
a film By Satis Narayan
h
DHOOMIL
INSIDE THE CLOUD

LOGLINE

Dhoomil is about the child sexual abuse trauma and tragedy of a migrated son who lost his mother in the old age home.



SYNOPSIS

Megha 30, takes the taxi at night to reach her home in Mumbai. In the short journey she meets taxi driver Shafiqul, who turns surprisingly into a retired banker who is going to meet his mother after a long time. Shafiqul turns on the radio podcast to avoid the monotonous journey. but it leads to Megha's nightmare. Megha, a psychiatrist, tells her child abuse story to the audience as a session. Shafiqul unknowingly helps her to overcome her trauma by his generosity and empathy. Megha gets impressed and invites him to her apartment. After a dramatic event, Shafiqul comes to know Megha is dead even before he meets her in the taxi. The film ends with an investigation of Megha's existence and Shafiqui's homeless mother's death.



3 **SCENE 1B** EXT. OUT SIDE MEGHA'S APARTMENT - CONTINUOUS

A SUV's headlights come directly into the camera. as the headlight goes dim. An unrecognized car is recognized from a distance.

Car's back door goes open, MEGHA IS IN HER LATE (20s) Gets off and walks to the budling gate. Megha stops and thinks for a while before turning at the driver's opposite window.

MEGHA
(with flirting)
पहले कभी किसी पर इतना ट्रस्ट नहीं हुआ, की अपनी घर बुला सकूँ।

Shafiqul, thinks for a while, then opens the door and comes out.

Megha's POV: SHAFIQUL IN HIS (30s) looks like a very attractive tall man. He dressed like a gentleman with an innocent personality. Megha gets shy after seeing Shafiqul. She has an attractive and impressed expression on her face.

CUT TO:

4 **SCENE 3A** INT. MEGHA'S FLAT STAIRCASE - NIGHT LATER

Empty, dark staircases and foot steps make noise for a while. As an old electric bulb goes on, Megha and Shafiqul climb up towards the camera.

Megha looks very confident and familiar, carrying an impressed smile on her face. Shafiqul tries to be confident, but his face shows nervousness and awkwardness.

Megha climbs a few steps in distance, and she realises Shafiqul is not climbing the stairs with her, she turns and looks down

Megha's POV: Shafiqul seeing climbing hesitantly. Megha waits for him. Shafiqul joins her.

MEGHA
(with smile)
i am sorry, actually ye old bulding hai na, no lift...

Shafiqul gives her a hesitant smile and starts climbing along with her. While climbing, Megha smells Shafiqul's perfume, and she goes closer than before.

MEGHA (cont'd)
Bus second floor hi hai

4
A
B
C

SCRIPT

We strongly believe that scripting is the most important process of storytelling. what we type will get printed on screen. this makes scritping a very responsible and important portion of filmmaking. we invested over three years in scripting to worth enough to make a good film.

Realism, Symbolism, Comparison and Philosophy are the key aspects in our script. we believe these four aspect, along with other will produce human emotion in script which make this a universal script

56 PAGES 49 SCENE 11 CHARACTER 4 EMOTION



DIRECTOR STATEMENT

When I first got this idea in 2019, I began writing it as a novel. It took me two years to complete the manuscript, but I was not satisfied with the result. The story felt too compelling and thrilling to be limited to the form of a novel. I realized that much of its impact lay in its visual potential in the dramatic irony, the psychological tension, and the haunting portrayal of a small-town Indian girl's dark, complex emotions. The narrative, rooted deeply in psychological horror and drama, demanded to be brought to life on screen. That is when I decided to adapt it into a feature film. It was an emotional and challenging journey, one that felt rare and refreshing for an Indian audience.

I have always believed that we are first and foremost storytellers. When I shared the idea with my team, their immediate response was encouraging; they felt it was both a new concept and grounded. This gave me the confidence to write the screenplay, which eventually became a complete and powerful script. As a director, my vision for the film is clear. I want to explore fundamental questions: What was the environment that was handed down to us generations ago? What have we done with it? These questions form the heart of my film, a psychological, emotional, and visual journey that challenges both the characters and the audience.



