



Netmovies

This is a demo project to showcase how a real life story can be conceived and executed as a musical narrative. Members of **Media Renewal Trust** have collaborated in formulating and realising this project - "The Treasure, a musicvideo". This has been conceived by keeping in mind the Tamil cultural tapestry of modern day coastal Tamilnadu to which the story belongs. This also conforms to the established **Kollywood** (a popular term for the Tamil film industry) creative style for filmsongs and TV-ad narratives. For training students on visual media, this demo project also incorporates documentation on conceiving, production planning, budgeting and executing similar films. Fairly high levels of technical and creative standards are set out here as benchmarks.

## Production Design



- \* concept development
- \* location scouting
- \* scene order/ barbeat division

This document is to be taken along with the following video references

- \* *casting/ location (DVD)*
- \* *rehearsal edit (DVD)*
- \* *the making (DVD)*



## The Treasure - story for a netmovie

A true life story from Tamilnadu, narrated by a catholic priest- Pappayya. He mentioned this in a homily to demonstrate the Gospel reading

"Where your treasure is, there your heart will be also"



The principal character is a 13-year-old girl, living in one of those packed array of houses in a fishermen's colony in south Tamilnadu. She had been watching with fascination the proceedings of marriage Brokering, betrothal ceremony and wedding preparations being conducted in the nearby house of her girlfriend about 8 years elder to her. After a purchase trip to the nearest town akin to a pilgrimage, when the bridal wedding saree and jewellery collection was displayed to all the neighbours, our 13-year girl too was awed by its splendor. No wonder the bride-to-be was so rapturous in her emotions towards her wedding dress and the ornaments! Her whole future depended on this!



Dhanushkodi



One evening, a few days before the wedding, our girl was playing in the fields when she heard her mother screaming to her to come and help her empty the household articles. There was a fire raging in the colony and many houses were already ablaze. While she was retrieving her books and dresses, she dropped them with a startle and to the surprise of her mother, rushed out towards the house of her friend - the bride-to-be. For, she remembered that there was nobody there - as all the members of that house had left to make some last minute invitations. She reached to see the house locked and flames starting to engulf it. She searched the window recess where she had sometimes seen them hide the house key - and found that it was there! She opened the house and through the flames managed to drag a trunk-box outside and just about managed to retrieve what she had come seeking for. She ran back to her mother who had by this time taken out the most precious of items out of their house.

Rameswaram

And her house also by now was totally in flames. The dazed mother was about to ask her what she had been up to ... when it was noticed that she was preciously clutching the wedding saree & ornament set close to her heart. She apologetically told her mother that these were more precious than her own items - for, without them, her friend's marriage would not take place the day after.



This storyline **Treasure** (on the left side) was first listed and narrated in the netmovie project concept of Sept 06.

May 2009. Ravi Varman (cinematographer/ director/ adfilmmaker) who hails from a village in southern Tamilnadu was inspired by this true life story and offered to visualise and narrate it in the form of a song. He wrote the poetry in Tamil language (next page) and it forms the background of the narrative.

June 09. The music was composed by Sreenivas (singer/ musician) in strains of tamil folk. (Sreeni - a protegee of Rajiv & Jijo, though aware of the netmovies project did actually got involved in this film accidentally. During a chance meeting Ravi Varman narrated the poetry to him). Things started moving fast there after.

July 09. Ravivarman's team got involved. Atdirector Senthil illustrated the story (page after the next ) and production manager Ravikumar scouted for location (refer DVD). Assistant directors Prabhu & Kannan prepared the visual breakups.

Casting was done from non-professional acting sources (refer DVD).

Rehearsals and storyboard planning was done in Aug, Sept 09 (refer the rehearsal edit DVD). Shooting on October 2 & 3 (refer the making DVD). The production stills album is given as the closing pages of this document.



From Wikipedia, the free encyclopedia

**Ravi Varman** is a cinematographer in Chennai, the tamil film industry in South India. He is currently directing his first venture, Moscowin Kaveri. This is a romance with a few autobiographical elements thrown in for good measure. Ravi Varman is the only cinematographer from India to have won an international award. He received the best cinematography award at the 23rd International Film Festival in France for Jayaraj's Malayalam film, Santham.

It may surprise many to know that he had had absolutely no training in photography. Varman was born in a village near Thanjavur and lost his parents at a very young age. Loneliness and depression drove him to attempt suicide by lying on a railway track, hoping that a train would run him over. But his act got him arrested. Having got his life back, he decided to do something worthwhile. He went to Chennai to bring meaning to his life. From zero to hero, that's Ravi Varman's life in a nutshell. His most prestigious assignment is Shankar's Anniyan, which he took up after politely refusing Bengali director Buddhadev Dasgupta.



**Srinivas** had developed a fine ear for music early in his life. He started listening to Semmangudi Srinivasa Iyer, M. D. Ramanathan and others through his aunt Mrs. Padmanarayanan, his guru in music. The soul-stirring magic of Kishore Kumar-R.D.Burman deeply influenced him in his childhood days. He went to complete his B.Tech from Bombay University, Department of Chemical Technology; during which he represented his university in youth festivals.

His first foray into playback singing began with the song Sorgam Enbathu Namakku from the movie Nammavar, composed by Mahesh. It went on to become a runaway hit. But it was only in 1996, that he gained recognition with the song Manna Madurai from A. R. Rahman's Minsara Kanavu. Then came En Uyire in Mani Ratnam's Uyire (the Tamil version of Dil Se). This A. R. Rahman's song catapulted Srinivas into fame.

He has also composed music for a Malayalam film titled 'Seethakalyanam'. He has sung more than 1000 songs in languages such as Tamil, Hindi, Telugu, Malayalam and Kannada.





பகலின் கிரவின் ஊடலால்  
பிறந்தவன் ஒளியா

ஒளியின் ஒளியின் ஊடலால்  
கசிந்தவன் சொல்லா

கரும்பின் சிவப்பின் பிரிவால்  
வந்தவன் நிறங்கடா

உள்ளும் புறமும் வேறுநிறம  
உள்ளமும் முளையும் ஒர நிறம

உறும் உறும் உதிர்ந்த வார்த்தை  
உலகத்தை சந்தனை முறை பிழந்த

வாழ்க்கும் நீருக்கும் எல்லையுண்டா  
வாழ்க்கும் கொண்ட மனிதனுண்டா

உதாபுள்ளதொடி சிறந்தவன்  
தாயும் பேசும் சிவநவாலை

அதன்பின் உறவு என்பது உதா  
உன்னைத் தூண்டித்தூண்டு உதாருக்  
நிழலை உன்னையும் ஒருநாள் மிஞ்சும

ஒன்றுமட்டுமே உன்னை தூண்டும்  
சுதிரியார்ப்பின்னடி ருதிரில் வரும

தவறி விடுந்தால் துணி நிறத்தம  
தடுக்கமுடியாமால் தடுத்த நிறத்தம  
அருந்தும் வாடும்பாதும்  
ஆறுதல் இளம்புலம்  
நீ நுழப்பியபின்னும் தெளிவுபடுத்தம  
நீ உன்னையே இழுந்தாலும்  
தன்னம்பிக்கை ஊட்டும  
நன்றி நமது சொல்  
நல்ல தோழனின் மூலில் பிறந்தத

Hentry Kuruvila musician



Given a simple storyline, for conceiving the sequences that establish the relationships between the principal characters, Ravi Varman sought to portray the traditional customs, rituals and practices in the villages of Tamilnadu. With urbanisation today some of these customs are changing - for instance; the practice of viewing the bridegroom in the mirror. Still, the rituals such as funeral revelry are very much part of the culture in this state.

Elements such as (1) studying in the kerosine lamp light at the daybreak, (2) forcing down a ball of rice when a person chokes on fishbone, etc., are childhood experiences of the Director.



At the slum colony of Vembakeerapalayam where the sequences were shot, both modernity & tradition exist side by side. The **nadaswara - thavil - timer** musician group was hired from the shooting location itself. When the audio playback system failed during a take of the MJ song **Beat It** sequence, a Mp3 CD of Thriller (1985) was found right there at the videoshop of the slum. It was bought and played without any delay to the picturisation.



