

DEPARTMENT HANDOUT: DIRECTOR & EXECUTIVE OVERVIEW

THE LAST SAMOSA

3 Female (F + F + F) | Genre: Pure Comedy | Runtime: 6 - 9 Mins

OFFICIAL STORY LOGLINE:

Dusk ke ek chhote apartment kitchen mein teen generations ek last samosa ko lekar ego, time pressure, aur taste ki jung chhed deti hain. Lekin jab reveal hota hai ki yeh samosa apology ke liye hai, toh family ka chaos ek hilarious truce mein badal jaata hai.

DIRECTOR'S DRAMATIC VISION & TONAL CONCEPT:

- Warm, contained, stage-like kitchen comedy with escalating physical chaos and sharp verbal rhythm.
- Visual tone: orange stove glow, tube-light warmth, spice-shelf clutter, and cramped blocking that makes every argument feel intimate.
- Pacing: fast banter in the first half, then a soft pause for emotional reveal, followed by a clean comedic release.
- Theme: family conflict often hides care; apology can be disguised as food, and love can look like control.
- Performance style: heightened realism with precise comic timing, overlapping reactions, and small physical business around dough, filling, and the phone.
- Camera language should stay close enough to catch micro-reactions, but wide enough to preserve the trio's triangle of power in the kitchen.

CAST AT A GLANCE & CHARACTER ARCS:

- **character:** Nani | **age:** 68 | **look:** Bright cotton sari, silver bun, authoritative posture, kitchen-command presence. | **dramatic_arc:** Starts as the strict guardian of tradition and process, then reveals she is using the samosa as a peace offering, ending as the emotional center who turns control into care.
- **character:** Maya | **age:** 41 | **look:** Office wear, messy bun, phone in hand, bag nearby, visibly split between work and home. | **dramatic_arc:** Begins defensive and rushed, then admits her lateness and guilt, finally choosing to silence the phone and participate fully in the family truce.
- **character:** Tara | **age:** 17 | **look:** Oversized hoodie, earbuds, phone-absorbed slouch, sarcastic teen energy. | **dramatic_arc:** Starts detached and mocking, becomes unexpectedly competitive, then reveals stress beneath the sarcasm and ends as the sharp but affectionate youngest voice.

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 compact apartment kitchen with a tight, practical layout that forces constant proximity. The counter should be small and slightly cluttered, with a sink area crowded by spice tins, a dough bowl, potato filling, rolling pin, frying pan, and a single plate. The stove must be visible and active, with an orange glow that becomes a visual anchor. The dining ledge should be narrow enough for Tara to perch awkwardly, reinforcing her detached posture. Surfaces should feel lived-in: faint oil marks near the stove, flour dust on the counter, worn laminate, and a slightly overstuffed spice shelf. Spatial layers should be clear: foreground action at the counter, midground stove and pan, background sink and spice shelf, so the kitchen reads as a small battlefield for the comedy.
2. COSTUME & WARDROBE CONTINUITY: • character: Nani costume: Bright cotton sari with a neat, practical drape; silver bun tightly secured. continuity_notes: Sari should remain tidy but gain subtle flour or dough marks as the contest escalates. • character: Maya costume: Office wear suitable for leaving for work, with a blazer or structured top implied by the screenplay; bag and phone always present initially. continuity_notes: By the end, the office polish should look slightly disturbed by kitchen activity, especially around sleeves and front. • character: Tara costume: Oversized hoodie, earbuds, casual teen wear, phone in constant use. continuity_notes: Hoodie should feel relaxed and slightly slouched; earbuds must be removable on cue for the emotional turn.
3. HERO PROPS MASTER CHECKLIST (PRACTICAL ON-SET ASSETS): • prop: Dough bowl details: Visible, practical bowl with enough dough for multiple samosas; should show handling marks and flour residue. • prop: Potato filling details: A prepared aloo filling in a bowl or plate, with visible spice texture; Tara can add too much chili for comic effect. • prop: Rolling pin details: Wooden, slightly worn, used as a symbol of kitchen authority and competition. • prop: Frying pan details: Single pan on or near the stove, central to the whole scene's implied cooking process. • prop: Plate details: Used at the end to pack the last samosa as a peace offering. • prop: Phone details: Maya's phone with a half-finished call; later placed on the counter and then silenced. • prop: Earbuds details: Tara's earbuds, worn at the start and removed at the emotional resolution. • prop: Bag details: Maya's work bag, present at the start to reinforce her rushed state. • prop: Spice tins details: Clustered near the sink, visually dense and slightly chaotic, especially the cumin/jeera presence implied by dialogue.
4. PRACTICAL SFX & MAKEUP (MUA): Keep makeup naturalistic and performance-driven. Nani should have a warm, lived-in face with subtle age texture and a confident, slightly stern expression. Maya should show mild stress: a bit of shine from rushing, slight under-eye fatigue, and a practical workday look that can be disturbed by kitchen activity. Tara should have a youthful, low-maintenance face with a detached teen vibe. As the scene progresses, add light sweat or heat sheen from the stove, tiny flour smudges on hands and forearms, and a touch of oil or spice distress near the kitchen action. No heavy SFX required; the comedy comes from realism and physical mess.

