

SAMPLE - I

<p>Concept/Synopsis</p>	<p>MY BABY NOT MINE "My Baby is not mine" is an insightful documentary which highlights the lives and journeys of surrogate mothers and their struggles with the motherhood; the maternal bonding with the children..and the emotional strains. Surrogate mothers rent their womb... where a family is blessed with the gift of life.....how do they feel after they have delivered someone else's children. Like any mother they too nurture babies in the womb for nine months and that suddenly ends after delivery, it hits hard and it hurts, it could be heart breaking and devastating..... and before you blink the journey is over. Is being a surrogate mother a scientific miracle or just emotional wreckage.Is it a rewarding experience to enrich the life of a family or a lifelong regret...the documentary deals with highs and lows, joys and sadness of surrogacy.</p>
<p>Treatment</p>	<p>My Baby is not Mine - will be an observational and expository mode of documentary; the camera will follow and cover four different surrogate mothers at four different stages along the pregnancy to delivery and post delivery. In this documentary film we will show a women (Rama fictions name) at the initial stages of her pregnancy and her visits to the clinic, agreement with the Intended parents etc.,and her preliminary thoughts about bearing a child for somebody else, second women (Gauri) will be in her seventh to eighth month of pregnancy we show her excitement and enthusiasm about the baby, third women (Prerna) will be very close to her delivery date and the baby could come out any day, (we observe and capture her mixed reactions happiness and joys of giving birth, monitor her closely being rushed to the hospital to her delivery and finally the baby handed over to the Intended parents) and fourth women (Shuchi) who acted as surrogate mother in the past and has given birth about a year ago her thoughts and memories of the child. In a candid interview they will talk about their experiences and feelings towards the child..... and emotional bonding, if any. We would present a sharp contrast between the excitement of a women who is pregnant, to the joy of giving birth and the sadness of a women who has just delivered and separated from the baby...and the mood fluctuations, which normally follows any post delivery period. We will also cover in the interviews and candid shots the effects it has on their husbands and their own children knowing the fact that the child in her mother's womb is not his/her brother or sister.....and husband seeing his wife pregnant which is not his..... The documentary will be based on the lives of real surrogate mothers and their families. We will use voice over, interviews, actuality footage and music to make a powerful film which will raise awareness, educate and inform our audience about the reality of surrogate mothers... and their physical and emotional strains.</p>

SAMPLE - II

Concept/Synopsis	<p>Manipur is in total chaos today not because of insurgency but of massive developmental work on throughout the state. Thousands of people have been displaced with the never-ending coming of huge buildings, broadening of roads and environmental works. A perfect example that most of our policies are good only on papers and never reaches the common man, a story of displacement in the name of development. This documentary film will be told through the personnel journey of Salam Rajesh an environmentalist cum columnist, himself an eviction victim, who coincidentally gets an assignment to write about the displaced native of Loktak Lake.</p>
Treatment	<p>Imphal, the capital of Manipur is in total chaos today. For the last ten years people are facing enormous pollution and health hazard because of the never-ending construction work on in every corner of the city. Thousands has been displaced mainly of coming of huge buildings and broadening of roads. Salam Rajesh an environmentalist cum columnist, a victim of eviction is living in a makeshift house. He stays with his wife and three kids – two girls and a boy. The boy was born a month back but he is yet to do a proper ritual since he does not have a place to invite guest. Now he is engage in finishing his house before the grand feast in the sixth month to celebrate the first eat ceremony of the boy. When all these are happening he gets an assignment to do a write up on the displaced native of Loktak Lake. Leaving behind his kids and wife in his mother-in-law’s care Rajesh goes to the lake. He plans to start by meeting his friends who inhabit on the floating huts built on floating biomasses known as phumdis. To his shock, his friends’ village had completely disappeared from the lake. Concerned, he starts looking for his friend. Finally, he finds some of the natives who have rebuilt a village on the lake, against the government. They narrate the ill-fated event of burning of their homes and snatching of their livelihood by the government in the pretext of cleaning the polluted lake. Rajesh goes back to the city where also everything is being dismantled in the name of development.</p>

