

DEPARTMENT HANDOUT: DIRECTOR & EXECUTIVE OVERVIEW

THE HEIST REHEARSAL

3 Male (M + M + M) | Genre: Pure Comedy | Runtime: 6 - 9 Mins

OFFICIAL STORY LOGLINE: Teen aadmi ek hatchback car ke andar baithkar ek grand heist ki rehearsal kar rahe hote hain, lekin unka masterplan, unki confidence aur unki location teeno ek saath collapse ho jaate hain. Jab unhe pata chalta hai ki woh police station ke bahar parked hain, toh crime se zyada unki ego ka retreat hota hai.
DIRECTOR'S DRAMATIC VISION & TONAL CONCEPT: • Pure comedy tone ko cramped-car staging aur deadpan reactions se drive karna hai. • Visual irony: grand criminal ambition vs tiny, awkward hatchback command center. • Pacing fast, banter-driven, with pauses for silence to land punchlines. • Dashboard glow and passing streetlights ko natural comedic spotlight ki tarah use karna hai. • Performance style grounded rakho: overconfidence, confusion, and deadpan realism ka contrast. • Final reveal ko slow-burn build ke saath play karo, taaki police station reveal aur zyada funny lage.
CAST AT A GLANCE & CHARACTER ARCS: • character_name: Pawan age: 37 look: Leather jacket, sunglasses, overconfident grin, dramatic body language, self-appointed mastermind energy. dramatic_arc: Shuru mein full swagger aur control ka illusion, lekin end mein uski authority aur plan dono expose ho jaate hain. Uska arc ego-driven confidence se embarrassed retreat tak jaata hai. • character_name: Bittu age: 29 look: Baseball cap neeche kheencha hua, sweaty forehead, fake blueprint pages clutch kiye hue, visibly anxious. dramatic_arc: Bittu confusion aur panic ka emotional barometer hai. Woh plan ko samajhne ki koshish karta hai, par har step par aur zyada unsure hota jaata hai, especially jab location reveal hoti hai. • character_name: Rafi age: 41 look: Plain shirt, deadpan expression, lunch box godh mein, calm and observant presence. dramatic_arc: Rafi sabse grounded aur least impressed character hai. Woh beginning se end tak plan ki absurdity ko quietly puncture karta hai aur final retreat ka practical voice ban jaata hai.
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:

Interior of an old hatchback car at night, with a cramped front cabin and cluttered back seat. Dashboard area should feel slightly worn, with a soft yellow instrument glow as the primary practical source. Front seats should be visibly tight, forcing awkward shoulder angles and limited movement. Back seat clutter should include the fake blueprint pages and general car mess, but nothing beyond what the screenplay supports. Window glass should catch passing streetlight streaks and occasional exterior reflections. The space must feel absurdly small for a supposed criminal war room, with visual layers created by seat backs, steering wheel, dashboard, side windows, and the rear clutter. The car should feel parked and static until the final slow roll forward.

2. COSTUME & WARDROBE CONTINUITY:

• **Pawan:** Leather jacket as hero costume, sunglasses worn at night, continuity should preserve his overconfident, slightly ridiculous look throughout. Jacket should be adjusted repeatedly for comic self-importance.

• **Bittu:** Baseball cap pulled low, casual clothes implied, forehead visibly sweaty. Wardrobe should support nervous energy and physical discomfort inside the cramped car.

• **Rafi:** Plain shirt, simple and unflashy. Wardrobe should remain clean, practical, and unchanged, reinforcing his deadpan realism against the others' theatrics.

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

• **prop:** Fake walkie-talkie | **visual_details:** Small handheld prop used for dramatic rehearsal and whispered abort line; should look obviously fake or improvised.

• **prop:** Fake blueprint pages | **visual_details:** Loose pages with coffee stain and torn corner, unfolded and refolded repeatedly; should read as suspiciously useless paperwork.

• **prop:** Lunch box | **visual_details:** Rafi's lunch box held in his lap; opens to reveal roti-sabzi. Must feel mundane and domestic against the heist fantasy.

• **prop:** Sunglasses | **visual_details:** Pawan's night-worn sunglasses, repeatedly adjusted and pulled lower for comic seriousness.

• **prop:** Baseball cap | **visual_details:** Bittu's cap pulled down low, helping sell his anxious, underprepared look.

• **prop:** Steering wheel | **visual_details:** Used by Bittu to fake normalcy at the end; should be central in the cramped frame.

4. PRACTICAL SFX & MAKEUP (MUA):

Keep makeup naturalistic and comedy-supportive. Pawan can have slight sheen from dashboard light but remain composed. Bittu should have visible sweat on forehead and upper lip to show panic and heat inside the car. Rafi should be matte and calm, with minimal shine, emphasizing his deadpan control. No heavy SFX required. Lighting should create mild under-eye shadows and reflective highlights on sunglasses, cap brim, and sweaty skin for comedic contrast.

