

DEPARTMENT HANDOUT: DIRECTOR & EXECUTIVE OVERVIEW

THE FINAL DRAFT

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

OFFICIAL STORY LOGLINE: A cramped production office becomes a battlefield of ego when a writer, producer, and dialogue coach try to fix a terrible script—only to discover the scene they’re arguing over is secretly a mirror of their own meeting. In the end, their funniest breakthrough comes from admitting they are the joke.
DIRECTOR'S DRAMATIC VISION & TONAL CONCEPT: • Pure comedy rooted in escalating ego, not slapstick; the humor comes from timing, interruption, and self-awareness. • Keep the room visually tight and slightly oppressive so every glance, watch-check, and page flip feels like a power move. • Play the first half as a pressure cooker of competing authority, then let the reveal open the emotional temperature without losing comic rhythm. • The final laugh should feel earned, honest, and slightly embarrassing for the characters. • Pacing should be brisk with clean reversals: each “smart” line should land as a new problem. • Visual irony is key: the office is creative, but the characters are trapped inside their own process.
CAST AT A GLANCE & CHARACTER ARCS: • character: Anand age: 38 look: Messy hair, T-shirt, hunched posture, desperate optimism, writerly fatigue. dramatic_arc: Starts as the sensitive defender of the script’s heart, takes every note personally, and gradually realizes his need to be taken seriously is part of the problem. He ends by accepting shared embarrassment instead of solo heroism. • character: Mukul age: 41 look: Expensive casuals, tired expression, watch always in hand or in sight, producer polish with exhaustion underneath. dramatic_arc: Begins as the deadline-driven pragmatist who reduces everything to time and marketability. He slowly sees that his efficiency has flattened the script and the room, then finally relaxes into honesty and laughter. • character: Jeevan age: 35 look: Glasses, perfect posture, marked-up pages held like sacred texts, precise and controlled. dramatic_arc: Starts as the calm authority who “fixes” dialogue line by line, but his precision becomes control. He recognizes that his corrections are not improvement but domination, and he ends by choosing truth over polish.
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 small production office that feels like a creative pressure cooker. One desk anchors the room, with a laptop, coffee cups, sticky notes, and stacked script pages creating a dense center of activity. A whiteboard should be visible and slightly cluttered, with the line about the hero written on it. Blinds must cast hard afternoon stripes across the room, creating visual tension and a sense of time running out. Use layered clutter: pages on the desk, pages in hands, pages on the floor edge, making the space feel overworked and cramped. Textures should be practical and lived-in—paper curl, coffee stains, marker smudges, worn chair arms, and a slightly dusty office window feel.

2. COSTUME & WARDROBE CONTINUITY:

Anand: casual T-shirt, slightly rumpled, suggesting long hours and emotional investment; continuity should preserve a messy, unpolished look throughout. Mukul: expensive casuals with clean lines, but worn with fatigue; watch is a key continuity item and should remain visible until he sets it down. Jeevan: neat shirt or smart casual with glasses and immaculate posture; his clothes should remain crisp, reinforcing his precision. No wardrobe changes are needed; continuity should emphasize the same afternoon and the same escalating tension.

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

- **prop:** Laptop | **details:** Placed on the desk, glowing as Anand stares at it; should feel like the center of his frustration and the workspace's only digital anchor.
- **prop:** Watch | **details:** Mukul's recurring prop; must be clearly visible and used for repeated checking, then finally set on the desk near the end.
- **prop:** Marked-up script pages | **details:** Jeevan carries them like sacred texts; pages should show red pen marks and heavy annotation.
- **prop:** Whiteboard | **details:** Must contain the line: 'HERO ENTERS, SAYS SOMETHING UNFORGETTABLE.' and later support Anand's rewrite.
- **prop:** Marker | **details:** Used by Anand to rewrite on the whiteboard; should be bold and visible.
- **prop:** Sticky notes | **details:** Scattered around the office and used by Mukul to slap a new line onto the board.
- **prop:** Coffee cups | **details:** Part of the cluttered office texture; should look half-used and slightly neglected.
- **prop:** Old draft page | **details:** The page Jeevan pulls from the stack that reveals the scene mirrors their argument; this is the reveal prop.

4. PRACTICAL SFX & MAKEUP (MUA):

Keep makeup naturalistic and comedy-real. Anand should have slight under-eye fatigue, a bit of forehead sheen, and a stressed, unkempt look. Mukul should read as tired but controlled, with subtle shine from heat and pressure; his face should tighten as the reveal lands. Jeevan should be clean and precise, with minimal sweat until the tension rises. Add light sweat on all three as the room heats up emotionally, especially under the blinds' harsh afternoon light. No heavy SFX required; the only effect is believable stress, paper dust, and the visual reaction of faces under strong daylight.

