

A FICTIONAL TALE ABOUT LOSS OF INNOCENCE

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Visual Communication

DECLARATION

I hereby declare that the project work done in relation to my P2 Project and report, are a record of original work done by me under the guidance of Prof. Sudesh Balan.

Unless otherwise stated, the contents of this report in the form of text and images are entirely my own. The views expressed in the document as part of the written submission of the project are my own and do not necessarily represent the views of Industrial Design Centre, IIT Bombay.

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November 2014

The Report Committee for Visual Communication, Industrial Design Centre, IIT
Bombay certifies that this is the approved version of the following report on:

By

Girish Kumar A M

Report presented to the Faculty of the Industrial Design Centre Indian Institute
of Technology, Bombay in Partial Fulfilment of the Requirements for the Degree
of Master of Design in Visual Communication Industrial Design Centre, IIT
Bombay, November 2014.

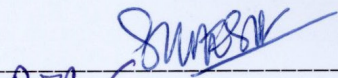
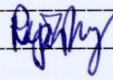
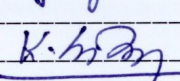
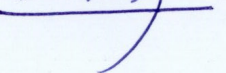
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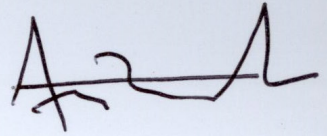
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DECLARATION

I would like to express my gratitude to Prof. Sudesh Balan for giving me an opportunity to work under him and for his invaluable guidance, support and inspiration all throughout the development process of my film. I would like to extend my gratitude to my friends for their insightful discussions and their incessant support in spite of their busy schedules. I am grateful for my family, who have been there for me like a rock through my journey of developing this film and for motivating me to challenge myself and become the best I possibly can.

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CONTENT

Abstract	01
The Origin and Premise of the Story	02
Research	03
Movie Influences	07
Books	09
Inputs from Guides	11
Script	12
Storyboard	32
Casting	58
Location	65
Rehearsals	73
Shoot	75
Edit	79
Music & Sound	81
References	82

ABSTRACT

Whenever a child commits a crime, the media blames violent movies, video games and rock music. Why are there never questions raised about the kids' childhood? The nature vs nurture argument is used without completely understanding of either. The worst part is in many ways the kid perpetrating a crime is as much a victim of the same. His innocence is lost forever and from that day onwards he will have to live with it and it will in many ways define the man he will grow up to be.

THE ORIGIN AND PREMISE OF THE STORY

One incident that haunted me for a while has been the James Bulger murder, wherein a 2 year old boy was abducted, tortured and killed by two 10 year olds.

This is around the same time that I watched the documentary “Bowling for Columbine” by Michael Moore. Although I had read about the Columbine incident in the passing in a newspaper. I never felt anything deeply about the incident as newspapers merely give you the facts. The documentary “Bowling for Columbine” had a huge impact on me. Especially the part where parents were blaming guns, music and video games as the reason for the murders.

I remember arguing with my parents about the same thing.

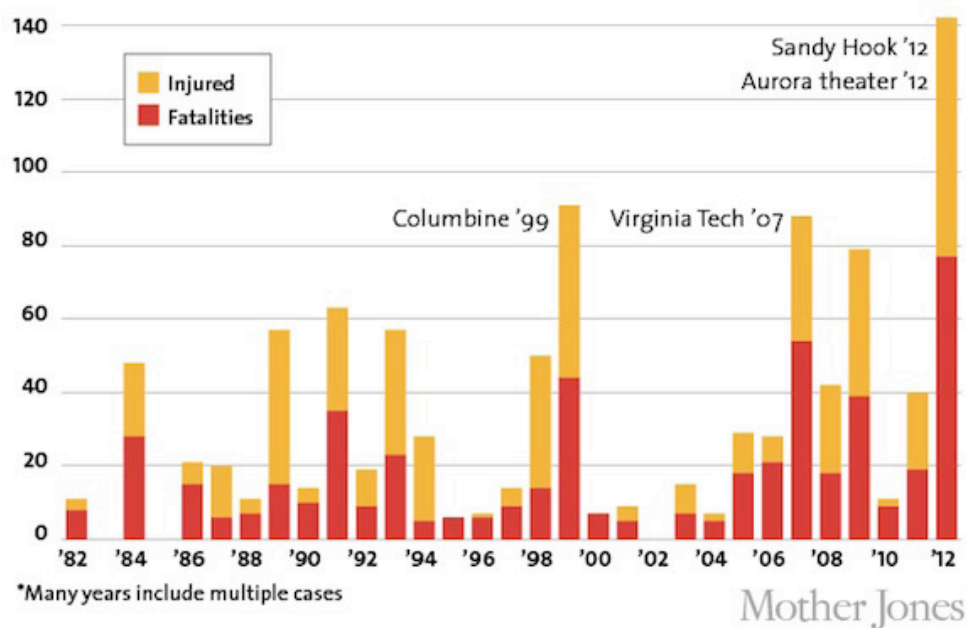
The premise was in a way brewing inside me for a while now. The premise is – Two kids find a gun.

STUDY

"This sure beats the hell out of algebra, doesn't it?"

On February 2, 1996, a 14-year-old boy named Barry Loukaitis entered Frontier Middle School in Moses Lake, Washington and killed his algebra teacher and two students. Loukaitis was dressed in a wild west-style gunslinger outfit and had a black duster on. He was armed with a hunting rifle and two handguns. Upon entering the classroom, Loukaitis attacked the students in a fit of rage and quoted: "This sure beats the hell out of algebra, doesn't it?" The quote came from a Stephen King novel titled Rage.

Annual mass shooting casualties*





In a shocking incident, a student killed his teacher by stabbing her inside a classroom in a Chennai school. The incident occurred at St Mary's Anglo Indian School on Armenian Street, opposite the Madras High Court complex. The teacher, Uma Maheswari, was taking ninth standard Hindi classes when the student pounced on her, stabbed her with a hidden knife indiscriminately. She received multiple injuries and died on the spot. Police quoting preliminary investigations, said the student was upset after the teacher had complained about him to his parents.



Another incident of students getting violent in the classroom shocked Delhiites. A class 8 student of Central School No 1 in the Delhi cantonment area has stabbed a class 11 student of the same school.



Image: Abhishek Tyagi's body being taken out of the school premises.

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Student killed in school shootout near Delhi

December 11, 2007

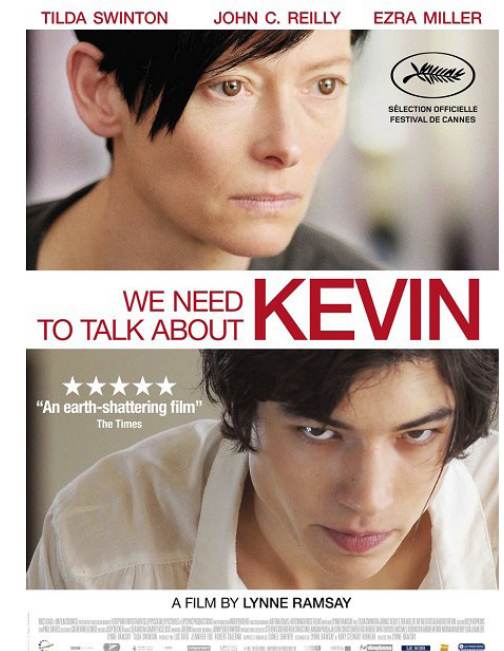
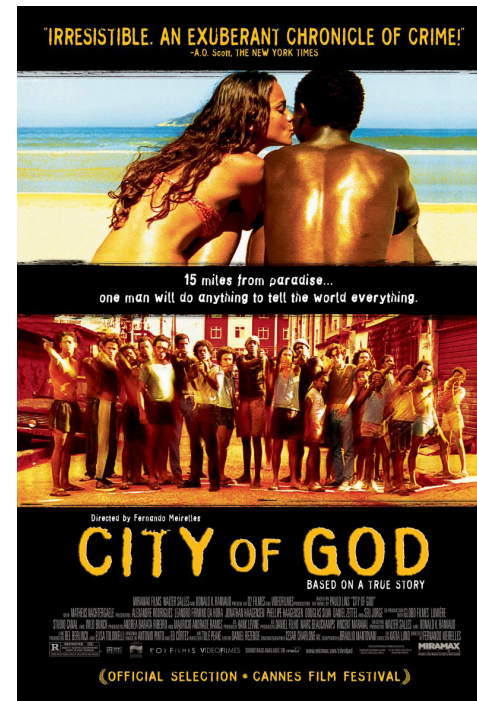
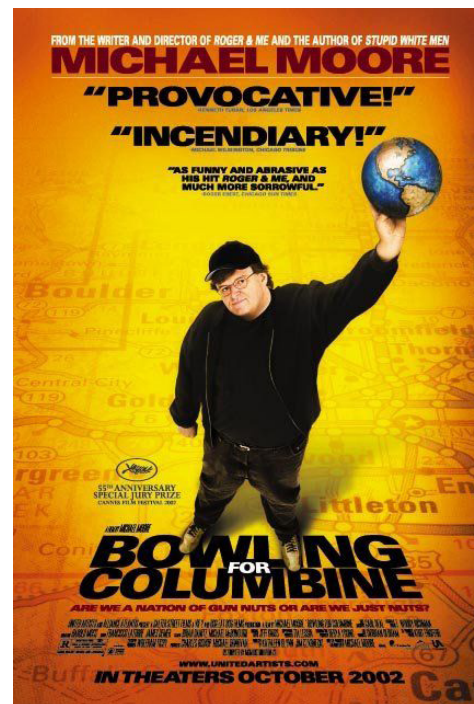
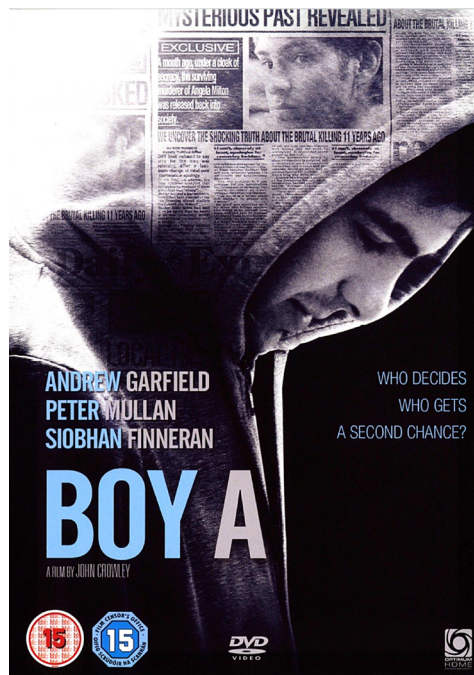
In a shocking incident, a 14-year-old boy studying in class 8 was killed allegedly by two of his classmates in his school at Gurgaon on Tuesday.

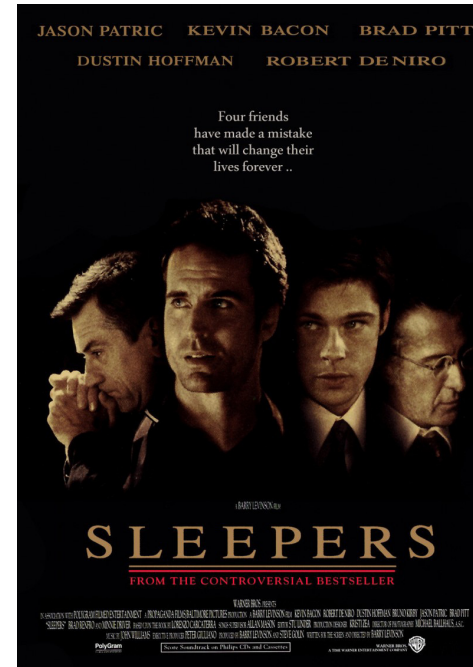
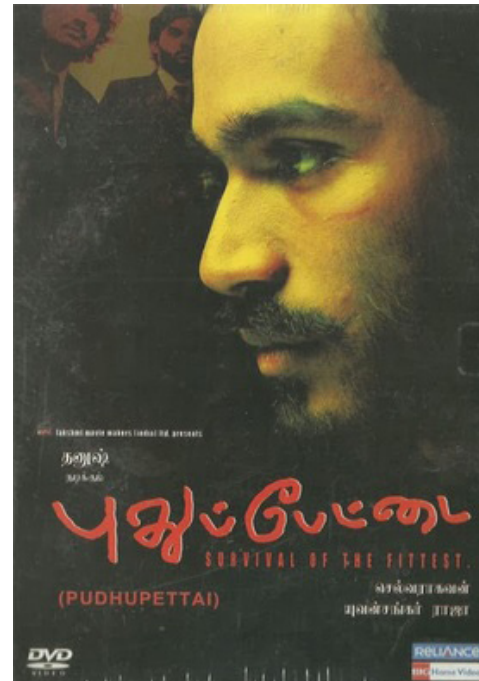
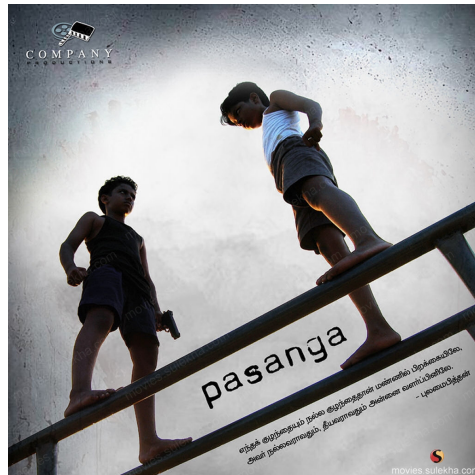
In probably the first case of its kind in an Indian school, Abhishek Tyagi, who was walking in the corridor after the classes, was accosted by his classmates over an old grudge

It's a parent's worst nightmare come true. A class 8 student at the Euro International School in Guragon, on the outskirts of Delhi, was shot dead by two of his classmates after school hours on Tuesday. Abhishek Tyagi was found dead in his school corridor with 3 bullets in his body. At 2 pm (IST), a bus driver heard gunshots and raced to find a 13-year-old he often brought to school, lying in a pool of blood.

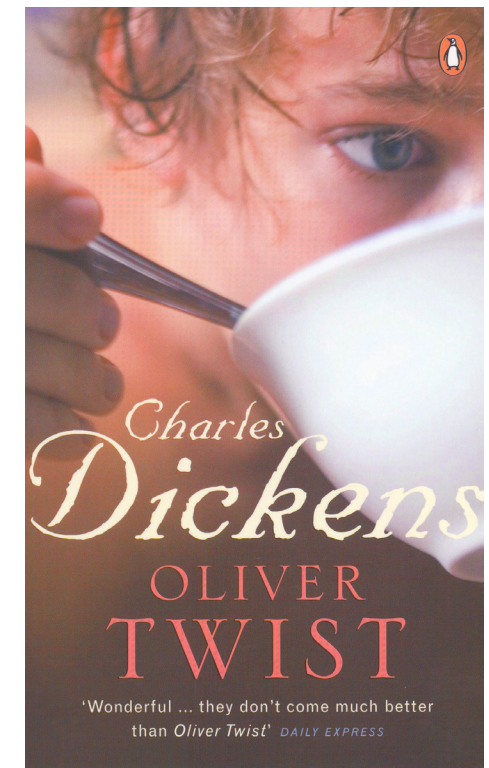
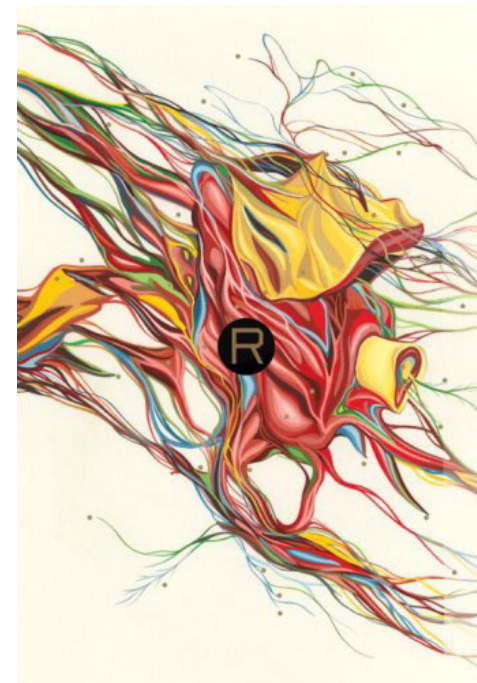
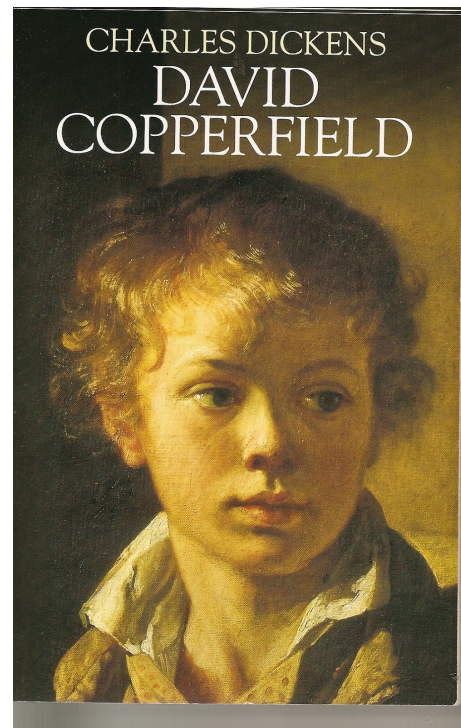
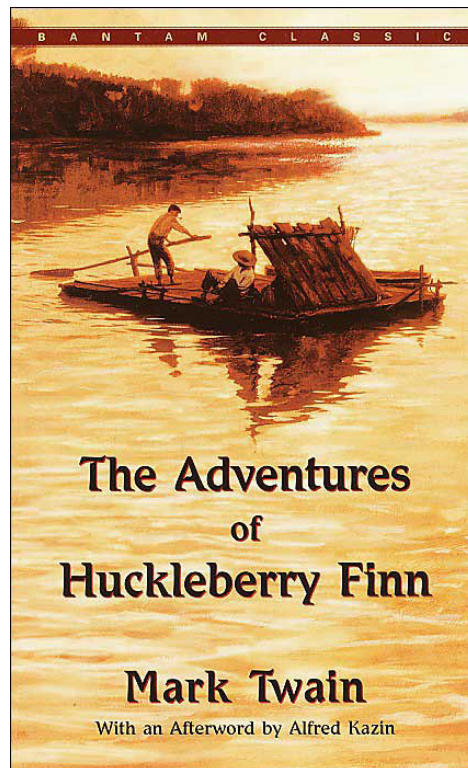


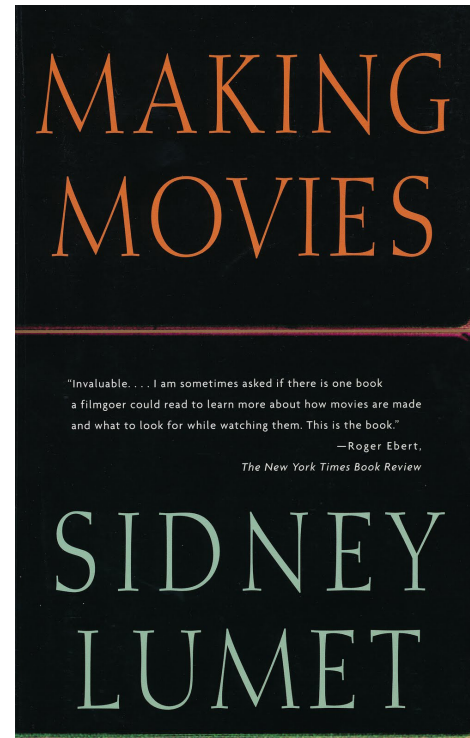
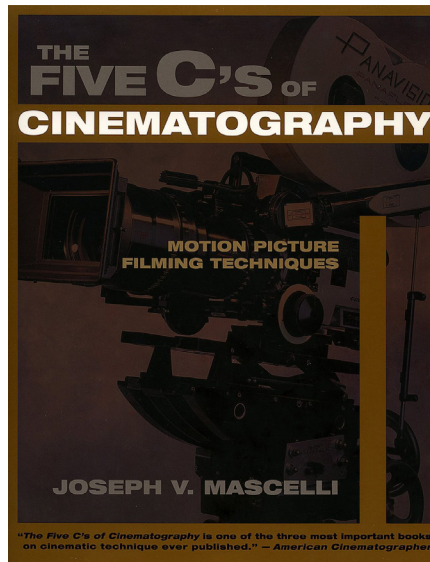
MOVIE INFLUENCES





BOOKS





INPUTS FROM GUIDE

Prof. Sudesh Balan – Bring in more humanistic elements in the movie.

