

LOAD SHEDDING

AN ANIMATED SHORT

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Submitted in partial fulfilment of the
requirement for the degree of Master of Design in
VISUAL COMMUNICATION

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Without the help and support of the people of Kalyan I wouldn't have been able to cut out a story. All credits to them and load shedding.

I would like to thank Harsh, Charu, Milind, Shruti, Deepti & Shaunak, my colleagues at IDC for their kind help and feedback.

Thank you.

APPROVAL SHEET

The Visual Communication Project III, an animation short on load shedding by Nair Vineeth Anand, is approved in partial fulfilment of the requirements for the degree of Master of Design in VISUAL COMMUNICATION

GUIDE

CHAIRMAN

INTERNAL EXAMINER

EXTERNAL EXAMINER

MUMBAI, April 2007

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ABSTRACT

A short summary about my project topic has been put down. This will hopefully present you an insight into my animation film.

The newspapers lately are abuzz with the growing power cuts in the suburbs. My project deals with the same, but in a subtle and light manner. With a bit of humor, and through a simple story, I have attempted to spread the awareness to curb load shedding. The story has a central character, the “load shedding baby”, who in his simple sweet way manages to slay the “load shedding monster”, which has been haunting the city of Kalyan since a long time. The focus has also been laid on the fact that frequent power cuts have seeped into the lives of the people and they have taken it as a part of their lives. Protests are staged, the electricity board is bad-mouthed. But these are not that will help us get rid of this syndrome. It is only when we start thinking and start saving electricity in our homes, that we can make a difference. I have tried to bring out this message through my animated short.

OBJECTIVES

I have in this short section, tried to answer the basic question as to why I wanted to make an animated film on "Load Shedding".

Hailing from Kalyan, I have been exposed to load shedding since my childhood days. As a matter of fact, it had gotten into my life so much so that I hardly felt that it was a curse. As children, we used to have our own ways of dealing with it. It used to be a great time when we used to sit out in the dark and play games and have fun through the dark hours. But then as time progressed, I realized that it is a greater problem with deeper impact. I have seen how it affects the lives of people. With this project, I wished to somehow convey the simple ways by which one can try and reduce load shedding. I wanted to use humor as a medium to convey the message. A light-hearted simple way to communicate the idea of saving electricity became my motive. I desired to incorporate all the short incidents that I had seen and heard of around me during the hours of power cuts. The objective was to subtly and surely

convey the practical and possible ways to curb load shedding, and to make people realize the fact that even a small effort on their part in their homes, can help avert the power cuts syndrome. Animation seemed like the apt medium as I feel that any message can be subtly conveyed using its power. Moreover, with this project I wished to explore my animation skills.

PROCESS

Certain aspects of my journey from an initial idea to the final animation product, have been briefly elaborated so as to give a glimpse of the process followed during the undertaking.

IDEATION

TOWARDS CONCEPTS

Accruing experiences & stories

Exaggerating for humor

Weaving a story

CONCEPTS & CHARACTERS

FINAL CONCEPT

EXECUTION

SCRIPT

CHARACTER DESIGN

LAYOUTS & BACKGROUNDS

STORYBOARD

ANIMATIC

ANIMATION

IDEATION

TOWARDS CONCEPTS

This section will elaborate on how I arrived at the final concept . It starts off with my visit to a place called Tilak Chowk during the load shedding hours, and ends with the platform for concepts & characters.

ACCRUING EXPERIENCES & STORIES

Through my growing days, I had some experiences during the load shedding hours which formed the basis of my thought process. But I wanted to know other stories and other views as well. With this, I set start during a load shedding night, into a place called Tilak Chowk in Kalyan. The reason for me to choose Tilak Chowk was the fact that my locality was well endowed with invertors, and I wanted to explore the experiences of the people who didn't have invertors in their homes. I wanted to know people's views on the frequent power cuts and if they knew why there were load shedding at all. Lots of people

and lots of stories – I ended up with a list of experiences and incidents, that interested me.

The MSEB point of view was something again which I wanted to try and know. I spoke to an official and he confessed the helplessness of the board to do anything about it. I knew that it was a situation much drastic than I ever felt it would be.

EXAGGERATING FOR HUMOR

Now that I had a lot of narrated incidents and some experiences of my own, I wanted to exaggerate these to bring out a bit of humor and fun. I have always felt that humor is a very strong communication medium. It has the power to induce a message into you without you even realizing. Exaggeration is one way of achieving humor – this is what I had learnt out of my experiences in life. I tried thinking of numerous ways to step up the tickle factor.

WEAVING A STORY

With exaggerated experiences and tons of characters, I wanted to weave them all in a narrative. I didn't want to forcefully bring in the characters, but I wanted them to evolve. A bit of fiction and a bit of reality, was what I aimed for, during the struggle to cook up a story. The popular perception about load shedding as a demon also set me thinking. I tried numerous ways of relating the characters and the incidents. I attempted placing certain characters in certain scenarios and asked myself, "What if?". It was from here that I set off in different tangents.

CONCEPTS & CHARACTERS

All that I had heard about from people and from my own experiences, I started developing and forming stories. Stories that would appeal with its novelty and its freshness.

These mostly take into consideration, the point of views of different people I met during my effort to collect stories from them. All these rise out of the basic question “What if?” The initial ideas that came through have been briefly mentioned.

LOAD SHEDDING BABY

This idea emerged out of a Malayalam film, where in a dark person used to credit his skin tone to his birth during power cuts.

Caesarean babies, Pre-mature babies and now load shedding babies. The fateful children born during load shedding are looked at as bad luck in this fictitious story. Manu a “load shedding baby”, the only dark skinned fellow in his family picture, is all set to curb load shedding. Will he succeed in slaying this established and seasoned electric monster?

NOCTURNAL TURMOIL

Crawling lizards and speeding roaches – not a very rare sight in our homes. This concept was about their life during the hours of load shedding.

Load shedding has become an undesired but inevitable part of human life. Hence we live with it. But the nocturnal beings (excluding the insomniac humans) have not much information about what is going on. They are having problems adjusting their biological clocks to suit the irregular power cut blackouts. Many of them are undergoing treatment for nausea and cardiac arrest. Through this tale, their plight will be brought to light.

THE SHEDDING MONSTER

The people perceived Load shedding as a monster that was haunting them. All they wanted was to slay the demon.

Set in the Electric Age 2000 D.E (During Electric), the land of Kalyan is under threat. A giant monster haunts the place frequently. The natives feel that the monster has come from the city of “Emmeseabe” and blame them for its existence. The monster was sent out by the Emmeseabeans, but it was to keep a watch on the city of Kalyan. Those days, the monster used to roam around the city for a very short period. But of late, the monster has started visiting frequently and stays for a longer period thereby affecting the normal life here. How will the people of Kalyan ever curb this monster?

MONOLOGUE

During my journey through Tilak Chowk, I tried using the chronological events as parts of the concept.

Inspired from the account elaborated by an agitated citizen, this approach aims at putting light on public views about load shedding. The main protagonist is an irritated middle aged citizen Damodar. He goes about talking into the camera. He is all charged up and has a lot of woe stories to share. All this with a humorous take forms the crux of this approach.

Load shedding I F E

Stemming out of my own personal experience, where 8 hrs of load shedding a day wasn't an issue at all. Not that I loved it, just that it had smudged into my life and I no longer found the idea intimidating.

I have been living with my brother, my parents and load shedding. Load shedding has become an integral and inevitable part of the lives of many. Following the theory of evolution, a day will come when people prone to a lot of load shedding trauma will develop physiological modifications to adapt to it. A lot of nocturnal luxuries will be showered upon the sufferers. For instance, people developing night vision, or a charging finger, Self-illumination capabilities etc. The possibilities are endless.

LOAD SHEDDING INVASION

Load shedding is taking its toll in so many places. Every day the newspapers have some write-up about it.

A map full of dark-spots. The grand invasion is on the

rise. These monsters inhabit the places with utmost electricity wastage and theft. Passing through the city of Kalyan, they see a prospect habitat. They stop and the city of Kalyan spends the rest of the days in the shadows of the monster.

CHARACTERS

During my experience of going out into the homes during load shedding hours, I realized that there were so many people with unique characteristics, and who could very well form an interesting subject. These were just the initial characters, out of which few were selected as part of the script.

THE LOAD SHEDDING BABY

A baby born during load shedding. The skin tone is dark. Witty & intelligent.

THE FATHER

Biological father of the load shedding baby (The conceptual father being load shedding).

DAMODAR

The protest march spear head. The MSEB abuser and a big mouth.

RAMSWARUP

The laundry man, whose life is at risk due to inability to deliver the ironed clothes on time.

MAHAJAN

The construction worker, who regrets the fact that due to load shedding, his new born hasn't seen him yet. While he leaves for work, the baby sleeps and while he returns, there is load shedding. His baby doesn't have a person to call his daddy.

RATNA

The housewife who regretted the fact that she missed every alternate episode of her favorite TV soap.

KALPANA

She was glad that due to load shedding, she has managed to step up her cooking speed. The load shedding hours gossip, was an event she looked forward to.

VILAS

The rickshaw driver, who used to ride rickshaws at night. But these days since the power cuts are on for a longer duration, he doesn't earn much as people don't fall out on the streets in the dark.

THOMAS

The MSEB engineer, who faces a strange situation once he reaches his house. His neighbors at times confront him about the load shedding crisis.

THE LOAD SHEDDING MONSTER

The face of the popular perception about the ongoing power cuts crisis.

THE CANDLE BARON

Bandya, who started his career as a small time wax-candle maker, is laughing his way to the banks these days. Thanks to load shedding.

FINAL CONCEPT

Finally, through a lot of feedback and introspection, I tried to narrow my focus onto some of the concepts and selected few characters. I tried putting these different characters together through permutation & combination, to figure out how two characters would react to a common scenario. The following is a short summary of the story.

The story revolves around Manu, the load shedding baby. Starting with his conception and then revolving around his small and significant effort to curb load shedding is the plot. It is through him that we get a glimpse of the other characters and scenarios. A subtle and subdued narrative to communicate the message forms the crux.

EXECUTION

THE SCRIPT

This is an evolved script. There were different versions of the script, which were reviewed and appended. This script is an attempt at telling the underlying story effectively and in a simple manner.

The scene opens with an overview of a city. The super, “Kalyan City” appears. Fade to a window outside a house with sounds of a television series’ title song coming from within. A couple of housewives are shown glued to the dramatic build up. The famous evening serial is about to start on , when..”Zooop” the power goes off and the ladies are left sulking. Cut. A man is just about to climb down the stairs, when the power goes off and we hear sounds of him falling down. Cut. A person is about to be shaved in a salon, and the power is off! A shrill cry follows. Cut. “And the winning number is..”, A lottery ticket holder is about to match the winning lottery number with his...”1...A...7...G...8..5...”, the voice is interleaved with the person ticking off a number on his ticket and before the last number is revealed, the power is out! “And a scream of annoy follows. Cut.

