

DEPARTMENT HANDOUT: DIRECTOR & EXECUTIVE OVERVIEW

THE LANDLORD’S DAUGHTER

1 Male + 2 Female (M + F + F) | Genre: Mystery/Crime | Runtime: 6 - 9 Mins

OFFICIAL STORY LOGLINE: A guarded tenant hears a scream outside a locked flat and gets pulled into a tense corridor confrontation between a suspicious mother and her sharp-eyed daughter. What first looks like a domestic emergency unravels into a staged trap exposing hidden money, missing papers, and a family war over control of the home.
DIRECTOR'S DRAMATIC VISION & TONAL CONCEPT: • Claustrophobic realism: keep the corridor narrow, oppressive, and airless so every pause feels dangerous. • Mystery through behavior, not exposition: let glances, bruises, keys, envelope, and body blocking reveal the truth before dialogue confirms it. • Tension should escalate in tight waves: freeze, accusation, reveal, reversal, then quiet aftermath. • Visual contrast between authority and vulnerability: Rekha's keys, broom, and stance versus Ira's restraint and controlled rebellion. • The final emotional note should land as a cold truth, not a melodramatic victory; the corridor becomes a courtroom without a judge.
CAST AT A GLANCE & CHARACTER ARCS: • character: Siddharth age: 40 look: Office clothes, guarded posture, polite but evasive eyes, someone who tries to disappear into the corridor wall. dramatic_arc: Begins as a passive witness, becomes suspicious, then realizes he has been used as part of a staged confrontation, and ends by reclaiming his dignity as a witness and proof-holder. • character: Rekha age: 45 look: Stern bun, house slippers, keys held like a weapon, controlled face that cracks only in brief flashes of hurt. dramatic_arc: Starts as an intimidating authority figure, tries to dominate the corridor through denial and control, then is exposed by the envelope and papers, ending isolated outside her own flat. • character: Ira age: 22 look: College jacket, restless observant eyes, sleeve pulled down to hide a bruise, physically contained but mentally sharp. dramatic_arc: Appears nervous and defensive, then reveals herself as the architect of the trap, using the scream as a signal to expose theft, manipulation, and emotional damage.
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.

SET ARCHITECTURE & PROPS

STORYDILSE PRODUCTION BIBLE

DEPARTMENT HANDOUT: ART, WARDROBE & PROP MASTER

1. SET DESIGN & SPATIAL DEPTH PLAN:

Build a narrow apartment corridor with compressed depth and minimal width so actors are forced into close proximity. The locked flat door should feel heavy and lived-in, with a visible door chain, old bent mail slot, and slightly worn paint around the handle from repeated use. The weak tube light should be practical and visibly flickering, with a stairwell spill creating yellow side-light and long shadows on the wall. Add subtle texture: chipped plaster, dull floor tiles, scuffed skirting, and a faintly stained corridor wall that suggests years of neglect. The corridor should have enough negative space to feel empty but not enough to feel safe. The mail slot must be physically functional for the envelope drop. Keep neighboring apartment doors implied rather than fully seen, with muffled TV sound coming from behind walls to reinforce the shared, invasive domestic environment.

2. COSTUME & WARDROBE CONTINUITY:

- **Siddharth:** Office shirt and trousers, slightly rumpled from the day, neutral colors that blend into the corridor. No flashy accessories. Continuity note: keep him consistently neat but increasingly unsettled in posture rather than costume changes.
- **Rekha:** House slippers, practical everyday homewear, stern and functional. Hair in a tight bun. Keys always visible in hand. Continuity note: keys must remain a recurring visual anchor and should be held tighter as tension rises.
- **Ira:** College jacket over casual clothes, with one sleeve deliberately and repeatedly pulled down. Continuity note: the sleeve must stay a key visual beat because it hides the bruise and signals concealment.

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

- Weak flickering tube light practical
- Door chain on the locked flat
- Set of keys held by Rekha like a weapon
- Old bent mail slot with working drop path
- Brown envelope, slightly thick, with a torn corner
- Cash bundles inside the envelope
- Rent receipts inside the envelope
- Property papers inside the envelope
- Broom from the corridor corner
- Phone used by Ira for voice recorder
- Visible bruise on Ira's wrist area

**4. PRACTICAL SFX & MAKEUP (MUA):**

Keep makeup naturalistic and grounded. Siddharth should have slight under-eye fatigue and a mild evening sheen. Rekha should read as tense and controlled, with a face that can harden under stress and briefly soften when wounded. Ira needs a subtle bruise on the wrist area, partially concealed by the sleeve, with enough visibility for the audience to catch it in a glance. Add light sweat and skin shine only as tension escalates. Under the flickering tube light, skin should react with occasional harsh highlights and shadowed eye sockets to enhance suspicion.