Seenivas

Song  
**Pakalil Iravin**

Tempo @ 4/4 130 beats per second.  
4 bars equal 3.692secs. = 88.6 frames

Picture @ 24 frames per second  
One bar is .92secs = 22.15 frames

Bar count				
	First BGM 32 bars (29.54secs)	Rhythm Rhythm + gtr strokes -do- + tamborine -do- melody variation Flanger voice	4bars 8bars 8bars 6bars 6bars	
33	Pallavi 32 bars (29.54secs)	First line (starts off beat) Second line Third line Fourth line	7 ½ bars + ½ bar stroke -do- -do- 6 bars + 1bar + 1bar swish	<p>pakalin eravin oodalal piranthavan oliyadaa olien olien oodalal kasindavan sollada karupin sivapin pirival vandavan niralangada megathin katrin oodalal piranthavan mazhayada</p>
65	First interlude 16 bars (14.75secs)		yodel voice (starts before beat) + strings	
81	1 <sup>st</sup> Charanam 40 bars (36.94secs)	First line (starts off beat)  Second line (starts off beat)  Third (starts off beat)  Fourth line (starts off beat) Fifth line (starts off beat)	stroke + 3 bars lyric + 4 <sup>th</sup> bar stroke +3 bars lyric + 8 <sup>th</sup> bar stroke stroke + 3 bars lyric + 4 <sup>th</sup> bar stroke +3 bars lyric + 8 <sup>th</sup> bar stroke  23 <sup>rd</sup> bar female humming starts  stroke + 7 bars lyric + 32 <sup>nd</sup> bar a hum link 6 bars lyric + 2bars beats	<p>malaieen mannin</p> <p>oodalal marangalada malaieen malaieen</p> <p><b>urasalal*</b> theeyada (*to be corrected) kanavil thondrum aasayal azhiveda</p> <p>thopulkodi aruthavudan thayum saeyum veru</p> <p>athan pin uravu enpathu ethada</p>
121	Pallavi 8 bars (first line only) (7.4sec) Humming (3.7sec)	Indian classical	7 bars + female humming starts  4 bars	pakalin eravin oodalal piranthavan oliyadaa
133	Humming 36 bars (33.23sec)	Western voice	first phrase (starts before beat) 6 bars  second (before beat) 6 bars + 2bars rhythm third 5 bars + 1 bar gap fourth 6 bars + 2 bar strgs swell last phrase with strings 8 bars	
169	2nd Charanam 60 bars	first line (on beat)  second (starts before beat)  third (on beat) fourth (on beat)	4 bars lyric + 4 bar gtr strokes  4 bars lyric + 1 bar gtr stroke + 3 bars humming 4 bars lyric + 2 bars rhythm 6 bars lyric + 2 bars gtr	<p>vanukum neerukum elliunda</p> <p>ethirparpindri ethiril varumae</p> <p>thavari vilundal thooki niruthumae varutham vatum pothum aaruthal sollumae</p>
205		fifth (on beat) sixth (on beat)  seventh (off beat)	3 bars lyric + 3bars humming 3bars + 1 bar beat + 3bars + 1 bar beat 9 bars lyric + 1 bar beat  + 1 bar NATPU THANE repeat + 4 bars piano	<p>thannambikai ootumae nandri enum sol..sol.. natpil piranthathae</p> <p>ivulakil pirakavum ellai erakavum ellai valvathum natputhane.. natputhane</p>
229	Pallavi 32 bars (29.54secs)	First line (starts off beat)  Second line Third line Fourth line	7 bars + 1 bar humming with overlap  -do- -do- 6 bars + 2 bars humming	
261	Humming 4 bars female Duet humming main melody 40 bars Adlib female humming 8 bars end in cymbal swish			



## Netmovies

### song production design

for a typical netmovie. (w.ref. to the netstory "The Treasure").

This is a process formulation as to how production-design should be done for a **song based story narrative**.

The choreographed narrative discussed here, also shall start like a story-idea as mentioned in netmovies production design. The first 3 steps The Idea, The Concept & The Storyboard shall be exactly as in the netstory production design. From thence, ....

#### 1. The making of a Scratch Track composition by Music Director.

Firstly, you the Director would have to conceive and give an *approximate* timeline of the sequence of events (like, say; 1/2 minute introduction, 1/2 minute interactions between friends, bridal-wear shown at 70secs, fire starts at 90 secs, etc;). This means you would have to give a scene order so as to *roughly define* some of the visuals, the activities that are to be narrated and the flow of sequences. This is for the music director so as to help him establish the mood changes in the instrumentation and composition of the lyric. This shall be a basic music composition. For composing, what it may need is a home system and a keyboard player. It shall be an inexpensive (finance controller has to quantify the exact value as the % of budget) Protocols scratch session.

#### 2. Shoot the Rehearsal.

Fix your actors (casting). Rehearse with the cast and finalize a shooting script. Use the scratch track for playback (for those shots that need be choreographed). Shoot the entire narrative on a consumer camcorder - shot by shot, enacted by the actors in the rehearsal hall (blue background). This is an inexpensive operation - should cost only rehearsing charges, transport and food expenses. In the case of a film like "The treasure" with a neighbourhood topography, it is even possible go to the actual location and shoot the rehearsal (ofcourse, without the UNIT).

#### 3. Scratch Edit.

Edit on a home computer the above rehearsal. Lay the scratch music-track in parallel to the visuals and modify the audio track (keeping to the bar-beats count at the shot changes and melody changes at scene changes. You can also post dialogues and sound-effects if needed. Backgrounds, rough C.G and Graphics can be incorporated for reference. This again is an inexpensive operation. Now, here you have arrived at a pre-visualization (hollywood term) that would give every creative member an exact idea what is to be done in the final.

#### 4. Final song track. Studio recording & mixing.

Modify the Protocols song-tracks to the above edit. Provide the track along with the pre-visualization to the music director so that he prepares the final song score over his earlier Protocols tracks. Lyrics can be finalized at this point. The music changeovers would become precise as in a background score. This shall be the final song track, professionally done. This calls for a professional Studio and Orchestra.

#### 5. Update Scratch Edit. If needed, the modifications alone are re-shot in rehearsal, re-edited to form the final scratch edit.

*The above steps shall ensure that adequate improvisation happens at every development stage. Once here, the improvisations are frozen. The next steps (Visual composition layout, Elements logsheet, Production budget, Production, Post-production, Encoding & Archiving) shall be the same as in netstories production design. The improvisations would have already happened where the expenses of the production are at its least. So that during the next steps in production where the funds outflow is high, maximum precision and efficient execution is ensured. In arriving at these steps, ideas are borrowed from the principles behind story-boarding in film industry and the pre-production process in animation industry.*







பக்கின் திரைத் திரைகள்  
மிகுந்தவை இவையா

# கதைச்சுருக்கம்:

ஒரு சிறுமி தன் தாய் உடன் பொருட்களை விட தன் நடி தான் மிக பெரியது என்பதை உணர்கிறாள். தமதுதாயின் தந்தை ஒரு உண்மை சம்பவத்தை திரு. அருந்தனன் பரம்பரை விவரிக்கிறார். இந்த சம்பவம் நடுசெய்தியில் உள்ளது.

உயிரின் பெரியது என்பது உயிரின்  
அருந்தனன் உயிரின் பெரியது

## புதையல்

ஒருவர் ஒருவர் உயிரின்  
கதைகள் உயிரின்



இந்த கதையில் 13 வயது பெண் தான் முக்கிய கதாபாத்திரம். அவள் தென் தமிழ்நாட்டில் மிக நெரிசல் மிகுந்த குடிசைகளை உடைய மின்னவ குடியிருப்பில் வசித்து வருகிறாள். தன் வீட்டின் அருகே வசிக்கும் அவளையிட 8 வயது மூத்த பெண் தோழியின் திருமண ஏற்பாடுகள் நிச்சயதார்த்தம் திருமணத்திற்கு முந்தைய ஏற்பாடுகளை கண்டு ஆச்சரியப்படுகிறாள். திருமணத்திற்கு தேவையான புடவை,நகைகளை அருகே உள்ள நகரில் வாங்கியதின் அவற்றை உறவினர், நண்பர்களிடம் காண்பிக்கிறாள்.



