

DEPARTMENT HANDOUT: DIRECTOR & EXECUTIVE OVERVIEW

THE GUEST ROOM RULE

2 Male + 1 Female (M + M + F) | Genre: Slice of Life/Family | Runtime: 6 - 9 Mins

OFFICIAL STORY LOGLINE: Late at night in a modest guest room, two brothers turn a simple bed-sharing decision into a quiet battle of ego until their sister arrives with a suitcase full of truth. What begins as family banter becomes a reckoning over their mother's belongings, old resentments, and the cost of avoiding what must finally be divided.
DIRECTOR'S DRAMATIC VISION & TONAL CONCEPT: • Keep the tone intimate, dryly comic, and emotionally surgical—small gestures should carry the weight of a lifetime. • The room must feel cramped in spirit even if physically modest: every object becomes a witness to unfinished family business. • Pace the scene like a slow tightening screw: polite banter, then childhood jabs, then the reveal, then stillness. • Let the humor land naturally from sibling competition, but never undercut the emotional truth beneath it. • Use the buzzing tube light and rotating fan as pressure devices; they should feel louder as the conversation becomes more honest. • The final emotional shift should be understated, not melodramatic—resolution arrives through accountability, not apology speeches.
CAST AT A GLANCE & CHARACTER ARCS: • character: Raghav age: 45 look: Faded kurta, reading glasses, tired but composed face, the posture of someone carrying dignity as a defense. dramatic_arc: Begins as the older brother performing generosity and control, then gets cornered by Sonia's reveal and is forced to confront his own selective memory and avoidance. • character: Puneet age: 41 look: Checked shirt, restless stance, quick reactions, physically alert as if always ready to justify himself. dramatic_arc: Starts as the practical younger brother who weaponizes efficiency, then loses his moral high ground when Sonia exposes his habit of delaying accountability. • character: Sonia age: 43 look: Simple sari, suitcase in hand, warm smile with firm eyes, calm presence that instantly changes the room's temperature. dramatic_arc: Enters as the quiet observer, then becomes the architect of the confrontation, using wit and precision to force both brothers into truth and action.
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 modest guest room with two single beds pushed apart to create a visible emotional divide. Place a small central table between them to act as a negotiation zone and visual battleground. Keep a standing fan in one corner, old and slightly dusty, with a slow oscillation that adds life and unease. Install a single buzzing tube light overhead with visible practical glare and slight flicker. Add an old trunk in the corner as a key story object, worn wood or metal edges, suggesting stored family history. A family photo frame should hang on the wall, slightly off-center, making the room feel both temporary and emotionally permanent. The suitcase should sit near the door as the only sign of arrival and departure. Textures should be lived-in: faded paint, scuffed floor, thin bedding, slightly rumpled pillows, and a room that feels used but not cared for.
2. COSTUME & WARDROBE CONTINUITY: • Raghav: Faded kurta in muted, worn tones; reading glasses as a constant accessory. Wardrobe should suggest age, restraint, and a man who values composure over comfort. Keep continuity with a slightly rumpled but dignified look. • Puneet: Checked shirt with a practical, everyday feel; sleeves and fit should allow restless movement. Clothing should read as functional and slightly sharper than Raghav's, reinforcing his self-image as the practical one. • Sonia: Simple sari with no excessive ornamentation, grounded and unshowy. The look should feel travel-ready and purposeful, with enough softness to read as family, but enough structure to read as authority.
3. HERO PROPS MASTER CHECKLIST (PRACTICAL ON-SET ASSETS): • Two single beds pushed apart, with separate bedding and visible gap • Small table placed between the beds • Standing fan in the corner, old and slow-moving • Single tube light overhead with buzzing practical effect • Old trunk in the corner, used as a story-critical object • Family photo frame on the wall, later moved to the table • Suitcase near the door, then brought in by Sonia • Folded papers, notebook, and a small envelope pulled from the suitcase
4. PRACTICAL SFX & MAKEUP (MUA): Keep makeup natural and minimal, with late-night fatigue visible through slight under-eye shadows and dull skin texture. Raghav should have a subtle tiredness in the face and a slightly softened hairline or grooming that suggests long hours. Puneet should look a bit more tense, with facial tightness and a restless, slightly sweaty sheen as the argument escalates. Sonia should remain composed, with only minimal travel wear. Add light sweat and heat reaction as the room and conversation intensify, especially under the tube light. No heavy SFX required; the realism should come from lived-in skin, tired eyes, and the emotional pressure showing physically.