DIRECTOR PROFILE

Satish Dev Narayan is a Mumbai-based screenwriter, author, and filmmaker and the founder of Pichhala Steps Studios, an independent film circuit. He was born in Bilaspur, Chhattisgarh. He studied literature, performing arts, and filmmaking at a prestigious film school in India, and he is known for Hindi feature films like Dhoomil 2026, Rangoon 2017, Bajirao Mastani 2015, and Tumbbad 2018, Kabeer Singh 2019

He launched www.pichhalasteps.com as a platform to support aspiring writers, filmmakers, and literary voices across India. Satish's commitment to modern literary storytelling techniques and independent cinema reflects a broader mission: to drive progressive change in Indian cinema.

Filmography https//picchhalasteps.com/satish-narayan



PRIMARY CAST



ANUYA BHAGWAT

AnuyaBhagwat is a versatile FTII alumna who rose to fame with the Tamil hit Siva Manasula Sakthi and notable roles in films like Nanban and Madurai Sambavam. A former Bigg Boss Tamil contestant.



POOJA PRABHAT

Pooja ShyamPrabhatis an emerging Theater actress, making her mark with notable performances on Netflix and Zee 5 platforms.



PRATIK KOTHARI

Pratik Rejen Kothari is a Film and Theater actor and Film Director, known for his work on Amazon Prime.

