope (gradient) of the land.</p> <p><u>Ranjan:</u> Besides, they made slopes where necessary.</p>	<p>अमृता:- इन नालियों से कितना साफ पता चलता है कि इनको बनाते समय उन लोगों ने जमीन की ढलान का कैसे खयाल रखा था.</p> <p>रंजन:- इतना ही नहीं, ज़रूरत पड़नेपर कभी-कभी ढलान बनाते भी थे</p>		Footsteps
138.	769	12	Top angle bricks. Camera tracks left and tilts up to LS drain and ruins.	<p><u>Ranjan (voiceover):</u> And in those days these drains were covered with bricks, they didn't flow open like this.</p>	<p>रंजन:- और उम्र दिनों ये नाले ईंटों से ढके हुआ करते थे, इस तरह खुले नहीं बहते थे.</p>		
139. (FN)	772	08	MLS of Amrita and Ranjan. She steps into drain. Camera tracks left with them.	<p><u>Amrita (sync):</u> It's difficult to believe that this technique was lost for centuries.</p>	<p>अमृता:- विश्वास नहीं होता कि हजारों साल लोग ऐसी तकनीक को भूल गए।</p>		
140.	777	16	LS Ranjan, Amrita walking through drain towards camera.	<p>Why does this sort of thing happen? (for transcript and translation of Ranjan and Amrita's sync dialogue, shots 140-141, see Appendix A)</p> <p><u>Amrita's voiceover on sync dialogue:</u> Such an advanced technique -- but its maintenance? Cleaning the drains,</p>	<p>अमृता:- [ऐसा क्यों होता होगा]? [इतनी अच्छी तकनीक ... मगर उसकी देखरेख? नालियों कि सफाई ...</p>		

(Footnote: 139. She says 'hazaron saal' which means thousands of years, but 'centuries' is more correct.)

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
141.	783	31	LS Amrita and Ranjan inside drain. They walk towards camera and exit left. Pan left to toys on brick wall.	removing the muck. People must have been quite particular about this. What sort of government did they have? [for return to sync, see Appendix A]	अमृता :- कूडा-करकट हटाने का इन्तज़ाम— स्वास्थ्य के बारे में कितने जागरूक थे वो लोग। किस तरह की सरकार रही होगी? <u>मिने पढ़ा था कि कहीं कहीं नालियों में खुदाई के वक्त खिलौने मिले थे... बच्चों के खिलौने, जो खेले-खेल में नालियों में गिर गये होंगे।</u>		
142.	798	31	MS of toys on brick wall.	(SONG) Ramanathan: The toys were unique,	रामनाथन:- खिलौने अनोखे थे		
143.	799	35	CU toy with wheels.	All sorts of odd things.	रामनाथन:- पुराने अनजाने।		
144.	801	11	Toy horse nodding his head, with statue of dancing girl in doorway, left of frame.	All made of clay by those lovers of clay.	रामनाथन:- मिट्टी से बनाते थे हर चीज़ वो दीवाने।		
145.	803	31	MS toy monkey going up a pole with tree in background.	The toys were unique, all sorts of odd things.	रामनाथन:- खिलौने अनोखे थे, पुराने अनजाने		
146.	806	12	MCU mother goddess figurine.	All made of clay	रामनाथन:- मिट्टी से बनाते थे		
147.	807	25	MCU sitting figurine in attitude of prayer.	by those lovers of clay.	रामनाथन:- हर चीज़ वो दीवाने।		
148.	808	35	MCU figurine.	--	--		
149.	809	18	CU figurine.	--	--		
150.	810	06	CU back of Amrita's head with toys in glass case behind. She moves left. Camera tracks with her. She turns to camera and then to look at objects in case. Camera tracks back right over toys.	Amrita: Beads or statues, bangles or earrings, tandoors (ovens) or stoves, pots or dishes.	अमृता:- मनके हो या मुर्ती चूड़ी हो या बाली तंदूर हो या चूल्हा बर्तन हो या थाली		
151.	816	26	LS toy tortoise enters left, while toy duck enters right and exits left.	--	--		

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
152.	819	09	CU photograph of excavation. Camera tracks left to CU Shehnaaz and further to CU another photograph on wall. Shehnaaz enters right. Camera tracks left and tilts up on huge pot.	Shehnaaz: Cities were houses of baked bricks Cities were the splendour of terracotta All: cities were the splendour, the splendour. (END OF SONG) <u>Internal monologue</u> Ranjan (voiceover) This is the biggest and most unique structure in Lothal. There are many opinions about what it was, but its excavator believes	शहेनाज:- पक्की ईंटों के बने मकान थे शहर मिट्टी की कला/की वो शान थे शहर } (twice) सब:- शान थे शहर, शान थे शहर		
153. (FN)	832	05	LS excavated brick wall (dock) Ranjan's feet walking left along edge. Camera tracks with him.		रंजन:- लोथल की सबसे बड़ी खासियत है ये जगह। ये क्या चीज़ रही होगी इसके बारे में कई राय हैं। पर इसकी खुदाई करने वाले ये मानते हैं	Fade out song music	birds, foot- steps
154.	839	21	MS Ranjan sitting and writing. He looks right.	that this was one of the biggest dock-warehouse complex in the world at that time. About	रंजन:- कि ये उस समय की दुनिया का एक बड़ा गोदी गोदाम था। करीबन		
155.	844	02	ELS Dock	400 metres long and 30 metres wide, this dock could perhaps shelter 25 or 30 boats.	रंजन:- ४०० मीटर लंबी, ३० मीटर चौड़ी इस गोदी में शायद पच्चीस तीस नावें एक साथ ठहरा करती थीं।		
156.	848	20	LS furrows, camera pans left to dock.	These ferry boats went up and down a connecting canal to the Bhogavo river, where the ships from West Asia, laden with goods, would anchor.	रंजन:- ये नावें एक नहर के जुरिए भोगावो नदी तक पहुँचा करती होंगी, जहाँ पश्चिम एशिया के माल से लदे हुए समुद्री जहाज़ आकर सकते थे।		
157.	853	31	LS Ranjan walking from left to right. Camera pans right with him, as he bends.	To one side of the dock are hollows, where a wooden gate (shutter) must have been.	रंजन:- गोदी के एक तरफ़ खाँचे बने हुए हैं, जिनमें लकड़ी का फाटक लगाया गया होगा।		birds

(Footnote: 153-163. These are not simple 'voiceovers', not just overlaps or commentaries, but internal monologues and should be written and spoken in a thinking-to-oneseft style.)

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
158.	857	39	LS Ranjan squatting beside the remains of the spillway.	By lifting or lowering this, the water level in the dock could be controlled.	रंजन:- उसको उपर-नीचे करके पानी का स्तर बराबर रखा जा सकता था।		
159.	860	35	Top angle remains of warehouse platforms. Camera tilts up to LS other platforms, then pans right.	Harappan trade was widespread, and Lothal must have had an important place in this. There was a large warehouse nearby, where merchants must have stored their goods.	रंजन:- हड़प्पा सभ्यता का व्यापार बहुत फैला हुआ था। इसमें लोथल का काफी महत्व रहा होगा। नज़दीक ही एक बड़ा गोदाम हुआ करता था। व्यापारी बाहर जाने वाले माल को यहीं रखा करते होंगे।		birds
160.	869	33	ELS dock. Ranjan moving towards dock through inlet.	Beads, grains, perhaps bolts of cotton cloth.	रंजन:- मनके, अनाज, शायद सूती कपड़ों के धान भी।	Fade in music	
161.	873	21	ELS Amrita and Shehnaaz walking through ruins.	What must it have been like when the city was inhabited?	रंजन:- कैसा रहा होगा जब ये शहर आबाद था।		
162.	875	29	ELS Ranjan and Ramanathan walking through ruins.	When people returned from Sumer ...	रंजन:- जब लोग आते थे, सुमेर से लौटकर।		
163.	877	33	Dusk. Camera pans left over ruins.	There must have been such bustle and shouting, snatching and bargaining, friendships formed and renewed.	रंजन:- भागदौड़, हल्लागुल्ला, छीना-झपटी, यार-दोस्ती।		
164. (FN)	886	05	LS of warehouse ruins at sunset. Ramanathan enters from left in silhouette, and walks right through platforms. Camera tracks with him. He sits down.	<u>INTERNAL MONOLOGUE</u> Ramanathan (voiceover): This was once the Lothal warehouse. Then it caught fire and was entirely razed -- that's how it was found in the excavations. Why had no one repaired it? Was trade declining? And so they had abandoned the warehouse? Were people going away from the city? Were they unhappy? Or oppressed? What was happening at that time in these cities?	रामनाथन:- ये कभी लोथल का गोदाम हुआ करता था। एक दिन इसमें आग लग गयी और सारा गोदाम जल गया। खुदाई में भी वो जला हुआ ही मिला। किसी ने इसकी मरम्मत क्यों नहीं की थी? क्या व्यापार गिर रहा था? इसीलिए उन्होंने गोदाम छोड़ दिया था? क्या लोग शहर छोड़कर चले गये थे? क्या वे दुखी थे? दबे-कुचले थे? क्या हो रहा था उस समय इन शहरों में?		Strong winds

(Footnote: 164. These are not simple 'voiceovers', not just overlaps or commentaries, but internal monologues and should be written and spoken in a thinking-to-oneself style.)

