<table>
<thead>
<tr>
<th>TIME</th>
<th>VIDEO</th>
<th>AUDIO</th>
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<tbody>
<tr>
<td>00:00</td>
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<td>(Music)</td>
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<tr>
<td>00:01</td>
<td>F/I TITLE:</td>
<td>PORTRAITS OF AGE</td>
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<td>00:08</td>
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NARRATION

For centuries, the warm Arabian Sea has brought bounty to the shores of Goa, on the west coast of India. (6")
Harvesting the sea is a craft, passed down from parent to child. (4")

Talkur Mehta was a fisherman for nearly 50 years. (3")

Now he is too frail to go to sea, but he embodies half a century of hard-earned experience. And Talkur's culture acknowledges the value of that. Goans grow old with dignity. It is a lesson the world could well afford to learn. In fact must learn. For each month, one million more people the world over reach the age of 60, and those aged 80 and above already comprise the fastest growing population group on earth. (28")
Some of them will be in need of care and support. All of them will be in need of ways in which they can retain their independence, their pride and productivity.

By the turn of the century, in many countries one out of every five people will be 60 or older.

In summer, the catch is poor. The fish are few, and small. Yet always there is enough for the elderly. Nothing is taken to market until the old people select what they need.
<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
<th>Text</th>
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<tbody>
<tr>
<td>02:51</td>
<td>PAN C/U FISH BEING PUT INTO BASKET TO TALKUR WALKING AWAY</td>
<td>Goans believe that the village is the natural extension of the family, and that the rights and dignity of the elderly must be guaranteed. (7&quot;)</td>
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<tr>
<td>03:15</td>
<td>TREES IN FOG</td>
<td>In Central Africa, morning is shrouded by a blanket of cold fog. (4&quot;)</td>
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<tr>
<td>03:23</td>
<td>FIRE</td>
<td>All across the highlands, home fires are stoked to brew the tea that will bring a bit of warmth. (5&quot;)</td>
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<tr>
<td>03:40</td>
<td>DIVINA LEAVING HUT</td>
<td>In this remote village in southern Uganda, the traditional family has been forced to take a different form. (5-1/2&quot;)</td>
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</table>
Divina Namuli is their grandmother. She is also the only mother they have. Eight grandchildren, all of their parents dead of AIDS, are her responsibility now. In a region ravaged first by civil war and then by a fatal disease, entire villages have disappeared. The fabric of society has been torn. A generation has been decimated. Families have been left with no support but old women. (28-1/2"

Divina Namuli has no time to waste. Before she is gone, she must teach the children how to tend the banana trees, how to harvest and prepare food, how to care for themselves. (10-1/2"

03:45 DIVINA HOLDING KETTLE KNEELING, POURING TEA

04:16 WORKING IN THE BANANA FIELD
In the years when life was meant to slow, she has become a woman in a hurry. (4-1/2")

SYNC IN LUBANGO - DIVINA

"This village has been in the middle of a famine. The hunger was terrible. Many of us would have died if people from our government and even outside hadn't come in to help. Most of the time I try to cook some fish to feed the children, but I also have a little garden in the backyard, and I can grow enough to keep us going." (23")
Here, as in other parts of the world, circumstances have placed a brutal burden on the basic concept of family. Whether because of poverty or political strife, social upheaval or shifting cultural values, the thread that binds child, parent and grandparent is stretched dangerously thin. (23-1/2")

"I am just a bag of old bones, too worn out to do heavy work. I get cramps and can't have a comfortable night. I try to do everything I can for the children, but soon I will no longer be able to dig." (13")
NARRATION

Soon her grandchildren will have to support themselves. Weaving grass mats for sale in the market is a skill she must teach them as quickly as she can. She knows that time is short. Two of the children have already been turned away from the local school, for they haven't the money for the tuition. Now she is their only source of knowledge. (24")

DIVINA WITH GRAVES

Her past lies buried in the tiny cemetery behind her house: six graves, six sons, six times AIDS has struck. She is the bridge that will carry her grandchildren to the point where they will at least have a fighting chance of survival. (17-1/2")
The children know the dangers of AIDS, for they have been taught to sing about it: "AIDS has taken away our peace. AIDS has killed our parents and left us orphaned. AIDS has killed the young and the old, it has killed the tiny babies. Through Africa it has spread, through Africa to unleash its plague."

(24")

The rapid increase in aging populations all over the world is putting enormous pressure on established pension systems. What once seemed enough for the future, today can barely pay for the present. (11-1/2")
Norma Pla is 70, and on the streets of Buenos Aires, she fights for what she feels the government of Argentina owes her. But the government, like many others in a time of worldwide recession, is finding it difficult to pay for its pension system.

