

DEPARTMENT HANDOUT: DIRECTOR & EXECUTIVE OVERVIEW

THE LAST TRAIN HOME

3 Male (M + M + M) | Genre: Slice of Life/Family | Runtime: 6 - 9 Mins

OFFICIAL STORY LOGLINE: Ek raat ke railway waiting room mein ek thaka hua baap apne do bete ko ek train ka bahana dekar saamne laata hai, taaki woh unse paise nahi, par rishton ka sach pooch sake. Jab purani narazgi aur guilt surface hoti hai, toh ek simple family confrontation ghar ko todne ke bajay jodne ka mauka ban jaata hai.
DIRECTOR'S DRAMATIC VISION & TONAL CONCEPT: • Visual tone: nostalgic, lived-in, restrained realism with warm yellow practicals and soft shadows. • Thematic depth: family duty vs emotional responsibility; aging parent as mediator; brotherhood buried under routine and ego. • Pacing: slow-burn, dialogue-led escalation with one strong reveal beat and a quiet emotional release. • Camera language: intimate, observational framing that lets silences breathe and reactions land. • Performance note: underplay melodrama; keep the emotional shift grounded, almost accidental. • Spatial storytelling: use the waiting room as a metaphorical in-between space—neither home nor departure, just unresolved family history.
CAST AT A GLANCE & CHARACTER ARCS: • character: Bharat age: 62 look: Wool cap, weathered face, tired eyes, simple clothes, cloth bag, physically still but emotionally carrying the room. dramatic_arc: Starts as a quiet, seemingly passive father holding a train ticket; reveals himself as the emotional center who has engineered the meeting; ends by handing agency back to his sons and walking away with dignity. • character: Naveen age: 35 look: Office shirt, tired eyes, defensive posture, practical and slightly rigid body language, carries the weight of work and bills. dramatic_arc: Begins irritated and transactional, reduces the situation to money and logistics, then slowly cracks as guilt and brotherhood surface; ends softened, accepting shared responsibility. • character: Kunal age: 33 look: Casual kurta, gentle expression, arrives with a packed lunch box, emotionally open but capable of sharp pushback when cornered. dramatic_arc: Starts as the calmer brother trying to caretake, gets dismissed, then finally confronts the emotional imbalance; ends in quiet reconciliation and renewed brotherly presence.
FESTIVAL & AUDIENCE TARGET: Ideal for Short Film Festivals, Indie Showcases, and YouTube Creator Channels. Focus on tight performances, sound design, and authentic Hinglish dialogue delivery.

DEPARTMENT HANDOUT: ART, WARDROBE & PROP MASTER

1. SET DESIGN & SPATIAL DEPTH PLAN:

A nearly empty railway waiting room late evening with a nostalgic, functional realism. Use yellow tube lights overhead, a slow ceiling fan, a timetable board, a bench with worn paint, a tea stall counter with only the counter visible and no vendor in frame, and distant platform signage flicker visible through the opening. Surfaces should feel aged: slightly dusty floor, scuffed bench edges, dull metal on the counter, faded institutional paint, and a lived-in railway atmosphere. Keep spatial layers clear: foreground bench and bag, midground tea counter and kulhads, background signage flicker and doorway to platform. The room should feel emotionally suspended, like a place between decisions.

2. COSTUME & WARDROBE CONTINUITY:

• **Bharat:** Simple, age-appropriate clothes with a wool cap; muted tones; slightly worn fabric to reflect long years and fatigue. Continuity: cloth bag always with him, train ticket visible in hand until reveal, then placed on bench.

• **Naveen:** Office shirt with a tired, work-worn look; practical trousers implied; neat but strained appearance. Continuity: defensive posture should match the stiffness of the shirt and his seated distance from others.

• **Kunal:** Casual kurta in soft, everyday fabric; gentle, approachable palette; slightly more relaxed silhouette than Naveen. Continuity: packed lunch box in hand on entry, then on lap, then opened for the roti beat.

3. HERO PROPS MASTER CHECKLIST (PRACTICAL ON-SET ASSETS):

• **prop:** Train ticket | **details:** Single ticket in Bharat's hand at start; later placed on the bench during reveal. It must read as ordinary but emotionally loaded.

• **prop:** Cloth bag | **details:** Old, soft, practical bag on Bharat's lap; contains clothes, a folded paper, and a small key ring. Must look used and personal.

• **prop:** Packed lunch box | **details:** Carried by Kunal on entry; opened later to reveal a roti. Should feel domestic and caring, not flashy.

• **prop:** Key ring | **details:** Small house key ring found inside Bharat's bag; placed on the tea counter like a symbolic handover.

• **prop:** Folded paper | **details:** Visible inside the bag during the reveal; not read aloud, but present as a believable personal item.

• **prop:** Two kulhads | **details:** Placed on the tea stall counter, with cold tea implied; should reinforce the waiting-room realism.

4. PRACTICAL SFX & MAKEUP (MUA):

Bharat: age texture, under-eye fatigue, slight dryness, subtle sweat sheen from the room heat, and emotional moisture in the eyes for the final beat. Naveen: mild under-eye shadows, work fatigue, slight forehead tension, a controlled but stressed look. Kunal: softer complexion with a gradual tightening of jaw and eyes as the argument escalates. No heavy SFX required; focus on believable distress, heat, and emotional flushing under yellow tube light.

