

DEPARTMENT HANDOUT: DIRECTOR & EXECUTIVE OVERVIEW

ELEVATOR STOP

2 Male + 1 Female (M + M + F) | Genre: Psychological Thriller | Runtime: 6 - 9 Mins

OFFICIAL STORY LOGLINE: A locked elevator traps a guilty corporate manager with the brother and daughter of the injured guard he once abandoned, forcing a long-buried hit-and-run cover-up into the light. As the red floor display resets and the emergency lights flicker, the elevator becomes a courtroom where truth can no longer hide.
DIRECTOR'S DRAMATIC VISION & TONAL CONCEPT: • Psychological thriller tone with claustrophobic tension, suspicion, and moral dread. • Visual language should feel trapped, clinical, and unstable: flicker, grain, reflections, and tight framing. • Pacing starts controlled and corporate, then progressively fractures into confrontation and confession. • The elevator should feel like a sealed evidence box, not just a location. • Performance-driven suspense: micro-expressions, breath, eye contact, and silence carry as much weight as dialogue. • Final release should be emotionally cold, not triumphant—truth arrives, but closure is incomplete.
CAST AT A GLANCE & CHARACTER ARCS: • character: Neil age: 40 look: Polished corporate manager in a suit; collar sweaty, controlled exterior with visible stress cracks. dramatic_arc: Begins as composed and evasive, shifts into panic as the display and footage expose him, and ends in full confession and surrender. • character: Vikram age: 38 look: Sturdy technician with tool belt, calm face, grounded physicality, unreadable stillness. dramatic_arc: Introduced as a neutral technician, then revealed as a deliberate trap-setter and the injured guard's brother, finally becoming the cold force of accountability. • character: Isha age: 29 look: Smart casual, anxious but alert, handbag clutched close, observant and sharp. dramatic_arc: Starts as a stranded tenant, becomes the sharpest observer in the room, and is revealed as the injured guard's daughter who has been gathering proof.
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: Build a single elevator car interior with practical realism and oppressive compression. Use brushed metal walls with slight scuffs, a narrow mirrored or reflective panel to catch distorted faces, a service hatch on one side, and a visible emergency phone panel. The floor should be slightly worn with subtle grime at the edges. The red digital floor display must be prominent and readable, with reset behavior as a story device. Add a wall-mounted security camera monitor with grainy playback. Outside the car, suggest only a sliver of the lobby through the opening doors. The spatial layers should emphasize vertical confinement, with ceiling low enough to compress headroom and side panels close enough to force body overlap.
2. COSTUME & WARDROBE CONTINUITY: • Neil: Tailored corporate suit, white or light shirt, collar visibly tight and later damp with sweat. Keep the suit clean but with a faint grey dust mark and a subtle scratch at the keycard slot area to support the script detail. Continuity: collar loosened slightly as panic rises. • Vikram: Workwear technician look with practical tool belt, sturdy shirt or utility layers, functional pants, and worn shoes. Clothing should feel utilitarian and believable for building maintenance. Continuity: no dramatic change, only slight sweat or grime from service access. • Isha: Smart casual tenant look, neat but not formal, with a handbag she clutches throughout. Wardrobe should allow quick movement and alert body language. Continuity: keep her appearance composed, with only minor stress signs as tension escalates.
3. HERO PROPS MASTER CHECKLIST (PRACTICAL ON-SET ASSETS): • prop: Keycard details: Neil's keycard should be visibly handled, flashed, and later associated with tampering suspicion. Include a faint scratch-marked slot area detail as described in the screenplay. • prop: Emergency phone details: Wall-mounted elevator emergency phone that produces no response, then static. It should feel old, functional, and slightly institutional. • prop: Service hatch details: Side panel service access that opens to reveal Vikram entering. Must be practical and believable. • prop: Tool belt details: Vikram's belt with visible technician tools, enough to justify opening the emergency panel. • prop: Handbag details: Isha's clutch-style handbag, held tightly as a stress object and character anchor. • prop: Security camera monitor details: Wall monitor showing grainy looping footage of Neil entering the elevator, with an edited or repeated feel. • prop: Data drive details: Small drive that falls from Neil's inner pocket and is picked up by Isha as proof of tampering. • prop: Red digital floor display details: Must visibly cycle through 12... 11... 12... and later reset to B1, then steady at the end.
4. PRACTICAL SFX & MAKEUP (MUA): Neil: progressive sweat build on forehead, upper lip, and collar line; slight under-eye fatigue; face drains visibly during the B1 reveal and confession. Vikram: minimal makeup, grounded skin texture, subtle sweat only if needed, no theatrical distress. Isha: controlled natural makeup with slight stress sheen; eyes should read alert and observant. SFX should be subtle and realistic: damp collar, sweat-darkened fabric at Neil's neck, and lighting-reactive shine on faces under flickering emergency white light.