Bandya

Bandya is sitting outside his shop with a box full of candles. The light goes off and the candles vanish one by one and his box fills up with money. Fade to black.

A newspaper slides into the screen, with load shedding monster in Kalyan as the news. Then many more newspaper cutouts follow and clutter the screen accompanied by sounds of high tempo tabla beats. Black screen follows. The music dies. And the scene fades into floating sperms approaching an ovum. Sounds of “load shedding” in different pitches and tones is heard in chaos. The camera zooms in slowly on the sperms, and we see bulbs. A background voice over speaks: “The regular power cuts in Kalyan, has made it a part of

their life. Load shedding seeps into the life of Kalyan and a load shedding baby is conceived...”. One of the sperms is shown entering the ovum and it lights up. Fade to a scene showing a father holding the baby, with the back of the baby to the camera. The father is shocked and turns his head left and right in disbelief. A shade card is shown in a thought bubble, which locks on the darkest shade. Suddenly a head pops out from behind the father and with wide eyes, starts yelling “It’s a load shedding baby! Load shedding baby!..”. Shouting, he runs out of the hospital. The father looks back at the baby and then into the camera. The frame freezes and the camera starts zooming out (slow). The frozen frame of the father becomes a part of the framed family photograph which is being held by a kid. The camera zooms out till the back of the kid is revealed and he is looking at the photograph and

heaves a sigh of disbelief.

Manu

Placing the photograph on the shelf, he looks back into the camera and says “ Hi! I am Manu” then pointing towards the photograph, “...the load shedding baby”

Cut to a scene with Manu standing by the window and looking out at the chawl alley.“This is Kalyan, another victim of load shedding” he speaks. Manu is looking outside the window. In the background we hear faint sounds from the television news talking about how load shedding monster has invaded the city of Kalyan.(As Manu and hence the camera nears the window, the volume rises)

Manu is standing there and looking outside, when a man is seen walking through the alley.

Pramod

“That is my father, Pramod Lasure..”, Manu says. Cut to the outside and Pramod walks in. The moment he reaches a T-junction, he appears confused. “He is so used to returning home during the power cuts...”, continues Manu. Scratching his head, Pramod looks to his left and then to his right. “..that he forgets his way when there is light”, says Manu. Pramod walks some steps backwards and then covering his eyes, walks towards the T-junction and confidently walks to the right.

Cut back to Manu, who is holding something in his hand, behind his back and about to exit his room. As if he forgot something, he goes back into his room and switches off the light. As soon as he switches off the light, we hear a coin dropping sound, like a point scored

in a video game and counting numbers rise and fade out. Manu looks into the camera and winks.

Asha

The moment he steps out of his room, he realizes that the television set is playing the favorite saas-bahu serial and his mother Asha, isn't around. She is in the kitchen cooking. He switches off the television and again, the coin dropping sound, like a point scored in a video game and counting numbers rise and fade out. Manu smiles. He steps out of his house, and to his left, he hears shouts of a person. The voice sounds very familiar. He sees a small crowd there and starts walking towards it. As he is approaching the crowd, the shout gets clearer and we hear the MSEB being abused and the load shedding monster being challenged.

Damodar

“Tonight! I will slay the load shedding Monster”, a roaring voice shouts. We see Damodar, a well known protest march specialist in the locality, voicing his angst against the load shedding monster. Pointing to the sky, “Twinkle twinkle little star, Beware of load shedding monSTERRR”, shouts Damodar. The crowd is amazed by his courage. But Manu seems to be totally uninterested. He is about to walk back, when Damodar spots him and pulls him up. “See what load shedding has done to him”. Saying this he drops Manu .”Save your kids. Join me!”, he says and continues abusing the MSEB. We hear continuous beeps. Manu stands up and starts walking. Walking along, Manu reaches the laundry shop and out side, the meter is shown, the reading going up and going down sometime. With a

grin, Manu takes off a wire from beneath the meter. Again the coin dropping point scoring sound plays. The reading starts going steady henceforth. All of a sudden, the Shivaji Chowk clock strikes 7.

Load shedding monster

And then, there is utter silence until a shudder accompanied by a loud thud follows. The entire city of Kalyan is shown in darkness. Damodar with his bunch of supporters are shown clearing their throats and breathing in courage. A shadow crawls over Damodar, who starts shouting and screaming protests. We see Damodar standing in front of a huge towering figure and screaming. The foot starts tapping as if not bothered by the screams of protest. The camera pans

and reveals the demonic monster. But the Demon doesn't budge. The placards read "Load Shedding Demon, go back!", "Quit Kalyan", etc. The scene dissolves into Damodar lying panting on a hand cart, with the placards scattered around him. Evil laughter is all around. Manu enters the scene. He is still holding his hands behind his back. He pelts at the demon, whatever he was holding in his hand. The monster catches it and looks a bit scared. All of a sudden, he disappears like a television set turning off, and the object falls down. The electricity is back on. Damodar picks up the fallen object and looks at it closely. He reads "Saved Electricity" written on a piggy bank. He looks into the piggy bank and sees Manu switching off unnecessary lights, then the television set, and the electric wire outside the laundry shop. A realization dawns upon Damodar. He looks at the placards lying

around and in disbelief nods his head. He looks for Manu and sees him walk away, whistling along. A tired Damodar goes back home and realizes that he had left the lights on in his rooms. He switches them off and leaves just one light on. The moment he does that, we hear the point-scoring sound. The camera looms over the streets of Kalyan, with houses and shops on either sides, the point scoring sound plays in each home as we see excess lights going off in them. (The lights coming out of the homes, reduce in brightness)

“Save electricity, curb load shedding” – the ending supers appear. And Manu is shown switching off a light and winks into the camera.

CHARACTER DESIGN

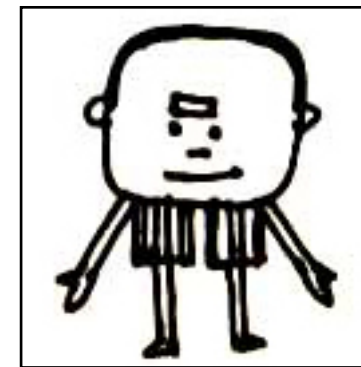
PRIMARY CHARACTERS

Basically, the characters in the script can be classified into primary or key characters and secondary or supporting characters.

LOAD SHEDDING BABY, MANU

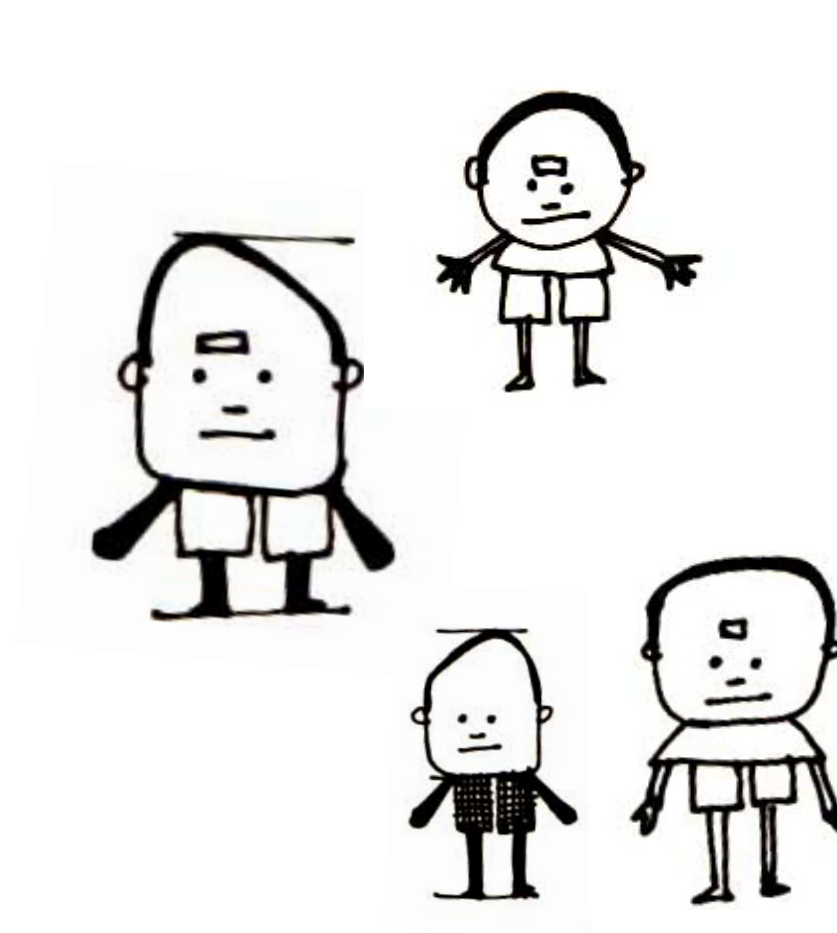
The load shedding baby is conceived out of continuous load shedding in Kalyan. An avatar that has been granted birth for a purpose. He is a dark skinned, smart kid, who wants to do his bit to curb load shedding the right way. He is cute and adorable. There are some opportunists who use him to gain mileage for their popularity. But, none the less, he sure knows to deal with the load shedding demon.

While designing the character, I had wanted to develop simple characters with minimum use of lines and details. During this effort, I came out with some varieties of character sketches.