FILM GRAP

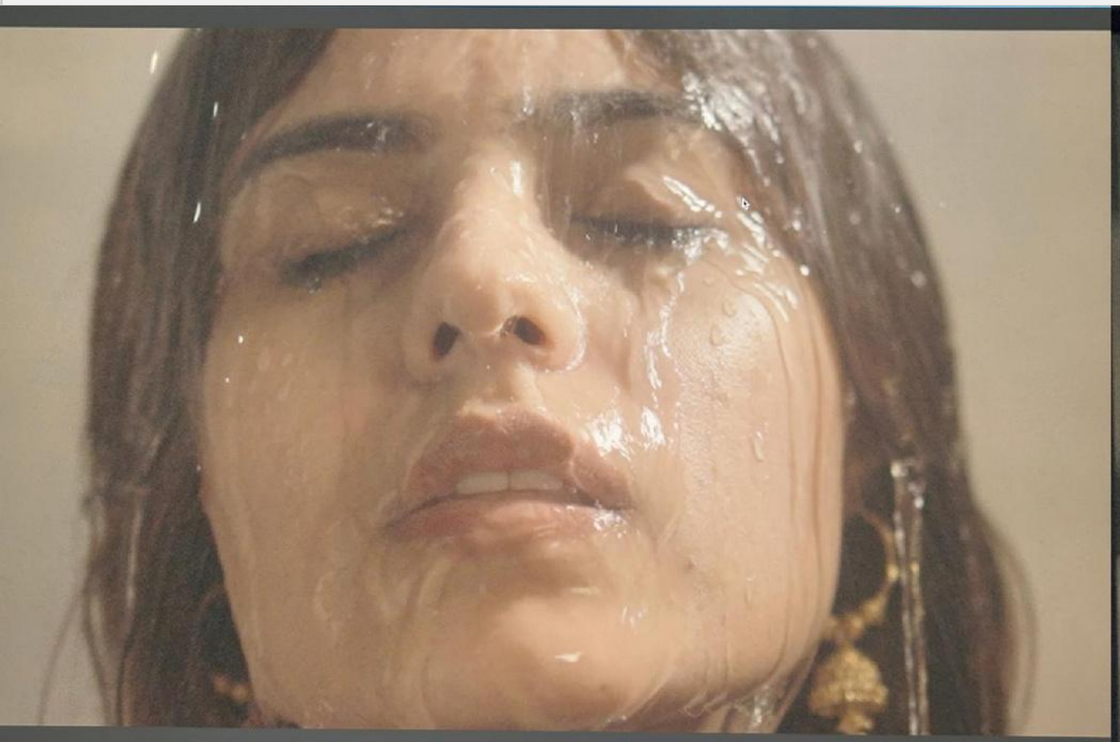

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FILM GRAP











FILM GRAP









LOCATION

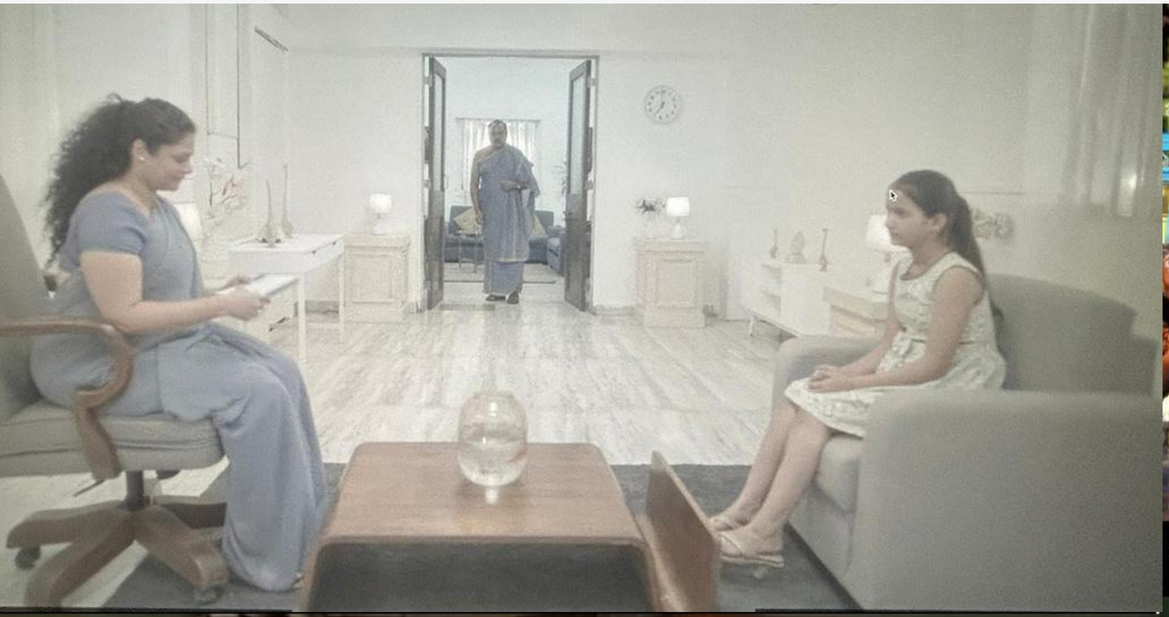

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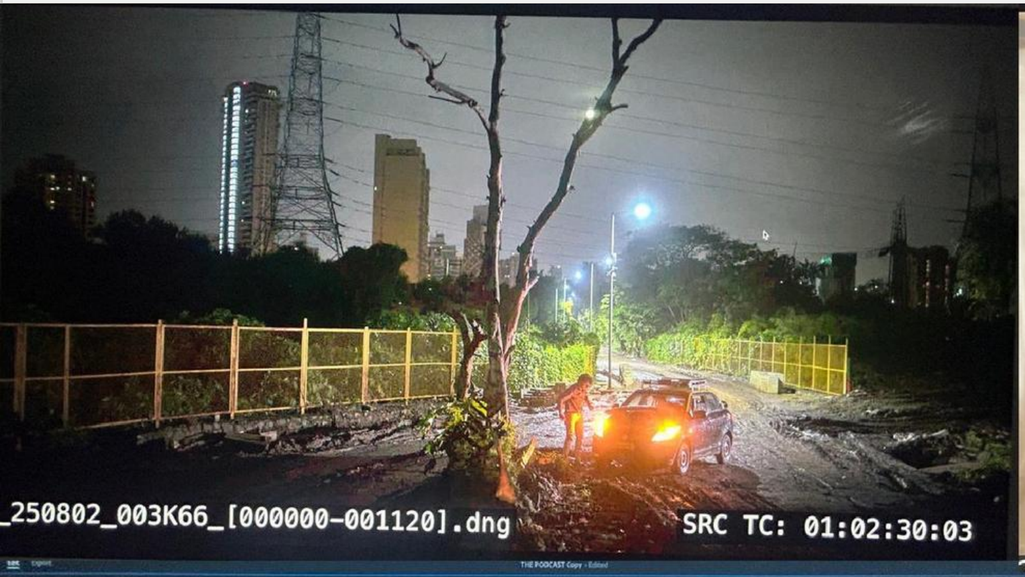