ACTOR MASTERCLASS & HINGLISH AUDITION SIDES

STORYDILSE PRODUCTION BIBLE

DEPARTMENT HANDOUT: ACTORS & CASTING DIRECTOR

STANISLAVSKI SUBTEXT & CHARACTER DRIVERS:

- **Neil:** {'super_objective': 'To escape the consequences of his past without being exposed.', 'subtext': 'Every line is a negotiation between self-preservation and the fear that the room already knows the truth.'}
- **Vikram:** {'super_objective': 'To force Neil to face accountability for the injured guard's suffering.', 'subtext': 'His calm is not neutrality; it is controlled revenge and long-held certainty.'}
- **Isha:** {'super_objective': 'To confirm the truth and secure proof against Neil's cover-up.', 'subtext': 'She is testing every word, every breath, every reaction, because she already suspects the answer.'}

CANONICAL HINGLISH AUDITION SIDES (CLIMACTIC SCENE):

NEIL

((under breath))

Come on... come on...

VIKRAM

Jahan se aapko dikhna nahi chahiye tha.

ISHA

Third floor se basement lift mein kaise aa gayi?

VIKRAM

Kisne?

ISHA

Office se ya kisi aur se?



DEPARTMENT HANDOUT: CINEMATOGRAPHY & SOUND DEPT**1. CINEMATOGRAPHY CONCEPT & LENS PALETTE:**

Use tight, oppressive framing with a 24mm to 35mm range for the elevator interior to preserve spatial tension while keeping faces close and distorted under stress. Favor locked-off or minimally drifting camera positions early, then introduce subtle handheld instability as the truth emerges. Shoot through reflections, door seams, and partial obstructions to heighten paranoia. The camera should feel like another trapped witness, never fully free of the car.

2. 3-TIER LIGHTING SCHEMATIC:

Tier 1: Flickering white emergency practicals as the base, creating harsh facial shadows and unstable exposure. Tier 2: Red digital floor display as a motivated accent that becomes a narrative alarm and emotional trigger. Tier 3: Soft spill from the opening doors at the end, introducing cooler exterior security/police light and a sense of release without warmth. Progression should move from broken, intermittent white light to more readable contrast as the confession lands, then to a steadier final state when the doors open.

3. SOUND DESIGN & FOLEY ATMOSPHERE:

Use a tight elevator room tone with low mechanical hum, cable vibration, and occasional metal creaks. The emergency phone should produce dead silence, then static. The red display resets can be punctuated with subtle electronic ticks or beeps. Footsteps and police/security voices should remain distant until the final door opening. Foley should emphasize breath, suit fabric movement, keycard handling, and the clatter of the data drive on the floor.

4. COLOR GRADING LUT & PALETTE:

Cold, desaturated LUT with clinical whites, steel grays, and deep shadows. Preserve the red display as the strongest color accent. Skin tones should remain slightly pallid under emergency light, with sweat highlights visible. Final exterior spill can introduce a cooler blue-white contrast, but avoid any warm redemption palette.



DEPARTMENT HANDOUT: PRODUCER & LINE MANAGEMENT

TIME	ACTIVITY / SCENE BLOCK	KEY DEPARTMENTS INVOLVED
08:00 - 09:30	Load-in, elevator car build check, prop placement, and emergency light rigging	Art, Grip, Electric
09:30 - 10:30	Camera blocking rehearsal inside elevator with all three actors	Director, Camera, Cast
10:30 - 12:00	Shoot opening tension beats: Neil alone, service hatch entry, Isha entrance	Camera, Sound, Cast
12:00 - 13:00	Shoot confrontation and suspicion dialogue, emergency phone, display reset beats	Camera, Sound, Cast
13:00 - 14:00	Shoot reveal sequence: monitor footage, confession, identity reveals	Camera, Cast, Script Supervisor
14:00 - 15:00	Shoot climax: data drive drop, final lines, door opening, exterior footsteps	Camera, Sound, Art, Cast

LOCATION HACK & BUDGET SAVING TIPS:
Keep the entire film in one practical elevator set with controlled lighting changes instead of multiple locations. Use one strong red LED display prop and one monitor playback source to drive story escalation. Build the service hatch as a simple removable panel for Vikram’s entrance. Use real-time performance and long takes to reduce coverage needs. Simulate exterior security/police presence with off-camera footsteps and voices rather than showing additional cast. Lean on sound design, reflections, and editing rhythm to create scale without extra production cost.

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