ACTOR MASTERCLASS & HINGLISH AUDITION SIDES

STORYDILSE PRODUCTION BIBLE

DEPARTMENT HANDOUT: ACTORS & CASTING DIRECTOR

STANISLAVSKI SUBTEXT & CHARACTER DRIVERS:

- **character_name:** Pawan | **super_objective:** To be seen as the mastermind and maintain authority over the group. | **subtext:** If I sound confident enough, nobody will notice I have no real plan.
- **character_name:** Bittu | **super_objective:** To survive the situation without looking foolish. | **subtext:** Please let this make sense, because I am already in too deep.
- **character_name:** Rafi | **super_objective:** To stay practical and avoid getting dragged into nonsense. | **subtext:** I knew this was stupid from the start; I am only here because I have to be.

CANONICAL HINGLISH AUDITION SIDES (CLIMACTIC SCENE):

PAWAN

((dramatic))

Aaj raat, game change hoga.

BITTU

Ghar change ho gaya toh chalega? Mujhe abhi bhi samajh nahi aa raha hum kar kya rahe hain.

RAFI

Lunch break miss karke crime rehearsal.

PAWAN

Main mastermind. Bittu driver. Rafi... inside man.

RAFI

Main inside man tab banoonga jab mujhe pata ho andar kya hai.



DEPARTMENT HANDOUT: CINEMATOGRAPHY & SOUND DEPT

1. CINEMATOGRAPHY CONCEPT & LENS PALETTE:

Use tight wides, over-the-shoulders, and claustrophobic close-ups to make the car feel even smaller. Favor 24mm to 35mm lenses for group dynamics inside the hatchback, with occasional 50mm close-ups for punchline reactions and the police station reveal. Camera movement should be minimal and observational, with subtle handheld micro-shake to preserve the parked-car realism. The final retreat should be captured with a restrained, almost anti-climactic push or static frame, avoiding any heroic motion.

2. 3-TIER LIGHTING SCHEMATIC:

Tier 1: Dashboard practical as the base key, giving a warm yellow underglow on faces and hands. Tier 2: Passing streetlights as intermittent moving accents through windows, creating shifting shadows and comic interruptions. Tier 3: Exterior motivated fill from the police station area, slightly cooler and more neutral, used during the reveal and final retreat to contrast with the dashboard warmth. Keep contrast moderate so expressions remain readable while the car interior stays cramped and moody-comic.

3. SOUND DESIGN & FOLEY ATMOSPHERE:

Interior car tone should be tight, muffled, and slightly resonant, with soft fabric rustle, seat creaks, paper handling, and the click of the lunch box. Dashboard hum and faint road ambience should sit under the dialogue. Passing streetlights can be supported by subtle exterior traffic wash. The fake walkie-talkie should have a cheap plastic handling sound. Final drive-away should be understated, with no heroic score; just engine ignition, low tire roll, and awkward silence.

4. COLOR GRADING LUT & PALETTE:

Warm yellow dashboard tones against cooler night blues and gray streetlight spill. Keep skin tones slightly compressed and comedic, with mild contrast to emphasize the cramped interior. LUT style should feel naturalistic but gently stylized, preserving the absurdity of the situation. The police station reveal can lean a touch cooler and flatter to puncture the fantasy. Avoid glossy crime-thriller saturation; this should feel like a deadpan night comedy.



DEPARTMENT HANDOUT: PRODUCER & LINE MANAGEMENT

TIME	ACTIVITY / SCENE BLOCK	KEY DEPARTMENTS INVOLVED
08:00 - 09:00	Car interior prep, clean-up, prop placement, and seat blocking	Art, Camera, AD
09:00 - 10:30	Lighting rig inside and around parked hatchback	Gaffer, Camera, Grip
10:30 - 11:30	Wardrobe, makeup, and sweat continuity setup	Wardrobe, Makeup, Talent
11:30 - 13:30	Dialogue coverage: plan setup, blueprint gag, lunch box beat	Director, Camera, Sound
13:30 - 15:00	Dialogue coverage: CCTV, police station reveal, abort beat	Director, Camera, Sound
15:00 - 16:00	Final retreat, drive-off inserts, pickup reactions	Camera, Sound, AD

LOCATION HACK & BUDGET SAVING TIPS:

Shoot entirely in one parked car with controlled exterior light sources. Use practical dashboard glow plus a single off-camera moving light for streetlight simulation. Keep crew minimal and place camera outside the car whenever possible to avoid space issues. Use real lunch box food and real paper props to save art costs. The police station reveal can be achieved with a simple exterior signboard or off-screen dialogue if needed, but the screenplay supports a visible signboard beat. Prioritize performance and timing over production complexity; the comedy lives in reactions, not set pieces.

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