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
165.	909	25	MS Nissim standing in Anchor Room, map on board.	Nissim: The building of these big cities, and their far-flung commerce, must have involved written records. But these were destroyed -- they have not reached us.	निस्सिम:- [ऐसे बड़े-बड़े शहरों का निर्माण और इतने दूर-दूर तक फैले हुए उद्योग-धंधे और व्यापार को चलाने के लिए लिखित दस्तावेज़ तो रहे ही होंगे। लेकिन जो नष्ट हो गए, हम तक नहीं पहुँचे।]		
166.	916	37	MS 2 pots.	Nissim (voiceover): What we have found	निस्सिम:- हमें जो मिल पाए हैं,		
167.	917	33	CU smaller of above pots with markings.	are seals,	निस्सिम:- वो हैं मोहरों...		
168.	918	23	ECU plate with markings.	and symbols incised	निस्सिम:- और कुछ बर्तनों पर...		
169.	919	14	ECU markings on another plate.	on pottery.	निस्सिम:- बने हुए चिन्ह।		
170.	920	06	MS Nissim in anchor room. He walks left and sits down at table. Camera tracks with him and tilts down to MLS Maitreyi and Nissim at table.	Nissim (sync): Historians have been trying to decipher these for years, but have not yet arrived at any definite conclusion. This much is known, that these symbols do not belong to a pictographic script,	निस्सिम:- [इतिहासकार इन्हें समझने की बहुत वर्षों से कोशिश कर रहे हैं। लेकिन अब तक किसी निश्चित निष्कर्ष तक नहीं पहुँच पाए हैं। इतना तो पता चला है कि ये चिन्ह चित्रलिपी के नहीं हैं और इन्हें...]		chair being drawn up.
171.	928	38	CU seal with unicorn motif. Camera zooms into inscription on top of seal.	Nissim (voiceover): and that they were written from right to left.	निस्सिम:- दायें से बायें की ओर लिखा जाता था।		Fade in
172.	932	27	Top angle seals on table. Camera tilts up to Amrita looking at them. Shehnaaz enters from left. Camera tilts down to seals and tracks right over them.	INTERNAL DIALOGUE Shehnaaz: Amrita, it's so perplexing -- those people left behind so much, yet it's as though each object... Amrita: contains a secret? Shehnaaz (voiceover): Yes. Once the script is deciphered, we will know so much more about them,	शहनाज़:- [अमृता, कितनी हैरानगी की बात है - ये लोग कितना कुछ छोड़ गए हैं - लेकिन हर चीज़ में जैसे]... अमृता:- [कोई राज़ छिपा हो।] शहनाज़:- [हाँ।] बस एक बार लिपी का राज़ खुल जाए तो हम कितना कुछ जान पाएंगे उनके बारे में,		

(Footnote:

172-175. s. footnote of 164 above).

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
173.	948	30	CU of seal with humped bull.	and about ourselves.	महनाज:- अपने बारे में।		
174.	950	06	CU seal with elephant.	<u>Amrita (voiceover):</u> If not the script,	अमृता:- लिपि नहीं,		
175.	951	29	CU seal with crocodile.	the animals are clearly recognisable.	अमृता:- लेकिन मोहरों के जानवर तो साफ़ पहचाने जाते हैं।		
176.	953	10	CU seal with rhinoceros.	--	--		
177.	954	18	CU seal with tiger.	<u>Nissim (voiceover):</u> Apart from animals, the seals	निस्सिम:- मोहरों पर जानवरों के अलावा।		
178.	955	36	MCU Nissim in Anchor room.	<u>Nissim (sync):</u> also have certain symbols that are still prevalent.	निस्सिम:- <u>कुछ ऐसे भी प्रतीक मिले हैं जो आज भी प्रचलित हैं।</u>	Fade out	
179.	958	04	CU seal with pipal leaves.	<u>Nissim (voiceover):</u> such as pipal leaves,	निस्सिम:- जैसे कि पीपल के पत्ते,		
180.	959	28	CU Swastik on seal.	the swastika,	निस्सिम:- स्वस्तिक चिन्ह,		
181.	960	24	CU seal with horned human figure surrounded by animals.	and a human figure seated in a yogic posture,	निस्सिम:- और योग-मुद्रा में बैठी एक मानव आकृति,		
182.	962	10	Mould and impression of above seal.	in which historians see a resemblance to Shiva.	निस्सिम:- जिसकी तुलना इतिहासकारों ने शिव के साथ की है।		
183.	964	14	CU hand lifting mould to reveal seal with unicorn impression.	<u>Maitreyi (voiceover):</u> It is also known, now, that merchants used these seals to stamp their goods.	मैत्रेयी:- ये भी मालूम हो चुका है कि इन मोहरों से व्यापारी अपने माल पर ठप्पा लगाते थे।		
184.	967	24	MS Maitreyi and Nissim at table. Camera tracks left into MCU Maitreyi. Then pans to MS Nissim.	<u>Maitreyi (sync):</u> Once the script is understood, we may be able to tell the merchant's name, the nature of his goods, where he was going, where he came from. Or perhaps we shall find a prayer to some god, to ensure the safety of the merchandise? Or maybe he sought protection from the government of the land through which he was passing. So we'll know something, at least, about their arrangements, their religion, their government.	मैत्रेयी:- <u>लिपि समझने के बाद हम शायद बता पाएँ की व्यापारी का नाम क्या था, सामान क्या था? कहाँ जा रहा था? कहाँ से आया था? या किसी देवता से सामान की स्लामती के लिए प्रार्थना की गई हो? या शायद सामान जिस देश से गुज़र रहा हो उसकी सरकार का संरक्षण चाहा गया हो। यानी उनकी औद्योगिक व्यवस्था के बारे में, उनके धर्म के बारे में, उनके सरकार के बारे में, थोड़ा-बहुत तो हम जान ही पाएँगे।</u>		

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
184.			Continued				
End of Reel 1							
185.	000	00	MLS Amrita in rice fields, river in background. She exits right and reenters in LS.	<p>Nissim: Even after deciphering the script we're unlikely to learn about all these things -- for that we'll still have to depend on their objects of daily use and on comparisons with other civilizations of that time, like Sumer and Egypt.</p> <p>Amrita: Like Sumer and Egypt, Harappa must also have been a riverine civilization -- one that depended on the annual flooding. These floods left a fertile deposit of soil on the banks, and the crops were grown according to this cycle. Most</p>	<p>निस्सिम:- लिपी को समझने के बाद भी हमारी जानकारी इतनी त्रों नहीं हो पाएगी कि हमें इन सभी सवालों के जबाब मिल जाएँगे ... उसके लिए तो हमें उनकी रोजमर्रा की चीजों पर, और उस समय की सुमेर और मिस्र जैसी दूसरी सभ्यताओं की तुलना पर ही निर्भर रहना होगा।</p> <p>अमृता:- सुमेर और मिस्र की तरह हड़प्पा भी नदी तट की सभ्यता रही होगी। एक ऐसी सभ्यता जो सालाना बाढ़ के भरोसे थी। इस बाढ़ के वक्त उपजाऊ मिट्टी नदी के किनारों पर फैल जाती रही होगी। उनका प्रसल पैदा करने का सिलसिला भी इसी के मुताबिक था।</p>		Birds
186.	009	36	MS Rice fields. Amrita enters left, walks right. Camera pans with her.	<p>crops were rabi--sown after the monsoon floods receded, and harvested in spring (basant). They also</p>	<p>ज्यादातर ..</p> <p>अमृता:- फसलें रबि की हुआ करती थीं। बरसात की बाद उतर जाने के बाद बोते, और बसंत में काट लेते। जैसे वे कुछ</p>		Birds
187.	015	21	MCU Amrita in green fields. She walks right. Camera tracks with her to LS.	<p>grew some kharif crops. But the variety of their produce makes us doubt that they depended entirely on the annual floods. And many Harappen sites now being found are not situated on river banks. So they must have dug wells, and made canals to contain the flood waters. In fact, explorations have brought to light places like Allahdino near Karachi,</p>	<p>अमृता:- खरीफ की फसलें भी बोया करते थे। लेकिन तरह तरह की उनकी फसलें और पैदावार को देखकर ये लगता है कि वे सिर्फ सालाना बाढ़ के भरोसे नहीं रहे होंगे। हड़प्पा वाली बहुत सी जगहें जो अब मिल रही हैं, नदी के किनारे नहीं हैं। यानी उन्होंने कुएँ खोदे होंगे, नहरें बनायी होंगी, ताकि बाढ़ का पानी उनमें जा सके। और अब तो खोजकर्ताओं को कुछ ऐसी जगहें मिली हैं, जैसे कराची के पास अल्लादीनो,</p>		