பெரியது திரைகள்  
இருக்கவும் திரைகள்  
குடிசை குடிசைகள்

நம்முடைய 13 வயது பெண்ணும் தன் தோழியின் திருமண புடவை, நகைகளை பார்த்து பரவசம் அடைகிறாள். இதில் ஆச்சரியம் ஒன்றும் இல்லை காரணம் தன் திருமண உடை மற்றும் நகைகளை பார்த்து உணர்ச்சி வசப்பட்ட நிலையில் திருமண பெண்ணும் இருந்தார்.அவளின் முழு எதிர்காலமும் இதில் தான் உள்ளது.

பக்கின் திரைத் திரைகள்  
மிகுந்தவை இவையா

ஒருவர் ஒருவர் உயிரின்  
கதைகள் உயிரின்



மாலை நேரம் சிறுமி வயலில் விளையாடிக்கொண்டிருந்தார். அவள் அம்மா அலறியபடி இவளை அழைத்து தன் வீட்டுப் பொருட்களை வெளியே எடுக்க உதவும்படி கேட்டால், காரணம் காலனி குடிசைகள் தீப்பற்றிக்கொண்டு இருந்தது. இவள் ஓடிவந்து தன் புத்தகங்கள், உடைகளை எடுத்து கொண்டு இருக்கையில் திடீரென தன் தோழி வீட்டை நோக்கி ஓடினாள். அந்த வீட்டில் யாரும் இல்லை என்பது சிறுமிக்கு ஞாபகம் வந்தது.அம்மாவை இதை பார்த்ததும் அதிர்ச்சி சிறுமி தோழி வீட்டை அடைந்த போது வீடு பூட்டப்பட்டு இருந்தது. பூட்டை உடைத்து வீட்டினுள் சென்றாள். ஒரு பெட்டியை எப்படியோ கஷ்டப்பட்டு வெளியே இழுத்து வந்தாள். எதை அவள் தேடி வந்தாளோ அதை மீட்டாள். மீண்டும் தன் அம்மாவிடம் ஓடினாள். ஆனால் அதற்குள் அவள் அம்மா முக்கிய பொருட்களை எல்லாம் வீட்டை விட்டு வெளியே கொண்டுவந்து விட்டார்.



Music by Sreenivas



Poetry, Cinematography & Direction by Ravi Varman

இந்த நேரத்தில் அவள் வீடு முழுமையாக தீப்பற்றிக் கொண்டது.அதிர்ச்சியில் இருந்த அம்மா இவளை பார்த்து எதற்கு ஓடினாள் என்று கேட்க நினைத்த போது அந்த சிறுமி திருமண புடவையும், நகைகளையும் தன் நெஞ்சோடு இருக்கமாக அனைத்து கொண்டு இருப்பதை கவனித்தாள்.சிறுமி மன்னிப்புடன் அம்மாவிடம், தன் பொருட்களை விட இந்த பொருட்கள் மிக முக்கியமானது, என்றும் இவை இல்லாமல் நாளை மறுநாள் தன் தோழியின் திருமணம் நடைபெறாது என்று தெரிவித்தாள்.

## முடிவு

ஒருவர் ஒருவர் உயிரின்  
கதைகள் உயிரின்



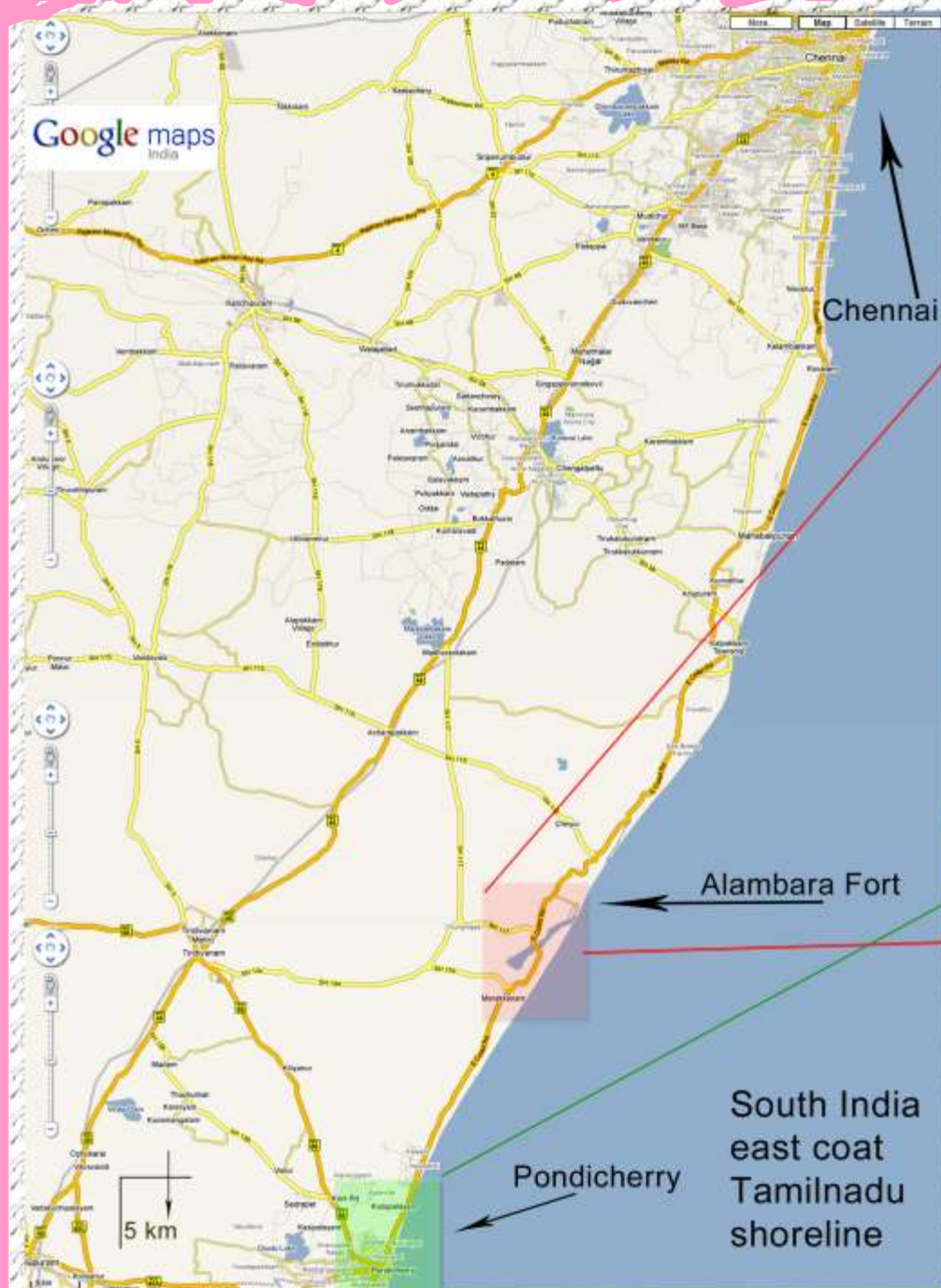
Illustrations by Senthil Kumar Art Director

**NarrativeTreatment.** The story should be self explanatory in visuals. Hence it is being narrated against the background of a song. A MusicVideo.

பெரியது திரைகள்  
இருக்கவும் திரைகள்  
குடிசை குடிசைகள்



# location scouting for 'treasure'





# location

# scouting for 'treasure'



VESTIGE OF THE PAST

*photo by Singaravelou*

## The Gateway to Pondicherry

The old pier extended into the sea. Today, only some rusty pillars remain as a testimony to the French gateway to India — a long wooden bridge of nearly 400 m that disappeared gradually from the city landscape between 1953 and the beginning of the 1980s.