Implementation – Brought more interactions between the protagonist and his best friend. Also subtle changes were made to the script to tell the story using the advantages of the medium.

Implementation – Added redundancy in the titling as well as a sequence in the middle. This was done to help audience connect the dots better.

SCRIPT

Script was first developed using Celtex a script writing tool and later made it into a word document and was shared with the Associate Director and actors.

SCENE 1

EXT. RAJU'S HOUSE – DUSK

(The man carrying the gun exits from the left of the frame straight ahead making a diagonal.)

(Raju enters from the right of the frame, head hanging low, he is in uniform and a school bag.)

INT. RAJU'S HOUSE - INCANDESCENT BULB

(He walks to the door and pushes it open. Peeps in. He slowly steps into the house.)

(Raju's Mom rushes towards him from the kitchen, she takes the school bag from him.)

RAJU'S MOM

Kuch khaya kya?

RAJU

Bukh nahi hai Maa

(Mom is kneeling down trying to remove his ties. Raju holds her face with his left hand and moves it to the light to reveal her face which is bruised.)

RAJU

Bewde ne phir maara?

RAJU'S MOM

Aisa nahi bolte beta. Chal kuch Khale ab

RAJU

Bhookh nahi hai

(He walks towards his bed at the corner of the room and sleeps. He slowly closes his eyes.)

(Sudden sound of the door opening. Raju is startled opens his eyes with fear. Raju's Dad enters the room drunk.)

RAJU'S DAD

Khane mein kya hain?

Sunai nahi deta kya?

RAJU'S MOM

Shhh..... Raju so raha hai

He pushes her away.

RAJU'S DAD

Chal hatt

SCENE 2

EXT. SCHOOL - MORNING

(School bell rings. Assembly. Kids praying. Kids enter classroom.)

INT. CLASSROOM - MORNING

(Teacher enters the class. Everyone rises. Raju is trying to tickle Manu.)

KIDS

Good Morning Teacher

Teacher gestures them to sit down.

TEACHER

Apna apna homework nikhalo.

(Teacher turns towards the board to write the subject.)

TEACHER

Aur jisne nahi kiya hai woh Kade ho jao

(Three kids stand up including Raju)

TEACHER

Raju har rooz? Tera problem kya hai? Manu iske sath math baitha kar, tu bhi bigad jayega. (To Raju) chal bahar nikhal. Tujse me behas nahi kar sakthi. Is bar tho main tuje fail karke rahoongi.

(Raju puts his head down and walks out.)

EXT. SCHOOL CORRIDOR - DAY

(Raju walks into the corridor. He is getting bored standing outside. A girl passes by and he teases her and laughs.)

EXT. SCHOOL - DAY

(Manu has his head down looks up and puts his hand up. Bell rings and kids leave.)

SCENE 3

EXT. ROAD – EVENING

(Manu and Raju walking. Raju kicks a can. Manu seems worried.)

RAJU

Chal Chamak Chalho mein thuje ghar
chod detha hoon

MANU

Nahi tu ghar chal homework kar.

RAJU

Bhad mein gaya homework tu chal na.

(Manu stops and turns to Raju and grabs him by his shoulder.)

MANU

Tu mere sath nahi ayega

RAJU

Abe tu dartha bohot hai. Raju Bhai
hain na tere sath.

(Manu pushes him away. Raju is baffled and turns around. Manu has his head down looks up and puts his hand up.)

MANU

Chal

SCENE 4

EXT. ALLEY - EVENING

(3 older boys are waiting for Manu. Jamshed puts his hand out to call the boys over. Manu grabs Raju's hands.)

MANU

kuch bhi ho jaye tu kuch mat kar

(Manu starts walking towards Jamshed. Jamshed grabs Manu by his collars.)

JAMSHED

Yeh Kaun hai bhe?

(Jamshed tosses him down and walks forward as Raju comes to help Manu up. Raju gets up and runs at Jamshed. Jamshed grabs him by his neck with his left hand as he throws punches in the air. Tosses him onto the floor next to Manu. Raju grabs a rock as he falls to the ground. Manu holds his hands and gestures "no" with his head. Suddenly hands appear and grab Raju by the collar. Manu tries to catch him. Manu gets up into the frame angry breathing hard with tears in his eyes, Manu's shirt is torn. Raju gets up to dust himself off and touch himself near the eyes and grimace.)

RAJU

Tu gabra mat. Dekh lenge inko.

Ro kyu raha hai tu?

MANU

Main iske liye nahi ro raha.

Sale ne tho shirt phaad di.

Mummy ko kya bolunga?

RAJU

Kuch nahi hai bhe. Doosri mil jayegi.

Chal ghar chal

MANU

Maine bola na mere sath nahi aane ko

RAJU

Mereko iti jaldi ghar nahi janeka.
Tu janta hai ghar pe kya hota hai. Wohi saala. Chod hat.

SCENE 5

INT. MANU'S HOUSE – EVENING

(Manu is searching his cupboard while Raju is looking at himself in the mirror.)

RAJU

Mere paas ghoda hota na, eke k ko tapka deta.

(Manu is fiddling with the shirt.)

MANU

Abhe Ghoda kya hota hai?

(Raju walks upto him. Puts the button.)

RAJU

Filme nahi dekta kya? Diskyoo...

MANU

At 8

RAJU

Chal aaja tereko ek mast jaga dikhta hoon. Abe chal na

SCENE 6

EXT. ABANDONED FACTORY – EVENING

(They both walk into an abandoned factory. Raju looks around
grabs a pipe points at Manu like a gun.)

RAJU

Abhe Manu Idhar dekh. Idarich Basheer ko Marata.

BANG!!!

(Manu grabs the pipe from his hand. Peeps through it)

MANU

Basheer Kaun?

(Raju puts his arm around Manu's neck. Takes the pipe from his hand tosses it away)

RAJU

Abhe wohi apna padosi hai na. Chiya wohi jo apna ghar ke baaju mein rehta hai. Woh Basheer ka right hand tha. Pata hai usi ne maara Basheer ko. Jab
mein bada hoonga, mere ko bhi asich baneka hai. Par Chiya se bada, moohaleka nahi, Akka Mumbai ka don.

(Raju stops and holds him by his arms)

RAJU

Tu mere right hand banega

(Manu pushes Raju away.)

MANU

Mereko Kisika right hand ya left hand nahi baneka.

RAJU

Chal akka Mumbai apna hai, ek area tu lele.

MANU

Nahi bola na. Mereko bada hooke doctor bana hai

MANU

Koich tho chahiye na. Goli nikalne wala.

SCENE 7

EXT. SUNSET - DUSK

(Raju puts his arms around Manu.)

* GUNSHOT *

MANU

Abhe who kyat ha?

RAJU

Laughs Abe who Hamara Ramu Kaka ki Auto ki Silencer Phatele hai na

SCENE 8

EXT. ALLEY - DUSK

(A person comes running towards Raju and Manu, almost knocks down Raju and continues running.)

RAJU

Aye eda hai kya be?

MANU

Abe uska kuch Gira

(Manu is running and Raju is running behind him. Manu squats down at something on the ground and slowly Raju too.)

(Shot of a gun hitting the wall as the guy is running. Slow motion of it falling onto the ground. Police sirens are heard and Raju grabs the gun.)

MANU

Aye kya kar raha hai? (Raju feels the heaviness of the gun.)

RAJU

Chill Maar.

(Manu stands up looking at Raju. Raju grabs a polythene, dusts it off and puts the gun in the polythene and throws it near the garbage. Turns around looks at Manu. A hand grabs Manu by the shoulder as he turns to look up to reveal a cop.)

COP

Aye Pantar log kisiko Bhagte dekha kya?

(Raju points at the other side of the road.)

RAJU

Us taraf gaya.

COP

Tum log kya kar raha hai idhar?

RAJU

Chor police khel rahe hain. Aap bhi aajao
(Cop pushes away Manu comes closer to Raju.)

COP

Bhajao kya ek khan ke neeche. Chal phut. (Raju is standing there grinning while Manu comes and drags him away. Cop is still looking around. Raju puts his finger to his mouth.)

RAJU

Shhhh...

(Raju pushes Manu behind a parked car violently. Hides behind it next to the tail lamp. Looks up ducks looks back at Manu and signals to keep quiet. Raju gets up and runs while Manu gets to Raju's place and looks out. Raju runs towards the garbage. Raju grabs the gun and shoves it into his bag. Raju walks back grabs Manu by his neck.)

RAJU

Ab chal Manu

(Manu pushes him away.)

MANU

Tune policewale koi shikwa mere mein kya nahi bola?

RAJU

Kyun ki ab yeh meri hai. Phattu Raju bhai hai na kayko phikar karta hai?

(Raju walks away from Manu, swings the bag around his shoulder. Manu from the background screams.)

MANU

Raju tereko nahi maalum tu kya kar raha hai. Tere da ho gaya hai.

(Raju turns around.)

RAJU

Nahi eda nahi. Bhai bol bhai. Samja?

SCENE 9

EXT. RAJU'S HOUSE – NIGHT

(Raju is walking towards it.)

INT. RAJU'S HOUSE – NIGHT

(Raju's dad is sitting on the floor making a peg. Raju enters the house.)

RAJU'S DAD

Raju idhar aa

(Raju drops his bag, walks towards him gingerly, as his mom brings omelettes to his father. His father slaps him as he yells.)

RAJU'S DAD

Kidar that tu?

(Raju's fiddling with the bag. He grabs the gun and shots his dad. Blood spatter on the head and on the wall. Loud ringing as in a bomb explosion. Close shot of Raju's eyes and pan away as tears starts rolling down his eyes. He mom comes to him and kneels down. His dad is trying to pull her back. The shot goes wider to reveal the room and Raju crawls to a bed laid on the floor. Chaos in the background, no sound of the chaos but music.)

SCENE 10

EXT. SCHOOL CORRIDOR – DAY

(Kids walking. Manu Pacing as Raju approaches.)

MANU

Kidar hai?

(Raju grabs his back, looks at Manu and gestures “what?” with his head.)

MANU

Ab tak tere paas hai?

(Raju starts walking away from him.)

RAJU

To?

MANU

Phek usko. Yeh bohot danger hai be. Tujhe pata hai. Mein kal soo nahi paaya.

INT. CLASSROOM – MORNING

(of Raju sitting like a king while Manu is staring at him. A chalk hits him.)

TEACHER

Manu

SCENE 11

EXT.STREET – DAY

(Manu holds Raju's shoulder and turns him around. Stops.)

MANU

Ab kya karega?

RAJU

Tuje kya lagta hain?

(Raju starts walking away.)

MANU

Fake de yaar fake de. Hame nahi chahiye yeh sab

(Raju is walking with a grin.)

RAJU

Abe fattu, Chup bait. Pehli tho us kutte ki loonga

MANU

Rukh, rukh

(Manu runs towards Raju. Raju stops and turns around.)

MANU

Kya karne wala hai.

(Raju makes his hand as a gun.)

RAJU

Chel tookthe hain

(Manu smiles.)

SCENE 12

EXT. DOG COMPOUND –DAY

(Raju has the gun already in his hand. Low angle shot looking up at Raju and Manu creeping towards something. Folly dried leaf. Manu cringes looks. Raju is out of the frame already. Camera pans at Raju who is looking at Manu. Sound of the dog barking and the sound gets closer. Dog's POV as the camera comes closer to Raju he stumbles and falls. Close up of Raju pressing the trigger. Dog chase continues. There is a leap towards him. Manu is trying to grab him back as the dog lunges at both of them but is caught by the chain.)

SCENE 13

EXT STREET – DAY

(They run come to halt and pant. Raju stands back erect and hitting the gun with his palm. , Manu still panting puts his hand on the gun.)

MANU

Shayad nakli hoga.
(Raju starts walking.)

RAJU

Phir bhi yaar chalna tha. Maine bohot kuch plan karke rakhatha yaar. Yeh kya hain ye.

EXT. ALLEY – EVENING

(Raju and Manu enter the alley. Raju puts up the gun instinctively.)

JAMSHED

Kya be kilone se khelne ka time gaya nahi kya?
(Tighter shot of Raju alone as he grips the gun and is ready to shoot.)

JAMSHED

Yeh dekh. Yeh baccha mere ko, iss Jamshed ko Khilone se Maarega?
(Thumping his chest he walks closer to Raju.)

JAMSHED

Chal maar na. Aja chal maar.
(Raju presses the trigger. Close up of Raju cringing and closing his eyes. Loud bang.)
(Front shot of Jamshed checking himself while the other two bullies are shown running away. Close shot of Jamshed's eyes full of fear. Close shot of Raju's eyes gleaming with joy. Close shot of Raju's mouth.)

RAJU

Boo

(Jamshed who takes a few steps forwards. Takes a few steps back and runs.)

MANU

Gun chalta hai?

RAJU

Ravi Kaka ka Auto ne sambhal liya

(Shot continues from from the last shot with a gopro hyperlapse to an auto that backfires and leaves. Raju and Manu look at each other, burst out laughing.)

INT. RAJU'S HOUSE – NIGHT

(Raju creeps into the house same shot as before. His Dad is dead asleep and is drunk so makes some unintelligent speech. He keeps the bag next to him and Sleeps.)

EXT. SCHOOL – MORNING

(Manu is holding onto to Raju tightly as they walk. Kids look at them. Some of them approach Raju and Manu.)

KID 1

Kya Raju bhai tune Jamshed ko took Diya?

RAJU

Abe tooka nahi. Sirf Hul diya.

(Kids come to congratulate Raju. Raju and Manu walking in slow motion and Raju waving at everyone.)

EXT. SCHOOL PLAYGROUND

(Raju sees Manu watching a cricket match. Tucks in the gunwith his shirt. He walks up to Manu as he watching a cricket match. Puts his hand in his shoulder.Offers him the apple.Manu refuses. Raju shrugs, tosses the apple and walks out of frame. Reaches the batsman. Grabs the cap off the batsman.

Wears it backwards. Puts his arm out. The batsman gives him the bat. Close shot of his legs as he takes guard and taps the bat.)

RAJU

Ball dal.

(Raju hits it. Looks at it as he puts his hand out for shade.

Drops the bat loose in the hand and gestures Manu to take it and walks out of the frame.)

INT. CLASSROOM – EVENING

(A kids back to the camera and he is writing something. Raju enters the frame. Sits on the table, keeps the gun on the table.)

RAJU

Homework hai kya?

(Raju bends over picks up a book from his place tosses it next to the kid.)

RAJU

Chal mera Bhi kar de

(Gets off the table. Pulls the gun of the table, rather drags it on the table, put it behind his back and puts his shirt over it. Walks away to reveal a kid slowly pulling the book and starts writing it.)

EXT COMPOUND - EVENING

(Raju and Manu are sitting on top of a compound. Jamshed is walking towards them and stops.)

RAJU

hafta kaisa raha?

MANU

Suna hai thu naya cycle kareedne wala hai

(Raju tosses the cap to the ground and points the gun to it. Jamshed approaches the cap gingerly. Takes out something from his pocket and drops it into the cap. Raju points with the gun for him to walk away. Manu leaps to the ground. Raju also jumps to the ground, squats next to Manu. Raju fanning the money.)

RAJU

Ab dekh hamara zindagi kaise badaltha hai
(Montage sequence in Essel world.)

INT. RAJU'S HOUSE

(Raju enters the house as usual. Lights are turned off. Looks at his father who has his head down in a silhouette. His father raises his head, he has tears in his eyes, looks up at Raju. Raju sees his mother's lifeless body. Raju starts screaming. Raju's father gets up and holds Raju tight. Raju struggles and breaks free.)

RAJU

Tune maara aai ko.

(Raju's father slaps him hard. Grenade blast sound. Raju is holding his cheeks. Walks next to the camera and sits motionless with tears rolling down his eyes. Raju's father is screaming something, banging his head. Neighbors walk in and try to wake Raju up. People come and hug him. Still nothing. People are mouthing "Raju" feeble sound of people calling out his name.)

INT. CLASSROOM – MORNING

(Same shot but Manu trying to call his name. The sound becomes more and more then the ambient sound.)

MANU

Kuch toh bol Raju. Raju please.

RAJU

Agar ghoda chal jaata na
(Teacher walks in. Everyone stands up and wishes her. Raju is still sitting in his chair.)

TEACHER

Sabne apna Homework Kiya?

(Teacher is staring at Raju while she asks it. Unanimously
everyone says yes.)

TEACHER

Raju tumne apna homework kiya?

(Raju sitting idly. Voice of teacher calling out Raju's name. Manu is poking him with his elbows.)

TEACHER

Isko dekho. Ek hafta hpgaya iski maa ko mare hua. Par isko koi farak nahi padta. Aur yeh iska roz ka natak hai, homework na karne ka. Aur Baita kaisa hai?
Rja ki Tarah. King hai tu? Aur iska baap ko bhi koi farak nahi padta. Ab tak dusri maa le aaya hoga.

(Raju screams and pulls out the gun. Close shot of the gun hitting the table and safety off. Close shot of the Gun
firing and the sparks coming out. And falling off his hand. Teacher on the floor.)

(Weird angle and movement of the camera showing chaos and the blood on the ground. Slo mo shot of the gun falling to the ground.)

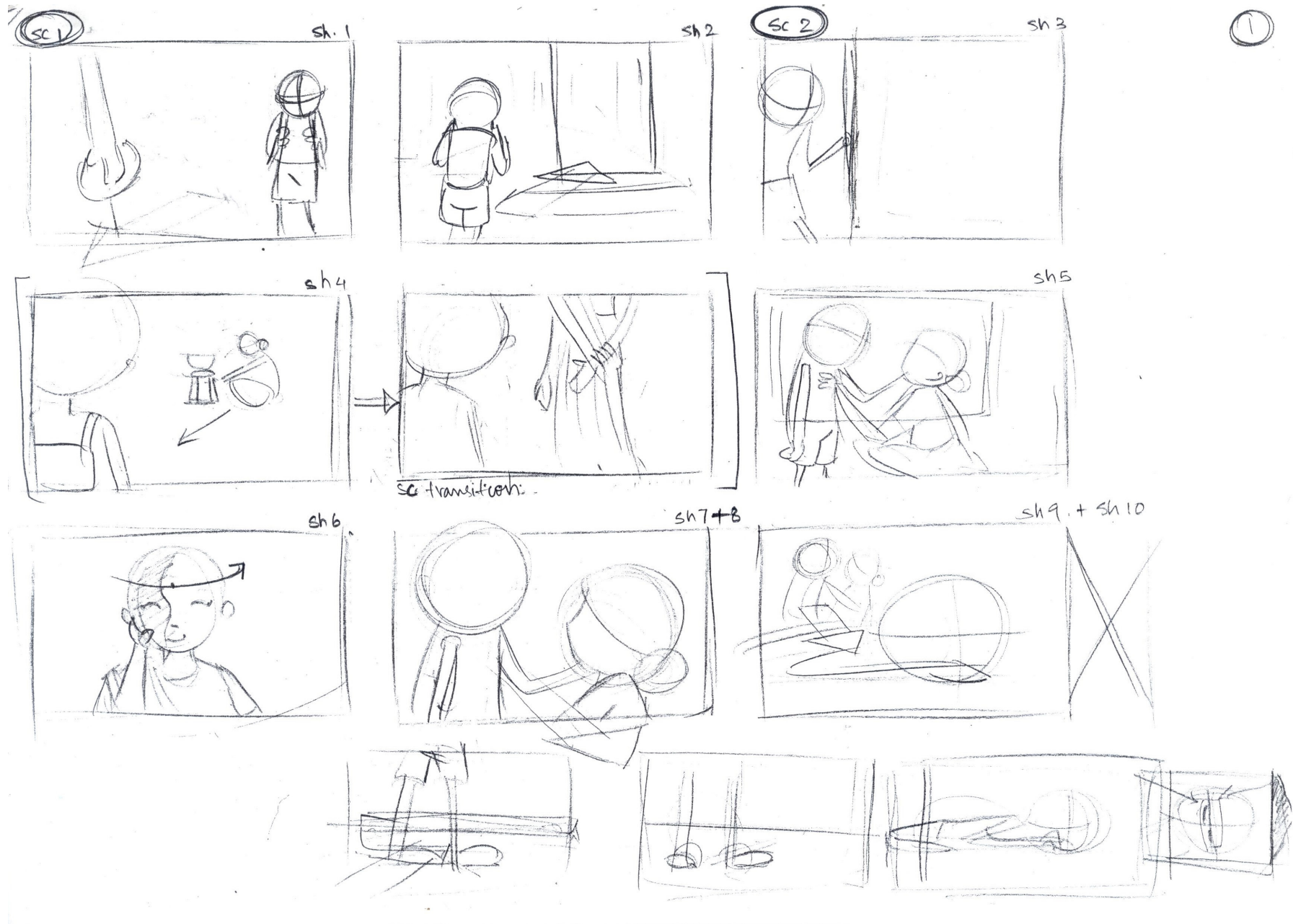
(Raju and Manu look at each other. Silence, slowly sound of
screaming kids fill up the void.)