SAMPLE - III

<p>CONCEPT /SYNOPSIS</p>	<p>A DOCUMENTARY ON THE LIFE AND TIME OF NATI BINODINI (1862-1941), THE PIONEERING BENGALI STAGE ACTRESS AND THE FIRST SOUTH ASIAN ACTRESS TO WRITE AN AUTOBIOGRAPHY; CELEBRATING HER 150TH YEAR. A VIDEO-JOURNEY ON EARLY DAYS OF BENGALI THEATRE, ITS HISTORY AND DEVELOPMENT; IT'S POLITICS WITH QUESTIONS OF GENDER AND SEXUALITY IN THE 19TH CENTURY SEEN THROUGH THE EYES OF AN "A-BHADRAMAHILA" OUTCAST ACTRESS BASED ON HER AUTOBIOGRAPHIES 'AMAR KATHA' AND 'AMAR ABHINETRI JIBON'; TRACING THE GENDER HISTORY...ROLE, POSITION AND REPRESENTATION OF WOMEN IN BENGALI THEATRE THROUGH BINODINI'S WRITINGS. TOPIC: ART AND CULTURE WITH A GENDER PERSPECTIVE.</p>
<p>TREATMENT</p>	<p>ON 16 AUGUST 1873 WOMEN BEGAN PLAYING THE FEMALE PARTS IN PUBLIC THEATRE IN BENGAL AND INDIA. BEFORE THIS THE MEN PLAYED FEMALE ROLES. BINODINI DASI JOINED THEATRE IN 1874 AT TEN-THE FIFTH ACTRESS OF BENGALI STAGE WAS AMONGST THE FIRST GENERATION OF WOMEN PAID RECRUITS. AT EIGHTEEN, SHE WAS AT THE PEAK: AT TWENTY THREE, SHE LEFT THEATRE. THE AUTOBIOGRAPHY SHE WROTE AT FORTY-NINE DESCRIBES HER PROFESSIONAL, PERSONAL, SOCIAL, CULTURAL AND POLITICAL HISTORY, ANECDOTES, MEN IN HER LIFE-THE LOVER, THE TEACHER GIRISH GHOSH AND THE 'GURU' SRI RAMAKRISHNA. A CREATIVE AND POETIC REPRESENTATION OF HER AUTOBIOGRAPHIES ... A "GENDER TEXT" BY A "FALLEN WOMAN" WHICH NOT MERELY DEPICTS THE STRUGGLE OF AN OUTCAST (PROSTITUTE) ACTRESS SEEKING CULTURAL IDENTITY UNDER COLONIAL RULE...ALSO THE FIRST TEXT OF 'HISTORY OF WOMEN THEATRE' AND A TEXT OF 'FEMINIST CONSCIOUSNESS'. FREE FLOWING FORM WEAVING BOTH DOCUMENTARY AND FICTION STYLES...DEFYING THE COMMON ARTISTE-PROFILE-DOCUMENTATION THROUGH NARRATION AND TALKING-HEADS....PORTRAYAL BY THREE CONTEMPORARY ACTRESSES (OF THREE DIFFERENT AGES) IMPERSONATING BINODINI THROUGH A FIRST PERSON NARRATION SUPPORTED BY OLD PHOTOGRAPHS, DOCUMENTS, POSTERS, PAINTINGS EXCERPTS OF PERFORMANCE OF HER PLAYS, REMEMBRANCE BY OLD ACTORS AND HISTORIANS. THE FILM WILL BE EPISODIC IN NATURE LIKE HER AUTOBIOGRAPHY: 1.THE FIRST STORY: FROM BUD TO LEAF (PRELUDE TO MY ENTRY TO THE STAGE/ CHILDHOOD). 2. THE SECOND LEAF: ON STAGE. 3. THE BENGAL THEATRE. 4. THE NATIONAL THEATRE (IN EARLY YOUTH). 5. ON MATTERS RELATING TO STAR THEATRE. 6. THE LOST BORDER. 7. A FEW LAST WORDS.</p>

