

THE LAST SAMOSA — VISUAL STORYBOARD GUIDE

DIRECTOR'S VISUAL APPROACH (Pure Comedy): This storyboard is designed as an easy, creative guide to help you shoot the film. Each scene beat below describes what the audience sees on screen, character movement/staging, the lighting vibe, and the dramatic purpose.

SCENE 01: THE KITCHEN DECLARATION

Camera Vibe: Wide Room View

- **What We See on Screen:** A compact apartment kitchen at dusk, with warm tube light overhead and the stove's orange glow pooling across a small counter. Dough bowl, potato filling, spice tins, rolling pin, frying pan, and plate are all visible, making the space feel crowded and purposeful.
- **Actor Movement & Staging:** Nani stands like the commander of the room, rolling pin in hand. Maya is half-turned toward the door, phone to ear, bag on shoulder. Tara lounges on the dining ledge, earbuds in, not looking up.
- **Lighting & Mood:** Warm, domestic, slightly cramped; amber and orange tones dominate with soft shadows in corners.
- **Why This Shot Works (Director Note):** Establish the kitchen as a tiny battlefield and introduce the power triangle before the comedy escalates.

SCENE 02: THE ORDER VS. THE SHORTCUT

Camera Vibe: Medium Three-Shot

- **What We See on Screen:** The three women locked in a tight frame around the counter, each claiming space with body language and props. The phone, rolling pin, and spice tins become visual extensions of their arguments.
- **Actor Movement & Staging:** Nani insists on proper method, Maya keeps trying to leave, and Tara fires off dry one-liners without lifting her gaze.
- **Lighting & Mood:** Same warm base, but with sharper facial contrast as the argument intensifies.
- **Why This Shot Works (Director Note):** Let the dialogue rhythm and comic friction play in a single shared frame so the audience feels the pressure of the cramped kitchen.

SCENE 03: CONTEST MODE ACTIVATED

Camera Vibe: Alternating Close-Ups and Insert Shots

- **What We See on Screen:** Hands kneading dough, rolling pin flattening, filling being scooped, chili being added, and the first samosa shapes taking form. The phone rings in the background while the pan and counter clutter create visual chaos.
- **Actor Movement & Staging:** Maya finally puts the phone down and joins in. Tara gets competitive and overdoes the chili. Nani works with practiced authority, correcting them both.
- **Lighting & Mood:** Kitchen glow feels busier and more kinetic, with highlights catching flour, oil, and spice textures.
- **Why This Shot Works (Director Note):** Turn the cooking into a physical comedy arena where every action becomes a joke and every prop has narrative weight.

STORYBOARD: THE DRAMATIC BUILDUP & CLIMAX

SCENE 04: THE COLLAPSE AND THE SOFTENING

Camera Vibe: Tight Close-Ups on Faces and Failed Samosas

- **What We See on Screen:** A torn dough seam, a collapsing samosa, and then a pause as the women register the mess. Nani watches them with a quieter expression, and the frame lingers on their reactions.
- **Actor Movement & Staging:** Maya and Tara react to the failures, then slow down as the emotional truth starts to surface. Nani's authority softens into concern.
- **Lighting & Mood:** Still warm, but with gentler shadows and a calmer visual rhythm.
- **Why This Shot Works (Director Note):** Use the failed samosa as the turning point from pure comedy into emotional honesty.

SCENE 05: THE LAST SAMOSA REVEAL

Camera Vibe: Medium Close-Up on Nani with Reaction Coverage

- **What We See on Screen:** Nani holds the last dough portion and reveals that it is not for dinner but a peace offering. Maya and Tara's stunned faces land the reveal.
- **Actor Movement & Staging:** Nani explains the apology plan; Maya and Tara exchange disbelief, then laugh as the truth sinks in.
- **Lighting & Mood:** The stove glow feels softer and more affectionate, with the kitchen now reading as a place of care rather than conflict.
- **Why This Shot Works (Director Note):** Deliver the twist cleanly and let the audience feel the comic surprise and emotional warmth at the same time.

SCENE 06: TRUCE AT THE DOOR

Camera Vibe: Medium Wide with Doorward Movement

- **What We See on Screen:** The packed plate of the last samosa moves toward the door while Maya and Tara help finish the packing. Nani leads, Maya follows, and Tara stays back just enough to land the final joke.
- **Actor Movement & Staging:** Maya silences her phone, Tara removes her earbuds, and Nani carries the plate with quiet pride. Tara delivers the Instagram line under her breath.
- **Lighting & Mood:** The kitchen now feels gently sweet, with the cumin smell implied as almost nostalgic and the orange glow softened.
- **Why This Shot Works (Director Note):** End on a shared family rhythm and a final comic button that confirms the truce without overexplaining it.

CREATIVE SHOOTING CHEAT-SHEET FOR THE DIRECTOR:

- **Keep Camera at Eye-Level:** In small rooms or single locations, eye-level framing makes the audience feel trapped in the room with the characters.
- **Reaction Shots are Gold:** When a secret or punchline lands, hold the camera on the character *listening* to capture their silent shock.
- **Audio Drives Emotion:** Whispers, deep sighs, and awkward silences carry 60% of the dramatic tension.