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
188.	029	37	Graphic - landscape with artesian well.	<u>Amrita (voiceover):</u> where artesian wells were used	अमृता: -जहाँ पर कूप-नलिकाएँ सिंचाई के काम में...		
189.	031	09	Graphic - closer view of well.	for irrigation.	अमृता: -उपयोग में लाई जाती थीं।		
190.	033	31	LS Amrita in melon fields. She walks upto Camera and then right. Camera pans with her. She exits right.	<u>Amrita (sync):</u> The evidence from all Harappan sites tells us that their food consisted of items familiar to us. They grew wheat, jowar, bajra, sesame, peas and perhaps cotton. And many fruits -- 'ber', pomegranate, grapes, dates, bananas and watermelon.	अमृता: <u>हड़प्पा वाली सभी जगहों के सबूत यहाँ कहते हैं कि उनका खाना-पीना हमारे लिए कोई नया नहीं। वे पैदा करते थे गेहूँ, ज्वार, शायद बाजरा, तिल, मटर और कपास भी। फल भी तो थे ढेर सारे, जैसे बेर, अनार, अंगूर, खजूर, केले और तरबूज।</u>		Footsteps, barking
191.	050	09	MCU Amrita in museum. She looks left. Camera pans left and tilts down over display case to Banawali plough <u>rotating on stand.</u>	What sort of agricultural implements did they use? These must have been mainly of wood, rope, bamboo etc, which have not survived under the ground. What <u>survived</u> were clay objects such as this toy plough found in Banawali. This gives us some idea about their implements.	अमृता: <u>खेती के लिए वो लोग किस तरह के औजारों का इस्तेमाल करते रहे होंगे? ज्यादातर लकड़ी, रस्ती, बांस, टोकरी, आदि रहे होंगे। रेती चीजें जो ज़मीन के नीचे सलामत नहीं रह पायीं। लेकिन बची रहीं मिट्टी की चीजें। ये हैं वो खिलौना हल, जो बनावली में मिला। इससे हमें कुछ अंदाज़ा मिलता है उनके औजारों के बारे में।</u>		Fade in
192.	066	20	Photograph of LS top angle of an excavated field.	<u>Amrita (voiceover):</u> In the seventies, a field was uncovered in Kalibangan, which still bore plough marks of four thousand years ago.	अमृता: -सातवें दशक में, कालीबंगन में खुदाई के दौरान जब ये खेत मिला, तब उस पर चार हजार साल पुराने जुताई के निशान वैसे के वैसे मौजूद थे।		

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
193.	073	25	Dissolve to another photograph of field, top angle with criss-cross furrows and camel.	Even today, in Sind and Rajasthan, this kind of <u>grid</u> ploughing is done. Which is why archaeologists could identify these as plough marks.	अमृता:- आज भी सिंध और राजस्थान में उसी तरह आड़ी-सीधी जुताई की जाती है। इसीलिए पुरातत्वशास्त्री समझ सके कि उनको जुताई के ही निशान मिले हैं।		
194.	080	16	Animation-Brown field. furrows appear on it according to explanation.	In this method, the furrows in one direction were closer together while those in the other were more spaced out.	अमृता:- इस "आड़ी-सीधी" जुताई में एक दिशा की धारियाँ पास-पास होती थीं, और दूसरी दिशा में ज्यादा जगह छोड़कर हल चलाया जाता था।		
195.	087	27	Animation - furrows. Crops grow in them, one tall, the other shorter.	In the close-together furrows they planted a shorter crop and in the far-apart ones a taller crop.	अमृता:- नज़दीक वाली धारियों में दे छोटी फसल बोते थे और दूर वाली धारियों की फसल लंबी होती थी।		
196.	093	22	Graphic-top angle of rops in furrows.	--	--		
197.	095	02	Graphic-top angle LS of crops in furrows. Shadows change from morning to afternoon to evening — animation.	Thus the shadow of the tall crop did not fall on the short one, and both got enough sun. So the Harappans had analysed the shadow pattern throughout the day and evolved a method of ploughing accordingly.	अमृता:- इस तरह लंबी फसल की छाया छोटी फसल पर नहीं पड़ती, और दोनों को बराबर धूप मिलती रहती। यानि दिनभर में छाया कैसे कैसे पड़ती है इस बात को ध्यान में रखकर हड़प्पा वालों ने जुताई का खास तरीका अपनाया था।		
198. (FN)	108	16	MS large storage jar. Track left and zoom in to detail of farmer and bullocks.	<u>INTERNAL DIALOGUE</u> Amrita (voiceover): Shehnaaz! Isn't this beautiful? They must have stored grain in it. Shehnaaz (voiceover): Here's a farmer. And a pair of bullocks.	अमृता:- शहेनाज़, कितना सुंदर है ये। अनाज रखते होंगे न ? शहेनाज़:- ये देखो किसान - और बैलों की जोड़ी।		

(Footnote.
198-213. see footnote for shot 164 above.)

S.No.	Footage		Shot Description	Dialogue		Music	Sound Effects
	Ft.	Fr.		Dialogue	Dialogue		
199.	114	10	Pots in museum in long display case. Shehnaaz and Amrita walk from right to left looking at pots. Camera on other side of glass pane left with them and tilts down to pots and tracks back right over the pots, as they exit.	Amrita (sync): And so many types of pots.	अमृता: <u>और कितने तरह के बर्तन हैं।</u>		
200.	122	08	CU neck of pot. Camera zooms out to include a smaller perforated pot on the left.	--	--		
201.	128	16	CU of single circular pot.	--	--		
202.	129	37	CU dish painted with circles, with marking.	--	--		
203.	130	30	Detail of above dish.	--	--		
204.	131	22	Detail of tree motif. Zoom out.	--	--		
205.	133	03	ECU of zigzag etching on pottery sherd. Zoom out to include another sherd with painted wavy lines.	--	--		
206.	136	11	Display case. Track left across pots and dishes.	--	--		
207.	145	22	Amrita and Shehnaaz enter left and walk around right, looking down at copper tools. Tilt down and track right.	Look, Shehnaaz, they made such a range of copper tools.	अमृता: <u>देखो शहनूज़, कितने तरह के ताँबे के औज़ार बनाते थे ना वो लोग?</u>		
208.	148	33	Top angle MS Shehnaaz and Amrita looking at tools. Amrita exits right. Camera tilts down and tracks over tools.	Shehnaaz (voiceover): But in those days did they have enough copper so that everyone could have such tools?	शहनूज़: <u>लेकिन उस वक़्त क्या उनके पास उतना ताँबा था, कि हरेक के पास ऐसे औज़ार हों?</u>		
209.	153	09	Composite shot of 4 tools.	--	--		
210.	153	37	Composite shot of 3 tools.	--	--		
211.	154	28	Composite shot of 2 blades.	--	--		