SAMPLE - IV

<p>Concept /Synopsis</p>	<p>Behind the picturesque facade of Lohit Valley in Eastern Arunachal Pradesh hides a dark underbelly. Once traditional but now a cash crop, opium cultivation has brought prosperity to the Mishimi tribe. But the offshoot is drug addiction; its social and psychological upheaval. Three persons strive to reverse this trend in their own little way. Basamlu Krisikro is enrolling opium cultivating Mishimi families into organic tea farming; Tewa Manpong, an ex-drug addict, council's fellow Mishimis into rehabilitation and Uncle Moosa has set up a network of mobile library hoping that the instilled reading habits would wean them away from drugs.</p>
<p>Treatment</p>	<p>Lohit Valley, the picturesque eastern most remote part of Arunachal Pradesh, the land of Mishimi tribe, is showing signs of prosperity. Epitomized by its colorful flowers that bloom all over is the crop that is responsible, the banned opium. Traditionally, cultivated for rituals and medicinal purposes, today half the harvest is smuggled into neighboring countries. The rest; consumed by the cultivators themselves. Alarmingly an addict in every house is the norm; causing abject trauma to affected families; their livelihood threatened. Breaking this dark vicious circle of this opium culture are three small but significant attempts in creating dignity among the Mishimis.</p> <p>Basamlu Krisikro began growing green tea when she found its use in the Cancer treatment of her mother. Soon, she began enrolling others; her idea was to bring together opium growing families who would shift to green tea leaves in their small holdings, and club them with a mini-factory that produces organic tea. Despite obstacles, four Mishimi families are enrolled.</p> <p>Like his late father, Tewa Manpong was a drug addict; for eighteen years. He had to sell all his properties and was compelled to participate in antisocial activities to fulfill his addiction demands. However, by sheer will power and support of his family members, he is rehabilitated. Today he works as a counselor supporting others who are addicted.</p> <p>Uncle Moosa or Sathyanarayan Mundayoor used to travel with a trunk full of books into inaccessible areas so that they are accessible to the Mishimi children. Today these libraries are the empowered world around the lives of many children. A dedicated group has been conducting story-telling & reading sessions, recitations and skits in English, Hindi and Arunachali tribal languages. Andeoso Minin, a class Ninth class student, after participating in such endeavors is determined not to come under self-destructing habit like drugs.</p>

SAMPLE - V

<p>Concept / Synopsis</p>	<p>A study of the Nagaswaram, one of the oldest musical instruments of Tamlnadu, spanning both the temple-ritual context and the concert platform. Called the Mangala Vadhyam, it is also played in marraiges at the most auspicious times. Accompanied by the percussion instrument called the tavil, it is this sound that makes the entire temple space resonant. The film traces its history and spread of this instrument , the communities which play it, how it is taught, the compositions specific to this instrument - like the Mallari, played when the deity is taken on procession - how it became popular in the public imagination thorough novels and movies like Tillana Mohanambal where Sivaji Ganesan acts as a Nagaswaram vidwan - all the way to the present, to see on the one hand its contemporary avatar in fusion concerts and on the other, the threat faced by it because of the migration of chenda players from Kerala. An exploration of the sacred and sublime in Carnatic music.</p>
<p>Treatment</p>	<p>Given the depth of the subject and the intensity of musicl experience that that the Nagaswaram offers, it will be a classical documentary. Commentary will be restricted to the minimum but some historical background will have to be traced. Animation will be used to demonstrate the specific nuances of playng this seven holed wooden wind instrument, as also the making of it. Many audio and video clips will be used to evoke the rich historical tradition. Some interviews with musicians, music historians and scholars will provide the right perspective. Live footage during temple festivals especially in Chidambaram and Tiruvarur, will become a dynamic p[art of the film. A small rock concert with a fusion band will also be shot live. So while the experience of the music will be heady and sublime, the visuals will be [patterned like a rich tapestry, providing a feast to the eyes. Together they will give us precious insights and an insiders perspective on this unique musical instrument which dates back to the 2nd Century B.C. as mentioned in the ancient Tamil epic Silappadigaram.</p>