The jetty project existed right from the 17th Century. A traveller, Robert Challes, refers to it at the time of his passage through Pondicherry in 1691. Dupleix himself would have liked to build it. The merchandise and the travellers usually crossed the sandbar with the help of chelingues, and got wet while doing so. A bridge would have solved this problem. But, at that time, it was technically impossible to build on sand. Later in the 19th Century, with the progress made in the field of metallic construction, that dream came true.



Alamparai Fort  
From Wikipedia, the free encyclopedia  
Jump to: navigation, search  
Wiki letter w.svg



The ruins of Alamparai Fort (also called Alampara) lie near Kadapakkam, a village 50 km from Mamallapuram on the land overlooking the sea. Constructed in the late 17th century during the Mughal era, the Alamparai Fort once had a 100-metre long dockyard stretching into the sea, from which zari cloth, salt, and ghee were exported. During 1735 AD it was ruled by Nawab Dost Ali Khan. In 1750, for the services rendered by the famous French commander Dupleix to Subedar Muzaffar Khan, the fort was gifted to the French. When French were defeated by the British, the fort was captured and destroyed in 1760 AD. More recently the structure was damaged in the 2004 Indian Ocean earthquake. [1]

Presently it is a picturesque and serene spot with backwaters and cool sand. Local fishermen assist tourists in a pleasurable boating experience around the fort. The fort can be reached on driving down the East Coast Road, about 100 kilometers from Chennai and 50 kilometers from Puducherry (Pondicherry).

1. ^ Mughal-era fort, Dutch tombs damaged, The Hindu, January 07, 2005

Alamparai is mentioned in several places in the diaries of Ananda Ranga Pillai, Dubash to Dupleix in French India. It was the primary port of trade for the Arcot nawabs. They had a mint there, and later, at the request of Dumas, the governor of Chennai, The People who worked in the Mints of Alamparai (it is mentioned as 'Alampuravi') moved to Pondicherry and established a mint with the approval of the Nawab of Arcot. It is a regular port of call on the Coromandel Coast. The other contemporary ports were Pulicat, Madras, Mylapore, Sadras (12 km from Mahabalipuram), Pondicherry, Cuddalore, Porto Nova, Tharangambadi (Tranquebar), Karaikal, and Nagapattinam.. Intense searches on the Internet, numerous calls to historians and visits to libraries couldn't dredge up any information on this once French fort, Alamparai. The only two references to it were in an untranslatable German document, and in one digitised document making a passing reference to it as Allemparva, on the Coromandel Coast.

A two-hour drive down the East Coast Road — about 100 km — desperately peering at road signs, and you sight the luminous green signboard announcing Kadapakkam. In the centre of this settlement is a path to the left leading to the fort and the backwaters. About two-and-a-half kilometres down this picture perfect road, with gentle backwaters and white beaches, a sandy track turns right and you bounce your way down a rough track to the Alamparai fort.

The magnificent ruins are overrun by weeds and vegetation. Though crumbling, the entire front wall stands fairly tall, with what must have been watchtowers on the two outer corners. But be prepared for a trek through sand and thorns. All that is left of the fort is portions of weathered red brick, but the original brick and limestone can still be seen. A climb to the old watchtowers gives a brilliant view of the area around and the sea on the east side.

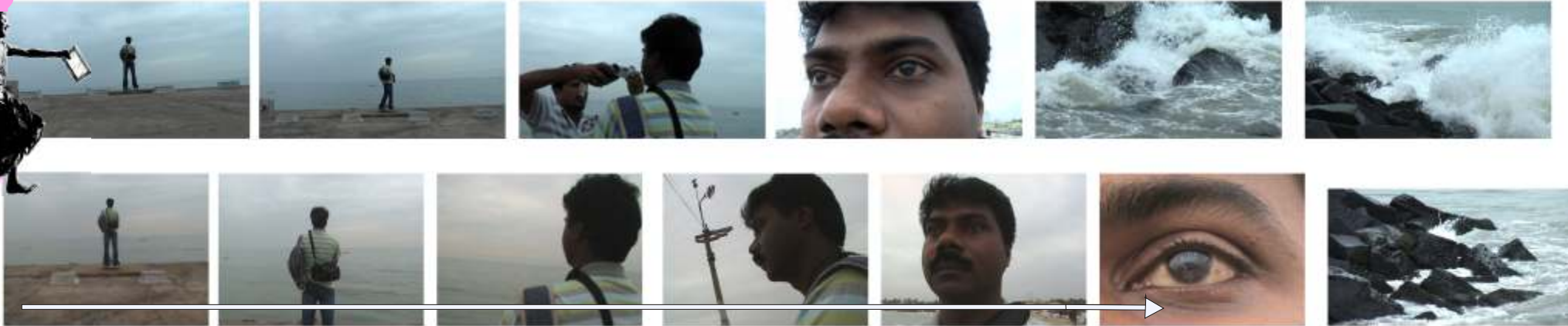
Though the 15-acre fort was built in the 18th Century (as the helpful ASI sign at the site informs you), the area served as a port in ancient Tamil Nadu. Even the ancient Tamil text "Siruppanatruppada" refers to trade in the area. The fort had a 100-metre long dockyard, stretching into the sea from the fort, from which zari cloth, salt and ghee were exported. The fort was later transferred to the French commander Dupleix "for services rendered". In 1760, the British destroyed Alamparai, (though it is not mentioned explicitly, one assumes Robert Clive led the attacks, because most references to Dupleix mention Clive destroying Dupleix's settlements) and did a good job of it for what remains today is the ruins of the little the British left standing.

On the east side of the fort is a marvellous view of the backwaters. The waters lap gently against the edges of the fort, and you can see the sea in the distance. The hypnotic blue of the sky and the sea are soothing. A boat ride along the backwaters is another exciting possibility. Some recent history - parts of the Vikram-and-Surya-starrer "Pithamagan" were shot at the fort, says a chatty local. Fresh fish from the fisherfolks' evening catch is on sale in the village of Kadapakkam.

But unless you have a riotous imagination (which is not necessarily historically accurate) that can dream up majestic walls towering over the beautiful beach, fantastic battles, sentries shooting arrows through peepholes, caparisoned elephants making their way to the fort, French soldiers gazing across the sea and wild bush to sight enemies, British cannons bombarding the seemingly impenetrable wall and soldiers wandering through the remains of the destroyed fort, this is really not a place to visit. For, to the unimaginative, it's just a hunk of mouldering rocks overgrown with weeds and shrubs. And if you're six years old, it's the perfect place to play pirates or hide and seek.



# location scouting for 'treasure'



The first shot jib from behind (wide); to eye (close)



Pondicherry piers



Port Location (old pier, new pier)



salt pans



CG  
model  
HUTS

Port Location  
BUS





# location scouting for 'treasure'



**A Pondicherry shore colony**



Vambakeerapalayam is a fishermen colony at the seaside of Pondicherry (refer map). It is about 3 km from Old Pier.





# location scouting for 'treasure'

running after bride seeing



hut model CG



amma + girl bike



Mariamman temple  
Vambakeerapalayam



Vambakeerapalayam

Pondicherry

Selected  
pot vending  
bikers for song  
picturisation



Ust eari

Uppalam





# location scouting for 'treasure'

Salt pans east of Marakkanom bridge



Alambara Kottai & Shore



CG plates





# location

**Alambara kottal  
Bridge  
area**



**Alambara kottal  
Fort ruins**



**Alambara kottal  
Beach**





# location scouting for 'treasure'



Municipal Fish Market, Pondicherry



Hut CG plate



alleys for running



prop ref



cycle riding frame ref



Additional  
reference

CG reference stone row column playing



backgrounds pan/ trolley



GOMATHY Tsunami Survivor (13 years) Kadallur - casting trials





driving miss first holy communion

Even with a lifetime that spans just 10 hyperactive years, *Isha* with exuberant leaps has already managed to break her front teeth on the classroom bench and cut her nose on the home parapet. Pictured here above with MRT member *Jainul* and his kids *Abdul* and *Beeran*, *Isha* literally jumped into film acting in that September week of her first Holy Communion. She kept popping into the casting rehearsals which her father - professional photographer and MRT member *Shaju John*, was covering with his still camera. It was *Isha's* enthusiastic intrusion during the trials of those other aspirants that won the attention of *Ravi Varman* and *Sreenivas*. *Isha* didn't need any further inspiration to play the role of the principal 13 year old character in *Treasure*. A few pizzas, an *Imitation of Christ* booklet and a Holy Communion gown of her liking did indeed help. *Isha's* other interest is in helping her mother *Nimmi* - a software engineer, look after her infant brother.