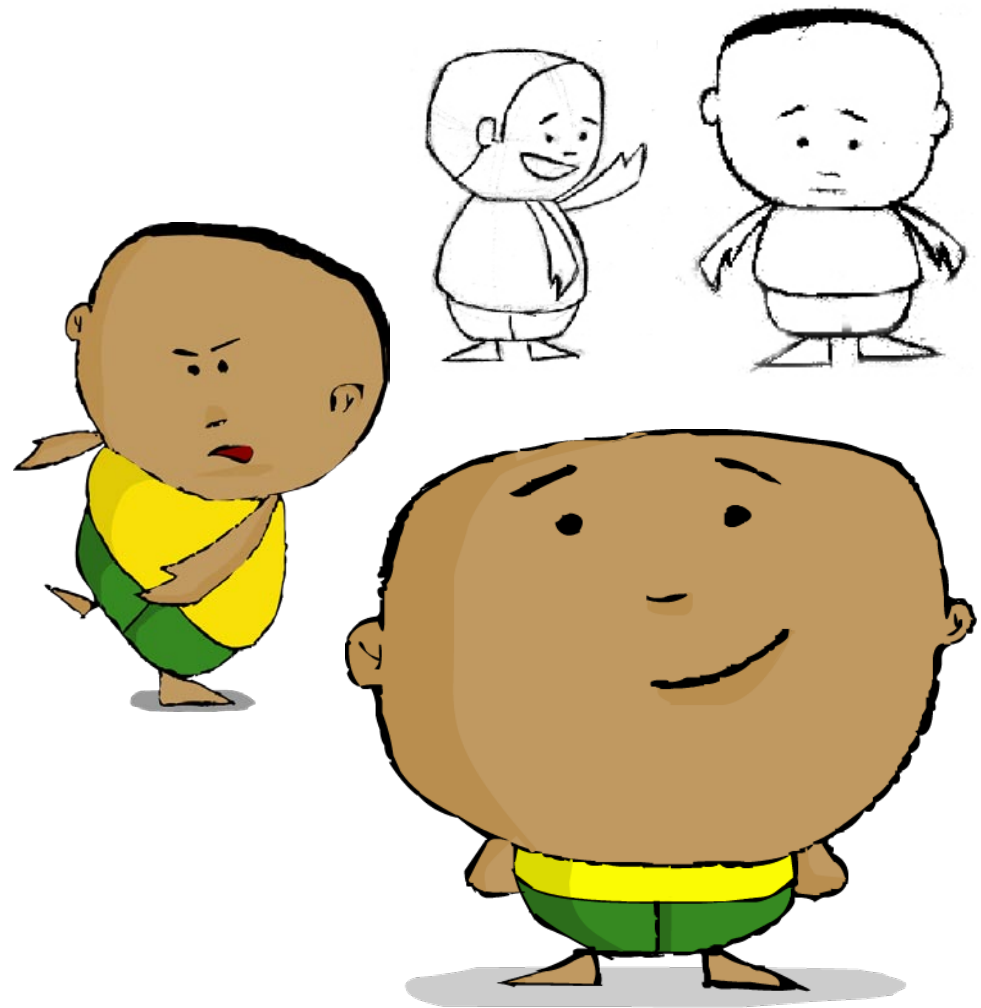


This was a style which I felt could be developed and brought to a final design.

Some initial character sketches for the load shedding baby. Simplistic minimal style was aimed at.



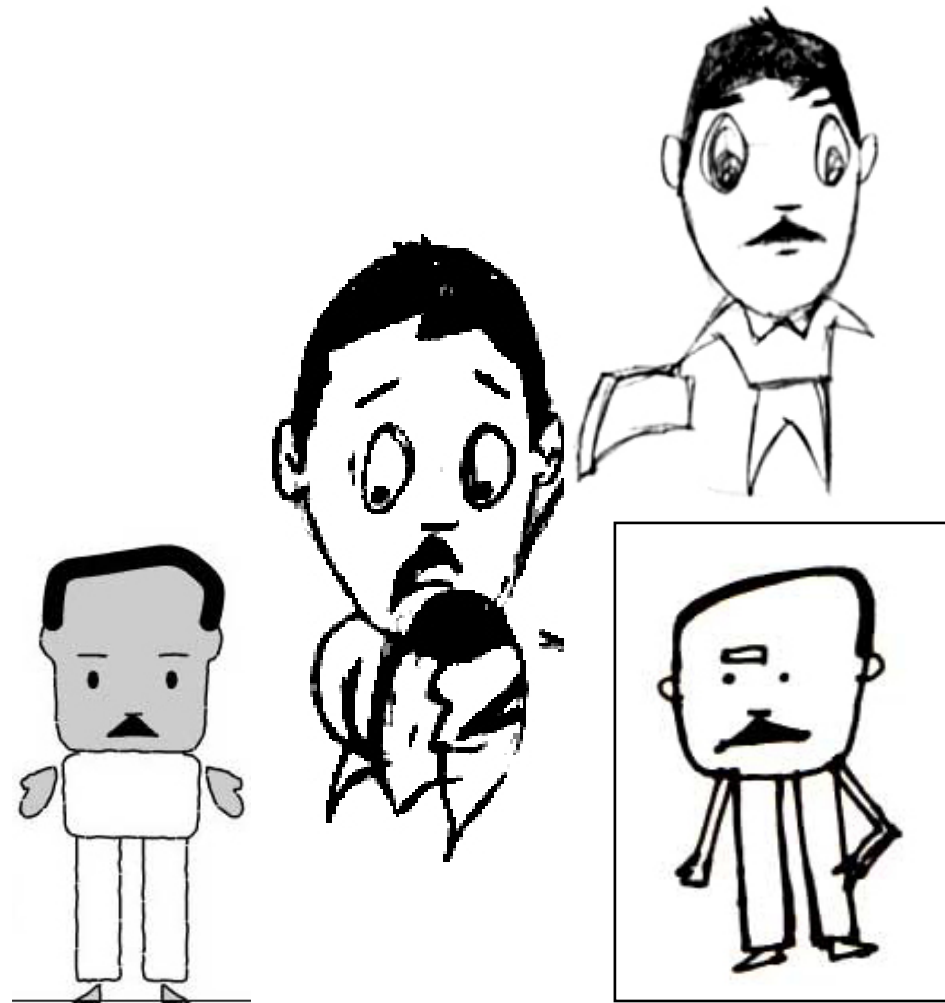
Some more explorations towards the final design. Different head shapes and proportions were tried out. Also the limbs were experimented with.



The final design evolved out of the previous trials. The character was kept as close to simple as possible with few details and easy to animate limbs.

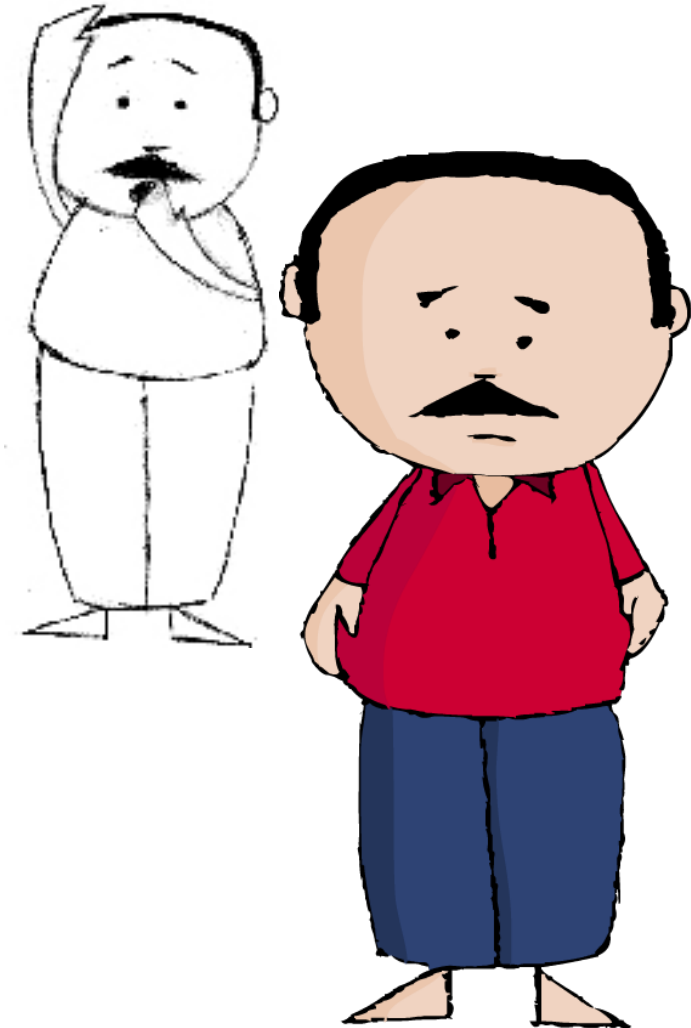
THE FATHER, PRAMOD

Having a dark skinned son can be embarrassing at times. Ever since the birth of Manu, he has been sad and shocked. He is one of those people who have gotten used to load shedding to the extent that they get lost when there is light. He is an office going, middle class person.



Some initial character sketches for the load shedding baby's shocked father. The style came out of the constraint that he had to look like Manu's father

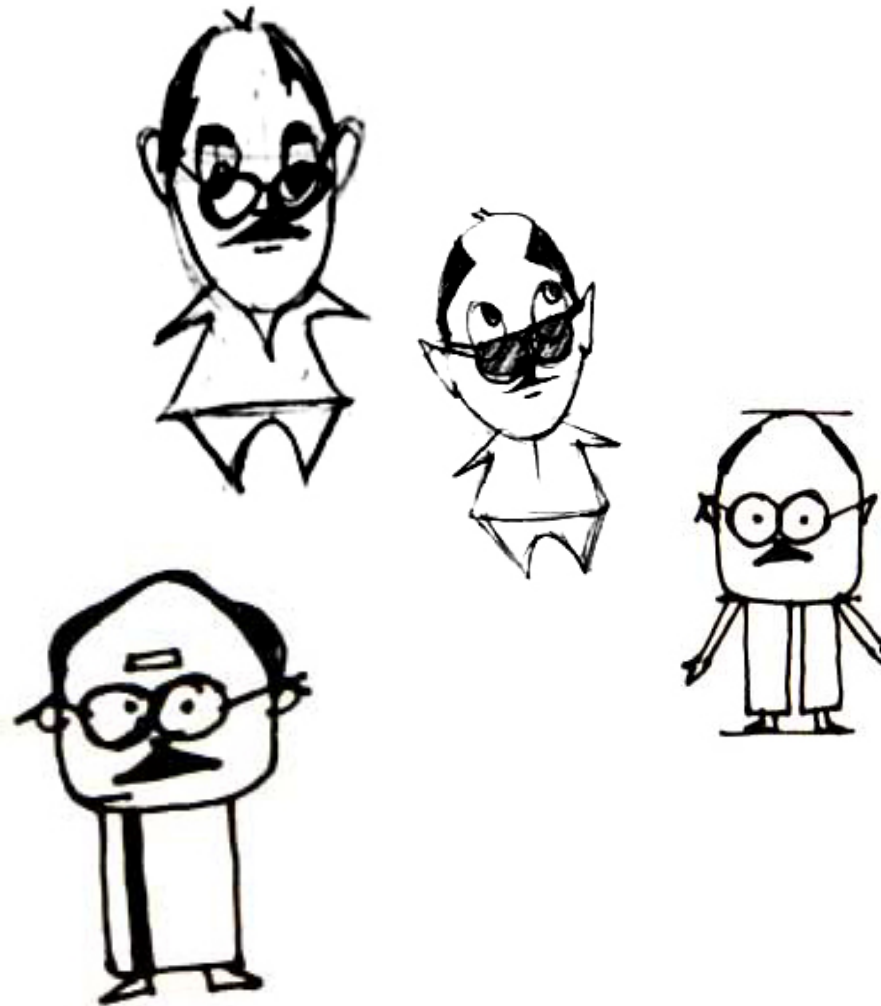
This was again in sync with the load shedding baby's almost final character sketch. Another variation with the limb and a try at making him look south indian