ACTOR MASTERCLASS & HINGLISH AUDITION SIDES

STORYDILSE PRODUCTION BIBLE

DEPARTMENT HANDOUT: ACTORS & CASTING DIRECTOR

STANISLAVSKI SUBTEXT & CHARACTER DRIVERS:

- **Siddharth:** {'super_objective': 'To protect himself and preserve his dignity while understanding what is happening around him.', 'subtext': 'I do not want trouble, but I cannot ignore what I heard. If I stay calm, maybe I survive this corridor.'}
- **Rekha:** {'super_objective': 'To maintain control over the flat, the narrative, and the people standing outside her door.', 'subtext': 'If I keep them off balance, they will not see what I am hiding. Control is the only thing keeping everything from collapsing.'}
- **Ira:** {'super_objective': 'To expose the truth and force the hidden damage into the open.', 'subtext': 'I have been silenced too long. If I can make them react on record, I can finally make the truth undeniable.'}

CANONICAL HINGLISH AUDITION SIDES (CLIMACTIC SCENE):

REKHA

TV ka sound hoga.

REKHA

Yahan sabko sunayi deta hai. Sach kisi ko nahi sunta.

IRA

Kar dete na. Shayad sach bahar aa jata.

REKHA

Woh mat chhoona!

IRA

Yeh rent ka paisa nahi tha, maa.



DEPARTMENT HANDOUT: CINEMATOGRAPHY & SOUND DEPT

1. CINEMATOGRAPHY CONCEPT & LENS PALETTE:

Use a restrained, observational camera language with tight framing and minimal relief. Favor 35mm and 50mm equivalents for most dialogue to keep faces close and the corridor compressed, with occasional 85mm inserts for keys, bruise, envelope, and hands. Movement should be slow and motivated: small push-ins during accusations, static holds during silences, and a slight handheld instability only when the emotional truth breaks. The camera should feel like another witness trapped in the corridor, never floating above the scene, always at human eye level or slightly below to intensify the power struggle.

2. 3-TIER LIGHTING SCHEMATIC:

Tier 1: Establishment. Weak flickering tube light as top source, with yellow stairwell spill creating asymmetrical side light and long shadows.
Tier 2: Interrogation. Increase contrast by letting faces fall in and out of the tube light's flicker, emphasizing eyes, keys, and the envelope while keeping the corridor background dim.

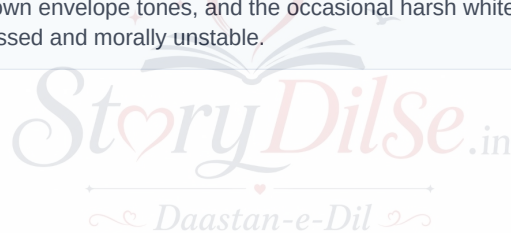
Tier 3: Reveal and aftermath. Maintain the same practical sources but reduce perceived warmth by letting the scene cool emotionally; the final beat should feel harsher and emptier, with the tube light's last flicker and the stairwell spill becoming more isolated and ghostly.

3. SOUND DESIGN & FOLEY ATMOSPHERE:

Build the scene around oppressive near-silence punctuated by small, sharp sounds: tube light buzz, door chain jangle, keys clink, broom thud, envelope paper rustle, and the soft click of the voice recorder. Background TV audio should remain muffled and indistinct, acting like a constant domestic smear behind the dialogue. The corridor should have a dry acoustic profile with slight echo on hard surfaces, while the stairwell wind should enter as a faint low-frequency presence in the final moments.

4. COLOR GRADING LUT & PALETTE:

Use a muted, low-saturation crime-drama LUT with sickly fluorescent greens from the tube light and warm yellow spill from the stairwell. Skin tones should stay slightly desaturated and stressed, with shadows leaning cool and the highlights leaning dirty amber. The palette should favor gray walls, dull beige, worn brown envelope tones, and the occasional harsh white of the tube light flicker. Keep contrast moderate-high so the corridor feels compressed and morally unstable.



DEPARTMENT HANDOUT: PRODUCER & LINE MANAGEMENT

TIME	ACTIVITY / SCENE BLOCK	KEY DEPARTMENTS INVOLVED
08:00 - 09:00	Load-in, corridor dressing, practical light test, and sound tone check	Art, G&E,, Sound
09:00 - 10:00	Block actor movement, mark door chain, mail slot, and envelope drop action	Director, AD, Camera
10:00 - 11:30	Shoot opening scream, Rekha entrance, and first confrontation	Camera, Sound, Cast
11:30 - 13:00	Shoot Ira entrance, bruise reveal, broom beat, and envelope drop	Camera, Art, Cast
13:00 - 14:00	Shoot envelope contents reveal, voice recorder reveal, and final dialogue	Camera, Sound, Cast
14:00 - 15:00	Shoot final chain opening, exit beat, and corridor aftermath inserts	Camera, Art, Sound

LOCATION HACK & BUDGET SAVING TIPS:
Shoot entirely in one dressed corridor with one practical tube light and one stairwell spill source. Use real apartment textures instead of building new walls; add only the mail slot, chain, and a controlled door frame hero section. Keep the envelope contents simple but readable with close-ups and avoid expensive inserts beyond cash bundles, receipts, and papers. Use motivated blocking to create coverage without many setups. Record clean production sound on location and minimize post fixes by controlling TV bleed with playback or selective wild tracks. Let performance and framing carry the suspense instead of extra props or effects.

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

