

DEPARTMENT HANDOUT: DIRECTOR & EXECUTIVE OVERVIEW

THE TRAIN PLATFORM PROMISE

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

OFFICIAL STORY LOGLINE: A tense dawn confrontation in a railway platform waiting room forces a father, son, and mother-figure to confront years of sacrifice, resentment, and silence. When a hidden crisis is revealed, the family's conflict turns into a shared mission to save their home before the train arrives.
DIRECTOR'S DRAMATIC VISION & TONAL CONCEPT: • Visual tone: restrained, intimate, and emotionally raw, with pale dawn blues gradually warming as truth is revealed. • The waiting room should feel like a pressure chamber: quiet, dusty, metallic, and emotionally claustrophobic despite the open window. • Pacing begins with controlled stillness, escalates through verbal sparring, then releases into a quiet, collaborative search. • Keep performances grounded and naturalistic; the drama lives in pauses, eye contact, and withheld emotion. • The train announcements and station hum should function like a ticking clock, increasing urgency without melodrama. • The final emotional turn should feel earned, not sentimental: a family choosing action over blame.
CAST AT A GLANCE & CHARACTER ARCS: • character: Sanjay age: 48 look: Weathered face, simple shirt, carrying a cloth bag and an old ticket stub; physically restrained, slightly stiff posture. dramatic_arc: Begins as guarded and defensive, appears to be sending Amit away, then reveals shame and vulnerability when the real crisis surfaces. Ends as a father who finally admits he cannot carry everything alone. • character: Amit age: 25 look: Restless, modern, backpack on, earbuds hanging loose; avoids eye contact, fidgets with the earbud wire, tense body language. dramatic_arc: Starts irritated and suspicious, believing he is being pushed away. His anger shifts into shock and concern when Sanjay confesses the truth, and he ends as an active partner in solving the problem. • character: Rekha age: 44 look: Dignified in a cotton sari with a small bindi; calm, centered, and physically placed between the two men like a stabilizing wall. dramatic_arc: Acts as the emotional regulator throughout, using wit and authority to contain conflict. She becomes the anchor of the family's practical response and restores balance once the truth is out.
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 railway platform waiting room at dawn with a dusty window filtering pale blue light. The room should feel slightly under-maintained, with visible dust on glass, worn paint, and a cold metal bench positioned by the window. Spatially, the room needs clear blocking lanes: the door area for Amit's restless standing, the bench for Sanjay's seated tension, and a central standing zone for Rekha's mediating presence. Add subtle texture layers: scuffed floor, faint grime on the bench legs, a utilitarian wall, and a loudspeaker presence implied by the announcements. The set should feel enclosed but not cramped, with the window acting as the emotional and visual source of dawn light and the outside world.

2. COSTUME & WARDROBE CONTINUITY:

• **character:** Sanjay | **costume:** Simple, slightly worn shirt in muted tones; practical everyday clothing that suggests long years of responsibility. | **continuity_notes:** Keep shirt consistent and minimally styled; cloth bag and ticket stub remain with him throughout. No wardrobe change needed.

• **character:** Amit | **costume:** Modern casual wear suitable for travel, with a backpack and visible earbuds. Clothing should feel younger and more urban than Sanjay's. | **continuity_notes:** Backpack must stay on or near him until he opens it later. Earbuds begin hanging loose, then are pocketed after the reveal.

• **character:** Rekha | **costume:** Cotton sari with a small bindi, dignified and practical, not overly decorative. | **continuity_notes:** Sari should remain neat and grounded, reinforcing her calm authority. No major movement or wardrobe disruption.

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

• **prop:** Cloth bag | **details:** Old, practical, slightly worn cloth bag carried by Sanjay; must read as a container for important papers and emotional burden.

• **prop:** Old ticket stub | **details:** Small, aged ticket stub held and later masaled between Sanjay's fingers; should feel like a memory object.

• **prop:** Backpack | **details:** Amit's travel backpack, functional and modern, with straps that he tightens before the reveal and opens during the search.

• **prop:** Earbuds | **details:** Loose earbuds with a visible wire; one key beat is their accidental fall to the floor and Sanjay picking them up.

• **prop:** Notebook, charger, jacket | **details:** Items pulled from Amit's backpack during the search; practical, everyday objects that support the final action beat.

4. PRACTICAL SFX & MAKEUP (MUA):

Keep makeup naturalistic and age-appropriate. Sanjay should have a weathered, slightly tired face with subtle under-eye darkness and dry skin texture. Amit should look restless and sleep-deprived, with minimal grooming and a slightly stressed complexion. Rekha should appear composed, with restrained makeup, a small bindi, and a calm, lived-in face. Add light sweat or humidity sheen only if needed to support dawn tension, but avoid overt distress effects. Skin should react softly to pale blue dawn light, preserving realism.