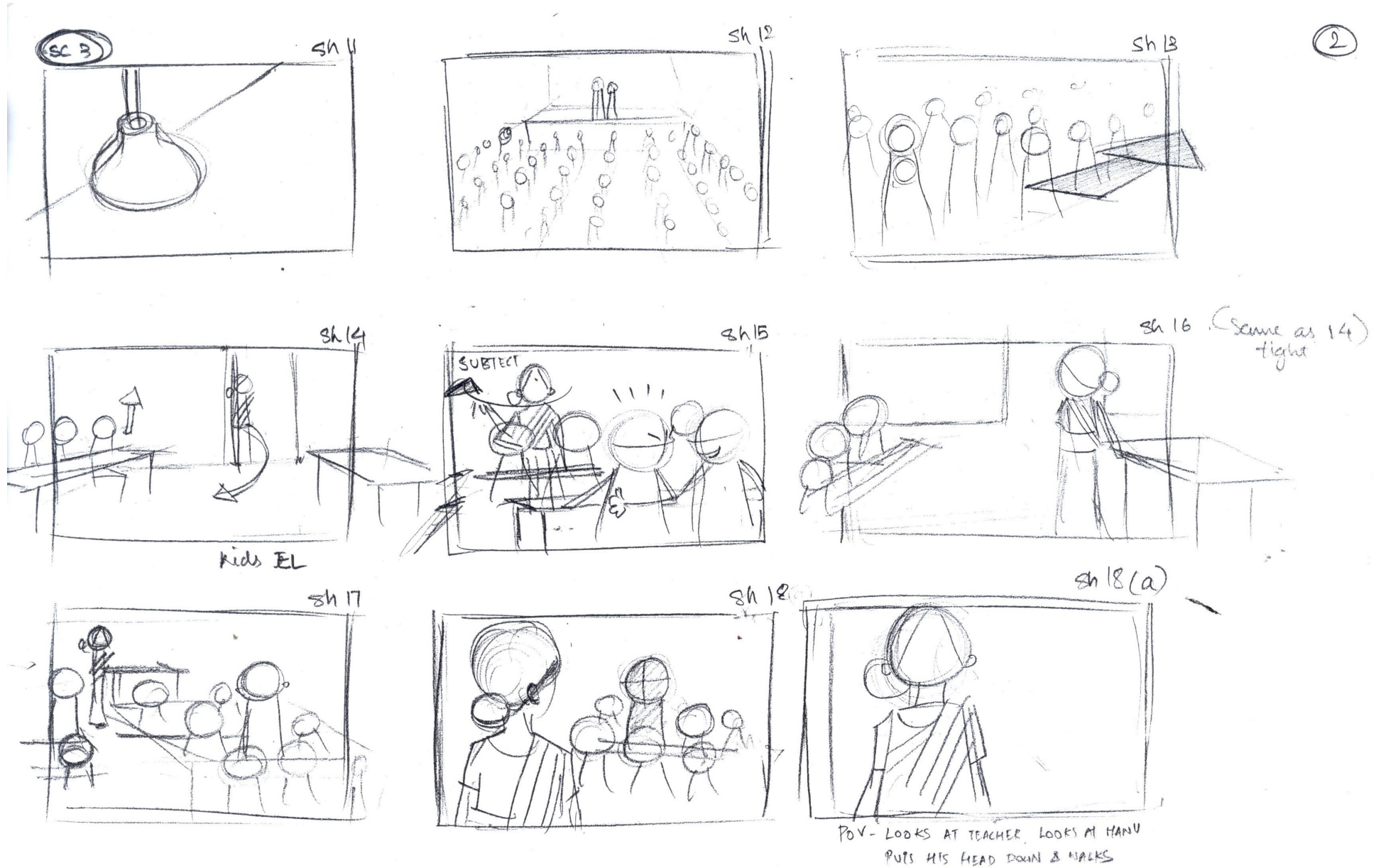
(Low shot of the Gun. Raju lunges to take it. Manu fights for it Manu bites him. Raju kicks him away. Grabs the gun. Gets up after kicking him. Points the
gun at Manu. Manu is backing away with fear. Close shot of Manu's face as he is scared, angry and
confused. Raju Puts the gun to his head slowly.)

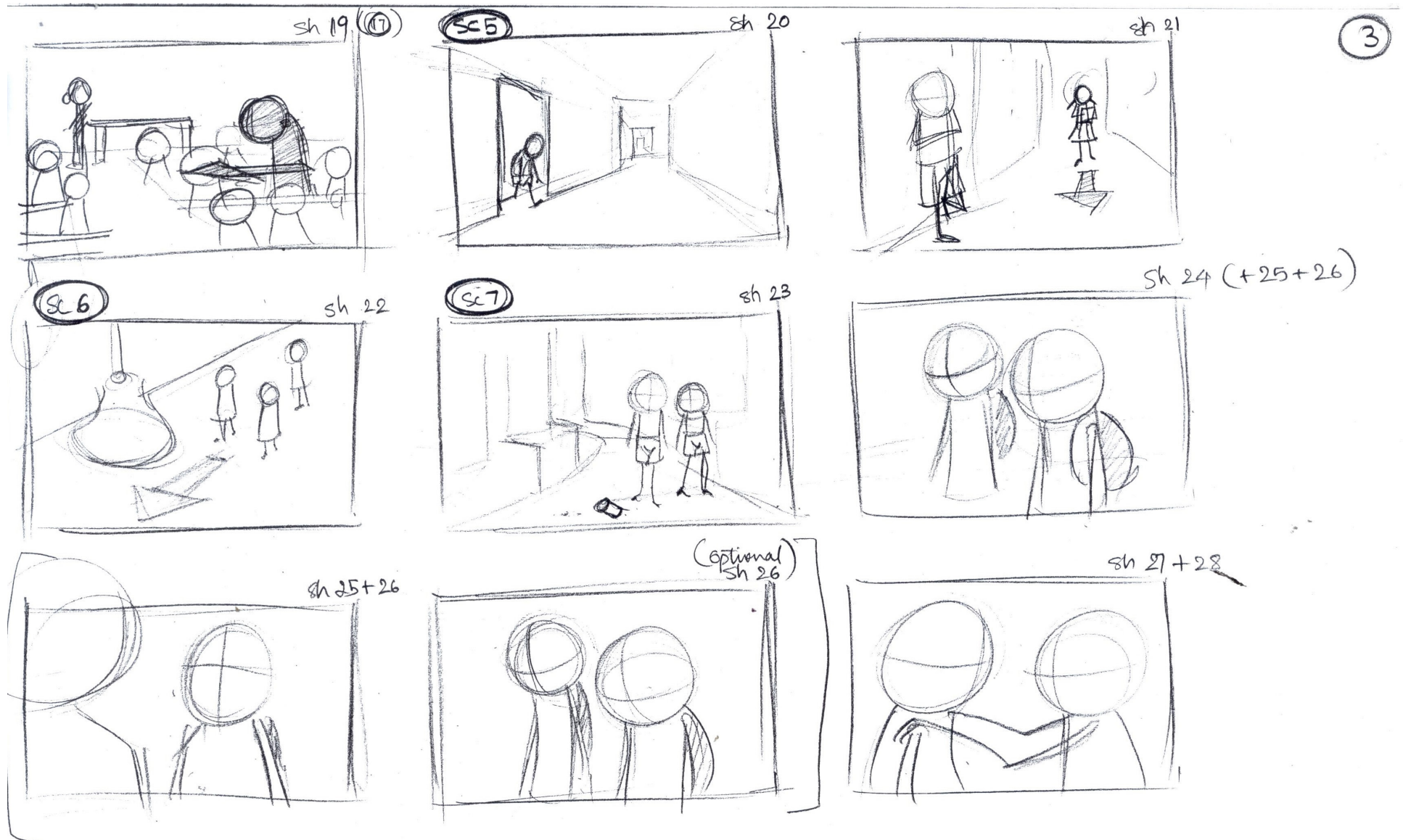
Blank Screen. Sound of Gunshot.

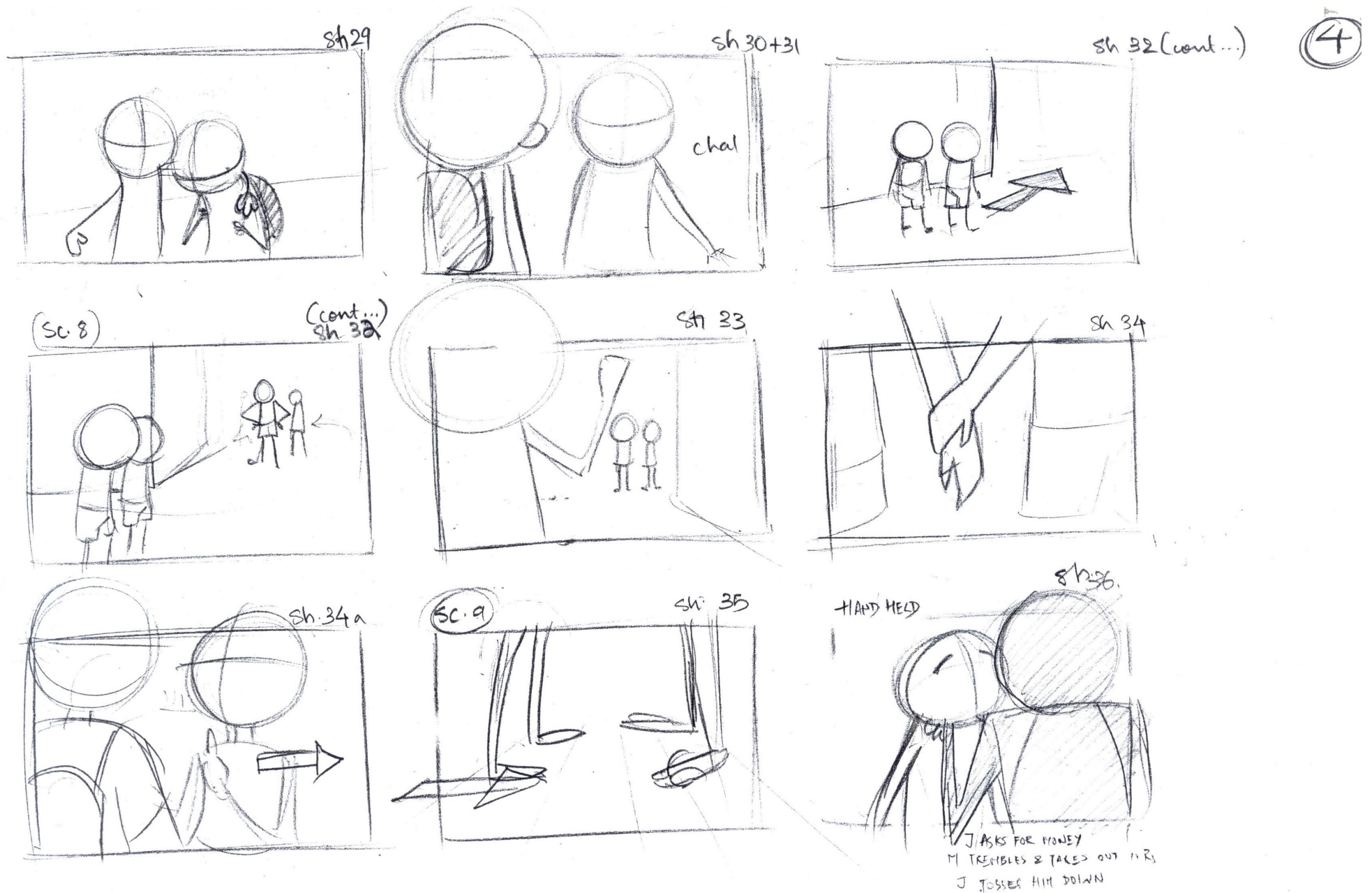
STORYBOARD

Decided to storyboard everyshot and plan everything so that the complexity of the shoot reduces.

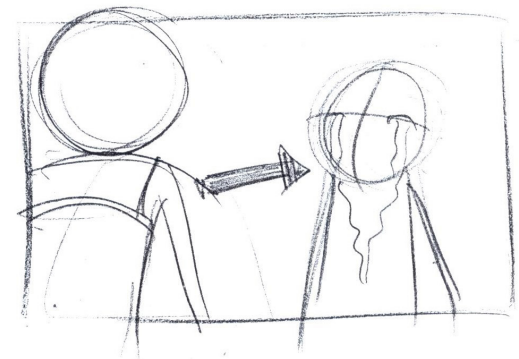
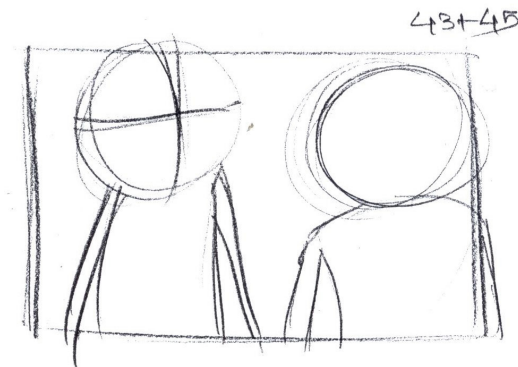
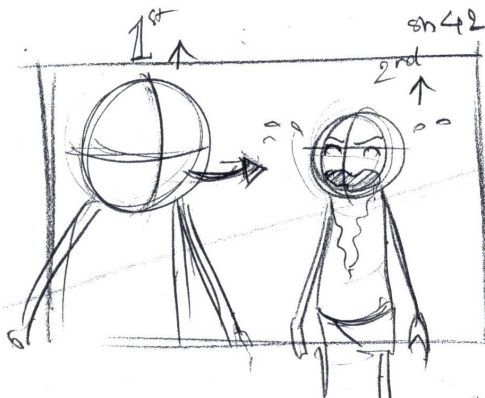
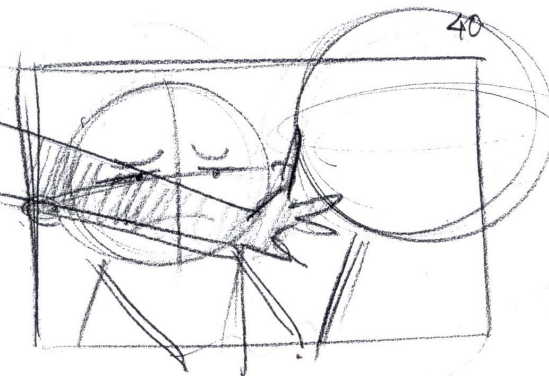
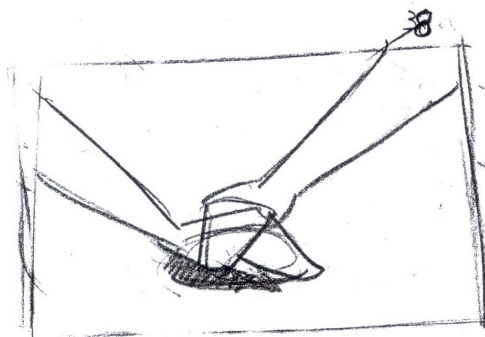
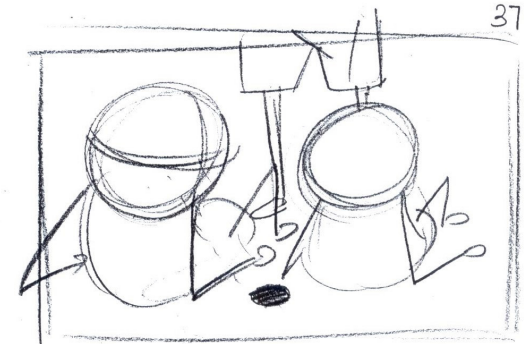
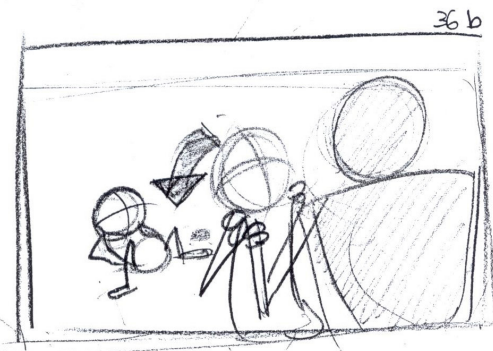
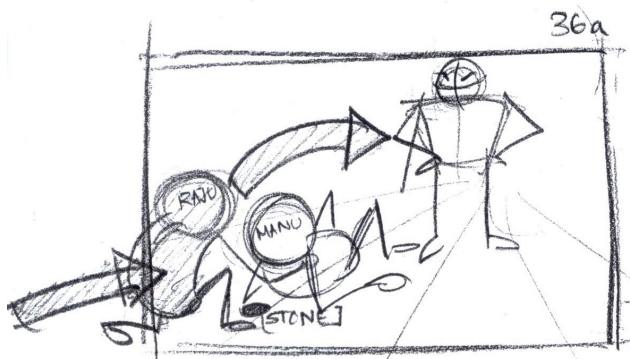


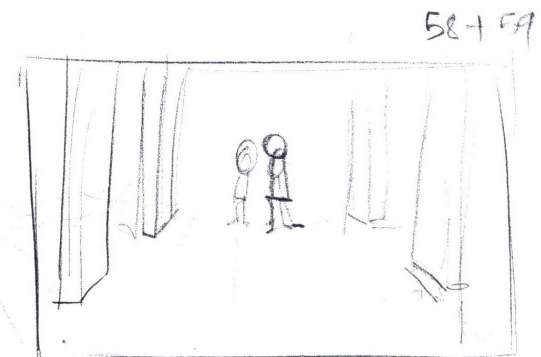
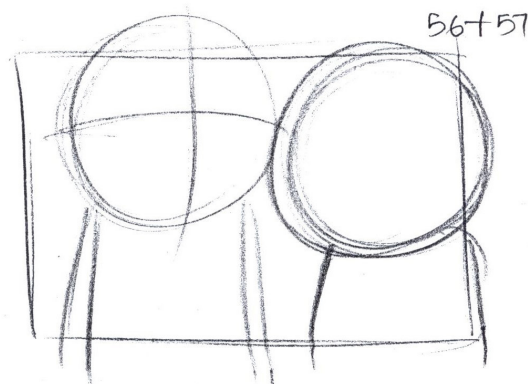
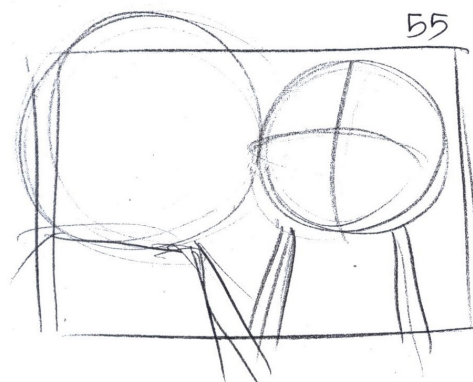
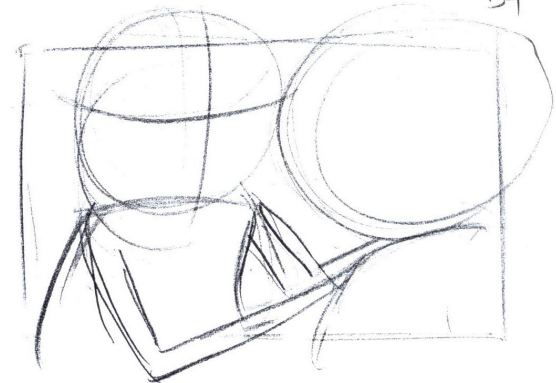
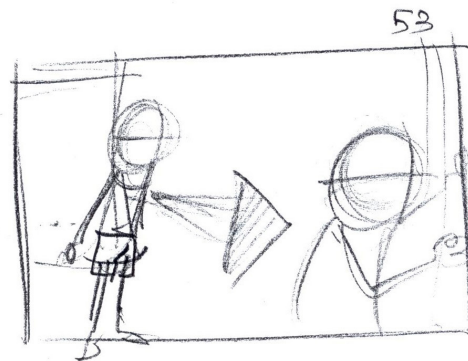
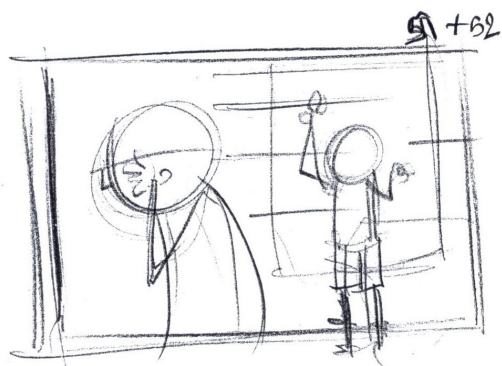
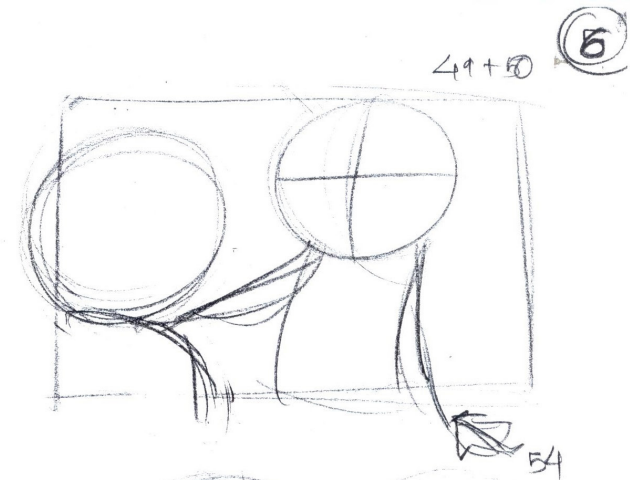
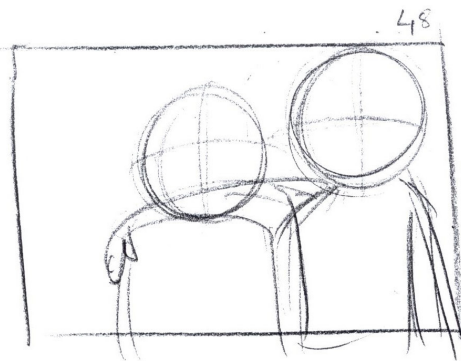
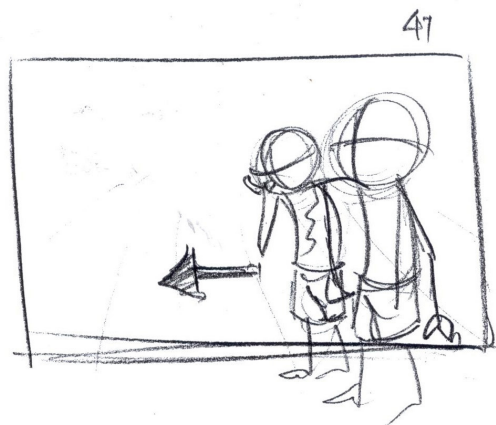