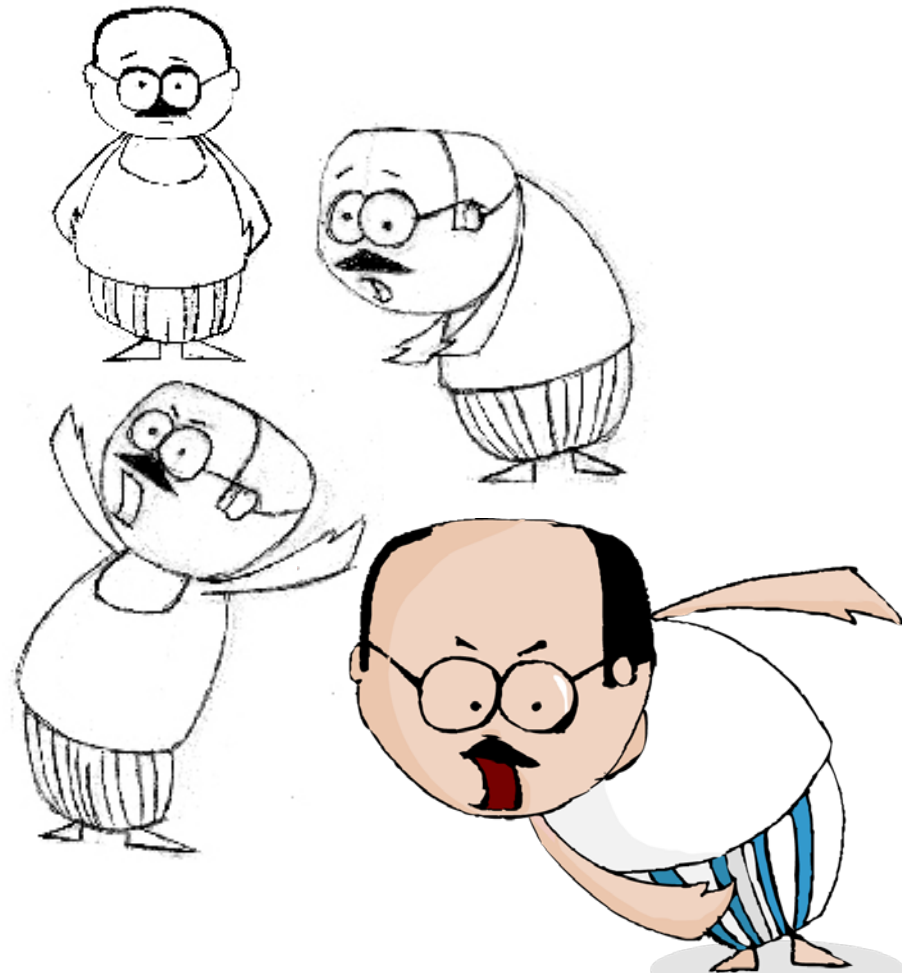
The final design stuck to the family of the character finalised for the load shedding baby. A shocked and sad expression is what this character wears throughout the film.

THE REBEL, DAMODAR

A rebellious character. An opportunist, Damodar is there everywhere and wants to be popular. He has been staging protests against the MSEB. According to him load shedding is the deed of the MSEB. Somewhere in his late 30's, he is a paunchy Kalyankar, with semi baldness. He tries his hand at creating one liners. He keeps luring people to join him in his fight against the “load shedding monster”.



Initial drawings of Damodar, the protesting rebel. The semi-bald head, was inspired from a person I met during my tryst with Tilak Chowk.

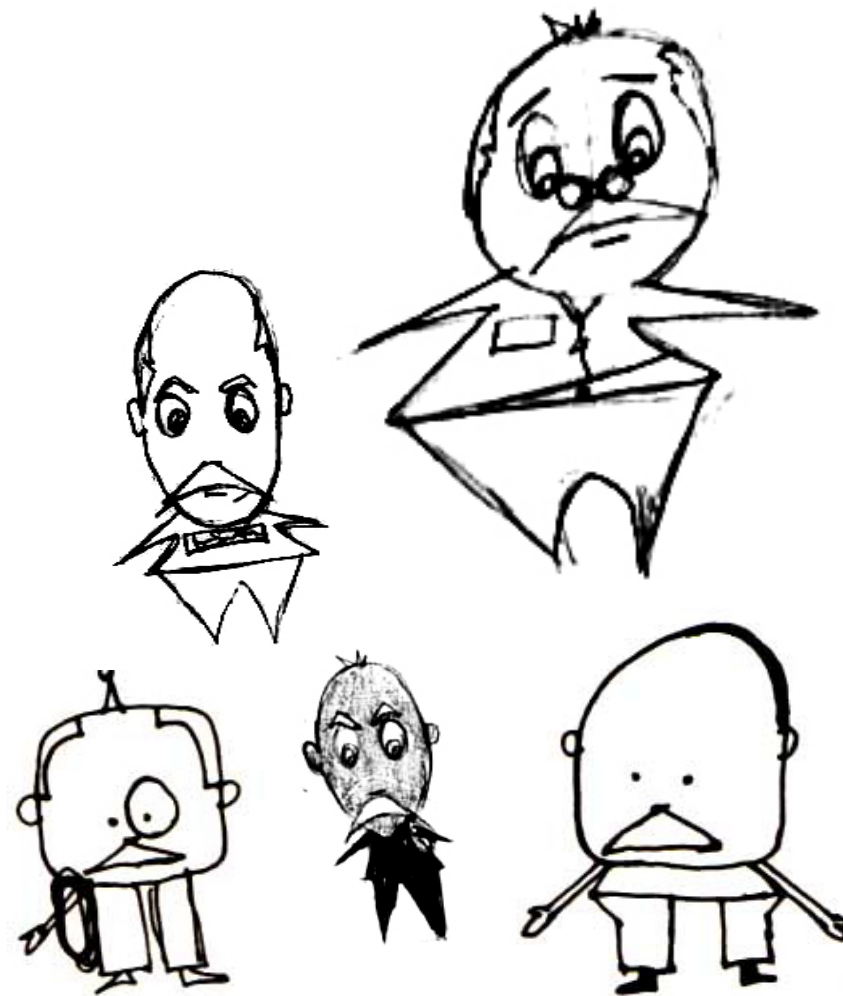


Damodar, the loud big mouth guy. He is quite dramatic in terms of his expressions and opinions. This dynamism and aggression in his character was aimed at while designing. The blue and white striped cotton pyjamas are taken off from the common attire of some in Tilak Chowk

LOAD SHEDDING MONSTER

Initially, I wanted to portray the monster as a lovable and adorable old dark man. This idea had its roots in the fact that load shedding is not monstrous. It is something that is not to the delight of MSEB either. I wanted people to change their perception about load shedding with this character.

But again on second thoughts, I realized that the narrative has a better impact if I showcase him as a monster itself. So pertaining to the feedbacks and suggestions, I decided that the monster would be nothing but an evil thought.



Since load shedding has been in Kalyan since a long time, I always started thinking of an old guy with electric cable. I tried different options along the same lines and came out with some of these characters.



Later on while designing the load shedding monster, I tried breaking away from a human form for the demon. I started another set of explorations using electric bulb as the basic form, coupled with some features of the owl. Finally, a character evolved, which was an old khaki clad demon, with electric cables and fuse around the waist.

CHARACTER DESIGN

SECONDARY CHARACTERS

These include, the supporting characters needed to add to the events in the scenes. Although these were secondary characters, they were key to the script as they established certain important issues related to load shedding

HOUSEWIVES

The TV soap maniacs, who can't dare to miss an episode. The one aim in their life is to sit and watch each episode without missing a second of the drama.

BANDYA, THE CANDLE WALAH

The candle baron, a local "Patil". With a curvy moustache, he makes steep profits out of the flourishing candle business.

THE MOTHER, ASHA

Careless and as any other cliched housewife, is addicted to the daily TV "Saas bahu" serials.

THE PEOPLE

Some extra characters to play audience to the

yelling and shouting Damodar. These reflect the reaction or inert people to demonstration of agitation and protest.



After the primary characters were designed, it was fairly an extended task to design these. The shape of the face has been kept close to a squeezed square which was basically referring to the meter box.

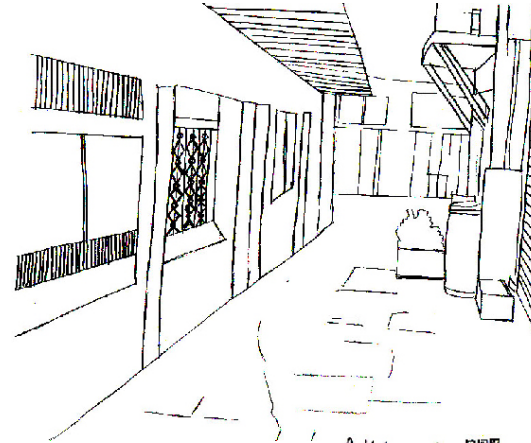
LAYOUTS & BACKGROUNDS

In this particular section, I have included the background sketches . A couple of backgrounds have been rendered in FLASH. A composite has also been provided to get an idea of the final look & feel.

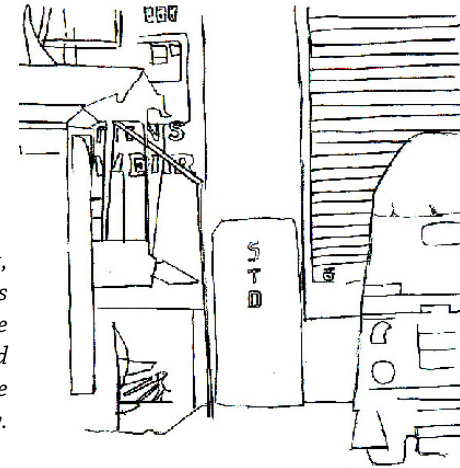
The backgrounds have been inspired by the actual locations. Reference photographs helped in reproducing the same with added details or less. I have intentionally kept the backgrounds simple and un-cluttered so that my characters can have breathing space and prominence. The visual style has been kept minimal and plain. I tried different variations for rendering the backgrounds.



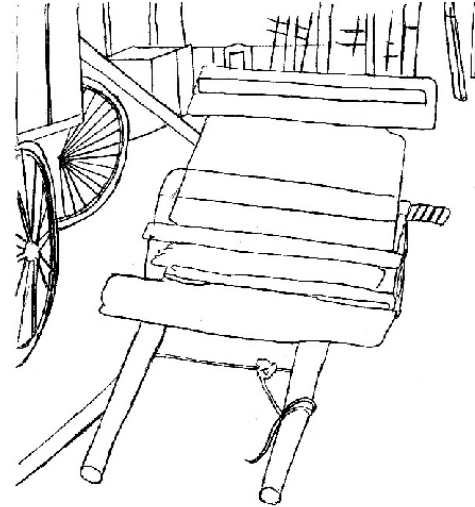
Simple lines with fewer details is the style used for the backgrounds. This scene shows the Kalyan's Shivaji Chowk. A congested shopline, and a erect and proud clock tower. The electric lies add on to the theme.



The drawing for the chawl alley, the view right through the protagonist's house.



A corner along the street, where Damodar stages his speeches. Elements like the rickshaw and the closed shutters induce a feel of the Kalyan locality.