A Visual Communication graduate, *Preethi Pushkarni* (23) was a final year cinematography student at LVP film institute in Chennai when her tutor *Sunny Joseph* - acclaimed cinematographer and advisor to MRT, suggested her portray the bride character in *Treasure*. The only child of *Ramakrishna Naidu* a transport company senior manager and *Krishnakumari* a hindi teacher, *Preethi's* parents had in mind for their daughter a profession behind the cameras. It was the concept behind the netmovies project that helped *Preethi* win her parents' approval in doing an acting stint for the benefit of one of the first netmovies. After completing her cinematography course *Preethi* is presently apprenticing on assignments with commercial film productions.

# castingg



*N. Chandra* (aged 40) trained in Carnatic music, Tamil folk arts and street plays, has been a professional stage performer from the year 1994. Since then with the theater group *Koothu-p-Pattarai*, she has done thousands of Tamil and English dramas around many parts of the world. Having done many TV ads for *Kishkinta* theme park, and also a notable role in Tamil film *Margazhi 16*, *Chandra* was the director's sole selection for the *Mother* character in *Treasure*.



# scene division page # 1/5

Scene  
Prologue

**Location Pier.** Mother staring into infinity.

Flash inserts - Breakers, memories, etc.



From behind mother character,  
jib forward and revolve to ECU



Tsunami Wave  
C.G.



Mother & Girl  
Same location freeze frames

Zoom into eye from final jib range

Preamble scene  
Bride seeing



entry  
from road



mat



cot



1. zoom out from mirror ECU to SS
2. establishment shot of the courtyard
3. bride in groom's SS.
4. bride CS.
5. bride & girl MCS
6. mirror ECU (falling)
7. reactions
8. Bride & Girl getup and run

9. Bride & Girl running through lanes
10. Jump slowmotion



**Bride seeing scene**  
Location Colony.

Characters  
Mother, Bride, Girl, Crowd  
Ceremonial arrangements



Song starts

**Pakalil Iravin**

Tempo @ 4/4 130 beats per second.  
Picture @ 24 frames per second.

4 bars equal 3.692secs. = 88.6 frames  
One bar is .92secs = 22.15 frames

Cycle  
sequence

Cycle moving unmanned.

Landing on the cycle

Bike riding  
frontal lowangle  
Bride & girl



**Bar count** First BGM 32 bars(29.54secs)  
0 Rhythm 4bars. 5 Rhythm + gtr strokes 8bars. 13 Ryth + tamborine 8bars. 21 Gtr melody variation 6bars. 27 Flanger voice 6bars.



# scene division

page # 2/5

Bar count Opening Pallavi 32 bars (29.54secs)

33 First line (starts off beat) 7 ½ bars lyric *pakalin eravin oodalal piranthavan oliyadaa* + ½ bar stroke

41 Second line (off beat) 7 ½ bars *olien olien oodalal kasindavan sollada* + ½ bar stroke

The Lamp scene

Lamp flickering ECU

49 3rd line (offbeat) 7 ½ bars *karupin shvapin pirival vandavan niralangada* + ½ bar stroke

57 4th line (onbeat) 6 bars

*megathin katrin oodalal piranthavan mazhayada* + 1bar + 1bar swish

montages

Low angle trolley  
revolve 3 ranges.  
Bride & Girl  
drink coconut



Stone & squares  
playing scene

On 8th bar  
guitar stroke

Slowmotion

Girl's foot hops  
onto foreground



Long shot crosstrolley  
Bride watching  
girl playing

Colony establishment  
in background  
Girl hops on camera foreground



C.G.  
Remove palm tree  
Post colony huts



65 First interlude 16 bars (14.7secs) yodel voice (starts before beat) + strings

"Cymbal swish"  
on 65th bar.

Shot of TVS50  
wheel splashing  
through puddle



Rig shot

Crane up from  
Wheel to MS of  
Girl & Mother  
Riding to school



School verandah

MS Girl & Bride

MLS suggestion of Mother

School children



Mother sees Girl mimicing her.

81 1st Charanam 40 bars. First line (starts off beat) stroke + 3 bars lyric *malaie mannin* + 4th bar stroke + 3 bars lyric *oodalal marangalada* + 8th bar stroke

89 Second line (off beat) stroke + 3 bars lyric *malaie malaie* + 4th bar stroke

Bike riding scene

1. "Guitar stoke" on 81st  
bar. ECS of bike wheel.

2. Mother & Girl on TVS50.



3. Aluminium pot bikes  
pass them.  
4. Girl falls asleep on travel.  
Mother scolds her.





# scene division

page # 3/5

Bar count

**93** 3 bars lyric *urasalal theeyada* + 8th bar stroke

**97** Third line (starts off beat) lyric *kanavil thondrum aasayal azhiveda*. On 23rd bar female humming starts

Rice bread  
frying scene

"*urasalal*"  
house door opening.  
"*theeyeda*"  
light on.

Mother cooking  
rice bread Panniyarem  
Girl keeps watching

a) flame of the stove.

b) insert of frying panniyaram.

c) mother making/ girl hides MS.

d) girl hides the panniyaram CS



**105** 4th line (starts off beat) stroke + 7 bars lyric *thopulkodi aruthavudan thayum saeyum veru* + 32nd bar humng link. **113** 5th line (offbeat) 6 bars *athan pin uravu enpathu ethada* + 2bars beats

Fishbone  
choking scene



1 open vessels fish & panniyaram. 2 bride and girl eating. 3 TCS of girl TCS of bride.

4. mother watching. 5 fish bone gets struck in girl's throat. 6 panic. 7 mother helping. 8 rolls rice-ball, pushes into girl's mouth. 9 bride shout '*OH*', at once girl swallows. 10. releif



**121** Pallavi 8 bars (7.4sec) 7 bars *pakalin eravin oodalal piranthavan oliyada* + female humming starts

memories



Mother standing on pier



M.J.  
sand sculpture  
seashore scene

Michael Jackson images on colony TV screen.

Bride & Girl prepare sand sculpture on the beach.



Bride doing finishing touches.

Girl places flower.



**133** Western humming 36 bars (33.23sec)

First phrase (starts before beat) 6 bars.

Second (before beat) 6 bars + 2bars rhythm.

Third 5 bars + 1 bar gap. Fourth 6 bars + 2 bar strgs swell.

Last phrase with strings 8bars

BEAT IT song.

Bride & Girl dancing in front of temple holding ice mango sticks as microphones .



1, 2. Fat man jogging. 3, 4. Fat man stomps on sand sculpture. 5. Girls' angry reaction. 6. MS bride, girl. Fat man in the distance. 7. Girl hides rope in sand (4 shots). 8. Fat man turns. 9 Fat man's leg tangles. 10. Girl flies in the air (slow motion).

BEAT IT  
dance scene





# scene division page # 4/5

Bar count **2nd Charanam 60 bars**

**169**

first line (on beat) 4 bars lyric *vanukum neerukum elliunda* + 4 bar gtr strokes **177** 2nd line (starts before beat)

4 bars lyric *ethirparpindri ethiril varumae*  
+ 1 bar gtr stroke + 3 bars humming

Wedding  
attire scene

- a) Cymbal swish ECS saree slow motion fanout.
- b) ECS girl eyes spellbound [near father seated, checking bills].
- c) Wide shot. Colony members appreciating bride's attire.