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
212.	155	26	Amrita enters right in CU and looks from left to right. Camera zooms in.	--	--		
213.	160	18	MLS Bronze statue of dancing girl turning on stand.	<u>Shehnaaz (voiceover):</u> Do you recognise her?	शहनाज़:- क्या इसे पहचानती हो ?	Fade out	
				<u>Amrita (voiceover):</u> Who doesn't recognise her!	अमृता:- हाँ। इसे कौन नहीं पहचानता ?		
214.	167	30	MCU Nissim in Anchor Room. He walks right. Track with him and pan right to MLS Maitreyi, then zooms into MCU Maitreyi.	<u>Nissim (sync):</u> That was the Dancing Girl of Mohenjodaro, whom we all know from childhood. Not only is she lovely, she is also proof of the fact that by then the Harappans had learnt to make bronze.	निस्सिम: <u>यै थी मोहन-जो-दड़ो की नर्तकी,</u> <u>जिसे हम सब बचपन से जानते हैं।</u> <u>ये सुंदर तो है ही, मगर इस बात का भी सबूत है कि इस समय तक हड़प्पावाले कांसा बनाना सीख चुके थे।</u>		
				<u>Maitreyi:</u> Bronze is an alloy. Lead, tin or arsenic is added to copper to make it hard. Towards the end of the Stone Age, copper had come into use in some places in the Indian subcontinent, but the Harappans were the first to use bronze-- though long before this, both copper and bronze were widely used in the West Asian region.	मैत्रेई:- कांसा एक मिश्रधातु है। तांबे को सख्त बनाने के लिए इसमें सीसा, टिन या आर्सेनिक मिलाते हैं। तांबे का इस्तेमाल पाषाण युग के आखरी दौर में भारतीय उप-महाद्वीप में भी थोड़ा-बहुत होता था, लेकिन हड़प्पा वालों ने पहली बार यहाँ कांसे का इस्तेमाल किया। वैसे इससे भी बहुत पहले, पश्चिम एशिया के देशों में तांबे-कांसे का इस्तेमाल आम तौर पर होने लगा था।		
215.	189	19	Graphic - map of India - Zoom into Rajasthan. Khetri and Jaipur indicated.	<u>Maitreyi (voiceover):</u> Where in India were the copper mines? Ramanathan went on a journey to find out.	मैत्रेई:- भारत में तांबे की खदानें कहाँ थीं? रामनाथन इसी खोज में निकले थे।		

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
216.	195	06	Low angle shot of top of hill. Tilt down and zoom out to MLS Ramanathan. Camera tracks left to reveal open cast mine below. Trucks enter from left.	Ramanathan: Analyses of Harappan bronze objects reveal that they got most of their copper from the Aravali hills -- such as from here, where copper ore is still found. Today we can extract copper even from ore that contains very little copper. However, the Harappans needed high-grade ore that contained large amounts of copper. In this area,	रामनाथन: हड़प्पावालों की काँसे की चीजों की जाँच से ये पता चला है कि वे अपना ज्यादातर तांबा अरावली पहाड़ियों से लाते थे। जैसे कि ये भंडार, जहाँ आज भी तांबे का अयस्क मिलता है। आज हमने बहुत कम तांबे वाले अयस्क से तांबा निकालना सीख लिया है, लेकिन हड़प्पावाले तो तांबा उसी उँचे दर्जे के अयस्क से निकाल पाते थे, जिसमें काफ़ी तांबा होता था। इस इलाके में		drill, truck
217.	220	18	Ramanathan walking around shaft head of disused mine from left to right. Camera pans right with him and tilts down to mine. Then tilts up to LS Ramanathan looking at copper complex in distance, back to camera.	there are many pits like these--disused mine shafts from where the copper came, thousands of years ago. And this is Hindustan Copper Ltd., in Khetri, Rajasthan--	रामनाथन:- बहुत से ऐसे गूढ़े पाए जाते हैं जो कि पुरानी खदानें हैं, जहाँ से हजारों साल पहले तांबा निकाला जाता था। और ये है हिन्दुस्तान कॉपर लिमिटेड, खेतड़ी, राजस्थान में.		birds
218.	230	01	MS workers at factory, handling copper ingots.	Ramanathan (voiceover): The biggest unit in the country for extracting	रामनाथन:- तांबे को खदानों में से निकालने और उसको शुद्ध करने की		machine
219.	232	04	Top angle CU copper ingots stacked.	and refining copper.	रामनाथन:- देश की सबसे बड़ी इकाई।		machine
220.	233	21	LS row of copper ingots.	--	--		
221.	235	01	Tray of copper ingots being hauled up.	--	--		
222.	236	35	Tray of copper ingots stacked on top of pile of trays. Worker releases chains and exits left. Camera tilts down stack of ingots.	--	--		

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
223. (FN)	246	38	ELS interior of factory. Ramanathan enters left.	<u>INTERNAL MONOLOGUE</u> At first we had stone, wood, clay.	रामनाथन:- पहले हमारे पास थे पत्थर, लकड़ी और मिट्टी।	Fade in	Factory sounds
224.	249	38	Interior of factory. Ramanathan crosses left to right in MLS.	Once metals were known, everything must have changed.	रामनाथन:- धातुओं की पहचान के बाद सब कुछ बदल गया होगा।		"
225.	253	30	CU of container pouring molten copper - zoom out.	Metal is more malleable (metal can be twisted or joined more easily),	रामनाथन:- धातुओं को बेहतर तरीके से मोड़ा- जोड़ा जा सकता था ?	Fade out	"
226.	256	09	A stream of molten metal being poured centre frame.	it can be heated and beaten into the desired shape	रामनाथन:- गरम करके ठोक-पीटकर मनचाहा रूप दिया जा सकता था ?		"
227.	258	07	CU container with molten metal. Camera tilts up and tracks left over machine.	or melted down and cast in different moulds.	रामनाथन:- पिघलाकर कई आकारों में ढाला जा सकता था।		"
228.	261	37	MLS Ramanathan. Track right around him.	--	--		"
229.	264	20	Top angle of moulds in circular arrangement.	--	--		"
230.	265	34	CU of molten metal.	But ore is rock.	रामनाथन:- लेकिन अयस्क तो पत्थर होता है।		"
231.	267	08	CU molten copper being poured.	How was it realized that	रामनाथन:- किसी को कैसे पता चला होगा कि		"
232.	268	28	Flames, pouring metal.	it could yield metal ?	रामनाथन:- पत्थर से धातु पायी जा सकती है ?		"
233.	270	11	CU flames - pottery kiln.	Could it have been	रामनाथन:- क्यों इसके पीछे		fire crackle crickets
234.	271	02	LS kiln with flames rising.	through the potter's art?	रामनाथन:- कुम्हार को कला तो नहीं ?		"
235.	272	10	Top angle ELS circle of flames around kiln.	That even older technique of transforming objects through fire ?	रामनाथन:- आज के ज़रिए चीज़ों का रूप बदल डालने की और भी पुरानी तकनीक		"
236.	275	04	Camera tracks right over kiln, in close-up.	--	--		"

(Footnote:
shots 223-235. see footnote for 164 above.)

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
237.	282	17	MS Maitreyi sitting on floor in anchor room. Camera tracks left to MLS Maitreyi and Nissim (on chair).	<p><u>Maitreyi:</u> To decorate and burnish their pots, potters must have experimented with different types of clay, and perhaps some ore got mixed in with clay. At some time, the temperature, pressure and oxygen inside the furnace must have combined in the right proportion for smelting, — extracting the metal from the ore. It may have been a coincidence at first-- but no industry can be founded on coincidence. What is needed is a technique that can be understood and used repeatedly.</p> <p><u>Nissim:</u> Apart from copper and bronze making, the Harappans were well-versed in a number of technologies-- those of making cotton cloth, beads, boats etc--</p> <p><u>Maitreyi:</u> Yes, and making bangles from conchshells. In coastal Nageshwar on the Gulf of Kutch, such bangles have been found</p>	<p>मैत्रेई: - <u>गुरु-गुरु में कुम्हार बर्तन बनाकर और लेप लगाकर उन्हें चमकाने-सजाने के लिए तरह-तरह की मिट्टी आजमाते रहे होंगे। इसी दौरान मिट्टी में अयस्क मिल गया होगा। हो सकता है, कभी पकाने के दौरान भट्टी में तापमान, दबाव और ऑक्सीजन सही अनुपात में मिल गए हों, और अयस्क से धातु बन गयी हो ? पहली बार तो संयोग से ही ऐसा हुआ होगा — लेकिन कोई भी उद्योग संयोग की बुनियाद पर खड़ा नहीं हो सकता। उसके लिए, ऐसी तकनीक जरूरी है, जो समझा जा सके और बार-बार इस्तेमाल किया जा सके।</u></p> <p>निसीम: <u>तांबे-कासे से संबंधित तकनीकों के अलावा, हडप्पावाले और भी कई तकनीकों के जानकार थे। जैसे की सूती कपड़ा मनके, नावें बनाना।</u></p> <p>मैत्रेई: - <u>हां, और शंखों से चूड़ियों बनाने का उद्योग। कच्छ खाड़ी में समुद्रतट पर नागेश्वर में ऐसी चूड़ियों निर्माण की</u></p>		
238.	313	03	CU of a Conch shell, tilt up to graphic of hands hitting hammer on tip of shell. Live hands enter left of frame with shell and remove tip.	<p><u>Maitreyi (voiceover):</u> in every stage of manufacture.</p>	<p>मैत्रेई: - हर अवस्था में मिली है।</p>		Fade in
239.	321	20	Graphic: shell in two parts, tilt down to hands holding shell and separating 2 parts.	--	--		

