

DEPARTMENT HANDOUT: DIRECTOR & EXECUTIVE OVERVIEW

THE MISSING GROOM

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

OFFICIAL STORY LOGLINE: Hotel bridal suite mein shaadi se just minutes pehle groom gayab lagta hai, aur teen panicked men ek absurd investigation mein phans jaate hain. Twist yeh hai ki groom missing nahi, balki bathroom mein vows bhool kar chhupa hua hai—aur poori shaadi ko bachane ke liye unhe emergency writing team banana padta hai.
DIRECTOR'S DRAMATIC VISION & TONAL CONCEPT: - Bright, airy, high-contrast comedy tone: vanity bulbs ki clean glare aur daylight ki softness se panic ko playful banaya jaaye. - Controlled chaos as visual joke: garment bags, flowers, tie, bouquet, accessories frame the characters and keep the room feeling overstuffed. - Pacing fast, dialogue-driven, with escalating misunderstandings and quick reaction cuts for punchlines. - Comedy should come from body language, pauses, and deadpan reactions more than broad slapstick. - The bathroom door becomes the central suspense object: every knock, silence, and muffled reply should feel like a mini reveal. - Final emotional beat is relief, not sentimentality—genuine laughter after absurd tension.
CAST AT A GLANCE & CHARACTER ARCS: character: Dinesh age: 40 look: Shiny shirt, clipboard in hand, forced smile, visibly sweaty and increasingly frazzled. dramatic_arc: Starts as the overconfident fixer trying to control the room, then becomes the most relieved man when the truth comes out. He ends as the accidental hero who turns panic into a solution. character: Tariq age: 36 look: Tuxedo jacket, panicked eyes, constantly checking phone and pockets, restless physical energy. dramatic_arc: Begins as anxious and suspicious, convinced something is wrong, then shifts from panic to relief and finally laughs at the absurdity of the situation. character: Sameer age: 38 look: Formal kurta, arms crossed, annoyed posture, sharp skeptical expressions. dramatic_arc: Starts as the most accusatory and sarcastic voice in the room, escalates every theory, then briefly softens when the truth is revealed and becomes the dry comic commentator of the final fix.
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: Hotel bridal suite ko last-minute staging room ki tarah dress karna hai, with bright vanity bulbs as the primary practical source and sheer curtains allowing daylight spill. Room should feel elegant but disrupted: garment bags leaning against walls, flowers on surfaces, bouquet partially fallen, tie and accessories scattered across table and chair. A bathroom door must be clearly visible and slightly ominous as the scene's suspense anchor. Surfaces should show lived-in chaos: a table with clipboard, jacket, tie, and paper; a chair with the tuxedo jacket; soft fabric textures against glossy hotel finishes. Spatial layering should allow actors to move between vanity area, table, bathroom door, and curtain side without blocking the comedy beats.
2. COSTUME & WARDROBE CONTINUITY: • character: Dinesh costume: Shiny shirt that catches vanity light, practical office-like trousers, clipboard as part of his working persona. continuity_notes: Shirt should appear increasingly rumpled or sweaty as panic rises. Clipboard must remain in hand or nearby throughout. • character: Tariq costume: Tuxedo jacket over formal wedding attire, slightly disordered from repeated pocket checks and movement. continuity_notes: Jacket is a key prop and should be removable/inspectable. Keep pockets visibly being checked for continuity. • character: Sameer costume: Formal kurta, neat but slightly rigid, matching his arms-crossed skeptical stance. continuity_notes: Kurta should stay clean and composed to contrast with the others' panic. No wardrobe change needed.
3. HERO PROPS MASTER CHECKLIST (PRACTICAL ON-SET ASSETS): • prop: Clipboard visual_details: Held by Dinesh, used for random notes and emergency writing; should have visible paper pages and a pen. • prop: Phone visual_details: Tariq's phone used for checking signal; screen should clearly show no signal when referenced. • prop: Tuxedo jacket visual_details: Placed on chair, later lifted and inspected; must read clearly as the groom's jacket. • prop: Tie visual_details: Found on the table and picked up by Sameer; should look like a wedding tie, not generic clothing. • prop: Bouquet visual_details: On table, then knocked/fallen to reinforce the chaos and the 'sign' joke. • prop: Bathroom door visual_details: Central suspense object; must allow muffled voice from inside and a visible knock interaction. • prop: Paper with vows visual_details: A sheet Dinesh writes on and slides under the door; should be readable as handwritten notes, not printed text.
4. PRACTICAL SFX & MAKEUP (MUA): Dinesh should gradually read as sweaty and stressed: slight forehead shine, upper lip moisture, and a tired under-eye look by the end. Tariq needs subtle panic makeup—slightly widened eyes, maybe a touch of under-eye darkness to emphasize sleepless urgency. Sameer stays comparatively clean and composed, with minimal makeup beyond natural skin texture. No heavy SFX required; the comedy depends on believable stress reactions, facial tension, and light catching perspiration under vanity bulbs.