ACTOR MASTERCLASS & HINGLISH AUDITION SIDES

STORYDILSE PRODUCTION BIBLE

DEPARTMENT HANDOUT: ACTORS & CASTING DIRECTOR

STANISLAVSKI SUBTEXT & CHARACTER DRIVERS:

- **character:** Bharat | **super_objective:** To make his sons choose each other before he is gone. | **subtext:** I am tired of carrying this family's silence; I need proof that my sons can become brothers again without me forcing it.
- **character:** Naveen | **super_objective:** To protect himself from being made solely responsible while still appearing practical and in control. | **subtext:** If I admit how much I'm hurt and how much I need help, I may lose the role I've built for myself.
- **character:** Kunal | **super_objective:** To be seen as genuinely present and not dismissed as merely emotional or passive. | **subtext:** I have been carrying more than you think, and I need my brother to acknowledge that I am not the lesser son.

CANONICAL HINGLISH AUDITION SIDES (CLIMACTIC SCENE):

NAVEEN Papa, raat ke 10 baje bulaya hai. Kya emergency hai?
BHARAT Emergency nahi. Zaroori baat hai.
NAVEEN Aur paise ka kya scene hai? Agar koi problem hai toh batao.
BHARAT Sab kuch paise se hi toh shuru hota hai tumhare ghar mein?
KUNAL Papa, aap tension mat lo. Main dekh lunga.



DEPARTMENT HANDOUT: CINEMATOGRAPHY & SOUND DEPT

1. CINEMATOGRAPHY CONCEPT & LENS PALETTE: Use intimate 35mm and 50mm coverage for dialogue, with occasional 85mm close-ups for emotional fractures and the reveal. Framing should stay mostly eye-level and observational, avoiding overly stylized angles. Movement philosophy: minimal but purposeful—slow push-ins during tension, static holds during silence, and a gentle follow as Bharat exits. Keep the room geography legible so the bench, tea counter, and platform opening become emotional markers.
2. 3-TIER LIGHTING SCHEMATIC: 1) Establishment: warm yellow tube-light base with soft ambient spill, practical-looking and slightly uneven to create a lived-in railway feel. 2) Conflict escalation: maintain overhead warmth but deepen shadows around the bench edges and faces, allowing the room to feel tighter and more emotionally pressurized. 3) Reveal and release: preserve the same practical source, but let the key ring, ticket, and Bharat’s face catch slightly cleaner highlights; use the platform flicker and doorway glow to separate Bharat as he exits, while the sons remain in softer pooled light.
3. SOUND DESIGN & FOLEY ATMOSPHERE: Low ceiling fan hum as a constant emotional bed, distant platform announcements, faint railway ambience, and occasional footsteps. Tea stall presence should be felt through subtle cup clinks and counter ambience, even though the vendor never appears in frame. Dialogue should sit close and dry, with the room tone slightly hollow to emphasize emptiness. The final silence after Bharat’s question should feel heavy, with the fan becoming more audible than the characters.
4. COLOR GRADING LUT & PALETTE: Warm tungsten/yellow LUT with restrained contrast and slightly desaturated midtones. Skin tones should remain natural but gently amber under tube light. Shadows can lean soft brown-grey, while the platform flicker introduces a faint cooler edge in the background. Overall palette: mustard yellow, faded beige, worn brown, muted navy, and soft grey-green. Keep the grade nostalgic rather than glossy.



DEPARTMENT HANDOUT: PRODUCER & LINE MANAGEMENT

TIME	ACTIVITY / SCENE BLOCK	KEY DEPARTMENTS INVOLVED
08:00 - 09:30	Load-in, art dressing, bench/counter placement, practical light checks	Art, Grip, Electric
09:30 - 11:00	Block actor positions and establish room geography	Director, Camera, Cast
11:00 - 12:30	Rig tube-light look, fan ambience, signage flicker simulation	Electric, Grip, Camera
12:30 - 13:00	Lunch and continuity check on props/wardrobe	All Departments
13:00 - 15:30	Shoot dialogue escalation and confrontation coverage	Camera, Sound, Cast
15:30 - 17:00	Shoot reveal, keys handover, and emotional release beats	Camera, Sound, Cast, Art
17:00 - 18:00	Shoot Bharat exit, final bench composition, and pickup inserts	Camera, Sound, Grip

LOCATION HACK & BUDGET SAVING TIPS:

Use one real railway-style waiting room or a simple set dressed with a bench, counter, timetable board, and practical tube lights. Keep the tea stall off-camera except for the counter and kulhads. Shoot mostly with available practicals plus one soft key and one backlight. Limit company moves by designing the scene as a single-room, dialogue-driven setup. Use natural fan sound and minimal SFX. Props should be sourced from local markets: old cloth bag, lunch box, key ring, and worn ticket stock. Prioritize performance and blocking over coverage-heavy shooting.

• **Mandatory Licensing:** Completely free for student/commercial production with on-screen credit: *'Story & Screenplay by Story Dil Se (storydilse.in)'*.