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
240.	325	37	Graphic showing a cross section of cut layers of shell. Hands enter frame from below holding cut shell. Then one hand removes top of shell and exits frame. The other hand turns to camera showing bangles.	--	--		
241.	332	11	Graphic: hammer pointed to jagged edge of shell bangle against stone; tilt down to shell bangle on round stone.	--	--		
242.	335	38	CU of hand rubbing shell bangle on side of stone basin. Zoom out.	--	--		
243.	337	12	MS Amrita rubbing shell bangle on stone. Zoom out.	--	--		
244.	339	00	CU Amrita's hands smoothing inside of shell bangle with stone and then wearing it on wrist.	--	--		
245.	342	23	MLS Nissim sitting in Anchor room.	--	--		

Nissim (sync): The crafts we were speaking of were all local industries. The raw materials for these came from a few, specific places. Sometimes they had to be brought from thousands of kilometres away. Products made from such valuable material were usually exported, to the Gulf countries and Sumer.

निस्सिम:- [अभी जो हमने दस्तकारी के बारे में बात की, ये सभी स्थानीय उद्योग थे। इन उद्योगों में लगने वाला कच्चा माल सिर्फ कुछ खास जगहों से ही मिलता था। कभी-कभी तो हजारों किलोमीटर दूर से कच्चा माल लाना पड़ता था। ऐसे कीमती माल से हुआ उत्पादन ज्यादातर विदेशों में भेजा जाता था। खाड़ी के देशों से लेकर सुमेर तक।]

246. 356 07
MLS Maitreyi sitting on floor.

Maitreyi (sync): To regulate such large-scale, far-flung industries, standardized measures and weights were necessary.

मैत्रेई:- [इतने बड़े और फैले हुए उद्योग के संचालन के लिए नाप, तौल, दर का निर्धारण और हिसाब का प्रामाणिक होना बहुत जरूरी है।]

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
247.	361	36	Top angle, rows of weights. Track right around them, to include weighing scales.	<u>Maitreyi (voiceover):</u> We find many kinds of weights, from very small to large ones. In every region of Harappa these are alike. They are on a progressively doubling scale—one, two, four, eight, sixteen and so on.	<u>मैत्रेयी:</u> —हमें तरह-तरह के तौल के वजन मिले हैं। छोटे-छोटे वजन से लेकर बड़े से बड़े तक। ये सभी वजन हड़प्पा के हर इलाके में एक से हैं। ये वजन एक से दो, दो से चार, चार से आठ, आठ से सोलह, इसी तरह दूगुने होते चले जाते हैं।		
248. (FN)	373	18	MS Nissim in Anchor Room.	<u>Nissim (sync):</u> Historians believe that the period from about 3000 BC to 1700 BC was the most prosperous age for the Harappan civilisation. There were other people/groups, too, in the subcontinent, who were technologically less developed—but there was certainly trade between the two. How else did a Harappan pot and beads reach Burzahom in Kashmir, and how do we explain the gold objects found in Lothal, when that region has no gold of its own?	<u>निस्सिम:</u> —इतिहासकार मानते हैं कि इसा-पूर्व लगभग 3000 से इ.सा. पूर्व 1700 तक का समय हड़प्पन सभ्यता का सबसे समृद्धशाली समय रहा है। उस समय उपमहाद्वीप में और भी आबादियाँ थीं, जो तकनीकी तौर पर हड़प्पावालों की तरह विकसित नहीं थीं। लेकिन इनके बीच व्यापार तो ज़रूर हो रहा था, वरना काश्मीर के बुज़होम में हड़प्पन इलाके के बर्तन और मनके कैसे पहुँचे गये, और लोथल में मिले सोने का कैसे स्पष्टीकरण होगा जब कि इस इलाके में सोना मिलता ही नहीं?		
249. (FN)	393	09	DS Amrita. She moves back to reveal gold ornaments. Camera zooms into CU ornament as she traces outline round it with finger.	<u>INTERNAL DIALOGUE</u> <u>Shehnaz (voiceover):</u> Beads in so many shapes-- And...	<u>शहनाज़:</u> —कितनी तरह के मोती-मनके। <u>शहनाज़:</u> — और ...		Fade in

(Footnote: 248. translation should say 'pot' and not 'pots', as only one pot was found.

249-256. see footnote for shot 164 above.)

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
250.	400	32	CU strings of beads. Camera tilts up to CU Shehneez framed by them.	so many colours--red, blue, yellow, purple.	शहनाज़:- रंग भी कितने — लाल, नीले, पीले, बैंगनी।		
251.	404	32	CU back of Amrita's head. She walks right to a bead necklace in showcase. Camera pans with her.	Terrecotta,	:- मिट्टी,		
252.	407	07	ECU - string of beads.	Stone,	शहनाज़:- पत्थर,		
253.	407	33	CU - 2 bead necklaces.	copper,	शहनाज़:- ताम्बा,		
254.	408	19	CU beads necklace.	gold.	शहनाज़:- सोना —		
255.	409	14	CU - bead necklace.	Every material.	शहनाज़:- हर चीज़ के।		
256.	410	14	CU bead necklace.	--	--		
→ 257.	411	10	Graphic: map of India zoom into Gujarat, Ahmedabad and Khambat indicated.	Amrita (voiceover): After a long journey I arrived in Khambat. This small town (kasba) is on the sea-coast in Gujarat.	अमृता:- लंबे सफ़र के बाद मैं खंबात पहुँची। Fades out दे छोटा सा कस्बा गुजरात में समुद्र के किनारे बसा है।	Sea	
258.	416	31	ELS Amrita sitting beside strewn agate stones. Camera tilts down to agates.	Here they have an agate bead industry.	अमृता:- यहाँ अगेट के मनके बनते हैं।		
259.	419	33	Top angle MS pots in furnace. Amrita enters right & lifts the lid of one pot.	Agate is baked in the furnace to make carnelian.	अमृता:- भट्टी में अगेट पकाकर लाल कार्नीलियन बनाया जाता है।		
260.	422	37	MCU Amrita looking down. Tilt down to MCU of her hands holding agate stone, cracked open.	--	--		
261.	425	37	LS cycle and sacks of agate piled against building wall. Amrita enters left, walks right. Camera tracks with her. She climbs up steps into narrow doorway.	In this section, people in every home are engaged in this industry. Some break the stones, some drill them, others polish them.	अमृता:- एक मोहल्ले में, घर-घर के लोग इसी उद्योग में लगे थे। कोई पत्थर तोड़ रहा था, कोई सुराख़ कर रहा था, तो कोई पॉलिश।	Footsteps	
262.	432	32	CU hands of worker hammering at piece of agate - bandaged fingers.	The outer layer of the stone is removed with a hammer of antler (deer-horn),	अमृता:- पत्थर के कवच को हिरण की सींग की हथौड़ी से तोड़ा जाता है।		Hammering