(14-1/2")
SYNC IN SPANISH - NORMA PLA

"My husband and I have paid social security all our lives. For 42 years we paid, and where is that money now? Now that we arrived at old age, all we want is to be able to live in peace without depending on our children as we are doing now. All we want to do is be able to eat, maybe go to a movie every once in a while. Today we cannot do it, you cannot even eat if you don't have the children behind you."

(25-1/2")

NARRATION

Medical advances are keeping people alive much longer than planners had assumed. At some point in the next century, there maybe more
retired people than active workers. How are all these people going to be supported?

Governments everywhere will have to rethink their pension systems.

SYNC IN SPANISH - NORMA PLA
"I get very angry when I see injustice. What about the old people who live under the bridges, all winter long, without a house or clothes? And it's not because they are vagrants, it's just because the money from the pension it's not enough to survive."

VOICEOVER IN SPANISH - INTERVIEWER
"Would they answer to your request?"
11:56 NORMA PLA SPEAKING

"Nothing, nothing!" (1")

12:07 NORMA PLA ON CAMERA

"I am not an intelligent woman, and I don't know how to speak well, but I do know in my head what is right and what is wrong. And I know that this is not the inheritance that I want to leave my grandchildren."

(10-1/2")

12:21 NORMA PLA AND GRANDCHILDREN

NARRATION

The worldwide pension problem affects us all. Unless something is done now, by the time our children grow old, the situation could become a great deal worse. (8")

12:34 OPENING SEQUENCE:

MINARETS, MOSQUE, PEOPLE PRAYING
In Cairo, one of the most crowded and vibrant cities on earth, the patriarchal family is a powerful force. Traditional families take care of their own. (9")

Ramadam Hasseh is 68. He has four children and five grandchildren. He holds two jobs, so he can help provide for his four daughters even though three of them are married. He spends much of his day travelling through cairo between jobs and home, eating on the run. Fatherhood has continued into productive grandfatherhood. (20")
14:07 RAMADAM ON CAMERA

"Safiah, my oldest daughter, has four children. She works, so she leaves her kids with us. Huda, works and leaves her son with us. Mona, the youngest, is a housewife, and she also lives with us. All of the children are left with us. My wife takes care of all of them."

(21")

14:31 WIFE ON CAMERA

"I am the tree and the children are the branches."

(3")

14:36 PAN DOWN RAMADAM

PRAYING
FAMILY GATHERING, CHILDREN DANCING

NARRATION

Some years ago, a number of old age homes were established in Egypt. They found few clients, and ultimately had to be closed. For Egyptian families do not like to send their old people away. Each family needs its elders, revolves around them. As often as possible, aging grandparents remain active...self-reliant...useful. (20-1/2")

FAMILY ARRIVING AT HOUSE IN COUNTRY

Though Ramadam hasn't a single piastre to spare, he has a dream for the future. Brick by brick he is building a house in the village where he was born in the countryside south of Cairo. (11")
The house has no roof, no windows little but walls. Yet Ramadam is so confident of finishing it that he has already planned which rooms will be for his daughters and their families. (10-1/2"

Whether or not Ramadam ever finishes the house, the family will remain intact, its ring of support unbroken. (7"

A child understands innately the gift of a grandparent's wisdom and love. If as adults we could remember those years of awe and adoration, the elderly would find their world a friendlier place. (12-1/2"
There are times when youth and old age can join hands to better each other's lot. (4-1/2"

At a small senior center in a poor section of Brooklyn, New York, young people and the elderly have found a place where human energy flows in both directions. (8-1/2"

Alma Washington is 68. She has been a volunteer for seven years, helping senior citizens and troubled youths as well, through an innovative intergenerational program. (10-1/2"

"A lot of the young people today - their parents work - it's usually a one-parent household, you know what I mean? So the kids they roam,
they do whatever they want to do. They're out there to do whatever they want to do. A parent today can't say they swear on their children because you don't know what they're doing when they're not in front of you. So the program is a good program because they're not in the street. And while they're in here I myself am going to try to make sure that they learn the right thing while they're here."

(34-1/2")

NARRATION

Seniors centers such as this are often a lifesaving part of the community. This may be the only daily food these people can count on. Dinner costs fifty cents for those who can afford it and is free
for those who can't. Jason, 25, has been a part of the program for two years.

SYNC - JASON

"I got busted doing the wrong thing. I was in a stolen car, you know, and they sent me here to do community service. I did 35 hours and that was it. You know, that was it. And ever since then I've been, like, straight."