- d) CS bride. Adorned with ornaments.
- e) ECS necklace f) MS girl reaction. Bride's father. Girl's mother.
- g) CS Bride in bliss. Shows necklace to girl.



**185** 3rd line (on beat) 4 bars lyric *thavari vilundal thooki niruthumae* + 2 bars rhythm

**191** 4th line (on beat) 6 bars lyric *varutham vatam pothum aaruthal sollumae* + 2 bars gtr

Fortune  
telling  
scene



- a) Girl and Bride at beach fairground.
- b) parrot picking cards.
- c) Girl and Bride runoff without paying.



Photoshoot  
scene



Bride & parents pose for photograph.

Girl teases Bride.

Bride sticks out tongue

Photo is clicked and made



**199** fifth line (on beat) 3 bars lyric *thannambikai ootumae* + 3bars humming

**205** 6th line (on beat) 3bars *nandri enum sol...sol..* + 1 bar beat + 3bars *natpil piranthathae* + 1 bar beat

Fish market  
scene



Fishmarket  
shots  
  
Mother &  
Girl.



Rice bread  
vending  
scene



Mother fanning panniyaram. Girl reaching from school.

Girl takes the fan from her Mother

She fans mother instead.

Home  
leaving



ECS invitation card in yellow bag.

Family members lock house, leave.

Girl bidding bye



**213** seventh line (off beat) 9 bars lyric *ivulakil pirakavum ellai erakavum ellai valvathum natputhanee..* + 1 bar beat



# scene division page # 5/5

## FIRE SEQUENCE

Total duration (225th bar to 312th bar) is 82.3 seconds

Fire  
establishment  
scene



1. Tight close shot of fire from a stove to clothes
2. Girl is playing alone on top of the fort ruins. She sees huts in the colony aflame. Runs down.

**223** 2 bars lyric *natputhanae* (repeat) + 4 bars piano  
On the 225th bar, piano strokes start.  
Girl playing alone. Fire starts.

**229** Last pallavi  
32 bars (29.54secs)

First line (starts off beat) 7 bars lyric *pakalin eravin oodalal piranthavan oliyadaa* + 1 bar humng with overlap

Colony on fire  
panorama



burning huts in colony  
C.G.



girl running  
down steps



**245** Second line 7 bars *olien olien oodalal kasindavan sollada* + 1bar strings.

**237** Third line 7 bars *karupin sivapin pirival vandavan niralangada* + 1 bar humng with overlap

- 3 Mother screams to girl for help. 4, 5 Atmosphere people chaos, mother tries pouring water, both run inside.
- 6 Girl hurriedly takes books. 7 Tight close shot of *Ramar Kalyanam* illustration on her book.

- 8 Girl drops books and runs. Mother shouts after her.
- 9 Girl running amidst chaos.
- 10, 11, 12 Reaches hut, finds locked, breaks open.

- 13 POV from inside the trunk box, girl takes things.



**253** Fourth line 6 bars lyric *megathin katrin oodalal piranthavan mazhayada* + 2 bars humng

- 14 Runs from hut, fire engulfs hut (CG).

- 16 Girl comes before mother. "Engadi poonai? un book ellam erinju pochu....(complaints!)" 17 Girl holds saree and jewels. "Books poyanna vangidhalam ma. Indha pudavi naggai erinju pochuna, athaa kalyanam neenu poiedum amma ..."

- 15 Girl's hut. Smouldering heaps. Mother rummaging items.



Closing hummings start  
(1 beat before *as swaras*)  
on 261st bar (durn. 42 secs).

Closing shot at the pier  
(flash cut of mother  
hugging dressedup bride)

Ornaments  
retrieval  
scene



Epilogue  
scene



Female adlib humming starts at 305;  
ends at bar 312 (7.6 secs)



# crane rig

Bar count

**65** First interlude 16 bars (14.75secs) yodel voice (starts before beat) + strings obligato.

Travelling shots

a) Cymbal swish.  
Midshot  
wheel/s splash  
water at puddle.

b) crane vertically  
up to show Girl &  
Mother riding.

c) Details of the  
activity.



Fabrication of camera sliding rig and  
towing assembly for Girl & Mother  
traveling shots.



Zeiss 25mm wide shot  
REG One - 9K (2-1)  
Latitude 12° 30' 31.0000", Longitude 80° 4' 40.0000"

20mm



Zeiss 25mm wide shot  
REG One - 9K (2-1)  
Latitude 12° 30' 31.0000", Longitude 80° 4' 40.0000"

20mm



Zeiss 24mm wide shot  
REG One - 4K (2-1)  
Latitude 12° 30' 31.0000", Longitude 80° 4' 40.0000"

24mm



Zeiss 24mm wide shot  
REG One - 4K (2-1)  
Latitude 12° 30' 31.0000", Longitude 80° 4' 40.0000"

24mm

Measurement of field  
and calculation of lens  
focal length using  
iphone camera  
(viewfinder plugin  
ARTEMIS).

Bike traveling  
Shot.

As executed.



Wagon traveling  
Shot.

As executed.

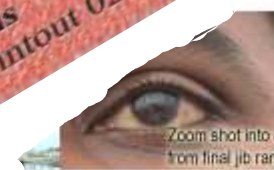




preamble scene. Location **Port.** Character **Mother.**



sequence details  
shooting ref printout 02 oct



bride seeing scene

Location **Colony main.**

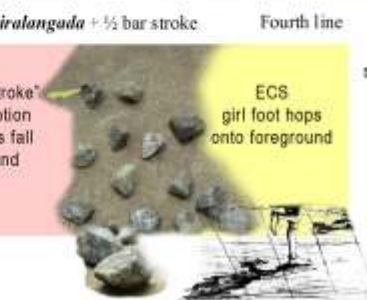
Characters **Mother, Bride, Girl, Group**

1. zoom out from mirror ECU to ss



Song **Pakalil Iravin** Tempo @ 4/4 130 beats per second. Picture @ 24 frames per second. 4 bars equal 3.692secs. = 88.6 frames One bar is .92secs = 22.15 frames

<b>Bar count</b>	First BGM 32 bars (29.54secs)	Rhythm	4bars
		Rhythm + gtr strokes	8bars
-do- + tamborine	8bars		
-do- melody variation	6bars	flanger voice	6bars





First interlude 16 bars (14.75secs)

yodel voice (starts before beat) + strings

"cymbal swish"  
peppermint  
sweet  
rotating



makeup as  
ayyanar swami  
  
paper  
widmills



mint candy  
bracelets  
ornaments etc.  
being worn



boy comes close  
to the girl and  
takes the mush, eats



doll made of peppermint  
claps tilt down camera  
to foreigners

1<sup>st</sup> Charanam

First line (starts off beat)

stroke + 3 bars lyric *malalen mannin*4<sup>th</sup> bar stroke

+3 bars lyric

8<sup>th</sup> bar stroke*oodatal marangalada*

Second line (starts off beat)

stroke + 3 bars lyric *malaien malaien* 4<sup>th</sup> bar stroke

"stroke"  
bike wheel  
ECS



mother and  
girl on TVS  
  
Aluminium pot  
vehicles  
background



girl  
sleeping  
slow motion

Aluminium  
pot vehicles  
individual

3 bars lyric *urasalai theeyeda* + 8<sup>th</sup> bar stroke

"urasalai"  
house door  
opening  
  
"theeyeda"  
light on



a) flame of the stove.