ACTOR MASTERCLASS & HINGLISH AUDITION SIDES

STORYDILSE PRODUCTION BIBLE

DEPARTMENT HANDOUT: ACTORS & CASTING DIRECTOR

STANISLAVSKI SUBTEXT & CHARACTER DRIVERS:

- **character:** Sanjay | **super_objective:** To protect the family and preserve dignity, even at the cost of his own honesty. | **subtext:** I have carried too much alone, and I am terrified of being seen as weak.
- **character:** Amit | **super_objective:** To be respected as an adult and not treated like a burden or a child. | **subtext:** If I am being pushed away, I need to fight back before I am hurt again.
- **character:** Rekha | **super_objective:** To keep the family emotionally and practically intact. | **subtext:** If I do not hold this room together, both of them will break apart.

CANONICAL HINGLISH AUDITION SIDES (CLIMACTIC SCENE):

SANJAY

Main tujhe bhejne nahi aaya tha.

SANJAY

Main... ghar ke papers kho baitha hoon.

SANJAY

Main soch raha tha... Tu job ke liye nikal jaayega. Settle ho jaayega. Phir main chupchaap sambhaal lunga. Par akela nahi sambhal paaya.

AMIT

Mujhe bhej rahe ho.

AMIT

Job ke naam pe. Asli mein punishment.



DEPARTMENT HANDOUT: CINEMATOGRAPHY & SOUND DEPT

1. CINEMATOGRAPHY CONCEPT & LENS PALETTE:

Use intimate, observational framing with a restrained handheld or very subtle locked-off approach. Favor medium close-ups and close-ups for emotional turns, with occasional wider frames to preserve the triangular blocking of the three characters. Lens language should feel human and immediate: wider lenses for spatial tension in the room, tighter focal lengths for confession and reaction. Camera movement philosophy: minimal but purposeful, allowing the actors' shifts in power to drive the frame. Let the reveal land in a still shot or a very gentle push-in to emphasize the emotional rupture.

2. 3-TIER LIGHTING SCHEMATIC:

Tier 1: Dawn base layer — pale blue ambient light through the dusty window, soft and cool, with low contrast and visible room texture.
Tier 2: Conflict layer — maintain cool daylight but shape faces with subtle side fill and negative fill to deepen tension during the argument.
Tier 3: Resolution layer — gradually warm the scene as the truth is revealed and the family unites, increasing brightness and softening shadows to suggest emotional clarity.

3. SOUND DESIGN & FOLEY ATMOSPHERE:

Use a quiet early-morning room tone with distant train announcements, faint station hum, and occasional metallic echoes. Foley should emphasize small human sounds: cloth bag rustle, earbuds dropping on the floor, backpack zippers, paper handling, footsteps, and the soft shift of bodies on the bench. The acoustic profile should feel slightly reverberant, as if the waiting room is hollow and the station world is just outside the frame.

4. COLOR GRADING LUT & PALETTE:

Start with a cool pale-blue palette, slightly desaturated, with dusty neutrals and muted skin tones. As the emotional truth emerges, gently lift warmth in the highlights while keeping the environment grounded. Contrast should remain moderate, with soft highlight roll-off and controlled shadow detail. The final image should feel subtly brighter, not stylized, preserving realism and emotional honesty.



DEPARTMENT HANDOUT: PRODUCER & LINE MANAGEMENT

TIME	ACTIVITY / SCENE BLOCK	KEY DEPARTMENTS INVOLVED
08:00 - 09:30	Set dressing, window dust control, bench placement, prop continuity check	Art, Props, Continuity
09:30 - 10:30	Block actors, rehearse triangle staging, mark bench and door positions	Director, AD, Cast
10:30 - 12:00	Rig dawn lighting, establish cool window source, test negative fill and practical ambience	Camera, Gaffer, Grip
12:00 - 13:30	Shoot confrontation dialogue coverage and reaction close-ups	Camera, Sound, Cast
13:30 - 14:30	Shoot reveal beat, paper search, and emotional resolution	Camera, Art, Cast

LOCATION HACK & BUDGET SAVING TIPS:

Shoot in a real waiting room or a controlled station-adjacent interior with permission to avoid expensive set construction. Use natural dawn light augmented with one soft source through the window and practical bounce cards. Keep the cast small and the blocking simple to reduce coverage time. Use real props from thrift or existing household items: worn cloth bag, old ticket stub, basic backpack, and simple cotton sari. Record clean room tone and announcements separately if needed. Prioritize performance and sound over heavy production design; the emotional truth carries the film.

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