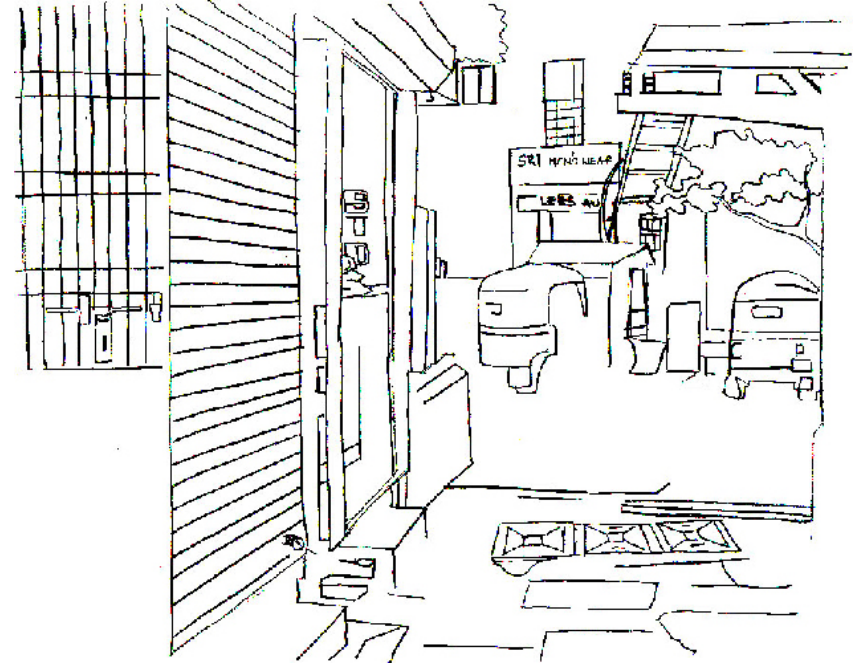


The handcart parked in an empty market. This is where Damodar lies panting after his failed tryst with the Monster. Again the reason behind having a hand-cart was to bring in another local element from Kalyan.



The laundry shop in the vicinity, with a mess of electric cables and switches. A faulty meter is ornamental to many such shops in Kalyan.





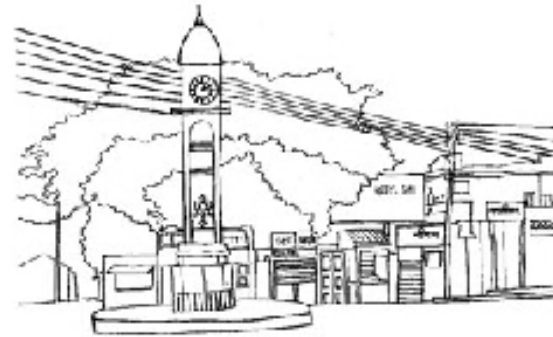
This is again another baackground for one of the scenes.



One of the backgrounds, composited with the character of Damodar.

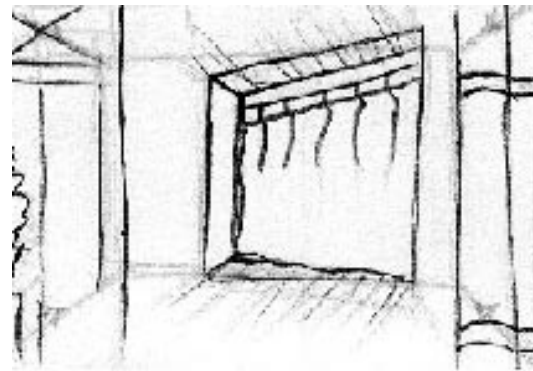
THE STORYBOARD

This was a rough storyboard which kept changing as I worked on it. Some scenes are added or deleted as and when felt the need. It was also during the story boarding that I took certain decisions with the script.



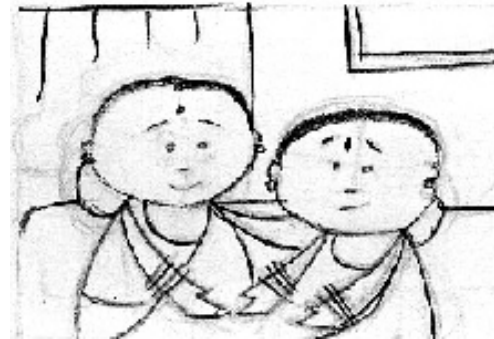
VISUAL - The city of Kalyan

AUDIO - The street sounds of the city



VISUAL - A window outside a house

AUDIO - A television serial's dramatic dialogue



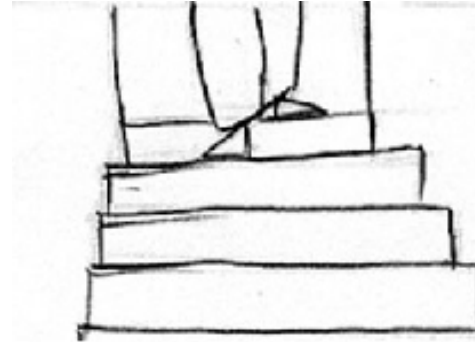
VISUAL - Two housewives watching the serial

AUDIO - "Nahin pitaji, mere bachche ke baap ka naam
hai..naam hai...."



VISUAL - The power goes off

AUDIO - "Zoop", the power out sound and female
sulking sounds



VISUAL - A person climbing the stairs

AUDIO - Footsteps, and a song hum.



VISUAL - The power goes off

AUDIO - "Zoop", the power out sound, falling sound & scream



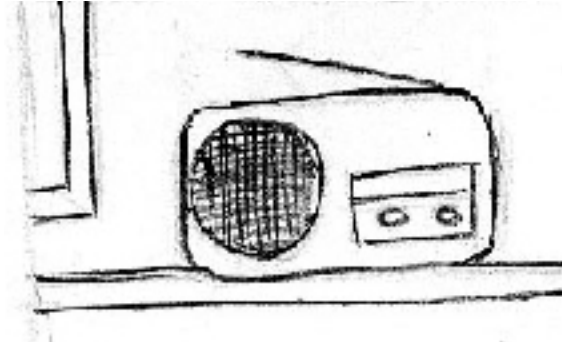
VISUAL - A person shaving in a salon

AUDIO - Old song on the radio



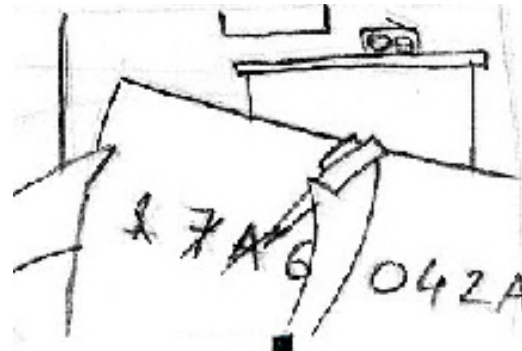
VISUAL - The power goes off

AUDIO - “Zoop”, the power out sound, “Ouch!”, and a scream



VISUAL - A radio on a table

AUDIO - A lottery result announcement



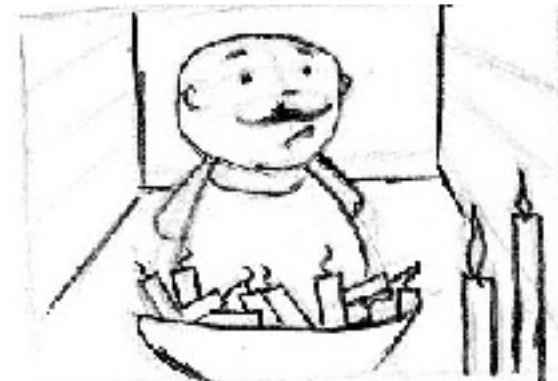
VISUAL - A person checking away numbers on a ticket

AUDIO - "1", "7", "A", "6" "so far so good..", "0"...



VISUAL - The power goes off

AUDIO - "Zoop", the power out sound, "Oh!Oh!"



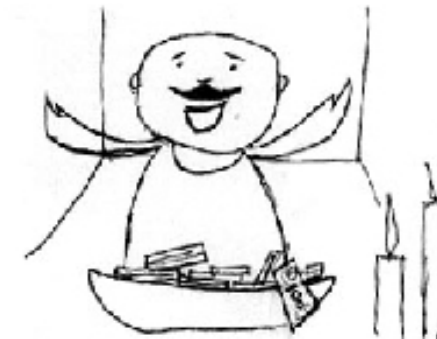
VISUAL - Bandy sitting outside his shop with candles

AUDIO - City market sound



VISUAL - The power goes off

AUDIO - “Zoop”, the power out sound, “candles, candles!”



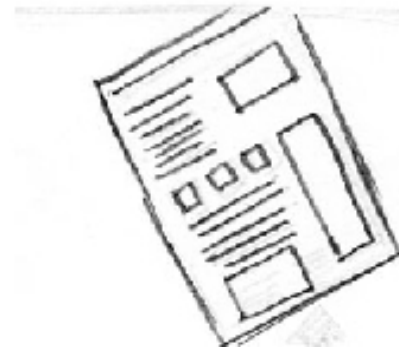
VISUAL - A happy Bandya, with the candles sold and money in!

AUDIO - A bit from the song “Malaamaal...” candles!”



VISUAL - A black screen

AUDIO - Television news about load shedding



VISUAL - A newspaper sliding in

AUDIO - Television news continues with the headlines of the paper. A slight tabla beat begins.



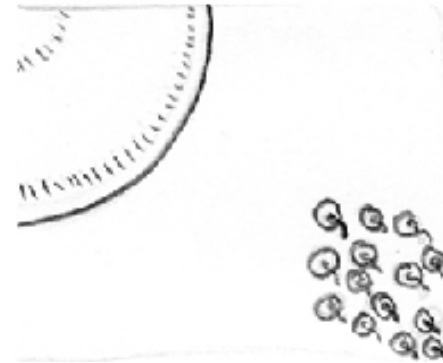
VISUAL - A lot of newspaper articles clutter the screen one after another

AUDIO - Tempo of the tabla beat rises and ends in a high note.



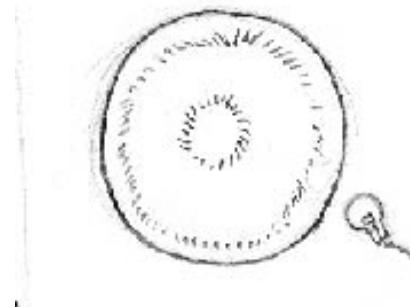
VISUAL - A black screen

AUDIO - silence, and a slow instrumental bit begins.



VISUAL - A number of sperms approaching an ovum

AUDIO - VO ("After continuously bombarding Kalyan with load shedding..."), slow instrumental music continues



VISUAL - One sperm entering the ovum

AUDIO - VO ("it has finally gotten into their lives, and a load shedding baby is conceived."), slow instrumental music continues



VISUAL - A father holding his baby in a hospital, shocked

AUDIO - A baby cry, and bustle of the hospital, "Oh!"