Third line *kanavil thondrum aasayal azhiveda*23<sup>rd</sup> bar female humming starts

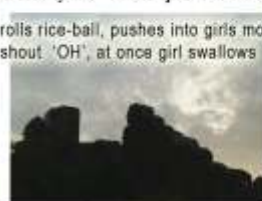
b) insert of frying panneyaram

Fourth line stroke + 7 bars lyric *thopulkodi aruthavudan thayum saeyum veru* 32<sup>nd</sup> bar a hum linkFifth line 6 bars lyric *athan pin uravu enpathu ethada* + 2 bars beats

1 opens from vessels with fish &  
panneyaram to establish group eating  
2 bride and girl eating fish  
3 TCS of girl TCS of bride  
4 mother watching  
5 fish bone gets stuck in her  
throat, 6 panic  
7 mother helping with water



8 bride rolls rice-ball, pushes into girls mouth  
9 bride shout 'OH', at once girl swallows



Pallavi 8 bars (7.4sec)

*pakalin eravin oodatal piranthavan oliyadaa*

7 bars + female humming starts



mother standing  
on the sea shore



Western Humming 36 bars (33.23sec)

First phrase (starts before beat) 6 bars

Second (before beat) 6 bars + 2 bars rhythm

Third 5 bars + 1 bar gap. Fourth 6 bars + 2 bars strgs swell. Last: phrase with strings 8 bars



1 sand sculpture of MJ. 2 bride keeps flower 3 TCS of the fat man leg  
4 fat man stomps on sand sculpture 5 girls angry reaction 6: MS bride,  
girl. fat man at a distance. 7 girl hide rope in sand (4 shots) 8 fat man  
turns. 9 fat man leg tangles. 10 girl flies in the air slow motion. 11 fat man  
back falls. 12 reations .

zoom from MJ song. both dancing with mango sticks. both of them  
dancing in bg of the temple. nose & nose movement. random shot of  
the old peoples. random shot of the foreigners. random shot of the boys





# bar count

169 2nd Charanam 60 bars first line (on beat) 4 bars lyric *vanukum neerakum ellunda* + 4 bar gtr strokes

2nd line (starts before beat) 4 bars lyric *ethirparpindri ethir varumae* + 1 bar gtr stroke + 3 bars humming

- a) Cymbal swish ECS saree slow motion fanout.
- b) ECS girl eyes spellbound [near father seated, checking bills].
- c) Wide shot. Colony members appreciating bride's attire



- d) CS bride. Being adorned with ornaments.
- e) ECS necklace
- f) MS girl reaction. Bride's father. Girl's mother.
- g) CS Bride in bliss. Shows necklace to girl.



## inserts

**A** Banana bunch being carried behind bride.

Girl plucks one-by-one and eats.

**B** Mother borrows jewels.

**C** Bride lifts girl and walks. Girl lifts bride and falls. **Uppalam location**

185 third (on beat) 4 bars lyric *thavari vilundal thooki niruthumae* + 2 bars rhythm

fourth (on beat) 6 bars lyric *varutham vatun pothum aaruthal sollunnae* + 2 bars gtr

- a) shot of crab running
- b) CS of hand. Girl try grab crab
- c) Bride laughs at girl
- d) CG shot of crabs swarming all over girl



- Rain
- 1. Gunny bag covered bride & girl.
- 2. Both drenched.

199 fifth (on beat) 3 bars lyric *thannambikai ootumae* + 3bars humming

sixth (on beat) 3bars *nandri enum sol.sol.* + 1 bar beat + 3bars *natpū piranthathae* + 1 bar beat



Fishmarket shots mother & girl.

Fishcart travel, stick ice & corn yellow



213 seventh (off beat) 9 bars lyric *ivulakū pirakavum ellai erakavum ellai valvathum natputhanae..* + 1 bar beat

- ECS invitation card in yellow bag.
- Family members lock house, leave.
- Girl bidding bye



+12 bars lyric repeat *natputhanae* + 4 bars piano



at 225th bar piano strokes start. Girl playing alone. Fire starts.

## FIRE SEQUENCE

Total duration (225th bar to 312th bar) is 82.3 seconds.

- 1 TCS Fire from stove to clothes
- 2 Girl playing alone. Sees huts aflame. Runs down.
- 3 Mother screams for girl to help.
- 4, 5 Atmosphere people chaos, mother tries pouring water, both run inside.
- 6 Girl hurriedly takes books.
- 7 TCS Ramar Kalyanam .
- 8 Girl drops books and runs. Mother shouts after her.
- 9 Girl running amidst chaos.
- 10, 11, 12 Reaches hut, finds locked, breaks open.
- 13 POV from inside the trunk box, girl takes things.
- 14 Runs from hut, fire engulfs hut (CG).
- 15 Girl's hut totally burnt, mother rummaging saved items.
- 16 Girl comes before mother.
- 17 "Engadi poonai? un book etlam erinjupochu....(complaints!)"
- 17 Girl holds saree and jewels.
- 18 "Books poyanna vangidhalam ma. Indha pudavi naggai erinjupochuna, ahaa kalyanam neenupovedum jellayama ....."
- 18, 19 Reactions
- 20, 21 Mother hugs girl, tear drops.

229 Pallavi 32 bars (29.54secs) First line (starts off beat) 7 bars *pakalin eravin oodatal piranthavan oliyadau* + 1 bar humming with overlap Second line 7 bars *olien olien oodatal kasindavan sollada* + 1 bar strings



burning huts in colony C.G.



girl running down steps



245 Third line 7 bars *karupin sivapin pirival vandavan niralangada* + 1 bar humming with overlap

Fourth line 6 bars *megathin katrin oodatal piranthavan nachayada* + 2 bars humming

Closing hummings start (1 beat before as swaras) on 261st bar (durn. 42 secs).

Adlib humming starts at 305; ends at 312 (7.6 secs)



epilogue shot mother (hugging dressedup bride?)

job reverse, wider final frame.





For where your treasure is...

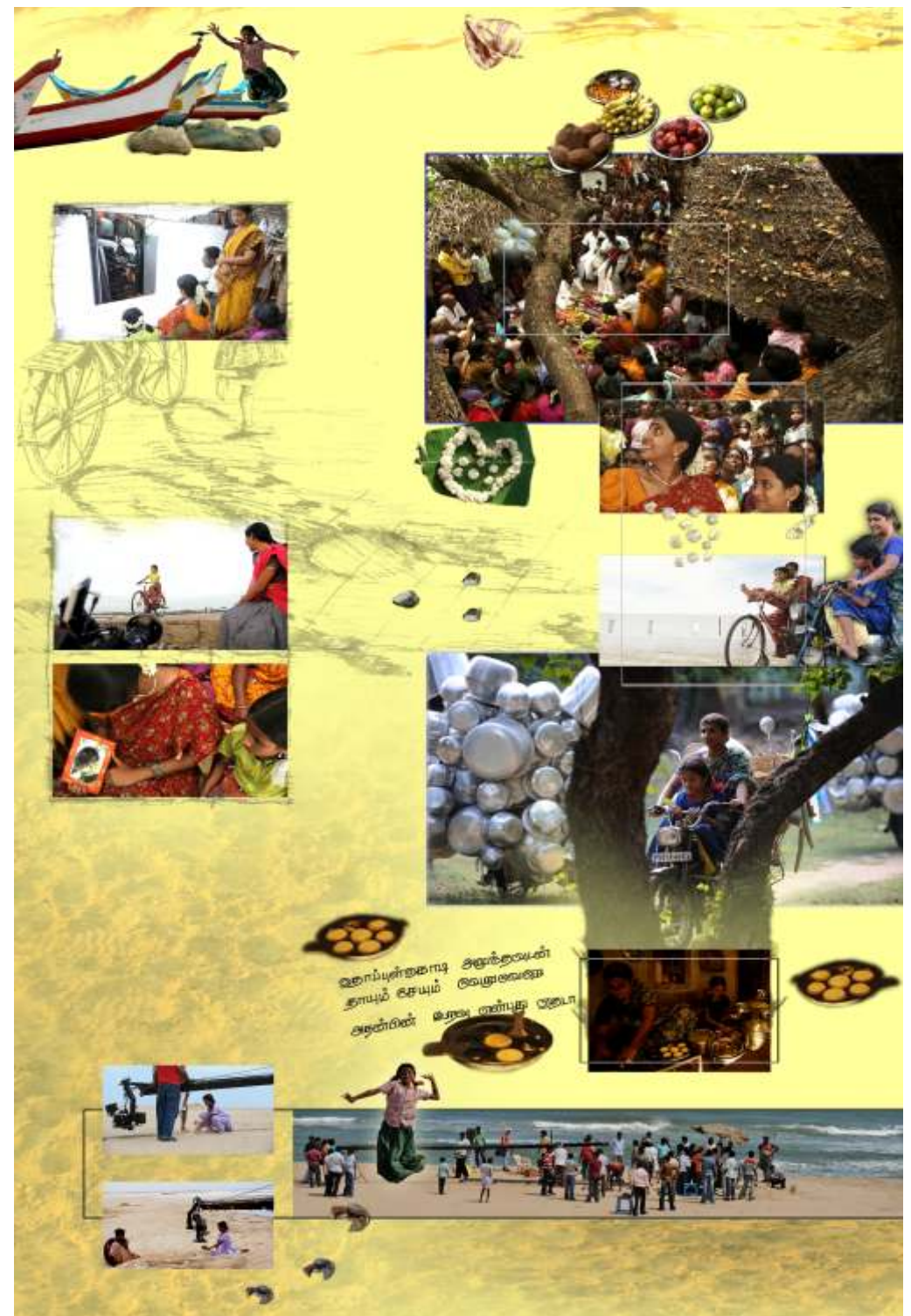


...there your heart will be also.