NARRATION

Here, young people find that sense of family they might not have found at home. These beadworks will be distributed as gifts in hospitals and to the poor. Through one compassionate, self-contained community source, these senior citizens...
have found care, protection, a refuge from isolation, and both mental and physical stimulation. Young and old work side by side, and each learns something from the other.

Kayron is 20. She works at the center mornings and goes to school in the afternoon. She was about to drop out of school when she entered the intergenerational program.
"My work site was here, and when I first came, it was like, no, I don't want to be there with those old people. They're aggravating, they're going to get on my nerves, they're grouchy, they're everything negative. But when I got to the door - I didn't have a smile on my face - I was greeted with, you can't come in here like that. I'm thinking something is wrong with my appearance, not knowing that it's my facial expression. And then they told me that I have to smile, and I notice when smile, they smile. I say, okay, it's going to be alright. It's going to be alright." (35-1/2")
SYNC - ALMA WASHINGTON

"I didn't know at first - when I first came in to meet Kayron she was very troubled. But I didn't know how much trouble she was having at home." (9")

SYNC - KAYRON

"My was mother was never there for me when I really needed her. Never. That was the part that really hurt me too. I used to come here crying sometimes." (8-1/2")
"I find that a lot of times young people are able to speak to somebody else besides their own parents a little better, and I thank God for giving me the strength and the ability to listen and to be able to talk to them, to cry with them when they're sad, and try to help them, you know, to conquer some things that they really want to do." (21-1/2")

"Ms. Washington, she's my father, my mother, my grandmother, my grandfather, my aunts, my uncles, everybody. She is everything. I love the woman a lot. I never told her. I think it's time that I do
too. She knows it. She deserves it. I love this place though. It's my home. A home away from home."

(21")

22:49 OLD AND YOUNG DANCING, BROOKLYN BRIDGE

23:11 DAWN ON RIVER, ORNATE ROOF TOPS

NARRATION

After 20 years of war and genocide, Cambodia is awakening to the realization that much of its tradition and history were destroyed as well. (8-1/2")

23:33 GIRLS DANCING

In an old building in Phnom Penh, one elderly woman is racing against time to restore Cambodia's ancient art of the dance. (7-1/2")
PAN FROM DANCERS TO
CHEA SAMY

Chea Samy survived the years of the Khmer Rouge by claiming to be a fruit vendor rather than a dance teacher. For in 1975, the Khmer Rouge set out to purge the country of its past, to destroy the culture against which they were revolting. During the five years of the killing fields, 90 percent of all the classical dancers and dance teachers in Cambodia were either killed or fled into exile. An entire art form virtually disappeared.

(29")
"Our classical dance was handed down from generation to generation from our ancestors, the very people who built the ancient temples. That is how I learned the movements. There were no written documents, (12-1/2")

no recorded body of knowledge. It was a living tradition. So the temples of Angkor and the dances of the young women are pieces of the same cloth. They tried to destroy the people who knew the dance, but I survived to keep the heritage alive." (16-1/2")
Chea Samy is 75 years old, and she needs at times to lean on the arms of the young. But she is also an archer of the ancients, launching youthful arrows of beauty and grace from deep in the past, far into the future. (14")

"I will be a good teacher. I will be the bamboo shoot that grows into a bamboo tree." (5")

"I want to be a teacher when I grow up, just like Chea Samy. (4")
NARRATION
Chea Samy has built her school around a cadre of teenage performers of considerable skill and beauty, and has created a company that has already toured as far abroad as the United States. (11")

The rituals involved in the preparation for each performance reflect the fact that in Cambodia, religion culture and dance are intimately intertwined. (9")

SYNC IN KHMER - CHEA SAMY
"I have loved dance since I was six. I don't want classical dance to be lost forever. So I am in a hurry, trying to restore a piece of
the national culture, because it is also the national soul." (13-1/2")

NARRATION

Thanks to Chea Samy, after years of neglect the ancient stones of Angkor are once again coming alive. (6-1/2")

Past is simply prelude to the future. A constant reminder of the strength of experience, the value of knowledge and the beauty of wisdom. (12")

(Music)
MEASURES THAT WOULD GUARANTEE CONTINUING:
INDEPENDENCE,
PARTICIPATION,
CARE,
SELF-FULFILMENT,
DIGNITY IN OLD AGE.

28:21 F/O UNITED NATIONS PRINCIPLES FOR OLDER PERSONS

28:23 END CREDITS

28:55 F/I AGEING LOGO

28:58 F/O AGEING LOGO


29:03 FADE TO BLACK