VISUAL - A shade card appears in the fathers mind and
the darkest shade on it locks

AUDIO - Bustle of the hospital, and a tada sound!



VISUAL - A person from behind the father peeps as the baby

AUDIO - "Oh! Oh!!"



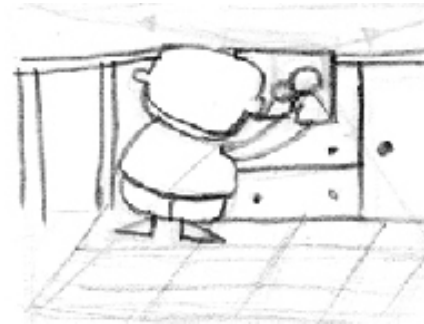
VISUAL - The person runs out screaming

AUDIO - "Load shedddinng Babyyyyyyyy!"



VISUAL - The father is sad and shocked

AUDIO - -----



VISUAL - A kid looking at the family potograph

AUDIO - Faint sounds of television and utensils, a sulking sound.



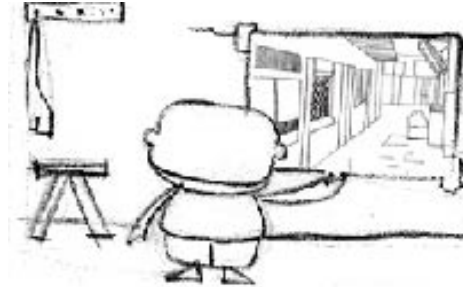
VISUAL - The kid places the photograph on the shelf

AUDIO - continued..



VISUAL - The kid looks into the camera and waves

AUDIO - VO ("Hi! Iam Manu, the load shedding baby"),
the faint sounds continue



VISUAL - Manu is looking outside the window

AUDIO - VO ("This is kalyan, another victim of load shedding..."), the faint sounds continue.



VISUAL - Pramod walks in the alley

AUDIO - VO ("That is my father Pramod Lasure"), the outside bustle, and a cycle bell ring.



VISUAL - He is confused and scratches his head

AUDIO - VO ("He is used to returning home during the power cuts"), the outside bustle, "Oh!".



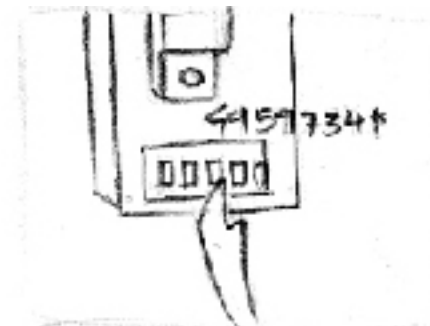
VISUAL - Pramod covers his eyes and walks to the right

AUDIO - VO ("But he gets lost when there is light!"), the outside bustle.



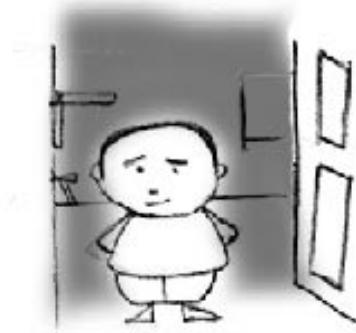
VISUAL - Manu is about to leave his room, when he remembers something

AUDIO - The television playing a commercial (faint), "Oh!"



VISUAL - Manu switches off the lights in the room And numbers rise and fade out.

AUDIO - A coin dropping sound



VISUAL - Manu is about to leave his room with his hands behind his back

AUDIO - Television sounds



VISUAL - Television playing a serial

AUDIO - Serial dialogues



VISUAL - Manu irritately looks at the television

AUDIO - Television sounds



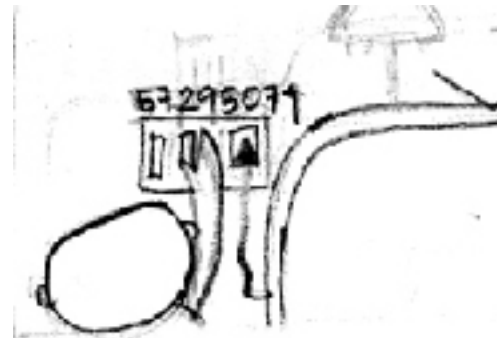
VISUAL - He looks to his right

AUDIO - Television sounds



VISUAL - Asha, his mom is in the kitchen cooking

AUDIO - Television sounds, kitchen noise



VISUAL - Manu switches off the TV, and numbers rise and fade out

AUDIO - Television sounds, "zoop!", coin dropping sound



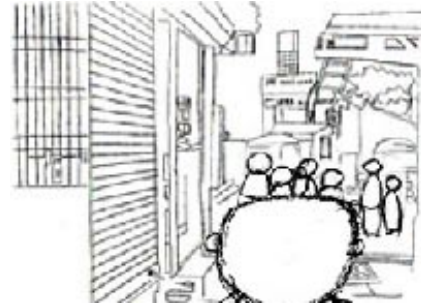
VISUAL - Manu looks into the camera and winks

AUDIO - Kitchen sounds (faint)



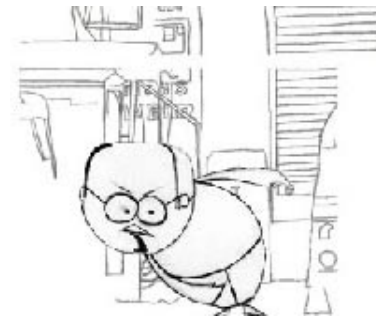
VISUAL - He is about to leave his house when he hears
shouts coming from a distance

AUDIO - "MSEB means "Monday to Sunday ekdam
Band", outside bustle



VISUAL - Manu walks towards the crowd

AUDIO - "MSEB is doing this purposely", cycle bell, rickshaw sound

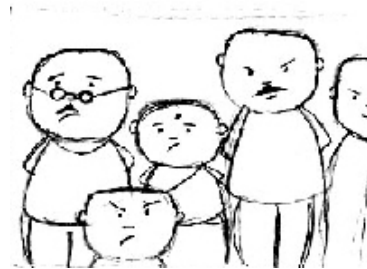


VISUAL - Damodar is shouting and aggressive

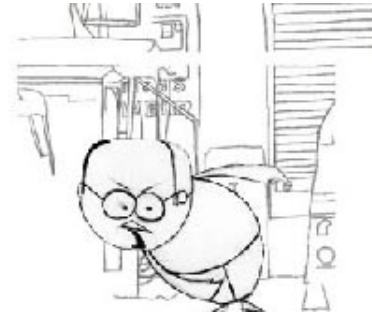
AUDIO - "Tonight! I will slay the load shedding monster!", Crowd "oh!"



VISUAL - Damodar points to the sky
AUDIO - "Twinkle twinkle little star..."

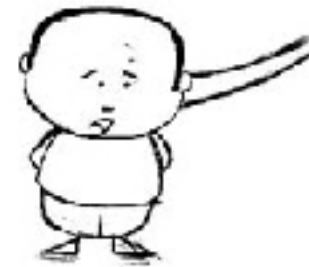


VISUAL - The crowd looks on
AUDIO - "Twinkle twinkle little star...", rickshaw sound.



VISUAL - Damodar is screaming and aggressive

AUDIO - “You will die dark you monSTARR!”, Crowd
“oh!”



VISUAL - Manu is about to walk away, when a hand grabs him

AUDIO - Outside bustle, “Load shedding is a curse..”,
“Aw!”



VISUAL - Damodar picks up Manu and nods his head in sadness

AUDIO - Outside bustle, "Look at what load shedding has done to him"



VISUAL - Damodar drops Manu on the road and Manu looks angrily at him

AUDIO - Outside bustle, "Join me in my fight!..."



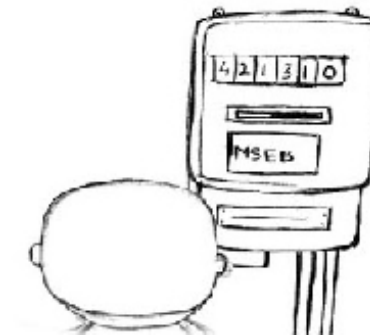
VISUAL - Damodar looks sympathetic and calm

AUDIO - Outside bustle, "Save your children..."



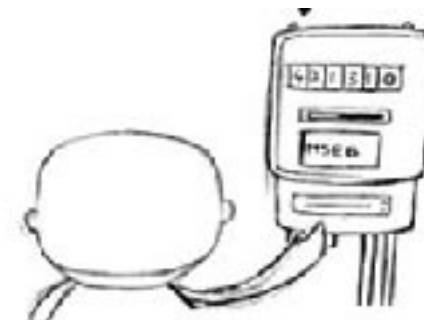
VISUAL - Manu walks on and reaches a laundry shop

AUDIO - Outside bustle



VISUAL - Manu notices the meter acting crazy, readings going up and down

AUDIO - Outside bustle, cranky sound, with slight electric sparks sound.



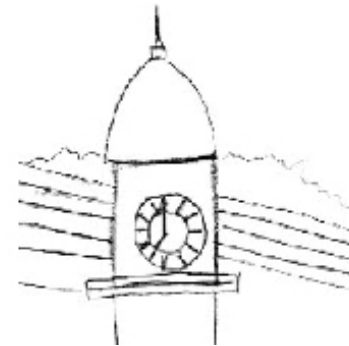
VISUAL - Manu spots a wire under the meter and pulls it out, numbers rise and fade

AUDIO - Outside bustle, cranky sound stops, coin dropping sound



VISUAL - Manu starts walking away

AUDIO - Outside bustle



VISUAL - The shivaji chowk clock strikes 7

AUDIO - 7 gongs, outside bustle, market sounds



VISUAL - The kalyan city in the dark

AUDIO - Shudder & a loud thud



VISUAL - Damodar clearing his throat

AUDIO - throat gurgle sound, the thud approaches



VISUAL - A shadow appears and Damodar starts yelling protests

AUDIO - Thud, "Go Back! Load shedding monster!! Go Back!"



VISUAL - Damodar is standing in front of a huge figure and the figure is merely apping its feet.

AUDIO - "Quit Kalyan, Go Back, MSEP ki @### (beep)"



VISUAL - Camera pans to reveal the Load shedding monster

AUDIO - “Quit Kalyan, Go Back, MSEB ki @### (beep)”, monstrous yawn



VISUAL - All sorts of placards rise up one by one

AUDIO - “Quit Kalyan, Go Back, Stop power cuts!”



VISUAL - A tired and panting Damodar lying on a hand cart, with placards spread around

AUDIO - A monstrous laughter



VISUAL - Manu enters the scene and looks up at the monster

AUDIO - Monstrous laughter continues



VISUAL - The monster looks down at Manu

AUDIO - Monstrous laughter continues, "Aiy!"