നാമുൾ  
The Treasure











Ravikumar  
(actor *Sembi*) served  
as the Production  
controller.

Senthilkumar  
Art director.



திரைப்படம்  
பிழைக்கப் பிழைப்பது  
இருக்கிறது திரைப்படம்  
மூலக்கம் மூலக்கம்



saills - Shaju John

உங்கள் செல்வம் எங்கு உள்ளதோ

அங்கே உங்கள் உள்ளமும் இருக்கும்



## Camera Used:

### Red One Digital Cinema Camera:

12 Megapixel Mysterium sensor  
24.4mm X 13.7mm (Super 35mm) sensor size  
Active Pixel Array - 4520 X 2540  
66db Dynamic range  
Acquisition formats: 4K, 3k & 2K (16:9, 2:1 & Anamorphic 2:1)  
Records @ 12 bit RAW RedCode Raw  
4 channel uncompressed, 24 bit, 48 KHz Audio  
P/L mount lens / Nikon mount / Canon mount

### Phantom HD Digital Cinema Camera:

1000fps @ 1080p  
Active sensor 25.5mm X 25.5mm  
Pre / Post trigger recording option  
Record at 14-bit Cine file format

### Canon 7D:

CMOS Sensor APS-C  
18 Megapixel Sensor  
ISO 100-6400  
1080p recording @ H.264 compression

## Lens:

Arri UltraPrime Lenses 16mm, 24mm, 32mm, 50mm, 85mm, 100mm, 135mm  
Angenieux HR Zoom Lens 25mm to 250mm

## Shutter Angle:

Day exterior - 45 / 22.5 degree  
Interior - 180 degree

## ASA Rating:

Camera rated at 200 ISO

## Frame Rates:

Normal - 24fps (4k & 4.5k)  
High Speed - 60 fps (3k) & 120 fps(2k)



## Resolution:

Normal - 4K & 4.5K  
High Speed - 3K & 2K

## Hardware used:

Apple Mac Pro  
Dual Core Intel Xeon 2X2.66GHz  
3GB 667MHZ DDR2 RAM  
NvidiaGeforce 7300 GT  
3TB Storage Space( 3 X 1TB)

## Software used:

Red Alert v21.0  
Red Rushes v21.0  
Final Cut Pro 6.0.5  
Compressor 3.1  
Monkey Extract 3.1 (Conform)  
DVD Studio Pro

## Encoding:

Offline Editorial: 1080p24 @ Apple Pro Res 422 HQ

## Conform Workflow:

EDL / XML where used to conform for Grading

## Graded on:

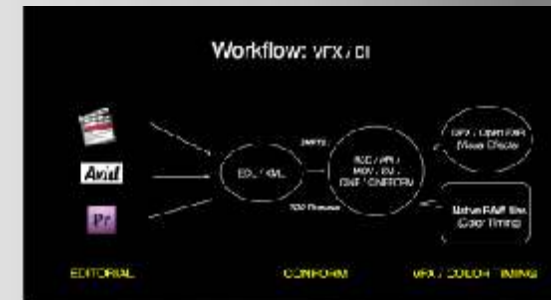
Film Master / Quantel Pablo

## Visual FX:

Compositing on Adobe After Effects CS4 / Fusion  
3D Modelling & Rendering on Autodesk Maya  
Graphics on Adobe Photoshop CS4

## Final Delivery:

1080p 24fps @ H.264 / VC1 for Blu-ray / HDTV  
1080p 24fps @ H.264 for Youtube / Vimeo  
480p 24fps @ H.264 for iPhone 3g / iPhone 3gs



Prepared by Digital Cinema Consultant & MRT member G. Balaji (left), seen here with Cinematographer Manoj Paramahansa (right).



# Other versions of the treasure



Cinematographer Manoj did the additional cinematography for two versions.

From Wikipedia, the free encyclopedia  
**Manoj Paramahansa**, born in Chennai, Tamil Nadu, India, is a Kollywood cinematographer. Educated at the Film and Television Institute of Tamil Nadu at Chennai, he received his early training from the cinematographer S. Saravanan. Manoj started his career by assisting in movies such *Pammal K. Sambandam*, *Arasatchi*, AVM Productions' *Priyamana Thozhi*, *Madhurey*, *Thirupaachi* and *Thirupathi*, as well as other films in Telugu, Malayalam and Tamil, before becoming independent. He has done S Pictures *Eeram*, produced by director S. Shankar and directed by debutant Arivazhagan. He also the cinematographer of the movie "the lungiman takes a ride" Now he is handling the camera for Gautham Menon's forthcoming movie *Vinnaithaandi Varuvaayaa* by Gautham Menon, silambarasan and Trisha doing the leading roles. Music composed by Academy award winner A. R. Rahman, editing is by antony art by rajeewan lyrics by thaamarai. <http://www.manojinfilm.com/> the official website of manoj <http://www.imdb.com/name/nm2561395/> IMDB Profile



Kishkinta members Vinod (Production), Moorthy (Art) and Robert (Rigs).

Associate Director Rajesh – featured here as the protagonist in the value-based MRT film *VELUTHEDAN*, has directed many ads for Kishkinta with Manoj Paramahansa as his DoP.



Editor Ajithkumar.

B.A. English Language and Literature. Diploma in Cinema from FTII Pune with Specialisation in Editing in 1993. Working as freelance film and video editor and documentary film maker. Conducts workshops on editing at FTII Pune and state institutions. Edited about 25 feature films in Malayalam and two in Hindi. Has edited video documentaries, commercials, music videos etc. Got the National Award for best editing in non-feature category twice. Got the Kerala state award for best editor in feature film category in 2003 for *Nizhalkuthu* and *Bhavam*. Got the National Award for best editing in feature film category in 2007 for *Nalu Pennungal*.



One of the subsequent versions of this musicvideo *treasure* portrays the memories of the *Mother* character. This narrative element is inspired from the famous poem by Tennyson - 'Home they brought her warrior dead'

Alfred Tennyson

Home they brought her warrior dead:  
 She nor swooned, nor uttered cry:  
 All her maidens, watching, said,  
 'She must weep or she will die.'  
 Then they praised him, soft and low,  
 Called him worthy to be loved,  
 Truest friend and noblest foe;  
 Yet she neither spoke nor moved.  
 Stole a maiden from her place,  
 Lightly to the warrior stept,  
 Took the face-cloth from the face;  
 Yet she neither moved nor wept.  
 Rose a nurse of ninety years,  
 Set his child upon her knee  
 Like summer tempest came her tears  
 'Sweet my child, I live for thee.'



Creative contributions by  
**MRT members**

**Tony Adrial**  
**Abhinandan**  
 The making Video

**Avaneedharan**  
 Titles

**Jainul Abdeen**  
 Rehearsal Video edits

**Shaju John**  
 Stills

**Rajeev Kumar**  
**Sunny Joseph**  
**Raghunath Paleri**  
**Jijo**