ACTOR MASTERCLASS & HINGLISH AUDITION SIDES

STORYDILSE PRODUCTION BIBLE

DEPARTMENT HANDOUT: ACTORS & CASTING DIRECTOR

STANISLAVSKI SUBTEXT & CHARACTER DRIVERS:

- **Raghav:** {'super_objective': 'To be seen as the responsible elder brother who has already given enough.', 'subtext': 'I want to win this without looking like I'm trying to win. I need my sacrifice to be acknowledged before I lose control of the narrative.'}
- **Puneet:** {'super_objective': 'To prove that practicality is the same as fairness and that he is not the lesser brother.', 'subtext': 'If I stay quick, witty, and useful, nobody will notice that I'm also avoiding the real issue.'}
- **Sonia:** {'super_objective': 'To force honesty and end the family's endless postponement.', 'subtext': 'I know exactly what happened, and I'm not here to argue—I'm here to make you stop hiding behind your own version of the truth.'}

CANONICAL HINGLISH AUDITION SIDES (CLIMACTIC SCENE):

RAGHAV

((softly, fake calm))

Toh... Sonia aa rahi hai. Main soch raha tha, main is bed pe so jaata hoon. Tum neeche wali side le lena.

PUNEET

((too quick))

Arre nahi. Kyun? Main shift kar leta hoon. Tum bade ho.

SONIA

((dry))

Haan. Dono itne generous ki ek doosre ko dekh ke charity ka gala ghut raha hai.

SONIA

((firm, but calm))

Bas. Yeh list mujhe sunni hi nahi.

SONIA

Main aayi hoon tum dono ko ek room mein band karke yeh decide karne ke liye ki Maa ki cheezein kaun rok raha hai.



DEPARTMENT HANDOUT: CINEMATOGRAPHY & SOUND DEPT

1. CINEMATOGRAPHY CONCEPT & LENS PALETTE:

Use a restrained, observational camera language with intimate coverage and minimal showiness. Favor 35mm and 50mm lenses for natural perspective in the cramped room, with occasional tighter 85mm close-ups when the emotional pressure peaks. Start with balanced two-shots and medium singles to preserve the sibling standoff, then move into tighter framing as Sonia takes control. Camera movement should be subtle: slow push-ins, slight handheld tension during the reveal, and locked-off compositions for the final stillness. Keep the room geometry visible so the beds, table, trunk, and photo frame all function as emotional markers.

2. 3-TIER LIGHTING SCHEMATIC:

Tier 1: Establish the room with a practical tube light as the dominant source, slightly harsh and buzzing, with soft spill from a motivated off-camera source to keep faces readable.

Tier 2: During the argument, increase contrast subtly by allowing shadows to deepen around the beds and corners, making the fan, trunk, and doorway feel more oppressive.

Tier 3: At the reveal and final resolution, maintain the same practical look but soften facial falloff slightly so the room feels calmer without losing realism; keep the tube light and fan as constant witnesses.

3. SOUND DESIGN & FOLEY ATMOSPHERE:

Build the soundscape around the tube light buzz, the slow mechanical hum of the standing fan, and the quiet room tone of a late-night interior. Foley should emphasize small domestic sounds: suitcase placement, bed creaks, paper rustle, trunk lid movement, and the subtle shift of clothing as characters sit and stand. Dialogue should remain clean and intimate, with the room acoustics slightly dry and enclosed. As tension rises, let the fan and tube light feel perceptually louder without turning them into horror cues; they are emotional pressure, not genre effects.

4. COLOR GRADING LUT & PALETTE:

Use a restrained, naturalistic LUT with slightly warm skin tones and muted room colors. Keep the palette in dusty beige, faded brown, soft gray, and low-saturation fabric tones. Let the tube light introduce a faint greenish-cool cast in highlights while preserving warmth in faces. Contrast should be moderate, with gentle shadow depth and no glossy polish. The final beat should feel a touch calmer and more balanced, but still grounded in the same late-night realism.



DEPARTMENT HANDOUT: PRODUCER & LINE MANAGEMENT

TIME	ACTIVITY / SCENE BLOCK	KEY DEPARTMENTS INVOLVED
08:00 - 09:00	Load-in, set dressing, and placement of beds, trunk, table, fan, and photo frame	Art, Grip
09:00 - 10:00	Lighting rig and practical tube light test with fan noise check	Camera, G&E;, Sound
10:00 - 11:00	Blocking rehearsal for Raghav and Puneet with doorway entry timing	Director, Cast, AD
11:00 - 12:30	Shoot opening banter and bed-position negotiation	Camera, Cast, Sound
12:30 - 14:00	Shoot Sonia entrance, comedy beat, and childhood argument escalation	Camera, Cast, Sound, Art
14:00 - 15:30	Shoot suitcase reveal, trunk/photo frame action, and final resolution	Camera, Cast, Art, Sound

LOCATION HACK & BUDGET SAVING TIPS:
Use one real room with controlled dressing rather than building a set. Keep lighting practical-heavy so the tube light does most of the work, supplemented by one soft source bounced off a wall. The fan can be a real working prop, but record clean wild tracks separately in case its motor is too loud. Limit coverage to a few strong setups: wide master, two singles, and a tight reveal shot. Use existing household props for the trunk, table, and suitcase if they match the script. Keep wardrobe simple and character-specific, avoiding costume changes. The emotional power comes from blocking and performance, not expensive production design.

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