VISUAL - Manu pelts whatever he was holding in his hands at the monster

AUDIO - Monstrous laughter continues,
"Yaaaaa!" (Manu)



VISUAL - The monster's eyes show the approaching object

AUDIO - "Oh!"(Monster)



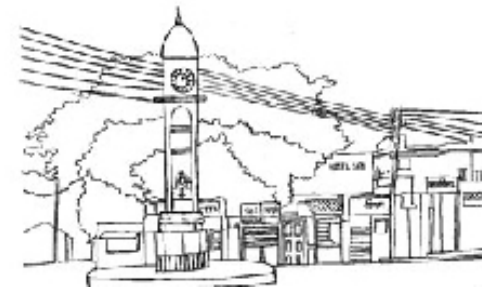
VISUAL - The monster catches the object and looks at it

AUDIO - "ahunn?"(Monster)



VISUAL - The monster disappears like a television set
turning off

AUDIO - "Oh! Oh!" (Monster)



VISUAL - The Kalyan city is back to lights

AUDIO - "Hey!! Hurrah!!" (crowd)



VISUAL - Damodar picks up the object and looks at it closely

AUDIO - "Hey!!Hurrah!!"(crowd)(faint), "Hmmm.."
(Damodar)



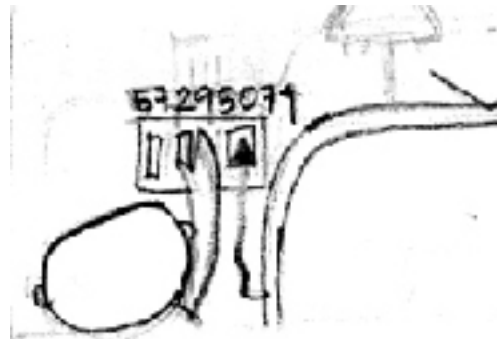
VISUAL - "Saved electricity is revealed under a flap on the object (piggy bank)

AUDIO - "Saved electricity?" (Damodar)



VISUAL - He peeps into the piggy bank

AUDIO - “Hmm??” (Damodar)



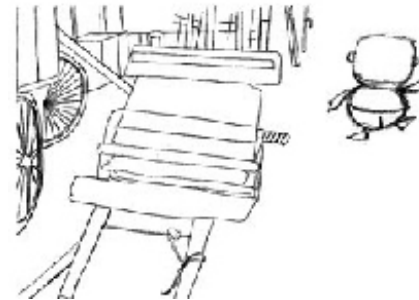
VISUAL - Manu switching off the lights and the television set and then pulling the wire out of the meter (Flashback kind of a treatment)

AUDIO - Television sounds, “zoop!”, coin dropping sound



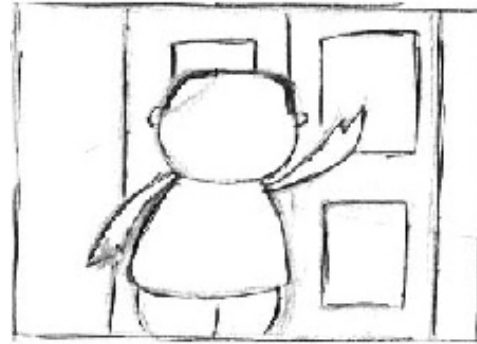
VISUAL - Damodar is shown as if he realized something and nods in disbelief

AUDIO - "Oh!!!!!!!"



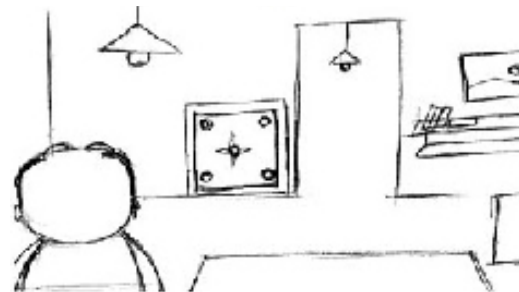
VISUAL - Damodar looks at Manu, who is walking away

AUDIO - Whistling sound



VISUAL - Damodar returns home

AUDIO - Door opening sound



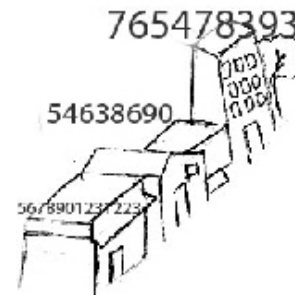
VISUAL - Two lights are on and he looks up

AUDIO - "HMMMMMMMM", cycle bell, television news
saying "Load shedding monster can be slayed"



VISUAL - Damodar switches off a light

AUDIO - Switching off sound, Television news continues
“All it takes is a little bit of saving..”



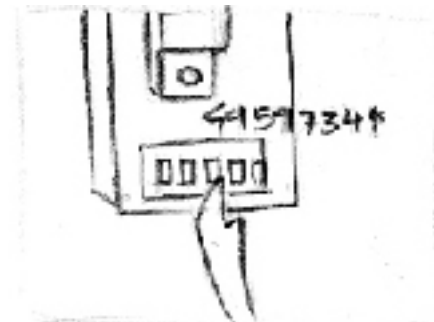
VISUAL - The houses along the streets start having dim lights , and numbers rise and fade out

AUDIO - Coin dropping sound, Television news continues “ And one day Kalyan will be free of load shedding”

SAVE ELECTRICITY, CURB LOAD SHEDDING

VISUAL - Supers appear

AUDIO - Coin dropping sound, Melody



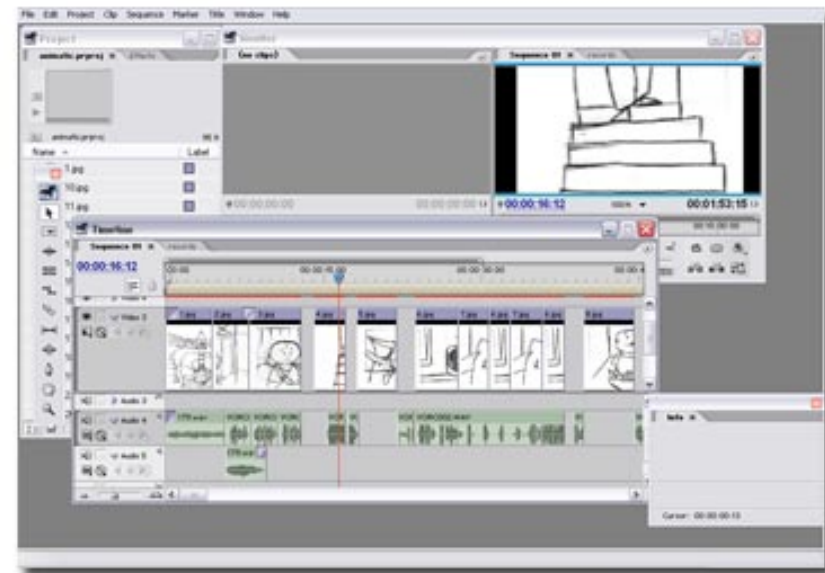
VISUAL - A light being switched off, the numbers rise and become "THE BEGINNING"

AUDIO - Switching off, Coin dropping sound, Melody continues

THE ANIMATIC

After I had the character designs, the layouts & backgrounds and the storyboard in place, I started working on the animatic.

The storyboard frames were lined up on a timeline and each frame was timed to calculate the overall time span of the film.



A screenshot during the process.

ANIMATION

STYLE & TECHNICAL DETAILS

These include, the supporting characters needed to add to the events in the scenes. Although these were secondary characters, they were key to the script as they established certain important issues related to load shedding

Taking cue from my special project, this semester about the various animation techniques, I realized that I couldn't experiment much with styles as the time constraint was stringent. I have always had a fascination for the FLASH animations and wanted to do something in the area. I also felt that my kind of simple story could well be communicated using simple and limited FLASH animations. The characters were also developed taking into consideration, the fact that I might end up animating in FLASH. Moreover, I have always been comfortable using FLASH. The dialogues will be in English and didn't want to induce context through hindi/marathi dialogues, rather I wanted to do that using visuals.

Limited animation was employed to produce the final film. The key frames were sketched and scanned into

photoshop. After which they were traced in flash to produce uneven stroke width. The color renderings are done entirely in FLASH. Keyframe and Tween animation have been used wherever best suited.

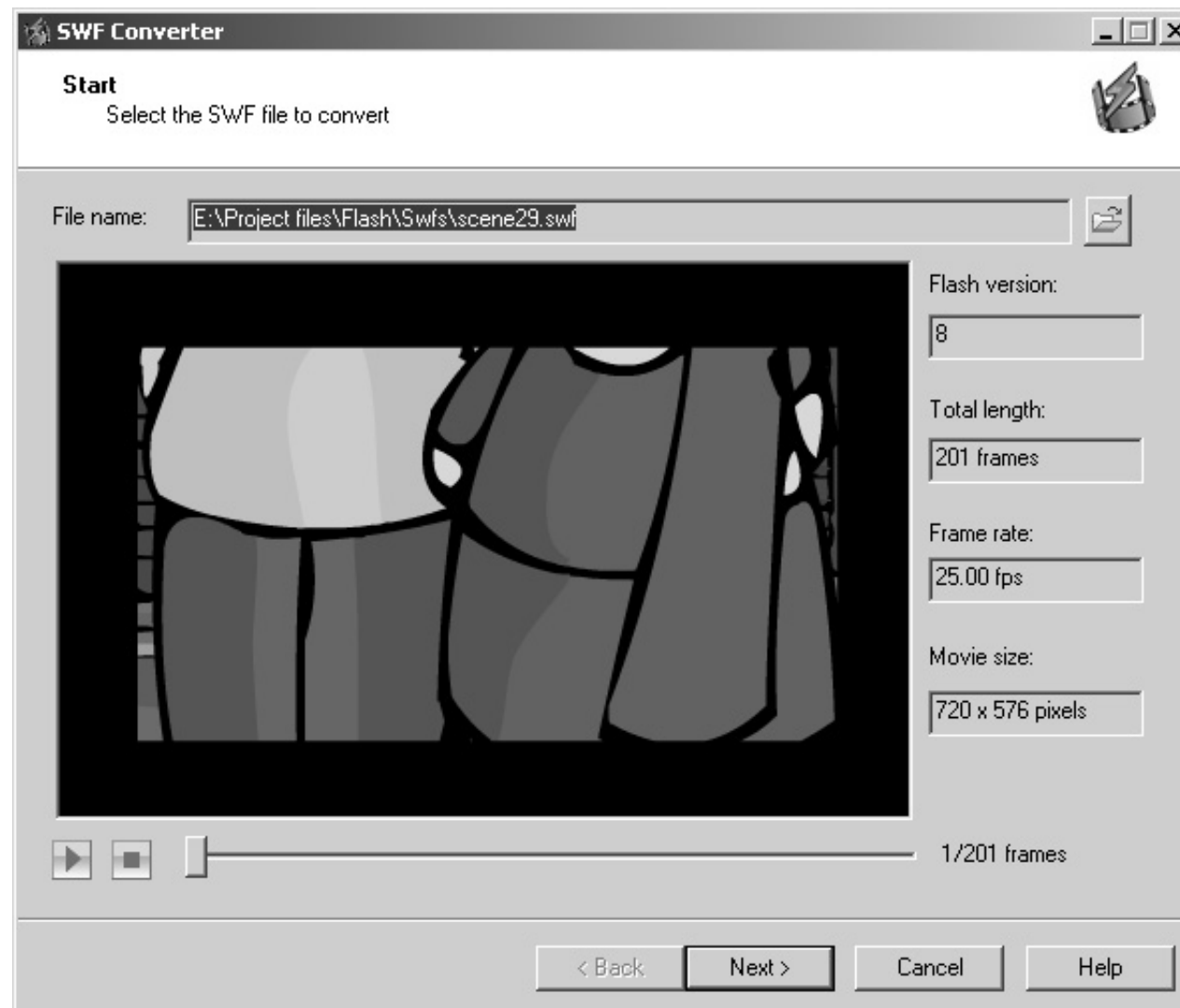
TROUBLE WITH MOVIECLIP

Since most of the animation were inside movieclip symbols to reduce chaos on the main timeline, I was confronted by a problem. I couldn't export Movieclip animation as image series or a avi from FLASH. One can only export graphic symbols and the animation within it as image series/video.