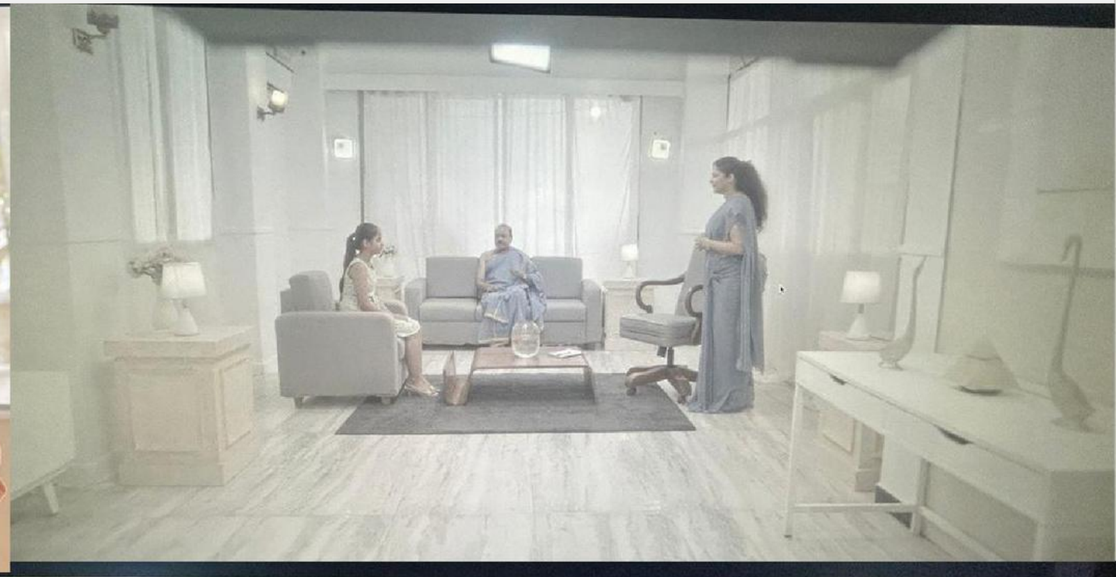




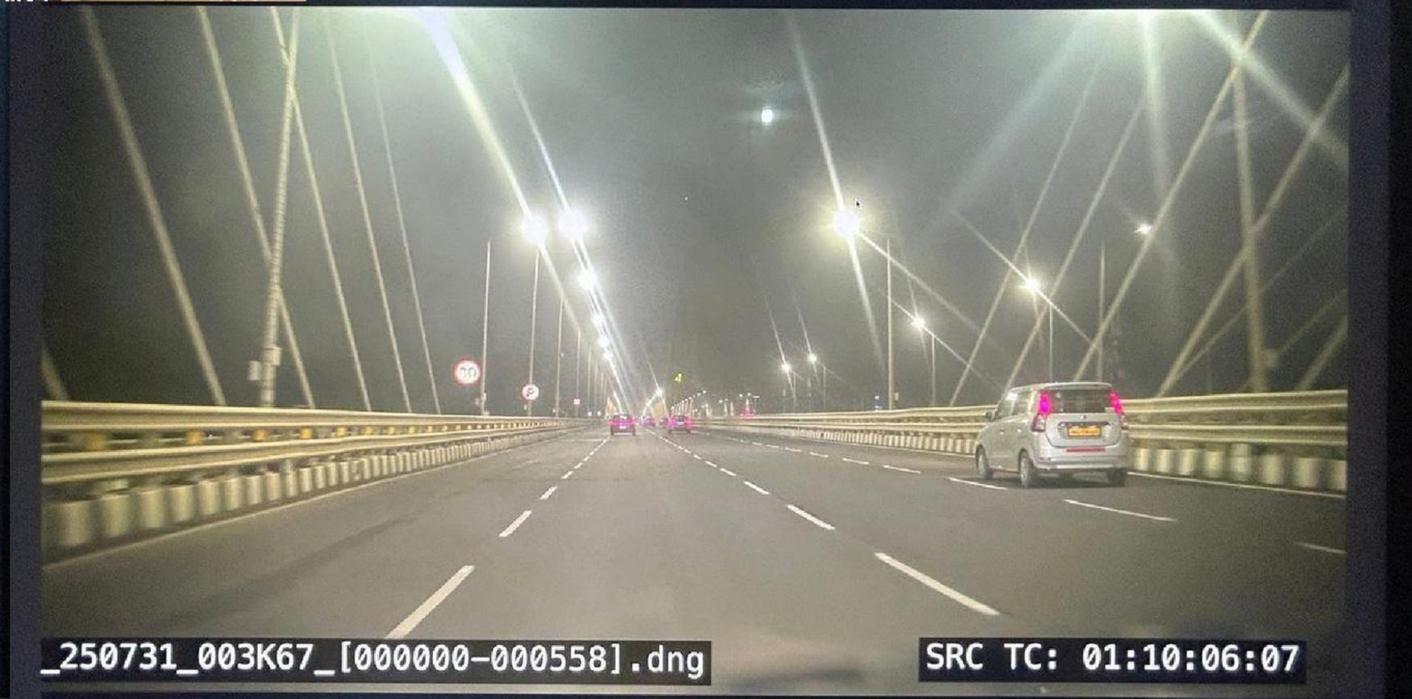
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TECHNICAL ASPECT

Title of film	**DHOOMIL**
Title in English	**SHADES OF US**
Subtitle	**ENGLISH**
Language	**HINDI**
Formate	**COLOR, DCP**
Aspect Ratio	**2.35:1**
Duration	**85:00 MINI.**
Theme	**PSYCHOLOGIOCAL DRAMA**
Sound	**5.1 SURROUND**
Story	**SATISH DEV NARAYAN**
Screenplay& Dailogues	**SATISH DEV NARAYAN**

TECHNICAL ASPECT

CAMERA



we planning to shoot with ARRI ELEXA LF

LENS



Filming with cooke lenses 5 /*i* techonloghy

SOUND

DOLBY DIGITAL

with good audio quality 5.1 surounding sound systme in theater

EDITING



for editing we used FCP(Final Cut Pro) with new update fectcher

COLOR GREADING



film color is mood, and we color gread on Davinchi Resolve & lightroom setup studio

FILM DI REFRANCE

we planning to film DI look up after shooting in post production









kennedy -
2023

Sirat -
2025



FESTIVAL PLAN

we want to showcase our talent with world most prestige awarded film festival

International Film Festival Of India
National Film Award India
MaMi Film Festival Mumbai
Cannes Film Festival
Sundance Film Festival
Berlin Film Festival
Toronto Onternational Film Festival
Venice Film Festival
Tribeca Film Festival
International Film Festival Rotterdam
Raindance Film Festival
BFI London Film Festival
New York Film Festival
Busan International Film Festival
Melbourne International Film Festival
Slamdance Film Festival
Sydney Film Festival
Plam Springs International Film Festival

40 INTERNATIONAL FILM FESTIVAL
(including oscar eligible award list)

20 INDIAN FILM FESTIVAL

2 FILM MARKET

RELEASE PLAN

we know release of film is most difucult but importatn prosses to returen revannue of the producer monye and get film publichlly we sevral plan to get realeas of our film with

THEATRICAL RELEASE PRESENTER We plan to pitch showcase our film DCP to Viacom18 for to join as a presneter

OTT PLEATFORM we alwanys want to watch the audiance in top OTT pleatform and we sell them

SATELLITES RIGHTS After film Release we wating to great deal to give the satelites rights with hindi channle sony

FESTIVAL OVERSEAS MARKET in festival any compnay and distrributor buy the overses rights we sell it.