ACTOR MASTERCLASS & HINGLISH AUDITION SIDES

STORYDILSE PRODUCTION BIBLE

DEPARTMENT HANDOUT: ACTORS & CASTING DIRECTOR

STANISLAVSKI SUBTEXT & CHARACTER DRIVERS:

- **character:** Nani | **super_objective:** To preserve dignity, tradition, and family connection through control of the kitchen ritual. | **subtext:** If I can make this samosa properly, I can keep this house together and fix what is fraying outside the kitchen.
- **character:** Maya | **super_objective:** To balance work pressure with family responsibility without being made to feel guilty. | **subtext:** I am not careless; I am overwhelmed, and I still want to belong here.
- **character:** Tara | **super_objective:** To protect herself with sarcasm while secretly wanting to be seen and included. | **subtext:** If I joke first, nobody can tell how stressed I actually am.

CANONICAL HINGLISH AUDITION SIDES (CLIMACTIC SCENE):

NANI

((rolling pin uthate hue))

Aaj ka samosa proper banega. Koi shortcut nahi.

MAYA

((phone pe))

Haan, bas nikal hi rahi hoon... nahi, traffic nahi, ghar mein... (beat) Nani, please, order kar lete hain.

TARA

((without looking up))

Haan. Kitchen ko bhi retirement mil jaayegi.

NANI

Time nahi hai toh taste bhi nahi hoga.

TARA

Kya jeera permanent hai is ghar mein?



DEPARTMENT HANDOUT: CINEMATOGRAPHY & SOUND DEPT

1. CINEMATOGRAPHY CONCEPT & LENS PALETTE:

Use intimate, comedic coverage with a preference for medium close-ups, over-the-shoulders, and occasional wider masters to preserve the trio's blocking. Lenses should feel natural and slightly compressed in the tight kitchen, likely in the 35mm to 50mm range for dialogue and a wider lens for establishing the cramped geography. Camera movement philosophy: mostly restrained and observational, with small push-ins on punchlines, reaction holds on insults, and a gentle widening at the emotional reveal. The camera should treat the kitchen like a tiny arena where every prop and glance matters.

2. 3-TIER LIGHTING SCHEMATIC:

Tier 1: Warm dusk base with a practical tube light as the main ambient source, creating soft household realism.

Tier 2: Stove orange glow as the emotional and visual accent, especially on hands, faces, and the samosa-making action.

Tier 3: Subtle negative fill and controlled bounce to separate the three women in the cramped frame and preserve facial readability during the comedic chaos. As the scene progresses, keep the lighting consistent but allow the stove glow to feel more inviting by the end, matching the emotional softening.

3. SOUND DESIGN & FOLEY ATMOSPHERE:

Foreground foley should emphasize dough handling, rolling pin taps, pan movement, spice tin clinks, and the soft rustle of clothing and bag straps. The stove should have a constant low hum, with room tone kept tight and domestic. Phone audio should briefly intrude as a half-finished call, then disappear once Maya silences it. Earbuds should create a small sonic cue when removed. The acoustic profile should feel enclosed, with slight kitchen reflections and no external world dominance, reinforcing the apartment's cramped intimacy.

4. COLOR GRADING LUT & PALETTE:

Warm, amber-forward grade with orange highlights from the stove and soft yellow tube-light ambience. Skin tones should remain natural and flattering, with gentle contrast to preserve comic expression. Spice shelf reds, browns, and cumin tones should pop subtly, while the office wear and hoodie can carry muted cooler notes to contrast the kitchen warmth. Final frames should feel slightly sweeter and less harsh, as if the cumin smell has turned almost nostalgic.



DEPARTMENT HANDOUT: PRODUCER & LINE MANAGEMENT

TIME	ACTIVITY / SCENE BLOCK	KEY DEPARTMENTS INVOLVED
08:00 - 09:30	Set dressing, spice shelf layout, hero prop placement, wardrobe prep	Art, Wardrobe, Props
09:30 - 11:00	Lighting rig and practical stove glow test	Camera, G&E;
11:00 - 12:00	Blocking rehearsal with actors around counter, sink, and dining ledge	Director, Cast, AD
12:00 - 14:00	Dialogue coverage for opening banter and contest escalation	Camera, Sound, Cast
14:00 - 15:00	Insert shots of dough, filling, rolling pin, phone, earbuds, plate	Camera, Props, Art
15:00 - 16:30	Emotional reveal, truce beat, final packing and door movement	Camera, Cast, Sound

LOCATION HACK & BUDGET SAVING TIPS:
Shoot the entire film in one real kitchen with minimal dressing and use practical lights already in the space. Keep the action centered on one counter zone to avoid company moves. Use real flour, dough, and a small amount of filling for texture, but plan continuity carefully so you can reset quickly. Prioritize performance and timing over coverage; a few strong masters, mediums, and inserts will carry the comedy. Let the stove light do some of the work, and use bounce cards instead of elaborate rigs. Record clean dialogue closely because the humor depends on the verbal volley. Keep props simple and reusable, and avoid expensive food styling that won't survive multiple takes.

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