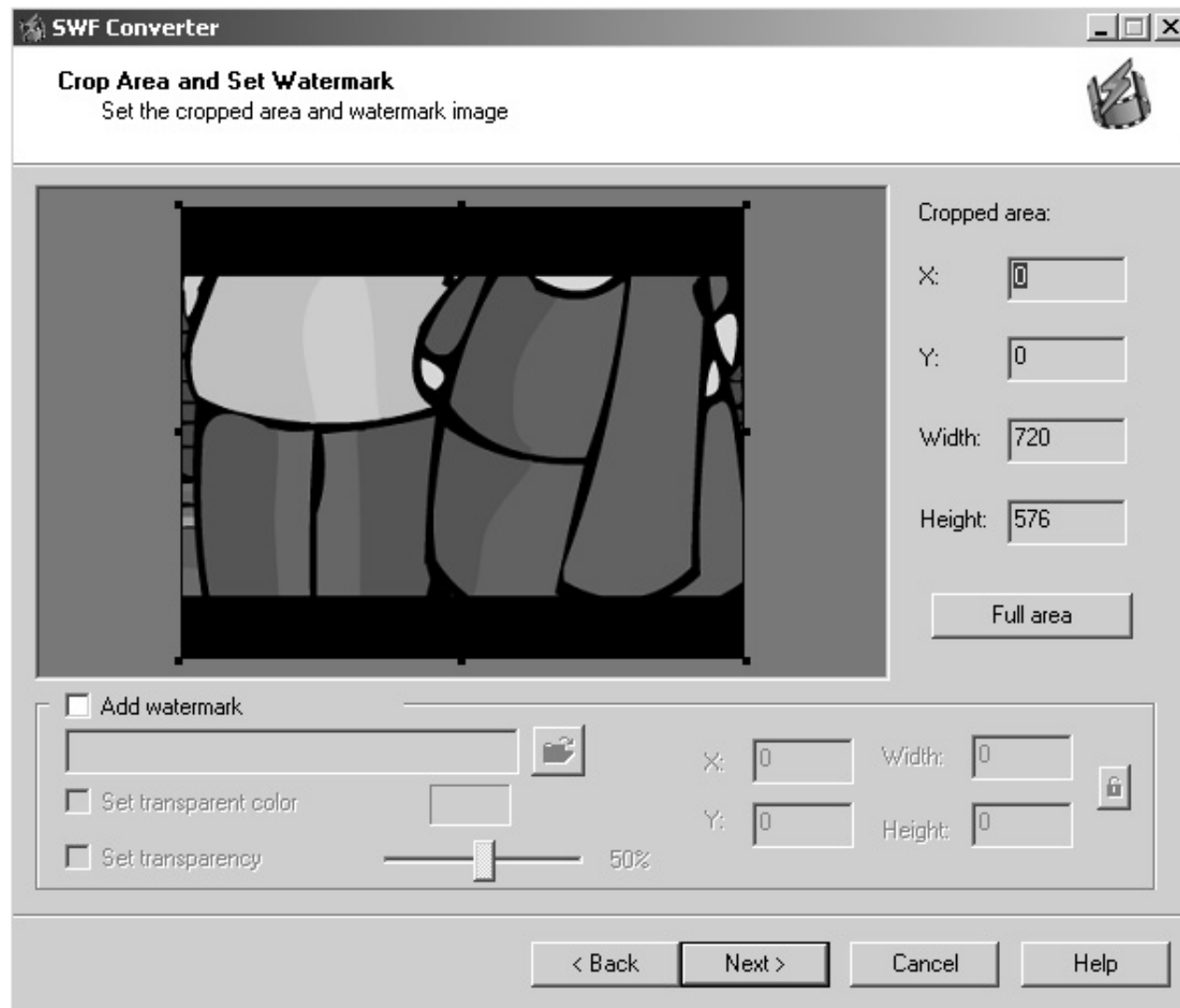
THE SOLUTION

After trying out a number of swf to avi/image series convertors, I got hold of Sothink's convertor. It is a very easy to use and productive tool to produce quality

output. All I have to do is export an swf from FLASH, open it in the convertor, and export as either image series or a high quality avi.



The screenshot to browse for the swf to be converted



On clicking "Next" in the previous screen, the size can be set in this screen

SWF Converter

Conversion Parameters
Set the conversion type and parameters of the video and audio

Convert to: Image series

Output path: E:\Project files\FIash\Swfs

Image settings

Type of the image:
PNG

Frame rate:
25 fps

Size of the image:
☒ Original
☐ Customize
 Width: 720
 Height: 576

Audio settings

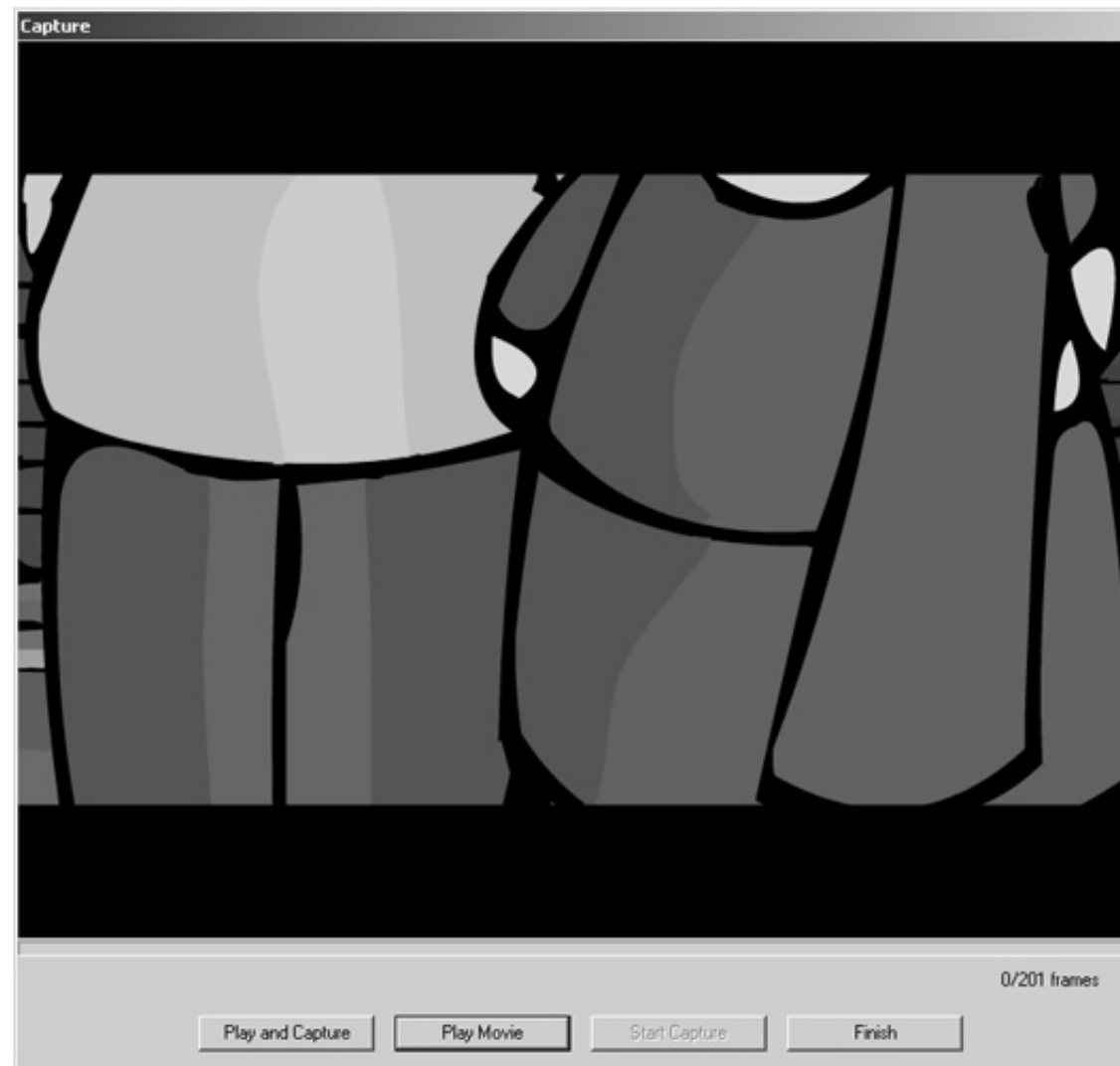
☐ No audio
☒ Record from current SWF file
☐ Import from an existing file

Audio format:
Channel: Stereo
Sample rate: 44100 Hz
Bit rate: 128 kbps

Convert mode:
☒ Interactive
☐ Frame by frame

< Back Next > Cancel Help

On clicking "Next" in the previous screen, the file format and the frame rate etc. can be set



This shows the screen to capture and convert the swf to the set file format.

CONCLUSIONS

Apart from conveying the much talked about “save electricity” message, this project was an effort to carry forward an original story and see it to reality. I realized during the process that coming out with interesting ideas was easy compared to translating an idea into script. There were times, when I ended up in a rat hole in terms of the script. To keep it engaging, entertaining and simple was a challenge.

The reason to opt for simple characters in terms of execution was the ease to animate such characters. At times it is difficult to have all the aspects of the story in place, but I have through a lot of trials, tried to come up with a simple narration.

Through this project, I got a glimpse into the arduous toil that goes into making an animated short. I am sure that I could have a better ending to the story, but time constraint made me freeze it at that and proceed. Overall working on this project has been a learning journey.

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