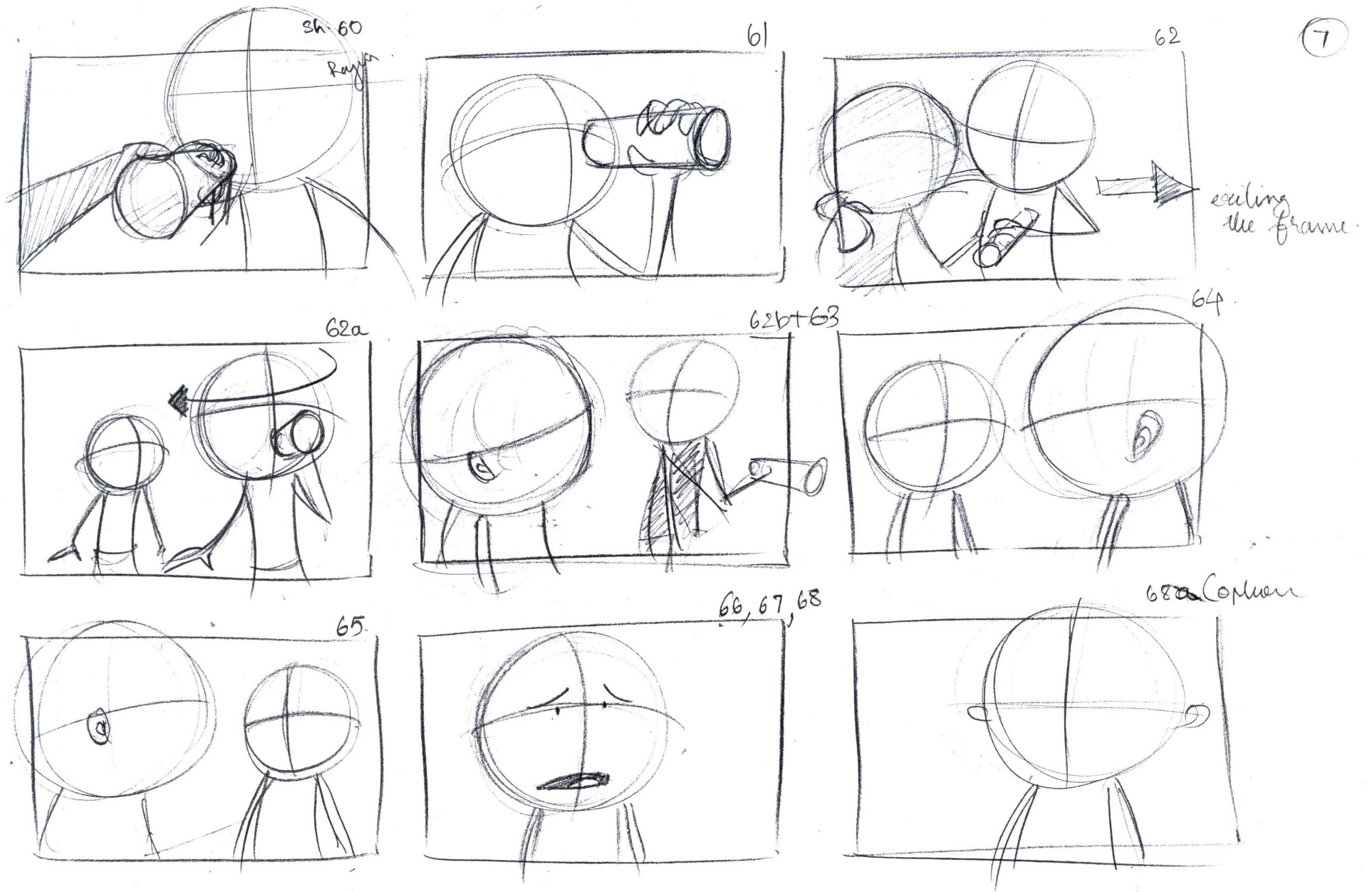


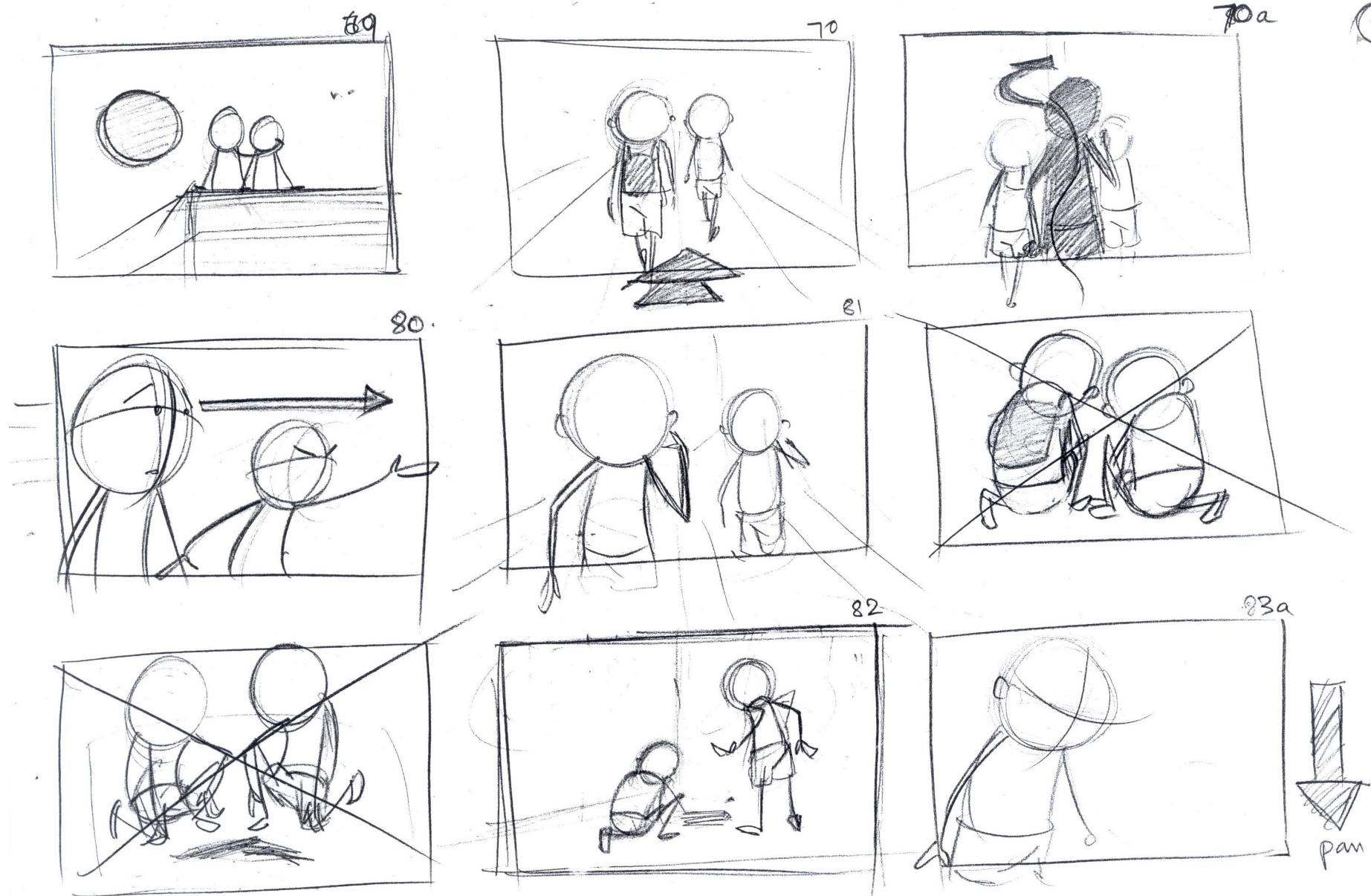


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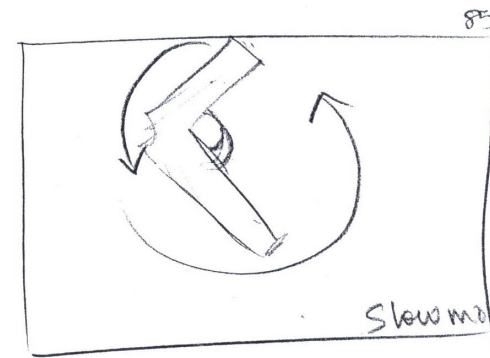
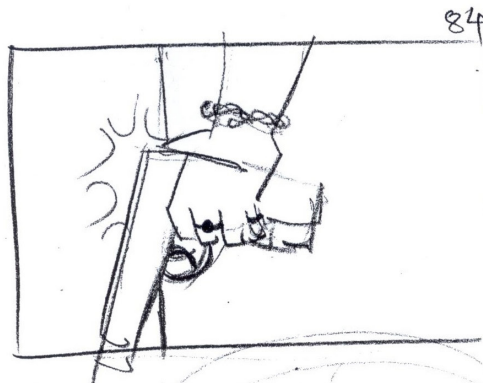
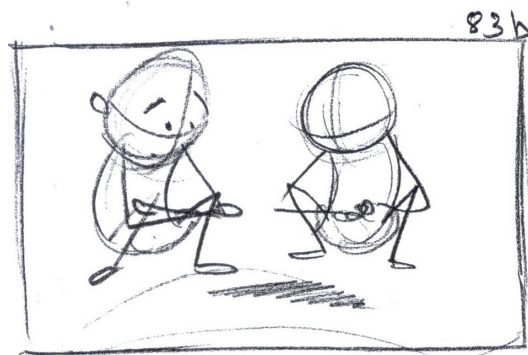




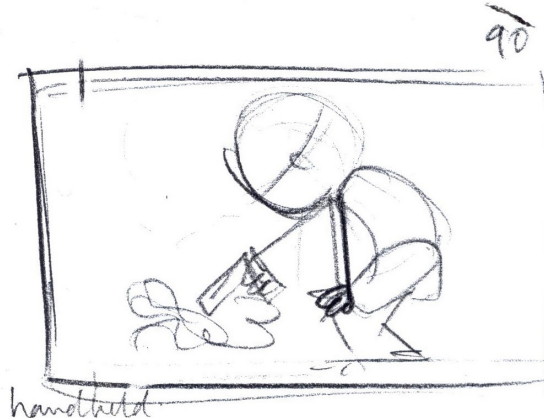
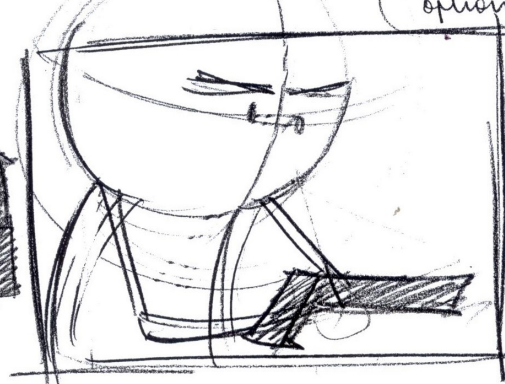
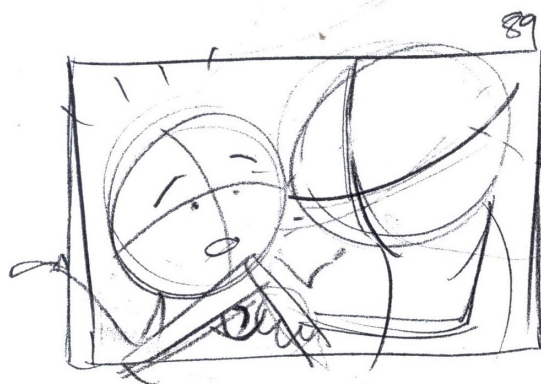
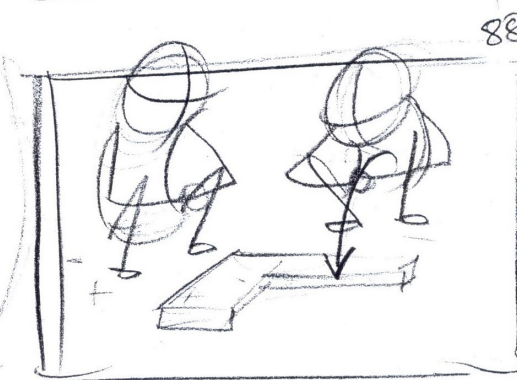
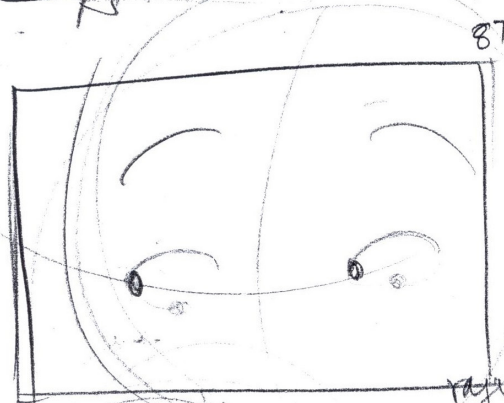
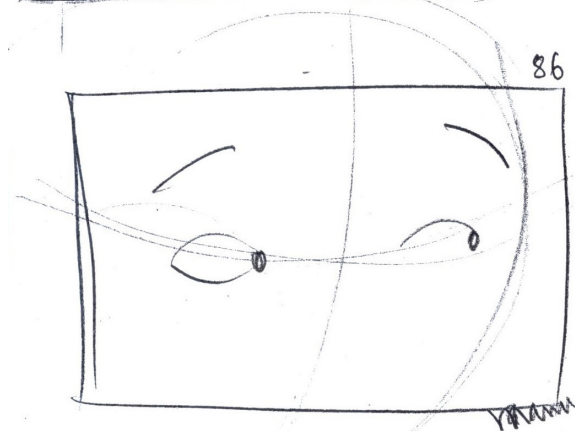




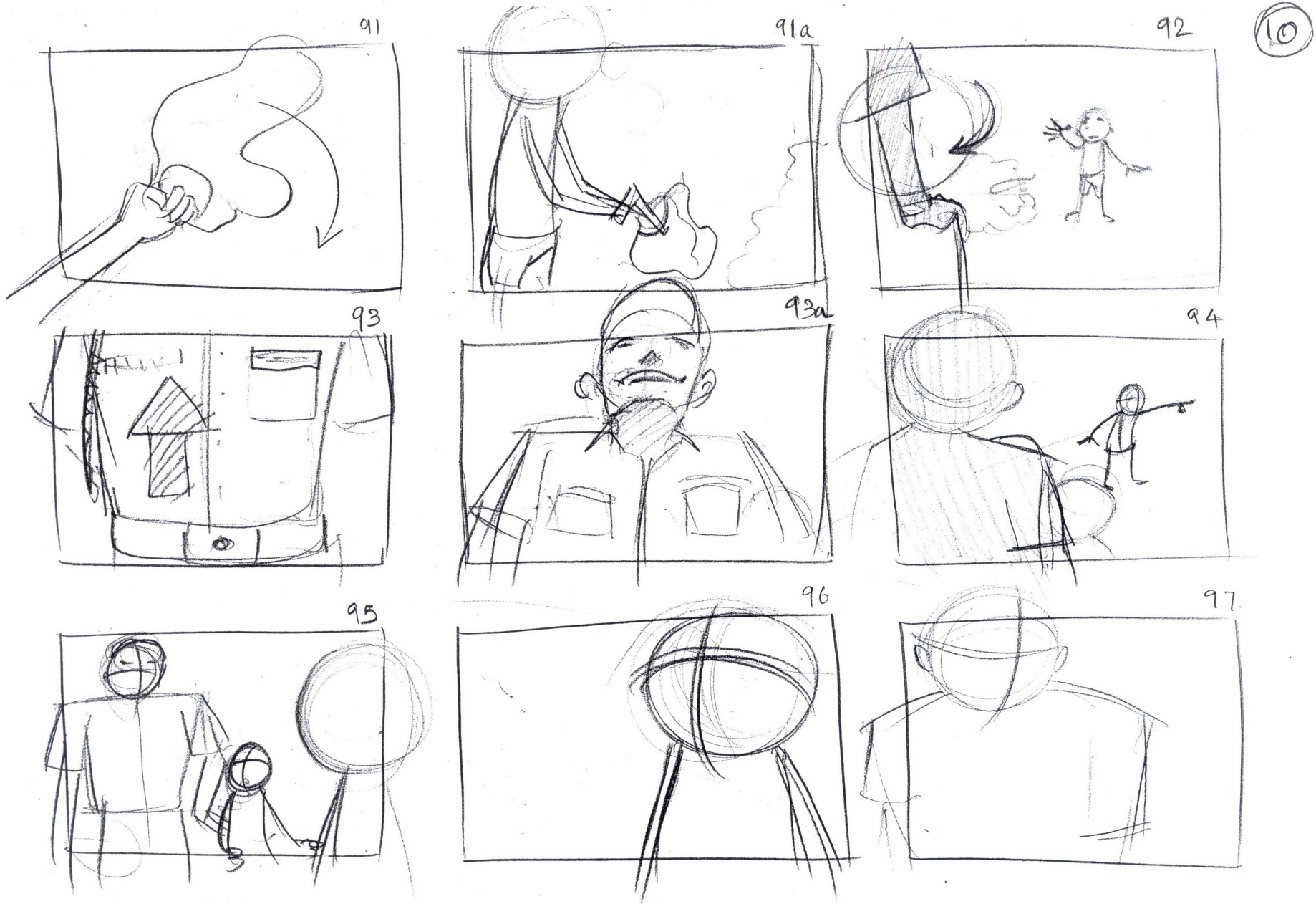
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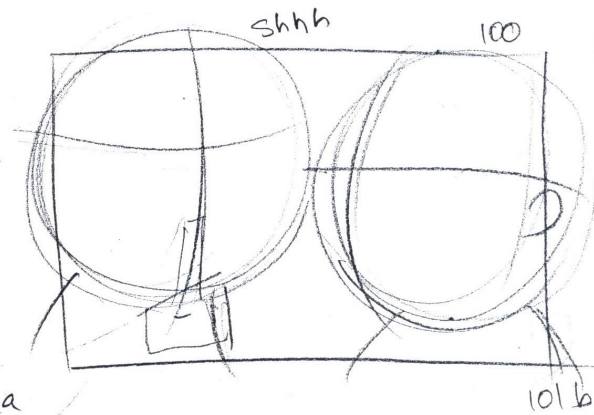
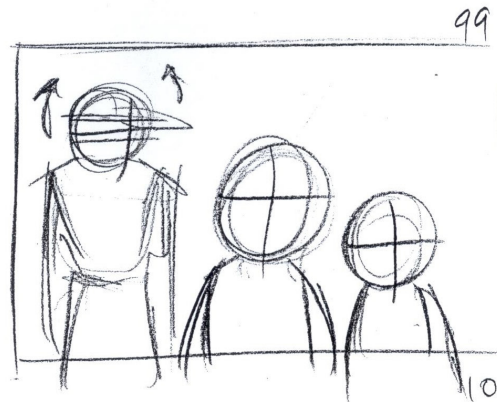
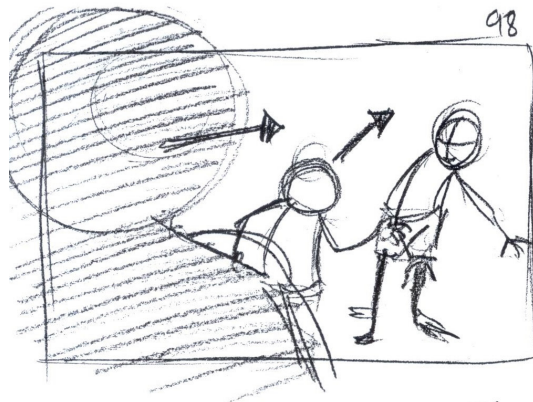