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
263.	436	21	MCU 2 workers.	because such hammers	अमृता:- वो इसलिए कि ये हथोड़ियाँ		Hammering
264.	437	23	CU hammering action.	do not shatter the stone inside.	अमृता:- इतनी सख्त नहीं होती कि अंदर के पत्थर की कोई नुकसान पहुँचें।		Hammering
265.	440	14	LS Amrita and workers in the room. One driller in the foreground, right.	Bow drills are used for drilling.	अमृता:- सुराख करने के लिए धनुष्य ड्रिल इस्तेमाल करते हैं।		Drilling
266.	443	22	MS tripod. Camera pans left to MS worker operating the other side of the bow drill.	Did the Harappans have the same technique for making beads ?	अमृता:- क्या हड़प्पावालों की भी मनके बनाने की यही तकनीक थी ?		"
267.	446	20	CU of needle of drill.	The agate industry is just one example	अमृता:- अगेट का उद्योग तो एक मिसाल है,		"
268.	448	23	ECU 2 fingers holding bead with hole.	of the links between the Harappan civilization and our own time.	अमृता:- आज और हड़प्पन सभ्यता के बीच के संबंधों की।		
269.	451	17	MS Agate jewellery display on wall. Amrita enters left, crosses right and reaches out to a necklace.	Perhaps many of our present-day crafts/ industries	अमृता:- आज भी कितने ही उद्योगों का सिलसिला हड़प्पा		
270.	453	21	CU Amrita's hand running along bead necklace - Camera pans right and tilts up with it.	began with the Harappans. Who knows ?	अमृता:- से ही शुरू हुआ होगा। किसे पता ?		
271.	455	37	MLS Maitreyi sitting at table in Anchor room.	Maitreyi (sync): In Sumer and the (Persian) Gulf countries we find Harappan agate beads--then, as now, these were popular abroad. The Harappans would have done the journey by boat. But how? They must have read directions by the stars, but what instrument/device did they use to fix	मैत्रेई: - <u>सुमेर और खाड़ी के देशों में हड़प्पन अगेट के मनके मिले हैं - आज की तरह ये उस समय भी विदेशों में बहुत लोकप्रिय थे। सुमेर तक का सफ़र हड़प्पा वाले नावों से ही करते होंगे। लेकिन कैसे ? दिशाज्ञान उन्हें तारों से मिलता होगा लेकिन दिशा निर्धारित वे किस यंत्र</u>		
272.	466	35	MS Nissim sitting in Anchor room.	Maitreyi (voiceover): their course? Nissim (sync): We don't know. What we can say is	मैत्रेई:- से करते होंगे ? निस्सिम:- ये तो नहीं मालूम। लेकिन इतना ज़रूर कह सकते हैं...		

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
273.	469	29	Animation : MCU boat with square sail sailing.	Nissim (voiceover): that they must have sailed along the coast, avoiding strong mid-ocean currents.	निस्सिम:- कि ये समुद्र के किनारे-किनारे सफर करते होंगे, बीच की तेज़ धाराओं से बचकर।	Fade in	
274.	473	03	Animation : - Middle East lands and Arabian Sea. Boat sails from right to left along coast and up to Sumer, stopping twice en route. Camera pans left with it.	From the Gulf of Kutch to Sumer was a very long journey. They couldn't carry all the rations and water they needed. On the Makran coast along their route, two small Harappan settlements have been found--Sotka-koh and Sutkagen-dor. They must have stopped here to replenish their supplies.	निस्सिम:- कच्छ की खाड़ी से सुमेर तक बहुत लंबा सफर था। पूरे सफर का राशन-पानी क्वाव पर ले जाना संभव नहीं था। रास्ते में मकरान तट पर हड़प्पावालों की दो छोटी-छोटी " बस्तियाँ मिली हैं। सोत्काको और सोत्कजनदोर। वहाँ पर वे अपने ज़रूरत की राशन - सामग्री भर लिया करते होंगे।		
275.	489	38	MLS Nissim in Anchor Room.	Nissim (sync): They used to release birds to find land.	निस्सिम:- <u>ज़मीन ढूँढने के लिए नाव से परिन्दे उड़ाये जाते थे।</u>	Fade out	
276.	490	39	Graphic - CU of a seal with boat and birds.	Nissim (voiceover): A depiction of this has been found on a seal.	निस्सिम:- ऐसा ही एक दृश्य हमें एक मोहर पर मिला है।		
277.	493	18	MS Maitreyi in Anchor Room.	Maitreyi (sync): In the written records of Sumer, a certain land is mentioned. Its name is Meluhha. The Sumerians have praised Meluhha's industries, sailors and crafts very highly. Historians think that Meluhha may have been the same area that we call Harappa today.	मैत्रेई:- <u>सुमेर के दस्तावेजों में एक देश का जिक्र आया है। मलुहहा नाम है उसका। सुमेर वालों ने मलुहा के उद्योगधंदो, नाविकों और दस्तकारी की बहुत प्रशंसा की है। इतिहासकारों का अनुमान है कि मलुहा शायद वही क्षेत्र है जिसे आज हम हड़प्पा कहते हैं।</u>		

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
278.	504	25	MLS - Prow of boat cuts through water from right to left. Camera moves up and along boat to stern, to include sky. Boatman in stern.	(SONG) Meluhha Meluhha Meluhha Meluhha, where, oh where, was Meluhha ?	गायक:- मलुहा मलुहा मलुहा मलुहा भला कहाँ था मलुहा		Sea waves Sea gulls
279.	516	30	Seagulls in sky.	Meluhha,	गायक:- मलुहा		
280.	518	05	MS Ramanathan ties on head - scarf.	Meluhha, Meluhha, Meluhha.	गायक:- मलुहा, मलुहा, मलुहा		
281.	520	37	Low angle MCU - Amrita ties on scarf.	Meluhha,	गायक:- मलुहा		
282.	522	06	Top angle MCU - Shehnaaz ties on scarf.	Meluhha, Meluhha.	गायक:- मलुहा, मलुहा		
283.	523	25	LS - Top angle view of boat with four reporters, pots and cotton. Sail comes up in foreground.	In Sumerian	गायक:- सुमेर की लिखाई		
284.	525	19	Low angle CU - Top of mast as sail comes up.	records/writings	गायक:- में हुआ		
285.	527	14	ELS - Boat on sea.	Meluhha shone again and again	गायक:- बार - बार रो मलुहा ।		
286.	530	11	LS - frontal view of boat with reporters. Boat turns left as camera travels right.	Meluhha, Meluhha, Meluhha, Meluhha. (END OF SONG)	गायक:- मलुहा, मलुहा, मलुहा, मलुहा ।		
287.	536	15	LS peacock walking in woods. Trees in foreground. Camera pulls back and pans left onto road. Bus enters from left and moves up road.	Ranjan (voiceover): The four of us had decided that we would complete our reports, meet in Kutch and travel to Dholavira together.	रंजन:- हम चारों ने तय किया था कि अपनी अपनी रिपोर्ट पूरी करने के बाद कच्छ में मिलेंगे और एक साथ धोलावीरा जाएँगे ।	Fade out song	Peacock cry, bus passing
288.	549	24	Top angle LS street. Camera tilts down to women sitting on road and continues past them.	--	--		Street sounds, birds, local song on radio.
289.	553	36	LS street. Shehnaaz and Amrita walk along it with their backs to camera. Camera follows them.	--	--		
290.	556	07	Low angle LS camel, walking diagonally from right to left on street followed by a man and another camel.	--	--		Footsteps birds, hooves, camel bells