MADHYAPRADESH SUBSIDY For Madhya Pradesh Government and Akhil Bhartiya Chitrapat Mahamandal Give Categories so We Plan Apply It.

MARKETING PLAANING

any film is based on audiance feedback and views impration. we take serioualy that thats way we pallning with our PR agency with marketing planning to piblish our product.

SOCIAL MEDIA (Facebook,Instagram,tweeter,youtube,Imdb)

TRAILER& TEASER LUNCH (3 Teaser, 2 trailer)

PRINT MEDIA (Poster, Newspaper,Blog,Magazine)

CELEBRITY BITES (Youtube,Facebook)

ELECTRONIC MEDIA (TV, Redio)

HOARDING AND POSTERS

SOCIAL IMPRESSIONS

PRESS RELEASE

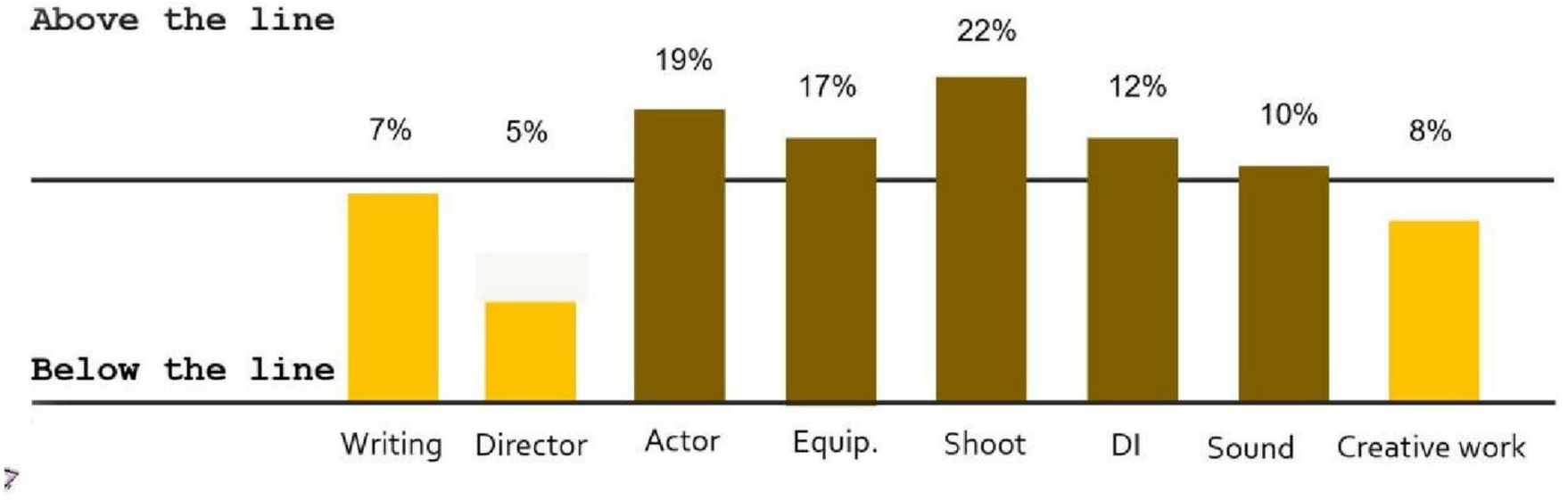
EVENT

FILM FESTIVAL

ESTIMATE BUDGET BREAKUP

We have a plan to put the money at the right place for the quality work product of the film.

Its simple breakup shown in below,



* All values shown in this figure are approximate is requirement of director creative vision

WE ARE WAITING FOR YOUR CONTACT

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