Slow mo

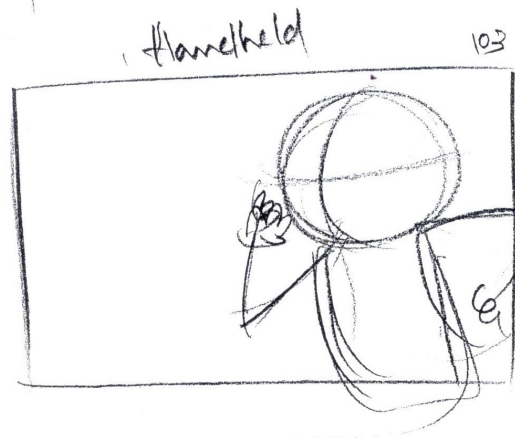
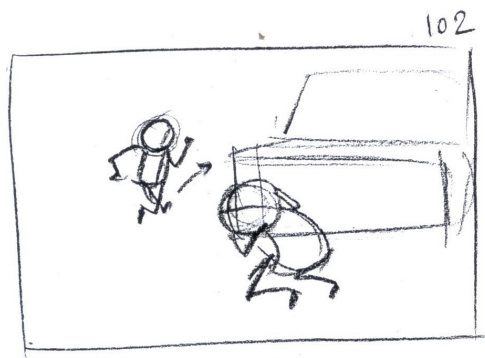
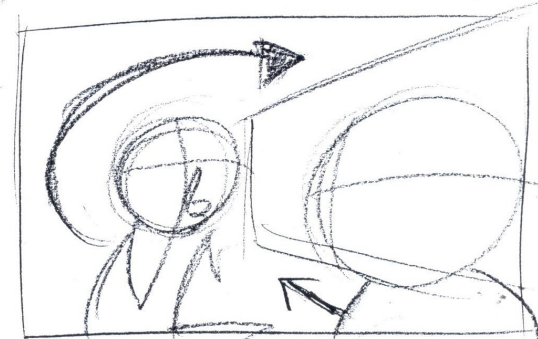
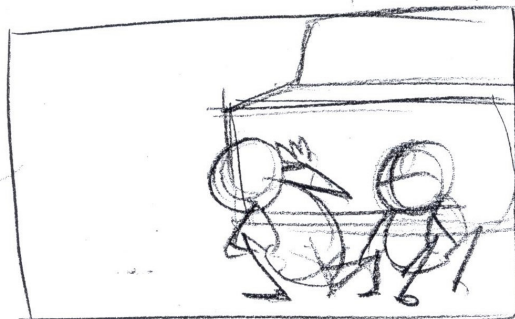
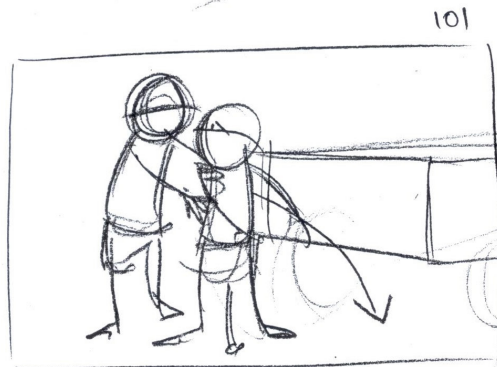


handheld

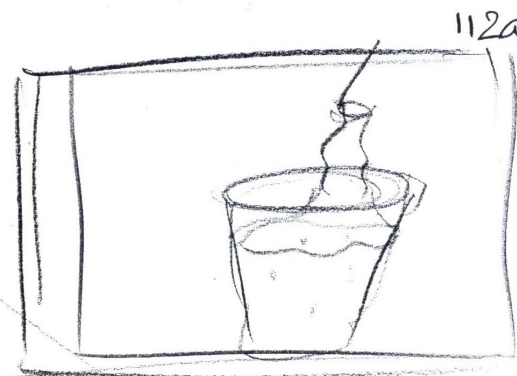
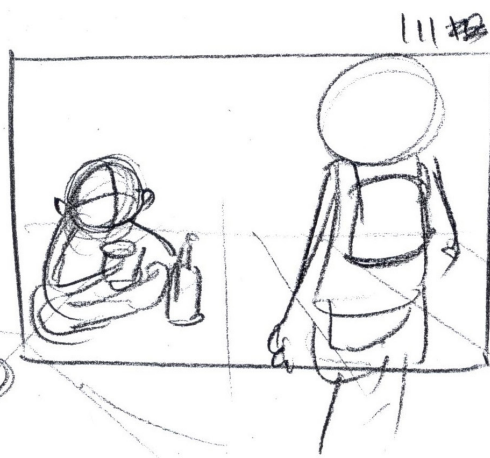
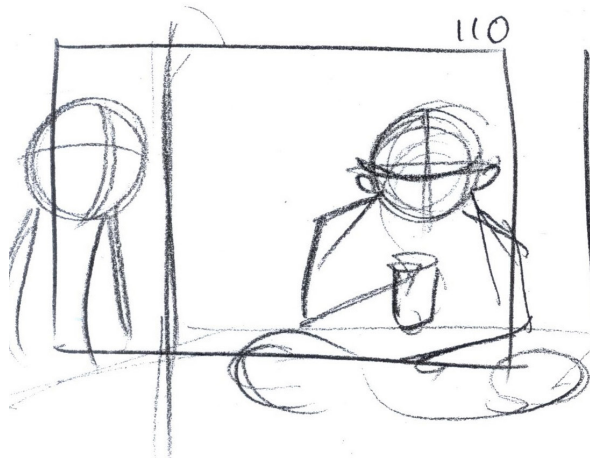
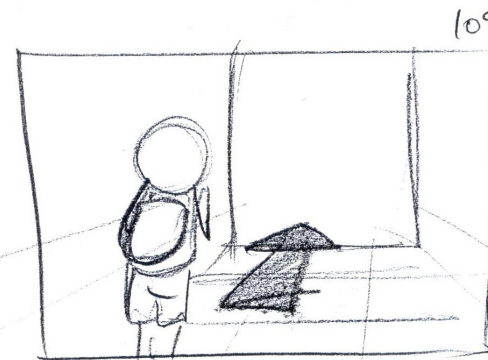
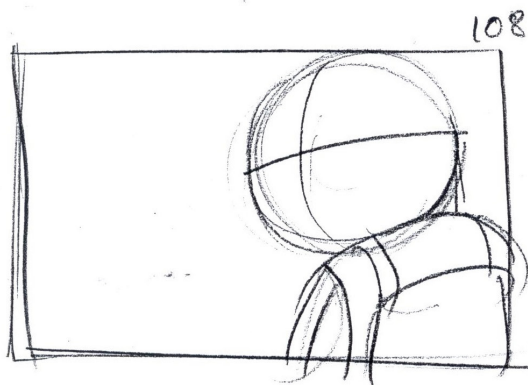
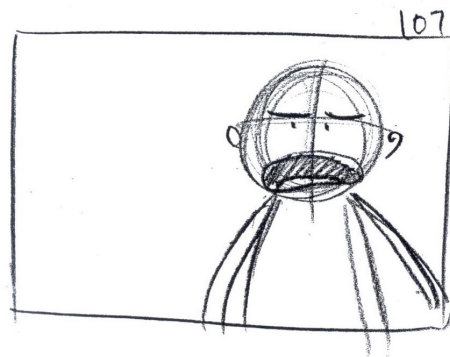
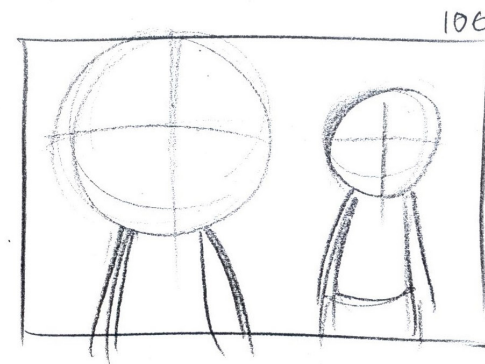
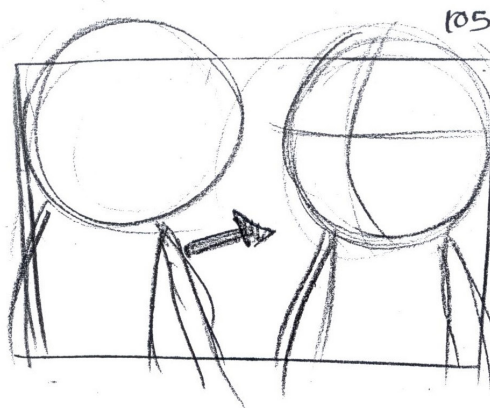
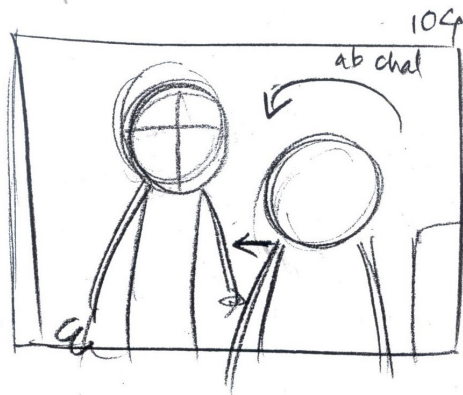


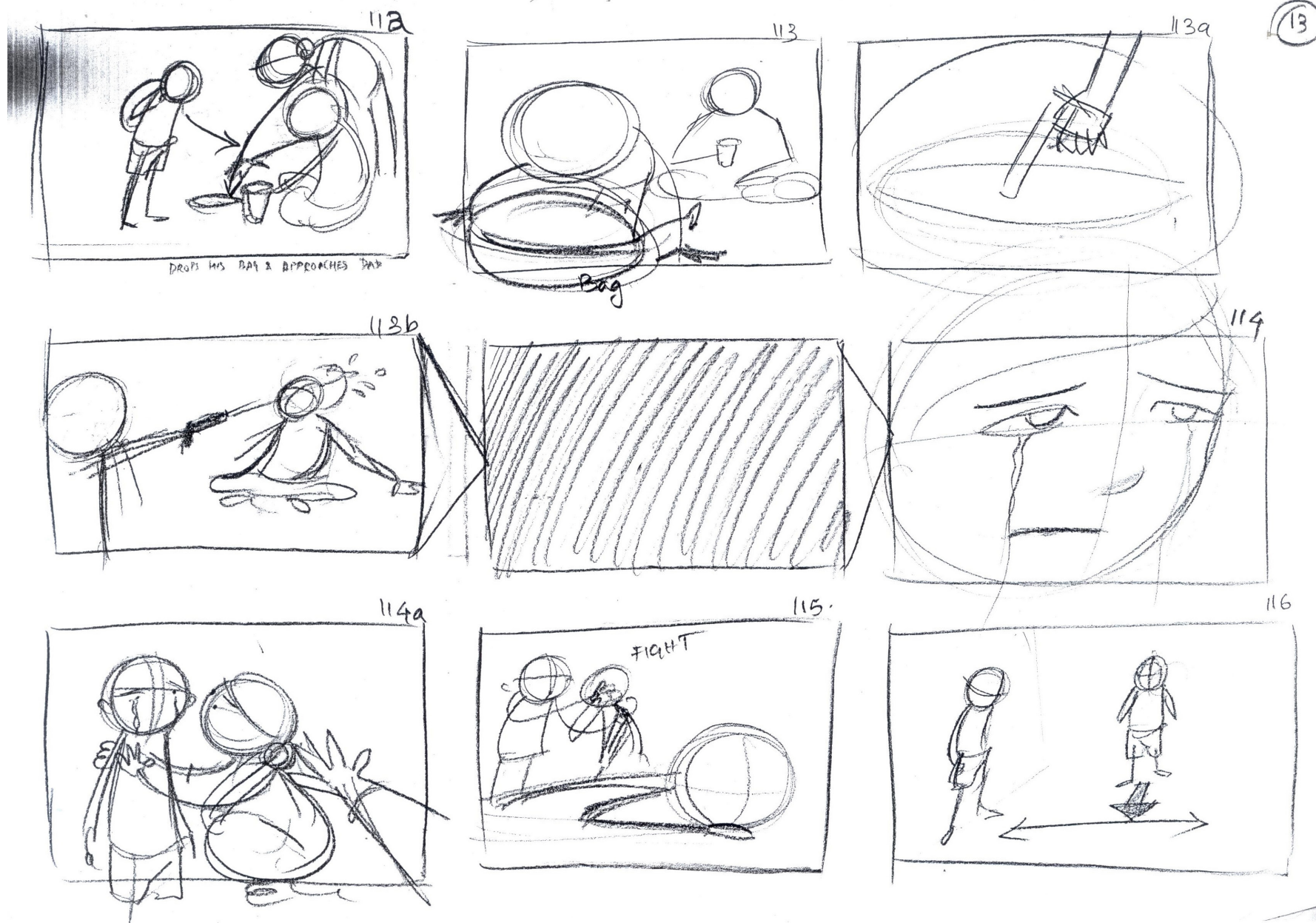


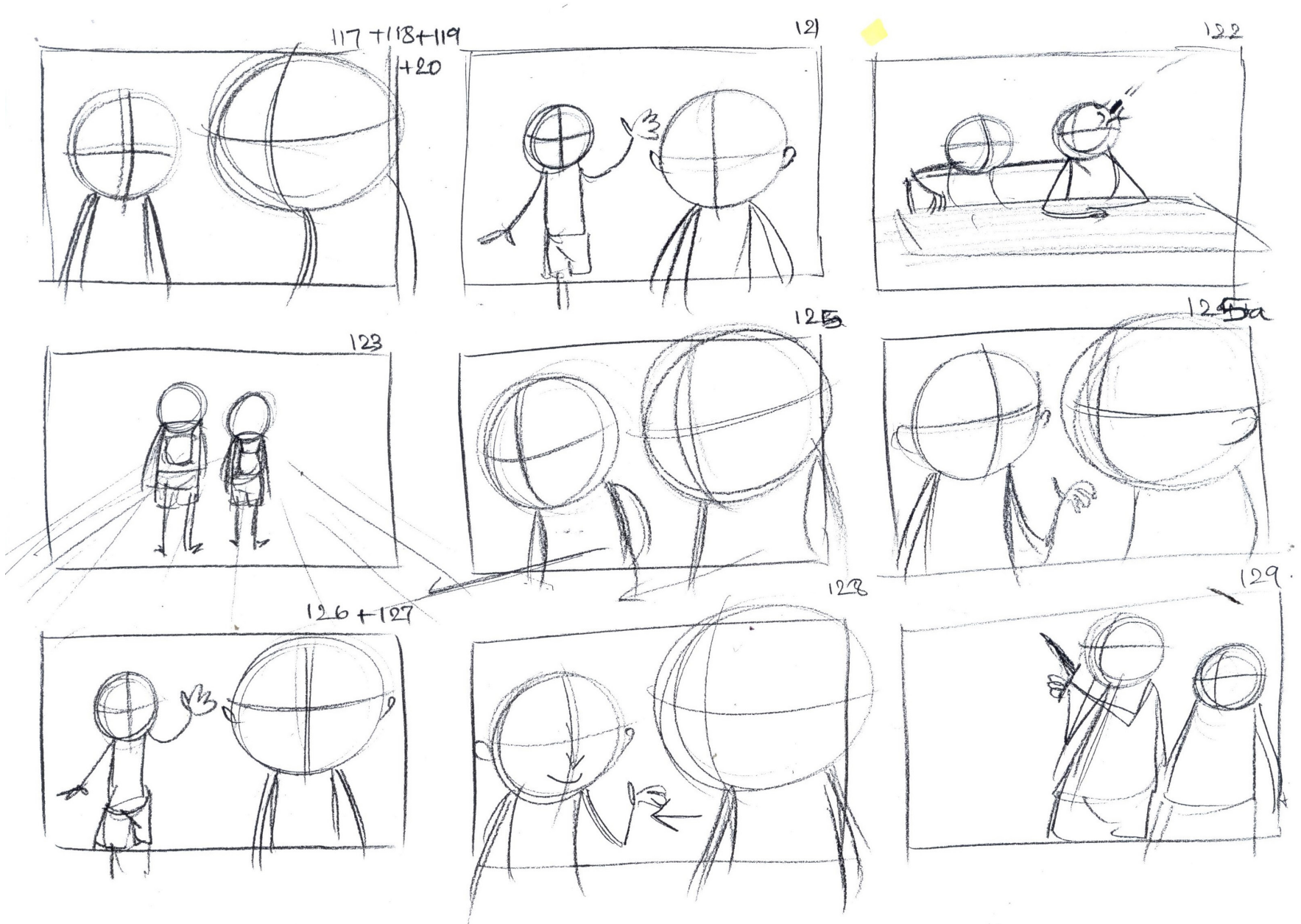
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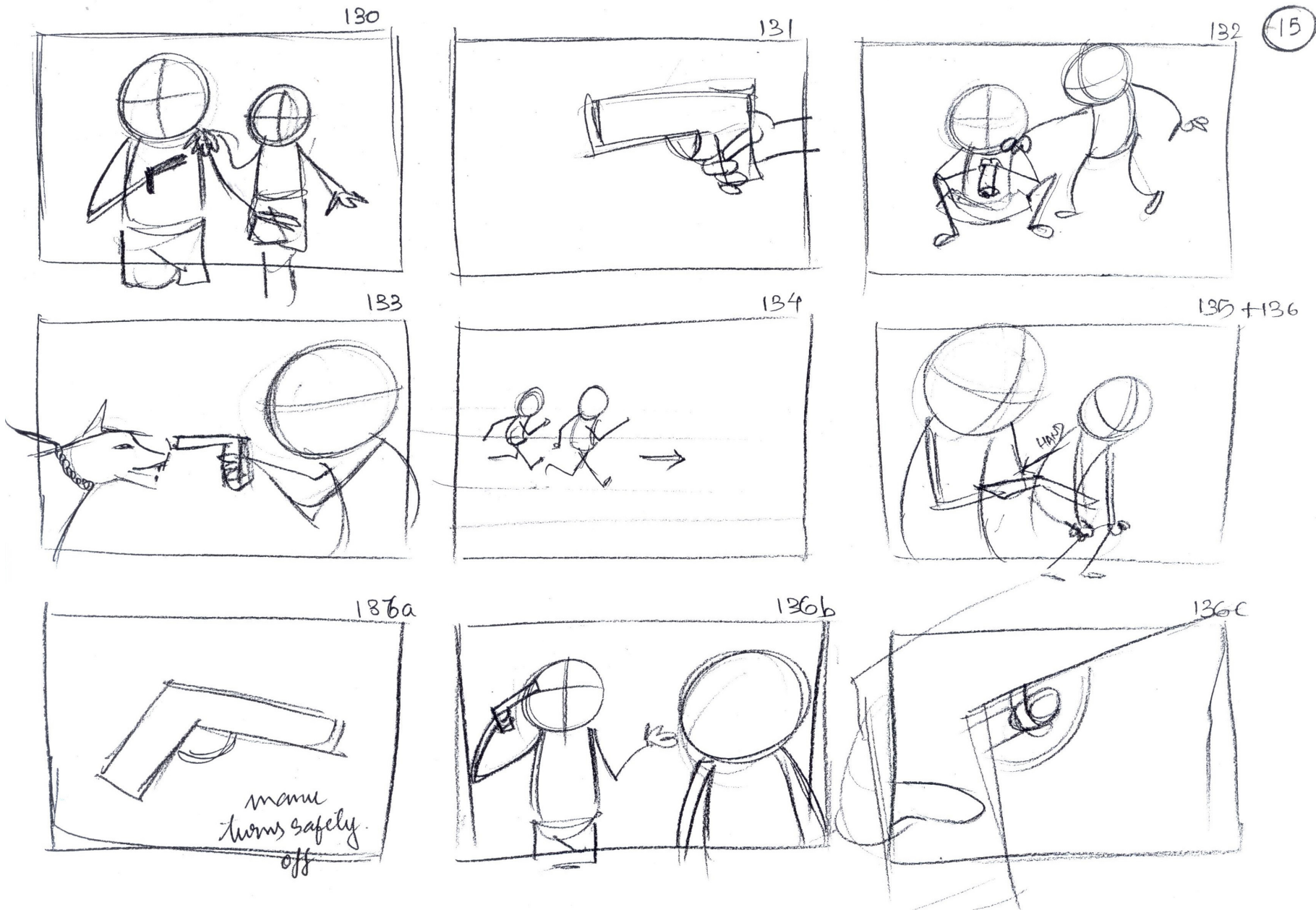


