

GUIDELINES FOR APPROVAL OF COMMENTARY TEXT AND
ROUGH CUT BY SUBJECT SPECIALIST

The 'rough-cut' of a film is a rough assembly of "visuals" i.e. film shots arranged and edited in proper sequence. The Commentary Text (or the scratch-recorded commentary) sent along with the rough cut is a tentative commentary. Since the shooting has been completed and the visuals and the commentary text have been matched, no major changes are possible at this stage. Only minor revisions can be made, if absolutely essential.

2. While scrutinizing the rough cut and the commentary text, the Subject Specialist would be concerned mainly with the following questions.

- a) Are the rough cut and the commentary text, (or the scratch-commentary, if recorded) of the film generally in conformity with the spirit of script?
- b) Do the visuals viewed together with the commentary text adequately and effectively convey the central idea of the film?
- c) Is the information – general, technical, statistical etc. sought to be conveyed through the film as presented in the rough cut and the commentary text, factually correct?

3. The subject Specialist should not concern himself at this stage with the technical quality of the rough cut print or the scratch-recorded commentary sent to him for his approval. The quality of the rough cut print is usually much inferior to the final prints which are made after the completion of the film. The rough cut print may, for instance, contain pin-holes, scratches etc. The absence of music and sound effects may make the film look much less interesting than it would be finally when these are added to the film. These are inevitable features at this stage of production because of technical reasons. Similarly the scratch-recorded commentary, if there is one, may not be of a high quality as this is usually spoken by a non-professional. The final commentary would, however, be spoken by a professional commentator.

4. The Subject Specialist should naturally suggest changes both in the visuals and the commentary text if the questions referred to in para 2 above warrant such changes, but in doing so he should see that the changes suggested by him do not involve any serious deviation from the final script as such drastic changes would result in additional expenditure and avoidable delay in the completion of the film. In the case of films produced through private producers on contract, these would also result in legal complications.

5. While sending his comments on the script of the film, the Subject Specialist may also give his suggestions if any, for the final title of the film. However, the final decision regarding the final title will be taken by the Films Division after taking into consideration the subject matter of the film, the titles already used for earlier films etc. In case no suggestions are received along with the comments on the script it will be assumed that the Subject Specialist has no suggestions to offer. Once the film is given the final title, it will not be changed under any circumstances.

6. Comments on the Script should be conveyed by the Subject Specialist within 30 days from the receipt. Where no comments are received from the Subject Specialist within this period, the Films Division can proceed on the assumption that the Subject Specialist has no comments to offer.