ACTOR MASTERCLASS & HINGLISH AUDITION SIDES

STORYDILSE PRODUCTION BIBLE

DEPARTMENT HANDOUT: ACTORS & CASTING DIRECTOR

STANISLAVSKI SUBTEXT & CHARACTER DRIVERS:

- **Anand:** {'super_objective': 'To have his writing and emotional instinct respected as meaningful.', 'subtext': 'If they don't take my line seriously, they don't take me seriously.'}
- **Mukul:** {'super_objective': 'To make the script efficient, sellable, and deadline-ready.', 'subtext': 'If I can control the process, I can control the risk.'}
- **Jeevan:** {'super_objective': 'To refine the dialogue into something clean, correct, and effective.', 'subtext': 'If I can fix the words, I can fix the chaos around me.'}

CANONICAL HINGLISH AUDITION SIDES (CLIMACTIC SCENE):

MUKUL

((checking watch))

Teen baje se yeh scene dekh rahe hain. Ab tak scene ne humein nahi dekha.

ANAND

Arre dekh lega, Mukul. Scene ko thoda sa time do.

MUKUL

Time? Main producer hoon, bhai. Main time nahi, deadline deta hoon.

JEEVAN

((calmly))

Aur main dialogue coach hoon. Main dono ko batata hoon ki line bolni kaise hai aur jhelni kaise hai.

ANAND

Hero enters... aur bolta hai—



DEPARTMENT HANDOUT: CINEMATOGRAPHY & SOUND DEPT

1. CINEMATOGRAPHY CONCEPT & LENS PALETTE:

Use a compact, observational camera style with 35mm and 50mm lenses for most dialogue, keeping the room intimate and slightly compressed. Start with wider framing to establish the cramped office, then progressively tighten into medium close-ups and close-ups as ego rises. Favor subtle handheld or controlled micro-drift to preserve comic tension and the feeling of a room that cannot breathe. The reveal should be shot with a clean insert and reaction chain so the audience reads the joke before the characters fully do.

2. 3-TIER LIGHTING SCHEMATIC:

1) Opening: hard afternoon sunlight through blinds as the primary source, creating sharp stripes and a slightly oppressive office feel. 2) Middle escalation: maintain the same daylight base but add subtle bounce fill to keep faces readable while preserving tension and shadow contrast. 3) Reveal and ending: soften the contrast slightly with more even fill on the trio so the emotional honesty and final laugh feel warmer, while the blinds pattern remains visible as a reminder of the trapped environment.

3. SOUND DESIGN & FOLEY ATMOSPHERE:

Room tone should be tight, air-conditioned, and slightly hollow, with faint office hum underneath. Foley should emphasize watch ticks, paper flips, marker squeaks, sticky note slaps, chair shifts, and the soft tap of pages being stacked or dropped. The acoustic profile should feel close-mic'd and dry, making every interruption land sharply. The final laugh should open the sound field slightly, giving the room a brief sense of release.

4. COLOR GRADING LUT & PALETTE:

Use a clean, slightly warm daylight LUT with strong contrast in the blinds pattern. Palette should lean toward office neutrals: whites, beige, muted browns, faded black, and the occasional red from pen marks. Keep skin tones natural but slightly stressed under the afternoon light. The reveal can be graded with a touch more warmth and softness to support the comedic relief without losing the cramped realism.



DEPARTMENT HANDOUT: PRODUCER & LINE MANAGEMENT

TIME	ACTIVITY / SCENE BLOCK	KEY DEPARTMENTS INVOLVED
08:00 - 09:00	Load-in, art dressing, desk and whiteboard placement, prop layout	Art, Props, Production
09:00 - 10:30	Lighting rig with blinds pattern, camera blocking, lens tests	Camera, Gaffer, Grip
10:30 - 12:30	Shoot opening argument beats and watch-check exchanges	Camera, Sound, Cast
12:30 - 13:00	Lunch and reset pages, whiteboard, sticky notes	All Departments
13:00 - 15:00	Shoot reveal sequence with old draft page and reaction shots	Camera, Cast, Script Supervisor
15:00 - 16:30	Shoot final rewrite, whiteboard line, and closing laughter	Camera, Sound, Cast, Art

LOCATION HACK & BUDGET SAVING TIPS:

Keep the entire film in one practical office location with minimal dressing changes. Use real blinds and sunlight instead of expensive lighting setups, supplementing only with bounce and negative fill. Limit props to the script pages, watch, marker, sticky notes, and laptop, all of which can be sourced cheaply. Shoot coverage efficiently by grouping dialogue beats by blocking position. Let performance and timing carry the comedy rather than adding production complexity. The reveal can be achieved with a simple insert shot of the old draft page and strong reaction editing.

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