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
291.	559	21	LS hut. Shehnaaz & Amrita enter right and walk left.	<hr/> NB: sync dialogue track <hr/>	अमृता:- कुम्भार		Birds, foot-steps, camel bell
292.	562	18	Top angle MS woman stirring a mixture in a pot, looks up.		अमृता:- क्यां छे ?		birds
293.	563	19	LS Amrita, Shehnaaz enter compound of hut and walk right to potter. Camera pans with them.	<u>Ranjan (voiceover):</u> Once again I experienced how our traditions continue to be travel with us.	रंजन:- मुझे फिर एक बार इस बात का एहसास हुआ कि किस तरह हमारी परम्परा हमारे साथ साथ चलती है।		
294.	568	06	Top angle MLS pots. Camera tilts up to reveal array of pots, from painted to unpainted to those without red slip.	<u>Shehnaaz (voiceover for potter):</u> We asked the potter if his pots were like the Harappan pots found at the site.	शहनाज:- आपके कोटड़ा शहनाज:- मैं जो अभी बर्तन मिले हैं न, हड़प्पा वाले, बहुत साल पुराने, तो उन बर्तनों में और आपके ये बर्तन जो हैं,		birds
295.	572	39	MLS Amrita, Shehnaaz, potter.		शहनाज:- इनमें कुछ फर्क है क्या ? पॉटर:- जी हाँ		birds
296.	574	14	Top angle ECU pots. Woman's hands stirring mixture in broken pot.	The Harappan pots were heavier, he said, and very sturdy.	पॉटर:- वो बर्तन हैं न, हड़प्पा वाले वो, बहुत मजबूत और भारी होते हैं शहनाज:- अच्छा		birds
297.	577	12	MCU Woman's hands twirling pot on stone as she applies colour to mouth. Other pots in background.		पॉटर:- हमारे बर्तन इतने भारी नहीं होते। लेकिन जो ये रंग		birds
298.	579	30	LS woman at work among pots. Tilt up and pan right to include Amrita, Shehnaaz and potter standing on right.	But the painted- designs on the Harappan pots resembled those on the present-day pots.	पॉटर:- किया है न चित्र काम किया है, वो मिलते जुलते हैं, हड़प्पा वाले, ने ये बर्तन।	Fade in	
299.	583	06	Interior white washed wall of hut. Circular pan left, past pots and dishes, to Amrita.	---	---		

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
300.	587	31	Top angle MCU clay toys on floor of hut.	--	--		
301.	588	25	CU grain storage jars in hut.	--	--		
302.	589	17	MCU water storage pots in hut.	--	--		
303.	590	06	LS cooking vessels on floor of hut.	--	--		
304.	590	35	MS woman grinding red chillies on stone quern.	--	--		
305.	591	30	CU woman's hands grinding chillies.	--	--		
306.	592	30	LS exterior of huts.	--	--		
307.	593	21	MS women embroidering.	--	--		
308.	594	15	CU the woman's hand, with bangles all the way up her arm.	--	--		
309.	595	30	MS child.	--	--		
310.	596	28	3 children playing.	--	--		
311.	597	22	ELS 3 children in shadow of hut.	--	--		
312.	598	21	MLS Ramanathan & Ranjan walking in village towards camera. They go round corner of hut. Camera tracks left with them. They exit left.	<u>Ranjan (voiceover):</u> Archaeologists predict that Dholavira will be the biggest Harappan city site to be found in India. Although excavations are yet to begin, many artefacts have been found on the surface already.	रंजन- पुरातत्वशास्त्रीयों का अनुमान है कि दोलीवीरा हड़प्पन सभ्यता का भारत में सबसे बड़ा शहर होगा। हालाँकि वहाँ अभी खुदाई शुरू नहीं हुई है, फिर भी बहुत से अवशेष मिल चुके हैं।	Fade out	birds, bells, murmur of voices
313.	608	36	MLS villager and Ramanathan, zoom into MCU villager, Exterior of hut.	<u>Ramanathan (voiceover) for talk with villager:</u> Sambhudhan bhai Gadnavi was among those employed during the famine of '70-'71. They were building a dam, and they began to find pots and bangles as they dug.	संभुदन भाई- सत्तर-एकत्तर में अकाल पड़ा तब हम वहाँ बांध बना रहे थे और उसमें मैं मस्टर का काम कर रहा था। तो खुदाई होने से उसमें से ये मत्के या ये चुड़ियाँ, कंगन ऐसी सब बातें निकलने लगीं।		birds

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
314.	616	35	MLS Ramanathan writing and Ranjan reaction.	He found a seal one day,	ग्रामीण:- वो निकलने से एक मेरे को सील मिला छोटासा —		birds
315.	618	13	MS Villager.	and realised what it was when he saw a picture in a school textbook of history. he went to Bhuj and showed the seal to the Museum Curator. Soon the news spread.	ग्रामीण:- तो सील है कि क्या है वो तो मालूम नहीं था। इतिहास कि किताब से मिलाया तो वो हमको कुछ लगा मिलता-जुलता। वो हमारे काम की चीज नहीं है। तो हमने सोचा कहाँ इसको भेजे, अब किसको दें, ये सील तो अच्छी लगती है। तो हम भुज गये। तो हमारे म्युजियम है, उसके क्यूरेटर, उनको बताया कि ये क्या चीज है। उन्होंने बोला ये तो बड़े काम की चीज है और उन्होंने सब पेपरों में और सब जगह प्रसिध्दी की		birds
316.	631	24	LS clearing at site. Jeep enters from left and stops. Reporters emerge from jeep and walk right. Camera pans with them.	Archaeologists came, and announced that here was a very big Harappan site.	ग्रामीण:- और उस प्रसिध्दी की वजह से लोग, जो पुरातत्ववाले थे वो दुबारा देख आर और उन्होंने कहा कि ये तो हड़प्पन साईट है और ये तो बहुत बड़ी साईट है।		Screeching of brakes, birds, wood sounds.
				Ranjan (voiceover towards end of shot): Preparations for excavating were on in Dholavira. The archaeologist who took us there was quite busy, but he did spare us some time.	डॉ. भिखत:- लीजीए दोलावीरा का कौटडा — अपने समय का एक विशाल, समृद्ध नगर।		
317.	651	32	ELS of reporters and archaeologist on crest of the mound.	Seeing the shape of the mound, and some objects found, it is thought	रंजन:- दोलावीरा में खुदाई की तैयारियाँ हो रही थीं। हमें वहाँ ले जाने वाले पुरातत्वशास्त्री काफी व्यस्त थे, फिर भी उन्होंने हमें थोड़ा समय दिया।		
					रंजन:- टीले की बनावट देखकर और सतह पर मिले कुछ अवशेषों के आधार पर ...		

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fr.					
318.	654	25	Closer shot of reporters on crest of the mound, low-angle.	that this city was divided into three sections.	रंजन:- अनुमान लगाया है कि ये शहर तीन हिस्सों में बँटा था।		
319.	657	16	Top angle ELS reporters and archaeologists, zoom into LS. They are standing around two large stone blocks.	Each section had its own fortification walls. The high and middle sections are separated by open spaces. Having introduced the place to us, the archaeologist left us to our own explorations.	रंजन:- यहाँ हर हिस्सा अपनी-अपनी दीवारों से घिरा हुआ है। उपरी और बीच वाले हिस्से को अलग करते हैं खुले मैदान। इस जगह का परिचय देकर पुरात-त्वशास्त्री चल गए और हम अपनी खोज पर चल दिये।		birds & bells
320.	667	19	CU blocks of stone with holes in centre.	<u>INTERNAL MONOLOGUES</u> Ramanathan (voiceover): With the decline of the Harappan cities,	रामनाथन:- हड़प्पा के शहर मिट गये		birds
321.	671	00	LS site. Amrita, Ramanathan, Shehnaaz enter one by one.	their science also disappeared. For centuries there were no signs of it. Why did this happen ?	रामनाथन:- तो जैसे उनका विज्ञान भी मिट गया। सैकड़ों साल तक उसका कुछ पता नहीं। ऐसा क्यों हुआ ?		
322.	676	02	Stony ground. Amrita and Shehnaaz's feet enter from right and exit left. Camera tilts up to LS site.	Perhaps most of their science was controlled by the rulers. With the end of their reign,	रामनाथन:- शायद उनका ज्यादातर विज्ञान शासन करने वालों के नियंत्रण में ही था। राज्य खत्म हुआ ...		
323.	682	02	MS Ramanathan. He moves left and then down into distance. Camera pans right and pulls back to LS mound.	the unique aspects were also lost, such as city planning, bricks of standard proportions, weights that were alike. And why did certain things survive-- the copper-tool and shell bangle industries ? Could it be that some aspects of science can flourish only with the support of a central regime ?	रामनाथन:- तो उनकी खास चीजें भी मिट गईं, जैसे कि नगर-नियोजन, एक अनुपात वाली ईंटे, एक जैसे कज़न। और जो चीज़ें बच पायीं वो क्यों बच पाईं, जैसे कि लोहे के औजार और शंक से चूड़ियाँ बनाने वाले उद्योग ? क्या ऐसा हो सकता है कि कुछ वैज्ञानिक पहलू सिर्फ एक केंद्रीय व्यवस्था के सहारे ही बन सकते हैं ?		birds

(Footnote: 320-327. These are not simple 'voiceovers' --not just overlaps or commentaries, but internal monologues and should be written and spoken in a thinking-to-oneself style.)