12

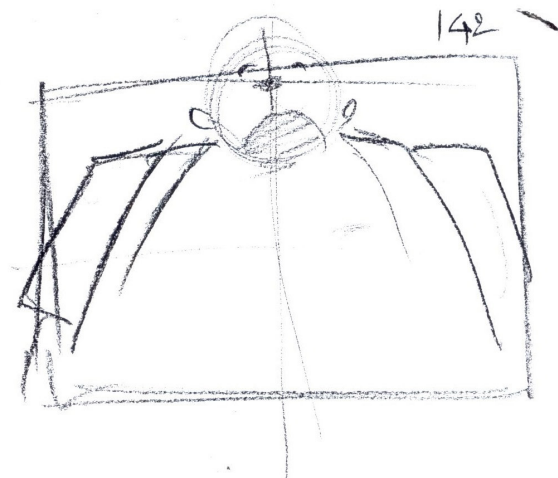
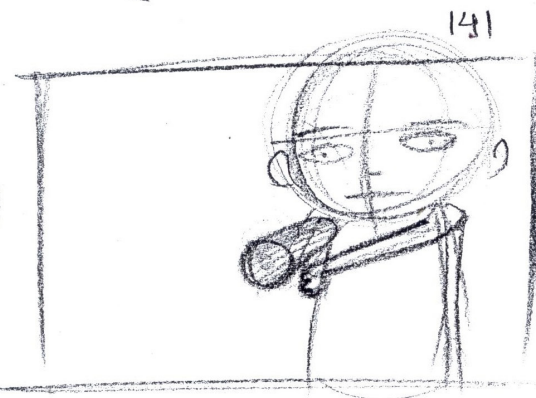
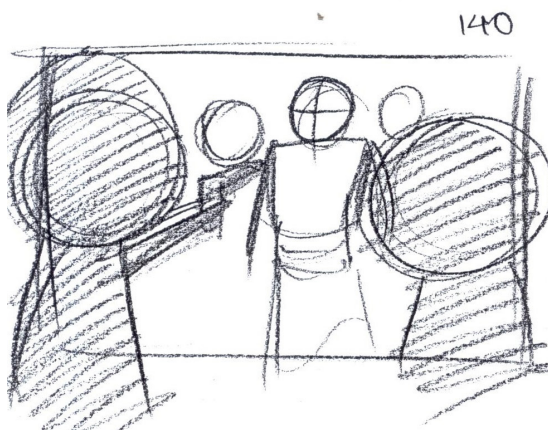
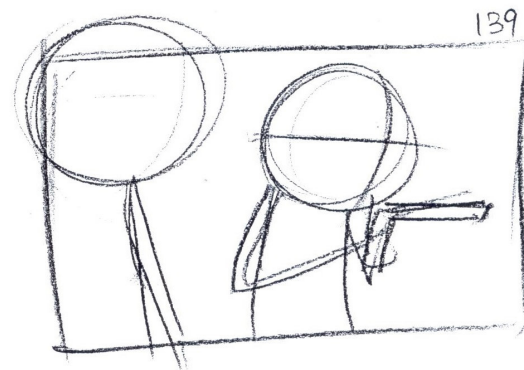
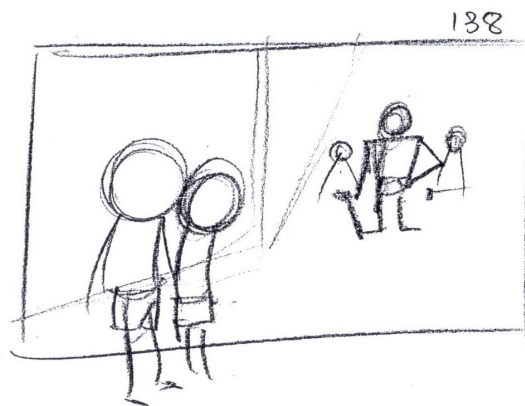
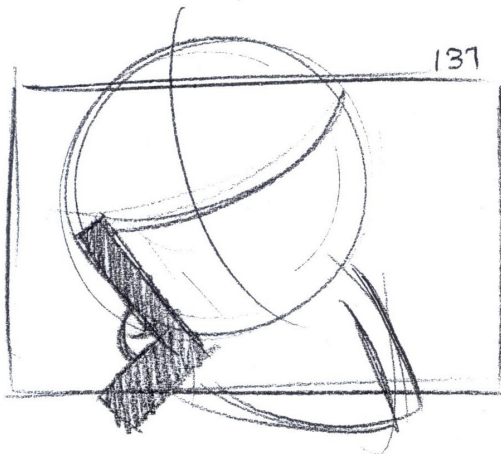
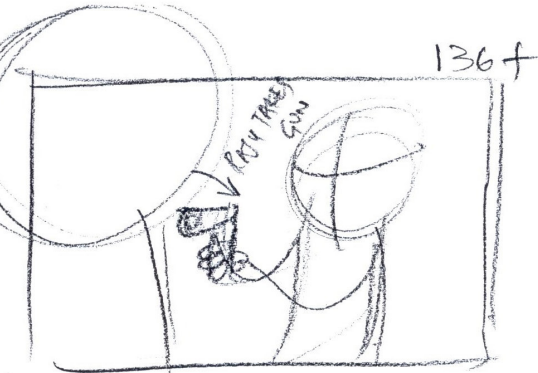
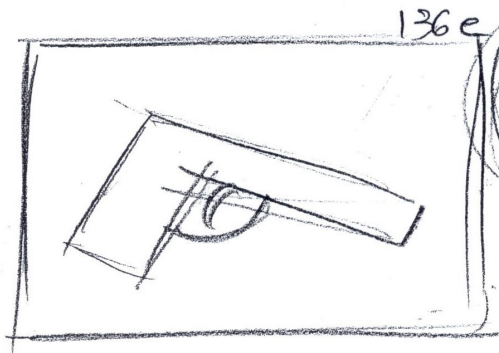
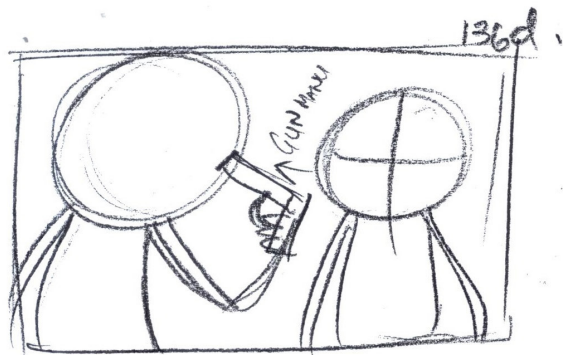




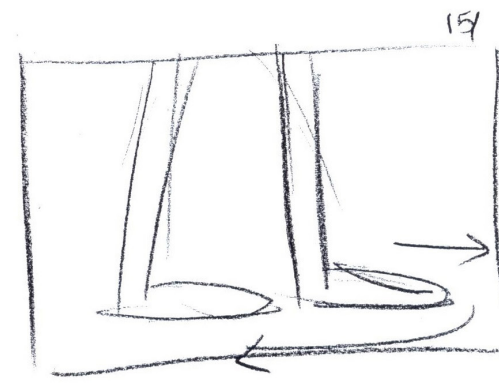
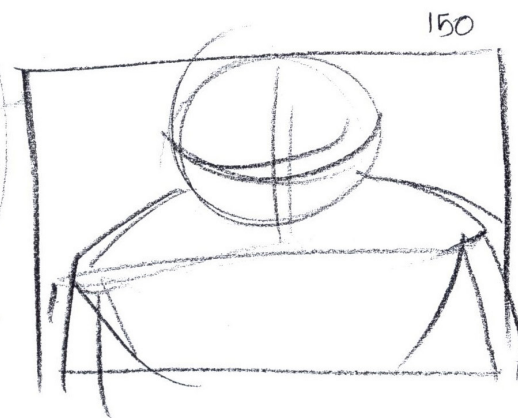
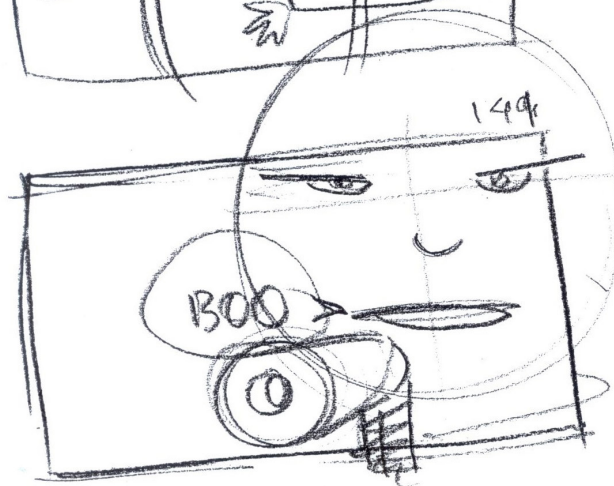
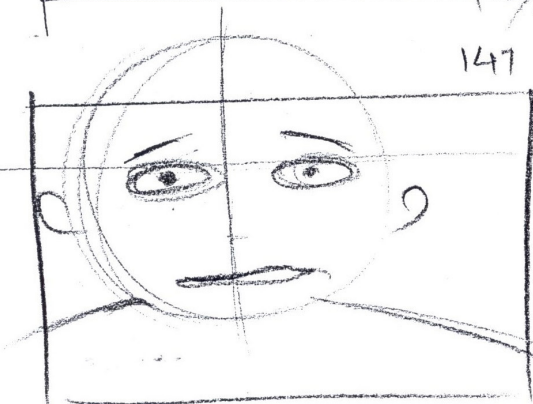
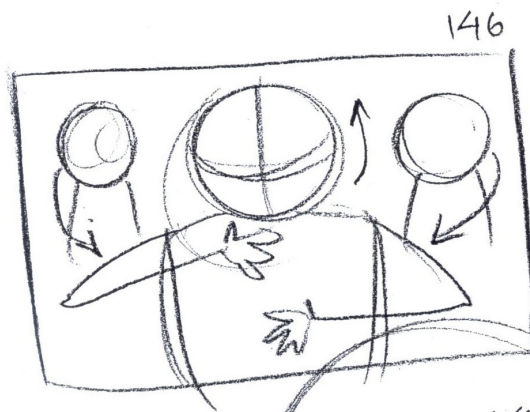
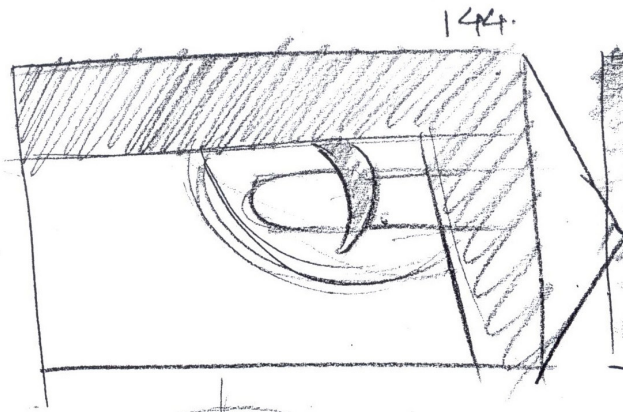
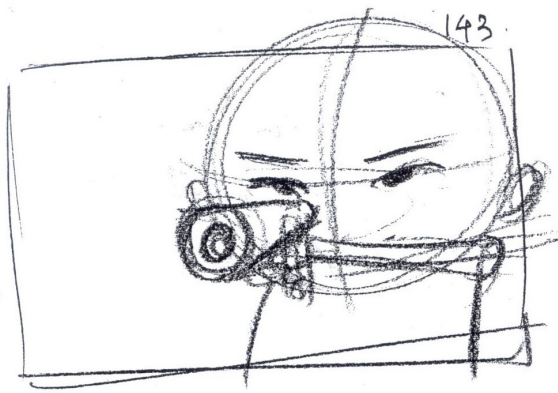