ACTOR MASTERCLASS & HINGLISH AUDITION SIDES

STORYDILSE PRODUCTION BIBLE

DEPARTMENT HANDOUT: ACTORS & CASTING DIRECTOR

STANISLAVSKI SUBTEXT & CHARACTER DRIVERS:

- **character:** Dinesh | **super_objective:** To keep the wedding on track and protect his professional credibility. | **subtext:** If I can control this room, I can control the disaster.
- **character:** Tariq | **super_objective:** To locate the groom and stop the situation from becoming a public embarrassment. | **subtext:** Please let this be a misunderstanding before it becomes my fault.
- **character:** Sameer | **super_objective:** To defend the bride's side and expose the groom's supposed irresponsibility. | **subtext:** I already know this is someone else's mess, and I'm here to say it out loud.

CANONICAL HINGLISH AUDITION SIDES (CLIMACTIC SCENE):

DINESH

((clipboard dekhte hue))

Theek hai, calm. Groom bas late hai. Shaadi mein late hona normal hai.

SAMEER

Normal? Mere hisaab se groom gayab hai.

TARIQ

Main bol raha hoon, woh bas... thoda lost hoga.

SAMEER

Groom hai ya tourist?

DINESH

Please panic mat karo. Main manage kar raha hoon.



DEPARTMENT HANDOUT: CINEMATOGRAPHY & SOUND DEPT

1. CINEMATOGRAPHY CONCEPT & LENS PALETTE:

Camera language should be tight, reactive, and comedic. Use medium close-ups and close-ups for escalating suspicion, with occasional wider frames to reveal the controlled chaos of the room. Lenses in the 35mm to 50mm range for natural room intimacy, plus a slightly longer lens for reaction shots to compress panic and make the bathroom door feel more important. Movement should be motivated and quick: small handheld or subtle push-ins during accusations, then a calmer locked-off feel once the vow-writing solution begins. The camera should always prioritize reaction timing and the bathroom door reveal.

2. 3-TIER LIGHTING SCHEMATIC:

Tier 1: Bright vanity bulbs as the dominant practical, creating crisp facial highlights and a slightly overexposed wedding-prep feel. Tier 2: Soft daylight through sheer curtains to keep the room airy and comedic rather than tense-thriller dark. Tier 3: Controlled fill and negative fill to shape faces during accusations, with slightly stronger contrast near the bathroom door to make it feel like the scene's mystery zone. As the scene resolves, keep the lighting unchanged but let the actors' physical relaxation create the tonal shift.

3. SOUND DESIGN & FOLEY ATMOSPHERE:

Room tone should include soft hotel HVAC, faint corridor hush, and occasional fabric rustle from garment bags. Foley should emphasize phone handling, clipboard taps, jacket movement, bouquet drop, and the knock on the bathroom door. The muffled bathroom voice must be clear enough to land the joke while still sounding enclosed. Silence after key lines is important for comedic timing, especially after the reveal that the groom is inside. Final laughter should feel natural and room-filling.

4. COLOR GRADING LUT & PALETTE:

Use a clean, bright wedding-day palette with warm whites, soft gold from vanity bulbs, and gentle daylight blues from the curtains. Keep skin tones natural but slightly polished. Contrast should be moderate, with crisp separation between the white-lit vanity area and the slightly cooler curtain side. Avoid heavy stylization; the comedy works best with a fresh, realistic hotel-suite look. Subtle saturation on flowers and wardrobe accents can help the room feel festive despite the chaos.



DEPARTMENT HANDOUT: PRODUCER & LINE MANAGEMENT

TIME	ACTIVITY / SCENE BLOCK	KEY DEPARTMENTS INVOLVED
08:00 - 09:30	Load-in, set dressing, and prop placement	Art, Props, Grip
09:30 - 10:30	Block actors and finalize bathroom door sightlines	Director, AD, Camera
10:30 - 11:30	Rig vanity bulbs, shape daylight, and test exposure	Camera, G&E;
11:30 - 12:15	Rehearse dialogue beats and reaction timing	Director, Cast
12:15 - 13:30	Shoot accusation beats and prop comedy inserts	Camera, Sound, Script Supervisor
13:30 - 14:30	Shoot bathroom reveal, vow-writing sequence, and final door opening	Camera, Cast, Sound

LOCATION HACK & BUDGET SAVING TIPS:
Use one real hotel suite with minimal dressing and rely on practical vanity bulbs plus window daylight for production value. Keep the bathroom door as the main off-screen gag source so the groom can remain mostly unseen, reducing casting and blocking complexity. Shoot dialogue coverage efficiently with a master, two-shot, and reaction close-ups rather than many angles. Use existing wardrobe and only add one or two hero props with strong visual clarity. Let performance and timing carry the comedy instead of expensive production design or effects.

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