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	ft.	fr.					
324.	699	19	Top angle MCU Amrita's hands picking up piece of bangles from ground. She puts it on one wrist and stands up. Camera tilts up with her. Dense cactus behind. She walks right. Camera pans with her. She walks away from camera into background.	<u>Amrita (voiceover):</u> Crafts like these exist even today. Four thousand years have passed. But, in a way, their artisans must have been as poor as those of today. Those tiny houses found in the lower sections of these cities must have belonged to them.	अमृता:- ऐसे ही कारीगरी आज भी पाई जाती है। चार हजार साल गुज़र गये। वैसे एक तरह से सोचा जाये तो शायद ये कारीगरी आगे नहीं बढ़ पायी। और लगता है आज के दस्तकारों जैसे ही गरीब थे उस ज़माने के दस्तकार। वो जो छोटे-छोटे घर मिलते हैं, इन शहरों के नीचे वालों इलाकों में, शायद इन्हीं के तो थे।		
325.	722	13	LS stony ground and dry shrub. Ranjan enters right and walk down towards camera. Camera pans left and zooms out to ELS Ranjan.	<u>Ranjan (voiceover):</u> It's strange to think that Harappa and Dholavira were both discovered by accident. Harappa was found when a railway line was being laid, and Dholavira during famine relief work. Yet, in a hundred years, so much has changed too. When Harappa was found, no-one knew what it was and how it fitted into our history. But now? Excavations have not even begun, and already we have so many expectations of Dholavira.	रंजन:- कैसी अजीब बात है कि हड़प्पा और दौलावीरा, दोनों संयोग से ही सामने आये। हड़प्पा तब, जब एक रेल लाईन बिछायी जा रही थी। और सौ साल बाद दौलावीरा, जब अकाल में राहत का काम चल रहा था। पर सौ साल में कितना कुछ बदल गया। जब हड़प्पा सामने आया तो कोई नहीं जानता था कि ये क्या है और इसे अपने इतिहास में किस जगह रखें। मगर अब! खुदाई शुरू भी नहीं हुई, और दौलावीरा से हम कितनी उम्मीद करने लगे हैं।		
326.	746	27	View from top of mound. Shehnaaz enters from left in MS and walks right. Camera tracks with her.	<u>Shehnaaz (voiceover):</u> On the border of India and Pakistan is Dholavira-- in its time, a big centre of trade between the plains of Sind and the Rann of Kutch.	शहेनाज़:- भारत - पाकिस्तान की सरहद पर दौलावीरा सिंध के मैदान और कच्छ के रण के बीच उस समय का व्यापार का बड़ा केंद्र/जाहिर है,		

S.No.	Footage		Shot Description	Dialogue	Dialogue	Music	Sound Effects
	Ft.	Fz.					
327.	754	30	ELS mound at Dholavira low-angle. Shehneez walks up to edge. Camera zooms out to even longer shot as Ramanathan, Ranjan and Amrita enter frame.	Many new objects will be unearthed in the excavations. Perhaps we'll find answers to the questions that keep puzzling us. Perhaps new questions will arise. Perhaps we will get to know and understand (recognise) the Harappans better.	शहनाज:- इसकी खुदाई के दौरान बहुत सी नई चीजें मिलेंगी। शायद कुछ सवालों के जवाब मिल जाएंगे जो हमें बार-बार परेशान करते रहे हैं। हो सकता है कुछ नये सवाल पैदा हो जाए। शायद हड़प्पावालों को हम और अच्छी तरह जान सकेंगे, पहचान सकेंगे।	Fade in	
328.	777	00	<p><u>CREDIT TITLES</u> roll up on screen.</p> <p>EPISODE III produced by COMET PROJECT at Nehru Centre, Bombay 1986 advisory committee chairperson PROF YASH PAL members D P AGRAWAL, IRFAN HABIB, ASHOK JAIN, HARISH KHANNA, N V K MURTHY, JAYANT V NARLIKAR, A RAHMAN, N K SEHGAL, R S SHARMA, ASIYA SIDDIQUI, B V SUBBARAYAPPA, UPENDRA TRIVEDI anchorpersons Nissim HEMU ADHIKARI Maitreyi VASUNDHARA PHADKE reporters Amrita Prasad URMI JUVEKAR Shehneez Khan SOHAILA KAPUR Ranjan Pradhan ANIRUDDHA LIMAYE T Ramanathan JAYARAM TATACHAR</p>				

<u>S.No.</u>	<u>Footage</u> <u>Ft.</u> <u>Fr.</u>	<u>Shot Description</u>	<u>Dialogue</u>	<u>Dialogue</u>	<u>Music</u>	<u>Sound Effects</u>
328.	Continued	<p><u>CREDIT TITLES (Continued)</u></p> <p>research & script SUHAS PARANJPE, SMRITI NEVATIA, CHANDITA MUKHERJEE, ARATI REGE, MANDIRA KUMAR, VASUNDHARA PHADKE direction CHANDITA MUKHERJEE assistants MANDIRA KUMAR, VASUNDHARA PHADKE, SMRITI NEVATIA cinematography ANIL MEHTA assistant INDRAJIT BANSAL additional camera ASHVANI KAUL at camera SAJID ALI audiography INDRAJIT NEOGI associate recordist AJAY MUNJAL editing REENA MOHAN assistants MANDIRA KUMAR, VASUNDHARA PHADKE mixing A M PADMANABHAN at Aardhana Sound Service music K NARAYANAN hindi dialogue location A V RAMMURTY studio HRIDAY LANI lyrics A V RAMMURTY song composer SHRIDHAR PHADKE singers JYOTSNA HARDIKAR, ARUN INGLE, UTTARA KELKAR, SHRIKANT PARGAONKAR choreography JAYADEV HATTANGADY titles MALATHI SRINIVASAN graphics V J MOHAN, PRAMOD RANE animation SUBHASH KOTWAL, A R SEN</p>				

<u>S.No.</u>	<u>Footage</u> <u>Ft. Fr.</u>	<u>Shot Description</u>	<u>Dialogue</u>	<u>Dialogue</u>	<u>Music</u>	<u>Sound</u> <u>Effects</u>
328.	Continued	<p><u>CREDIT TITLES (Continued)</u> brick animation camera HARIN VYAS typesetters Byteset Communications production SANTOSH KHANNA, HARIN VYAS assistant SUBODH RANDIVE liaison ARINDAM GANGULY Communications Centre Delhi project administration ANIRUDDHA LIMAYE, GEETA RAMAKRISHNAN base office MELANIE SEQUEIRA, SHAHNAAZ SHAIKH, N KRISHNAN, KASHMIRA MISTRY, NANDKUMAR JADHAV cine equipment National Film Development Corpn. processing Adlabs, Prasad Film Laboratories music recording Western Outdoor sound transfer Aarti Sound Centre lights Sony Cine Service studio furniture Chippendale (Exports) Pvt. Ltd. acknowledgements SHEREEN RATNAGAR, B B LAL, GREGORY POSSEHL, K T M HEGDE, S R RAD, HIMANSHU PRABHA RAY, R S BISHT, ANAND SHASTRI, SHASHI ASTHANA, SAMBHUDHAN GADHAVI, SAMEERA JAIN, ISAK UMER JARIWALA, D P MEHTA, ANAMIKA PATHAK, KIRTI KUMAR SHAH, D P SHARMA Archaeological Survey of India Dept of Archaeology & Ancient History, M S University of Baroda Gujarat Tourism Development Corpn.</p>				

<u>S.no.</u>	<u>Footage</u> <u>Ft.</u> <u>Fr.</u>	<u>Shot Description</u>	<u>Dialogue</u>	<u>Dialogue</u>	<u>Music</u>	<u>Sound</u> <u>Effects</u>
328.	Continued	<u>CREDIT TITLES (Continued)</u> Hindustan Copper Ltd., Khetri National Institute of Oceanography, Panjim National Museum, New Delhi Photo Section Archaeological Survey of India Prince of Wales Museum of Western India Agate workers of Khambat, Gujarat Boat crews of 'Al-Razaki' and 'fateh Sawai', Okha, Gujarat People of Dholavira, Gujarat Potters of Merta, Rajasthan Pretesting of Episode S R JOSHI at DECU, Space Applications Centre, Ahmedabad. THE END				