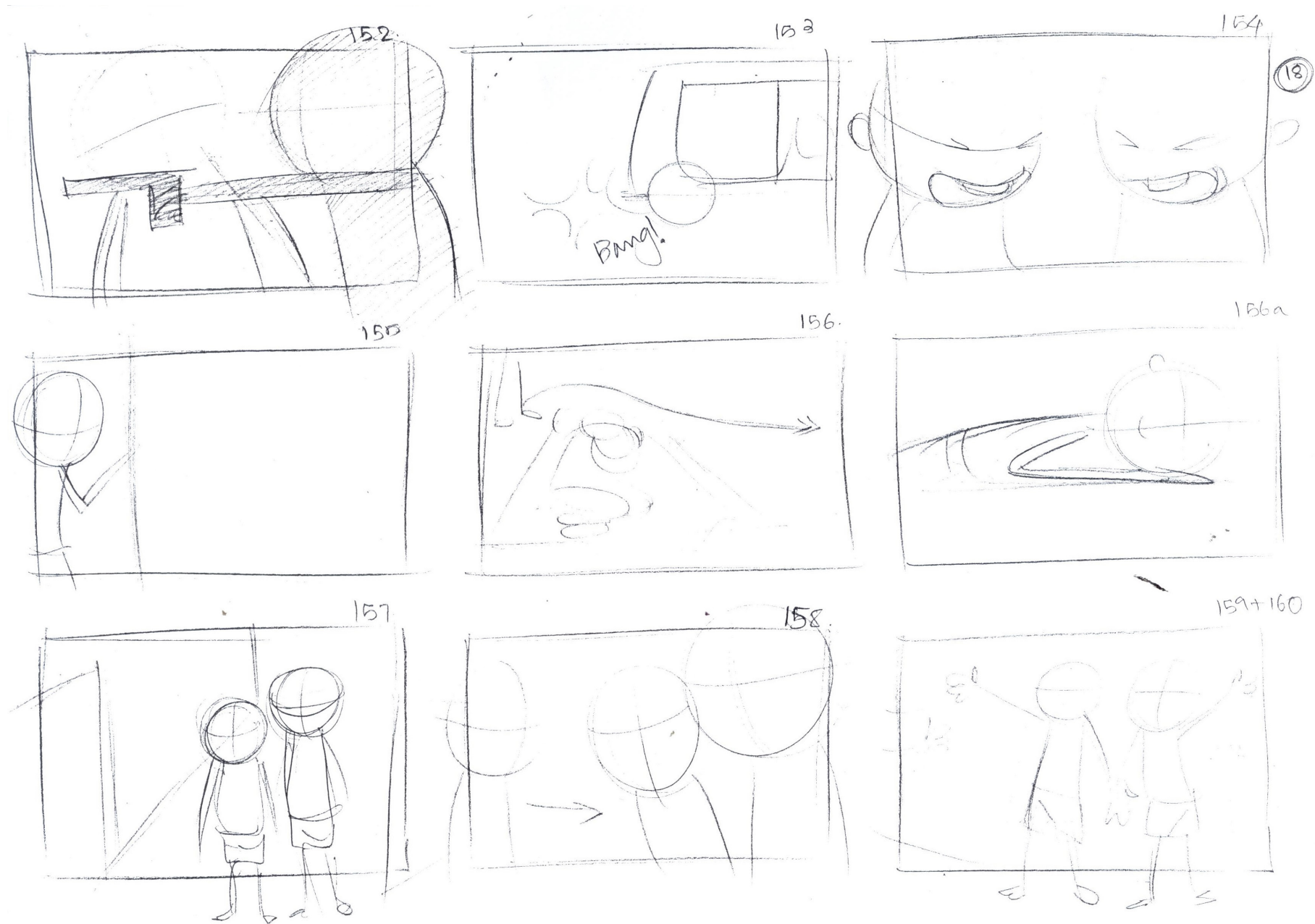


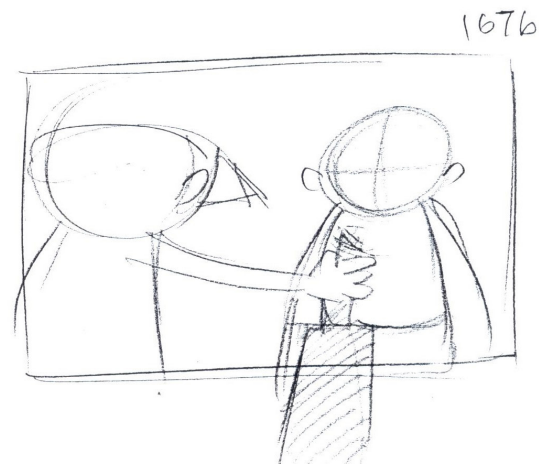
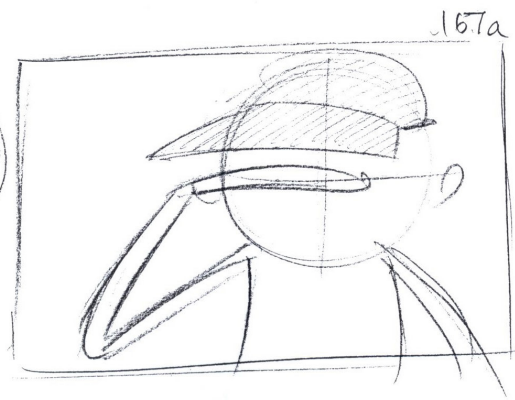
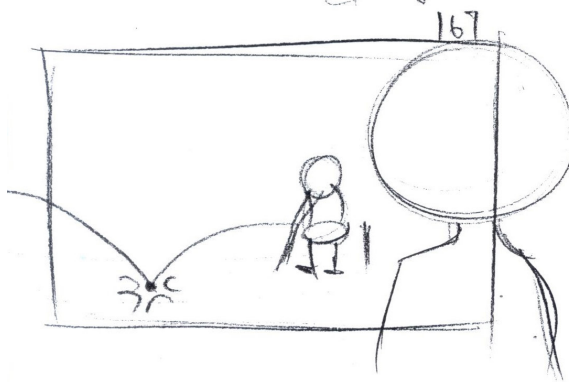
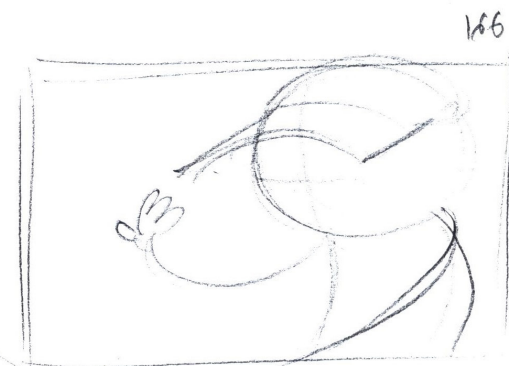
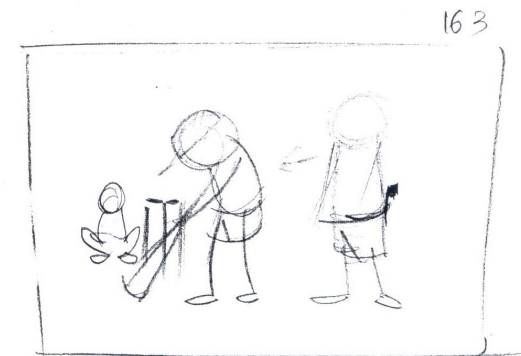
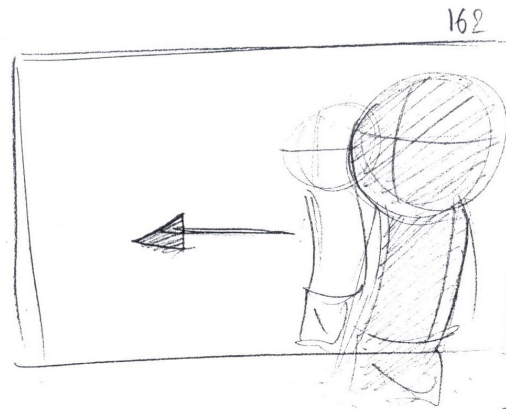
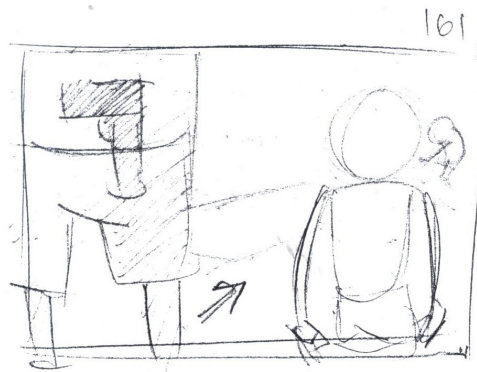
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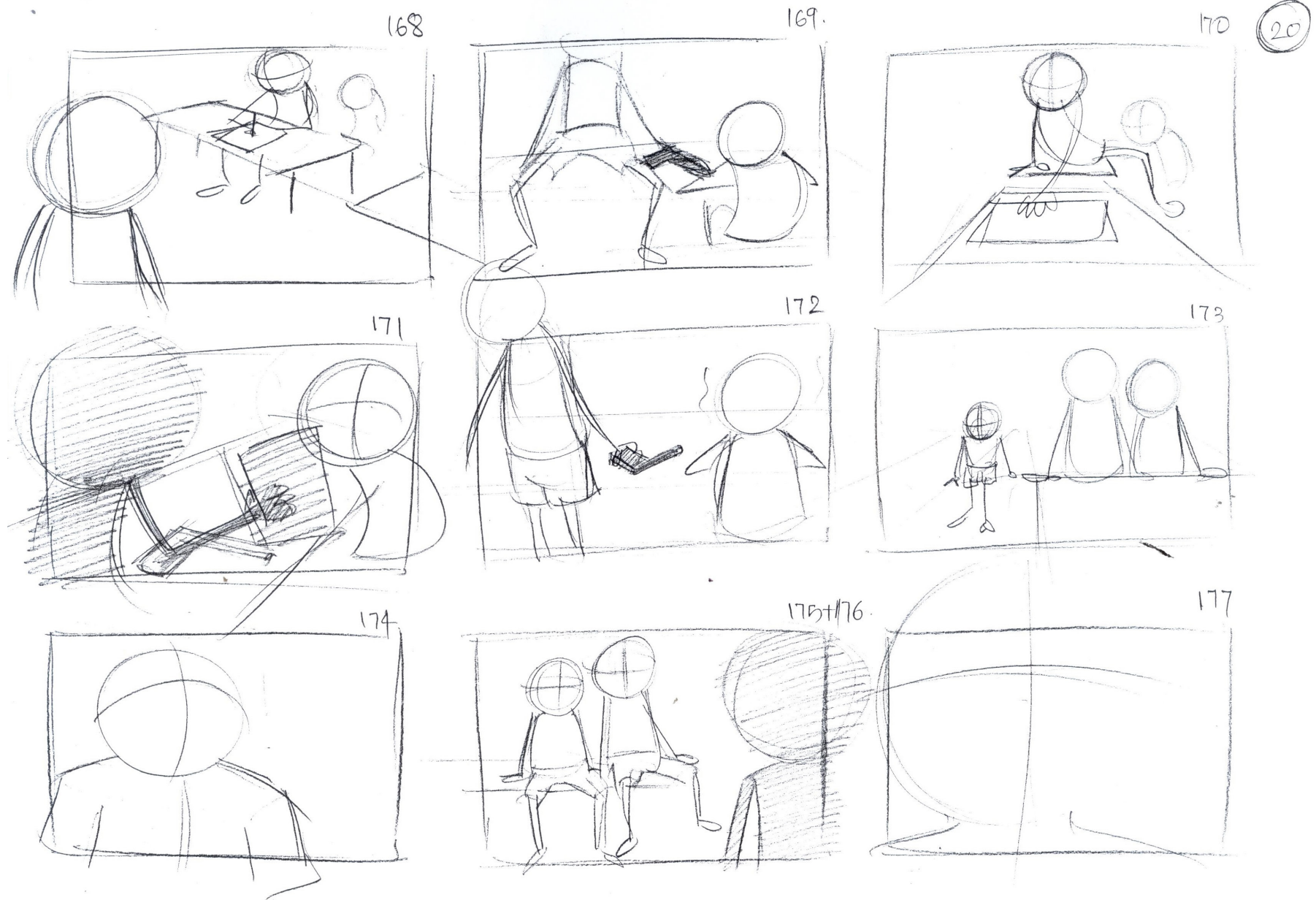


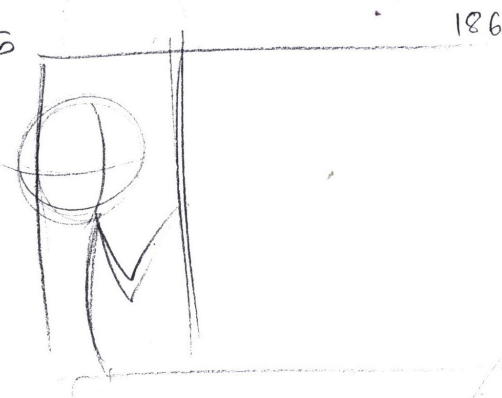
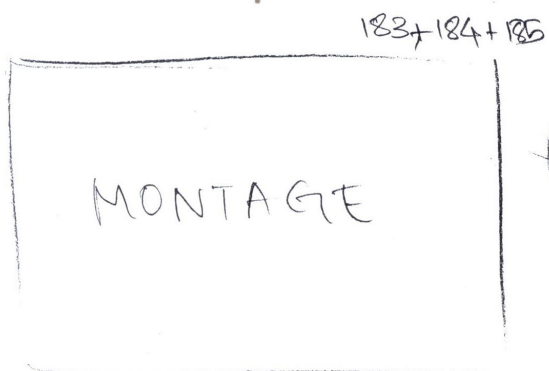
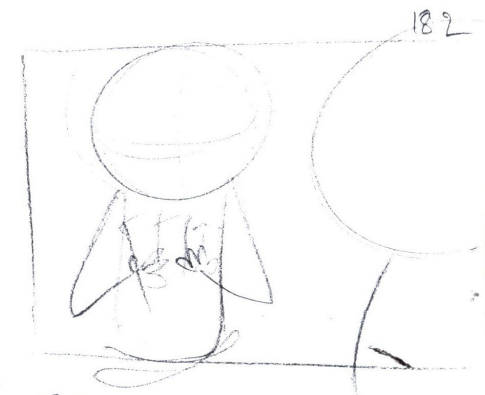
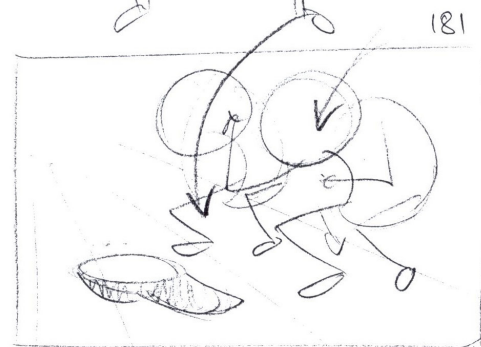
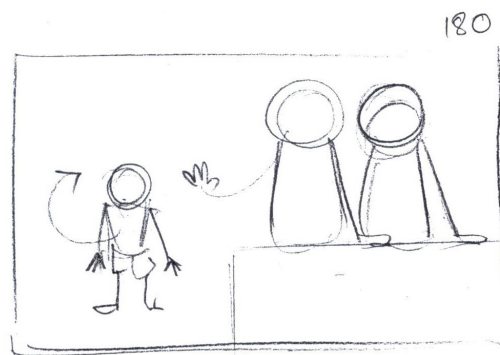
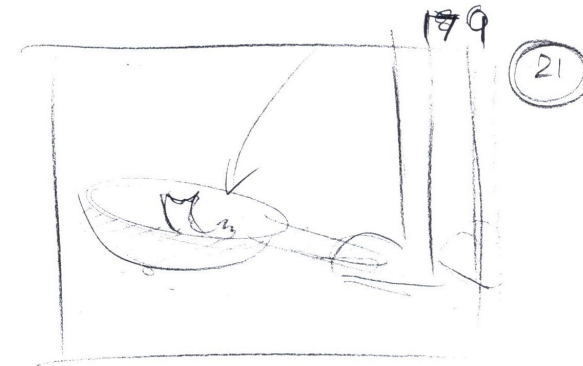
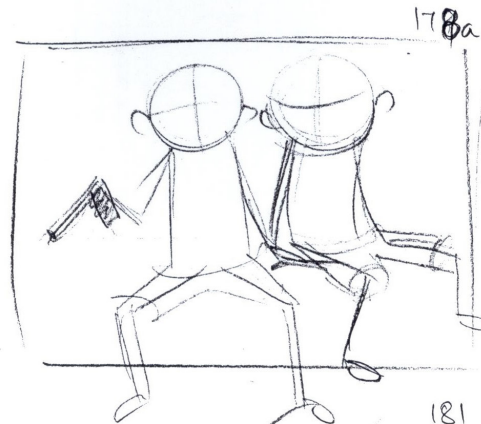
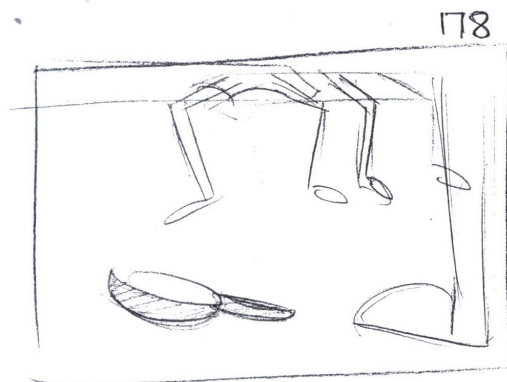
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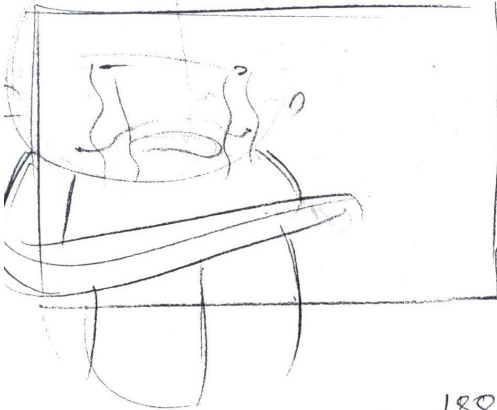




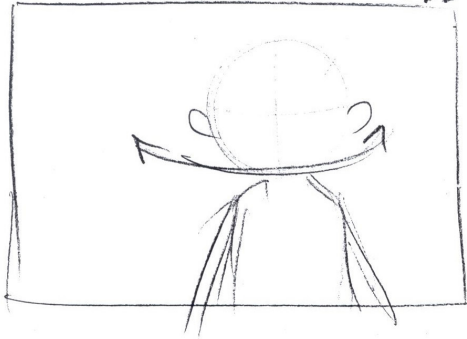


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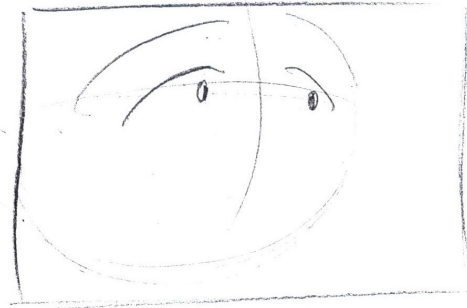
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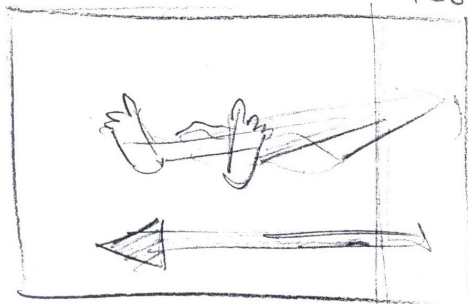
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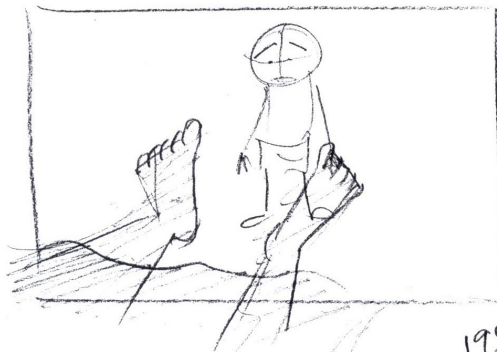
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188

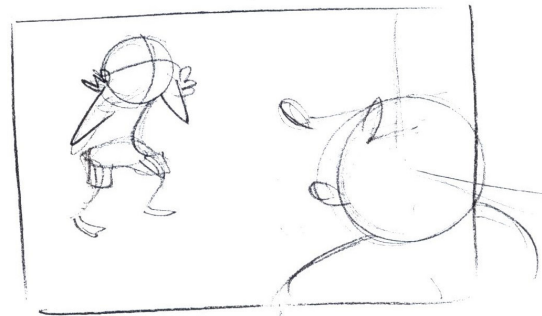


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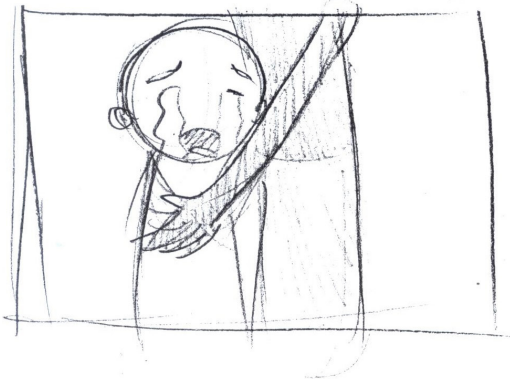


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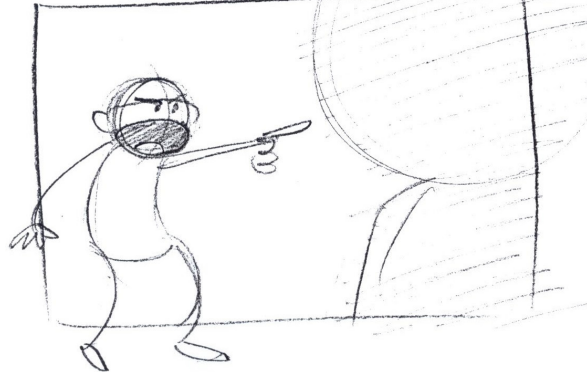
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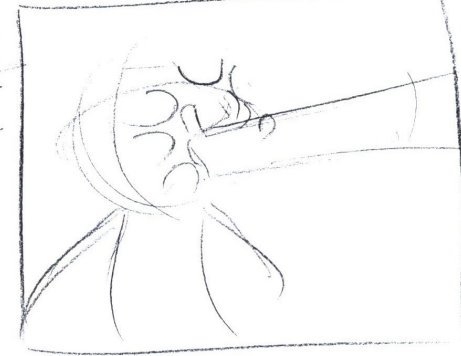
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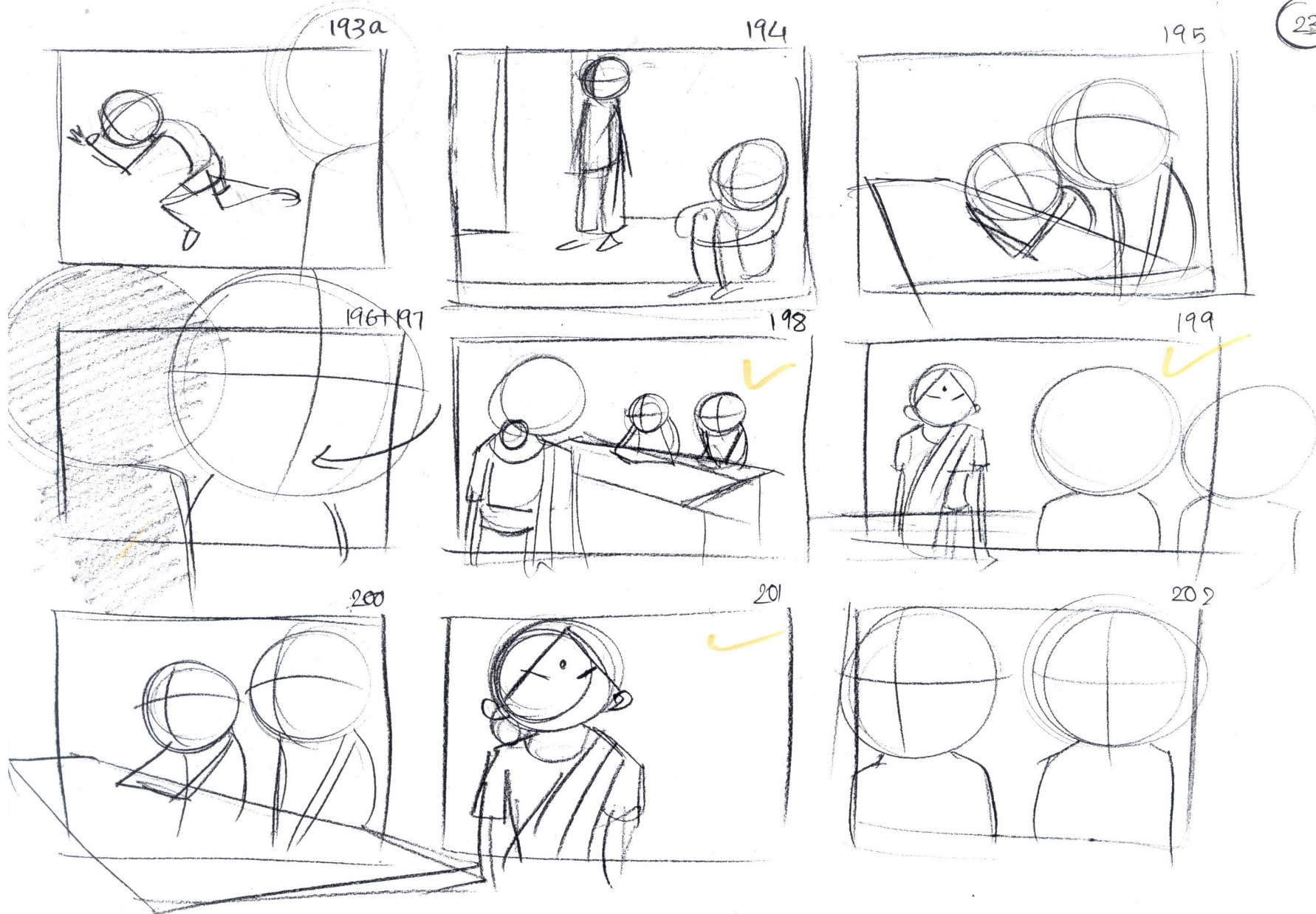
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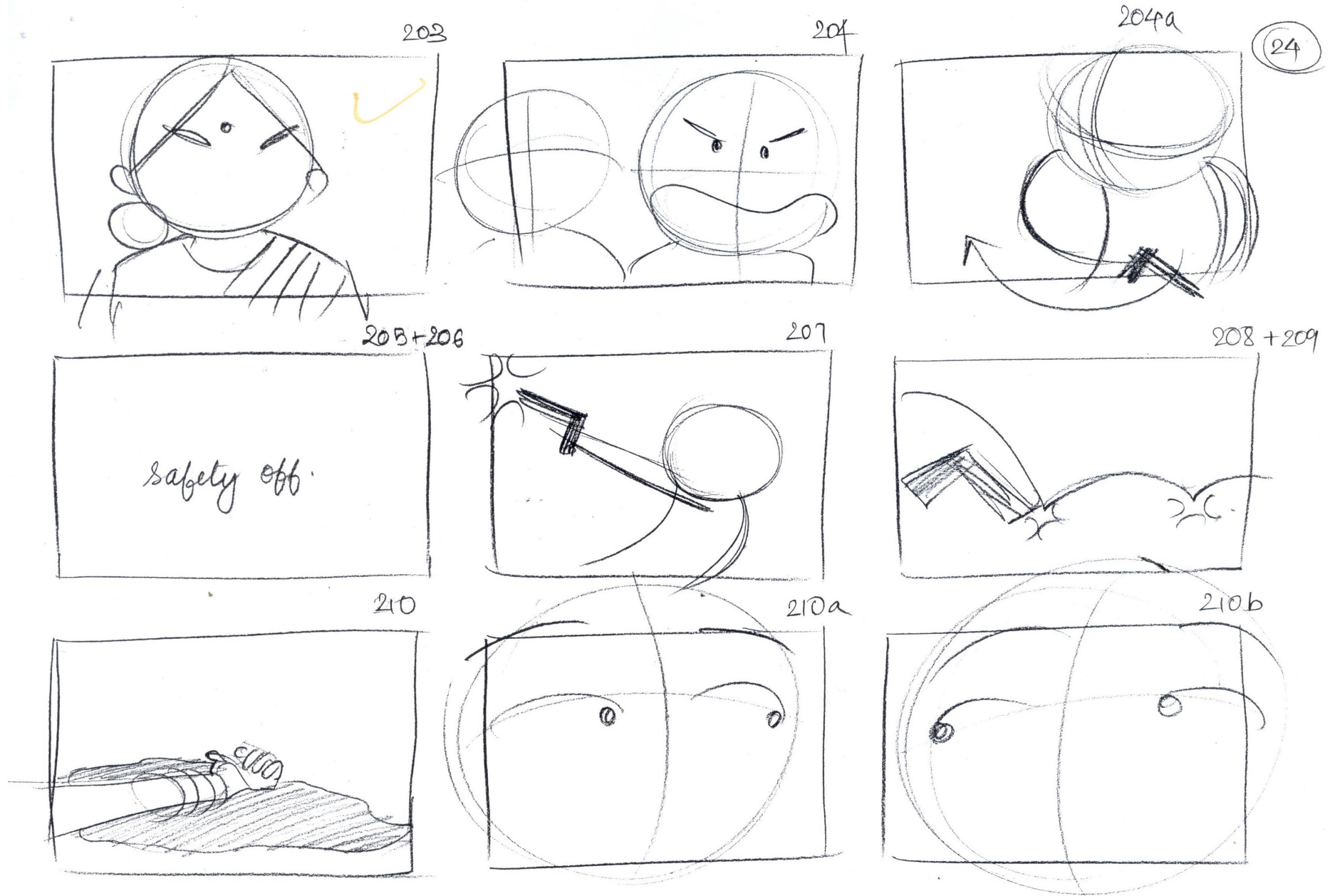


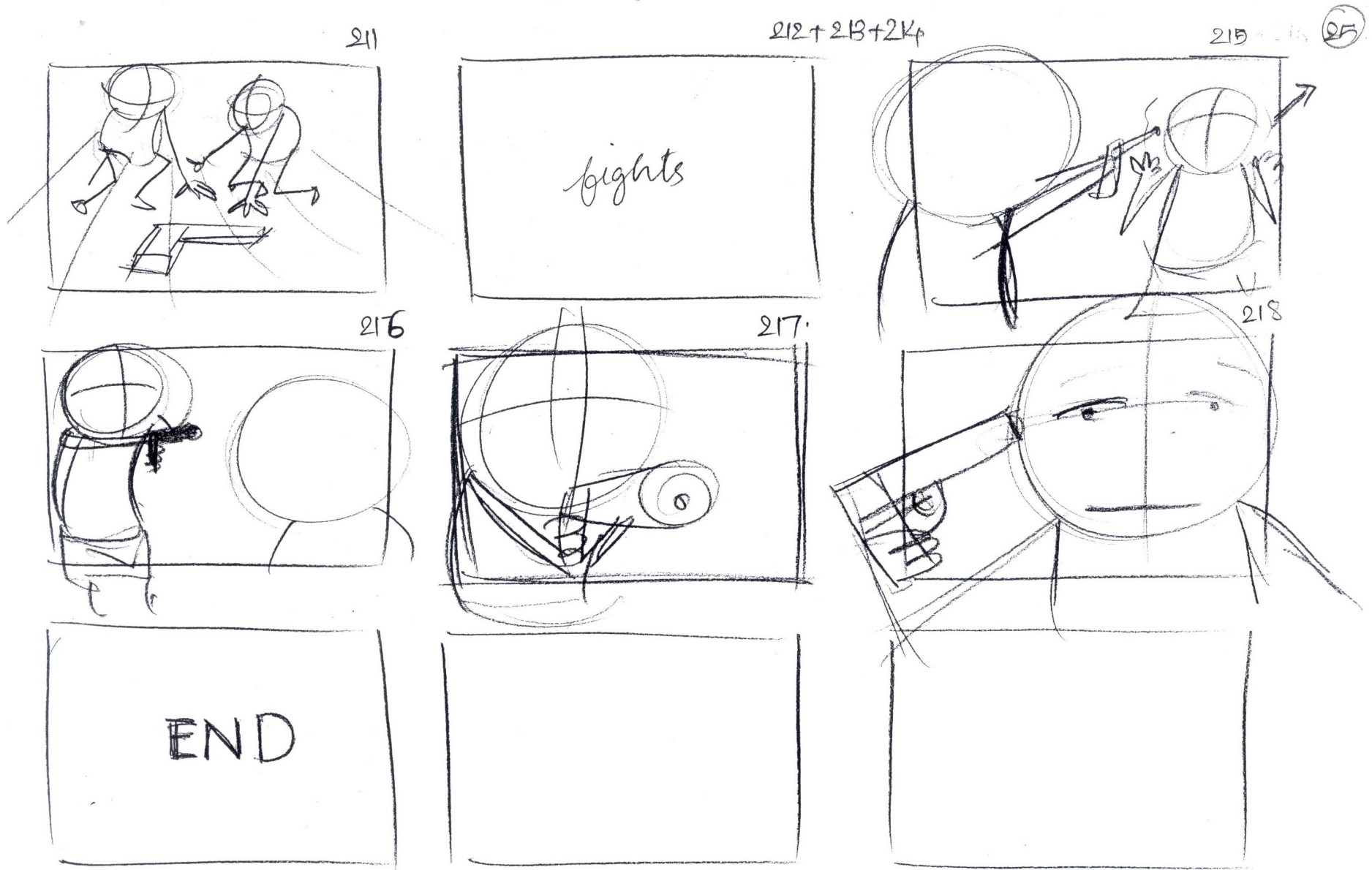
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23







CASTING

Casting the right people for the role becomes critical especially when dealing with a difficult subject. A bad performance can trivialize the gravity of the situation.

The most important part was to find a kid who could play the lead role of Raju, who had the maturity to understand the seriousness of the movie. Someone who is patient and hardworking.



RAJU

CHARACTER

Born in a lower middle class family to an abusive father and a loving mother. He lives in a transition apartment that the government has built for slum dwellers. The whole apartment is infested with low lives, wannabe gangsters and hustlers. He wants to grow up to be a Gangster himself. He has no interest in school but wants to rule over Mumbai when he grows up.

ACTOR

Pritam Jaiswar

13 years old

Studies in class VII, Modern English School, Kamrajnagar.



MANU

CHARACTER

Born in a lower middle class family to loving parents. Raju's best friend, very obedient in class. Studies well and wants to be a doctor when he grows up. He wants Raju to concentrate in class and give up the dream of becoming a Gangster.

ACTOR

Prem Jagade

13 years old

Studies in class VII, Modern English School, Kamrajnagar.



RAJU'S FATHER

Raju's father is unemployed and he tries to solve his problems by drinking till he forgets them. He is suspicious of his wife and suspects that Raju is not his son. His only relief is when he gets home and beats his wife to a pulp. Raju hates him and often contemplates killing him.

ACTOR

Pankaj Raj Yadav

Professional actor and acting coach.



RAJU'S MOTHER

Raju's mother is the sole breadwinner of the family. She is staying in an abusive relationship just for the sake of her son Raju. She loves him a lot and works multiple jobs just so she can provide him the best education that she can. She believes only through education can he save himself from the hell hole.

ACTOR

Monika Sharma
Professional actor.



THE TEACHER

The teacher is someone who has her own frustrations in life, stemming from a bad marriage. She takes it out on kids who are not obedient. Raju is her favorite scape goat.

Raju doesn't respond to her. He sees his Dad in her. He hates him.

ACTOR

Swarali Marathe

Professional actor and child counselor



JAMSHED AND GANG

Jamshed is a local Bully, he has two sidekicks, Arbaz and Mehboob. He likes to use his size to overpower little kids and take whatever they have.

ACTOR
Shaukat
Arbaz
Mehboob

LOCATION

The location also adds character to the story. I spent a lot of time looking for locations and getting permission to shoot. Some locations worked and some didn't. I had to make a few compromises because of the budgetary limitations.



GUN DEALER'S DEN

The gun dealer's den establishes the tone of the movie and will be used in the titling sequence. I found a person Mr.Nandu who rents out guns for Bollywood movies. After some convincing he gave us the permission to shoot at his place.



SCHOOL

The school needed to be believable, a place where a kid from a slum would go to in search of a better future. I went looking for schools right here in IIT and also outside. Finally the decision was made for me as I found my lead actor also in the same school.

SCHOOL PLAYGROUND



SCHOOL INTERIOR





RAJU'S HOUSE

My initial thoughts were to shoot the sequence in a chawl but the space constraints in a chawl made it impossible to shoot this. I finally found a place in a transition apartment that would work perfectly for the story.



MANU'S HOUSE

Manu's house had to look better than Raju's house. I found my Associate Director Himanshu's place to be ideal. The room that we shot in was made to look cramped and the mirror was used to reduce the number of cuts in the scene.



JAMSHED ALLEY

I was looking for a very tight space since I was using a 35mm F 2.0 Carl Zeiss lens to shoot. Also the locality had to be such that we would not be disturbed while shooting. I stumbled across such a place in Kamraj nagar while looking for another location.



ABANDONED FACTORY

When I started visualizing the story, the first place that came to mind was Shakti Mills. Since it was a long commute I tried closeby places like the Mansunk Estate in Kanjurmarg, Dabba Factory in Kajurmarg and Bharathi Estate in Kanjurmarg. I didn't get the permission to shoot anywhere.

I decided to get the permission for Shakti Mills and went to DCP Dhananjay Kulkarni. He said as it was not a law and order problem he couldn't help me. Finally I decided to shoot the sequence within IIT in the boathouse.

REHEARSALS

To reduce the cost of shooting I decided to conduct rehearsals. This also gave me a sense of the capabilities of the actors involved. The coverage of the 35mm lens and a sense of direction. The first rehearsals were conducted in the school and the consecutive ones in the Auditorium.

SCHOOL



AUDI



SHOOT

My focus was to learn how to handle a full frame camera and understand its capabilities. Also implement the rules of cinematography learnt from 5C's of cinematography. Handling logistics, equipment rental, taking care of the actors and a lot more on a tight budget.

Directing the performance of the actors were my primary focus in this project. Only through performance can the content become appealing for an audience.

THE EQUIPMENT

carl zeiss 35mm distagon t zf/2



Konova Slider



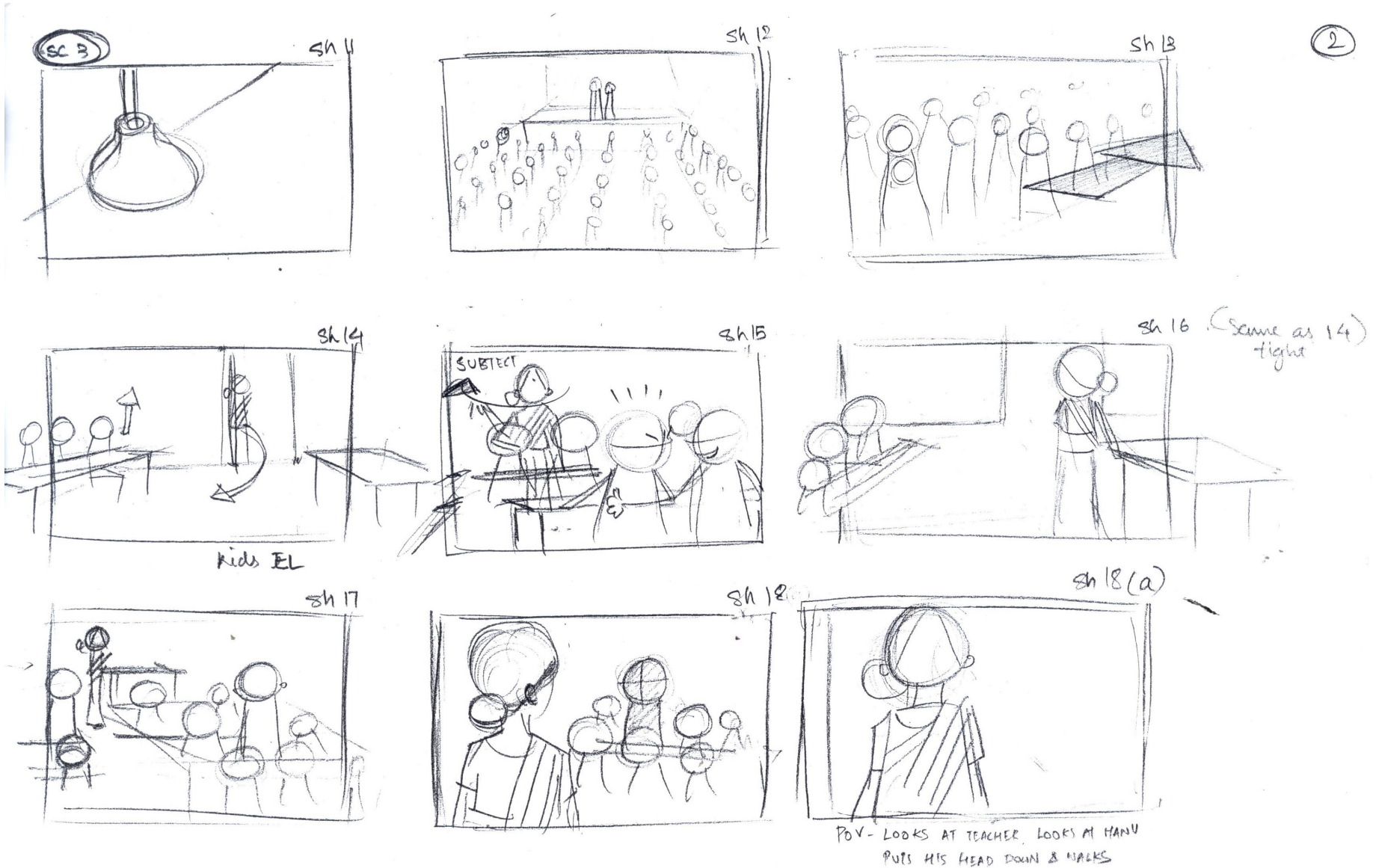
Manfrotto Tripod

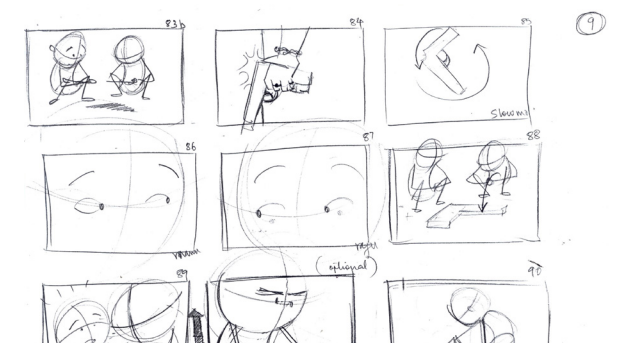
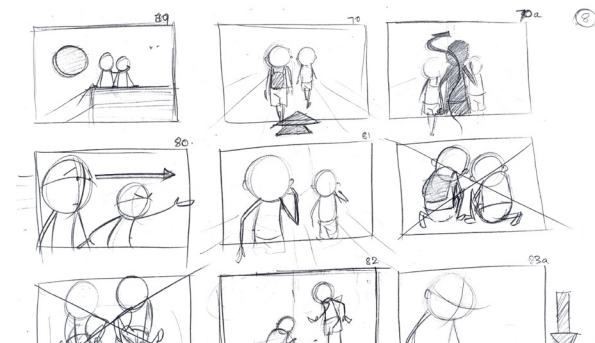
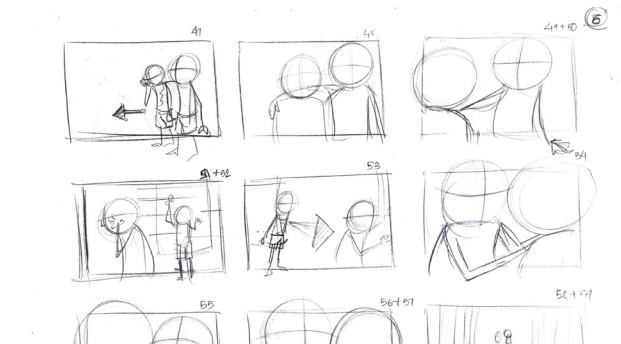
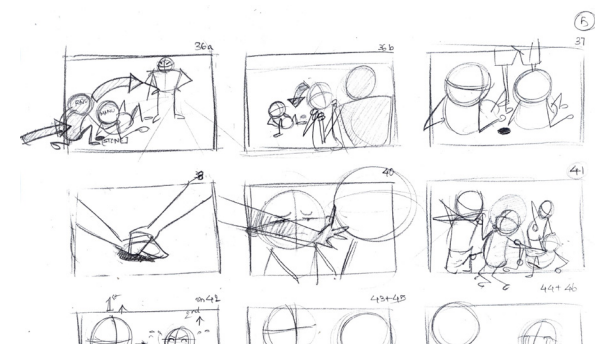
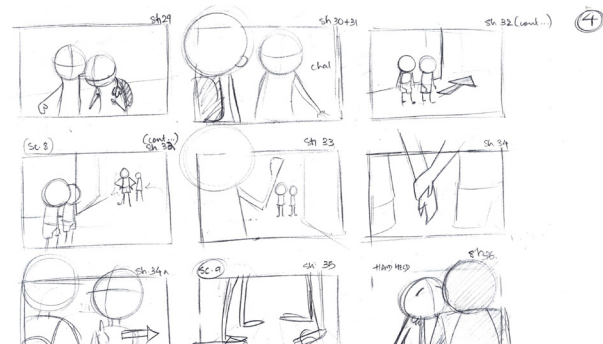
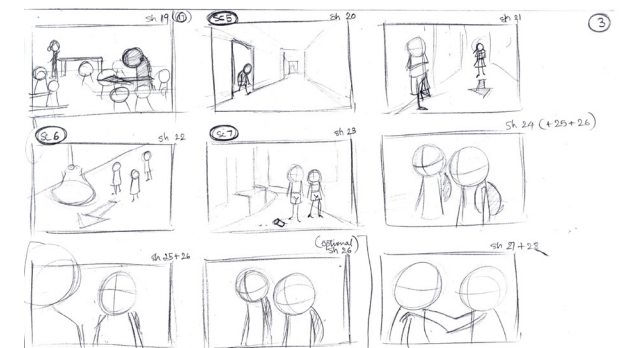
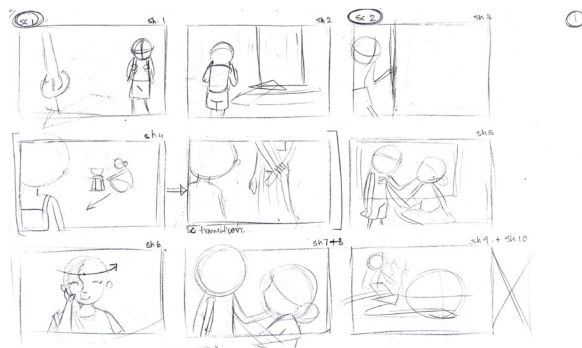


Canon 5D Mach II

Storyboard to final shots

2





EDIT

Before I started editing I read Walter Murch's, "In the blink of an eye" to understand the nuances of editing. Thumbnails of scenes were created to get a sense of the emotion in each shot.

Finally learnt Final cut pro X and started editing each scene, first by creating rough cuts and then tightening them.

THUMBNAILS OF SHOTS



MUSIC AND SOUND

For music I contacted an Ex-IDCian named Ram Prasad, someone who is well versed in Carnatic music. He has collaborated on several projects from IDC and we had worked together on another short film.

The music that I had in mind had to reflect the state of mind the protagonist is in any time of the movie. I didn't know how else to convey it to him than that. I also sent him thumbnails and rough cuts regularly so that he can refine it. As reference I asked him to listen to the OST of a Tamil film "Aranya Kadam".

The sound design is done by our resident sound designer Shantanu Yennemadi. I am always amazed by the sensitivity that Shantanu has for sounds and gave him full freedom to explore.

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