

# The Desk Files

Series Format Deck

by Leonidas Stanescu

# *Logline*

In a dim-lit basement, two men unravel the absurdity of performance, identity, and emotional posture—one failed audition and vending machine metaphor at a time.



# *LeSta Films Manifesto*

Written at a desk. Performed at a desk. Judged from a desk.

LeSta Films is a one-man cinematic experiment headquartered somewhere between regret and posture. Founded by Leonidas Stanescu, a Romanian creative based in Singapore, the studio specializes in crafting short-form satire that whispers its own absence and interprets vending machines with emotional precision.

We believe in:

Minimalism with 'maximalist' consequences

Dialogue that spirals into existential dread

Characters who slouch with nuance and cry in shimmer

Notes from people we assume are named Chad

Our productions are chamber pieces—desk-bound, tightly framed, and emotionally unhinged. The only real objects on set are the clothes our characters wear, Gustav's experimental bottle, and Anton's newspaper. Everything else—the desk, the lamps, even the wall—is a layered illusion. Reality is curated. Authenticity is optional.

We reject spectacle in favor of silence, ambiguity, and the occasional cardboard number that may or may not be a six. Each episode of *The Desk Files* is a study in mechanical empathy, interpretive regret, and the art of becoming unreadable with intention.

We do not chase clarity. We hover between intention and accident. We evoke uncertainty. We dissolve professionally.

LeSta Films is not a brand. It's a mood board with a runtime.

## *Series overview*

- The Desk Files is a minimalist tragicomedy told through tightly framed, emotionally absurd dialogues between Anton and Gustav. Each episode explores a different facet of creative failure, existential dread, and the theatrical impulse to be remembered. With static staging, vintage poster backdrops, and dry wit, the series blends experimental form with character-driven satire.

# *Tone and Style*

- Genre: Experimental Comedy / Satirical Drama
- Format: Digital short series (episodes under 5 minutes)
- Style: Static framing, warm lighting, green screen compositing, vintage poster design
- Influences: Beckett, Kaufman, meta-theatrical sketch comedy, low-budget innovation

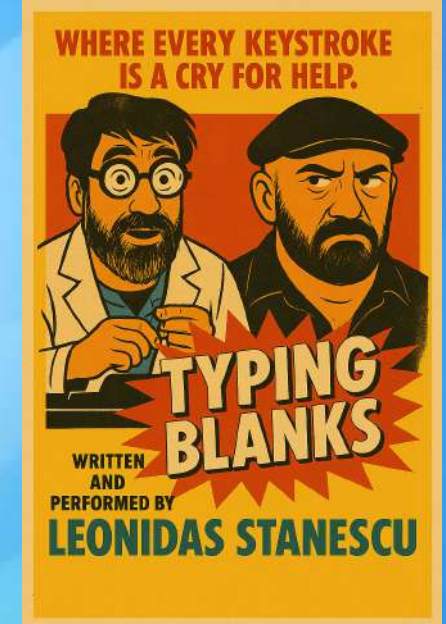
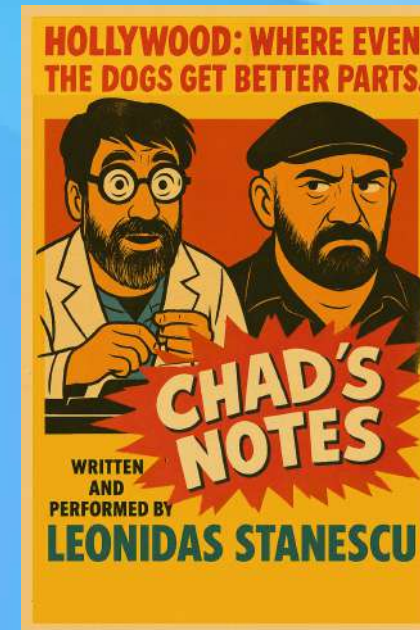


# *Main Characters*

- Anton - A former actor clinging to emotional truth and vague feedback. Earnest, fragile, and perpetually auditioning for meaning. He spirals with style.
- Gustav - A dry-witted observer with scientific detachment. Offers unsolicited clarity and existential punchlines. He's the reluctant dramaturg of Anton's unraveling.

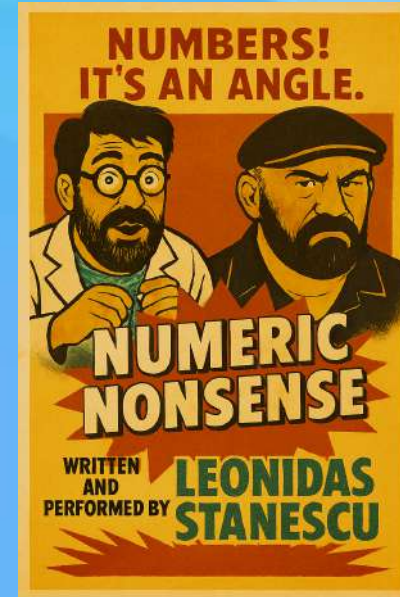
# *Episodic Summaries*

- Episode 1: **Chad's Notes** - Anton reveals his failed acting career and screenwriting ambitions. Gustav warns him about the abyss of rejection—especially from executives named Chad. The specter of “Pawfessor Barkington” looms.
- Episode 2: **Typing Blanks** - Anton spirals over vague script notes like “more silence” and “make it punchier.” Gustav offers dry commentary on edible screenplays and seasonal emotional trauma. Chad reappears—possibly imagined.



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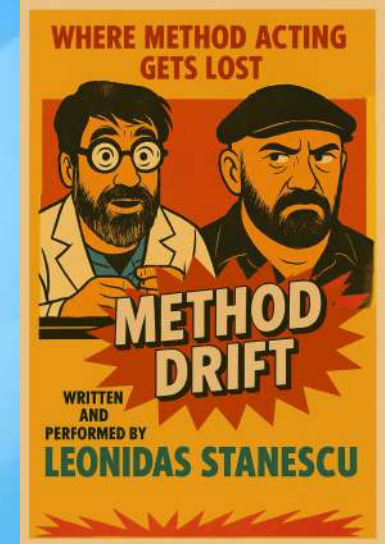
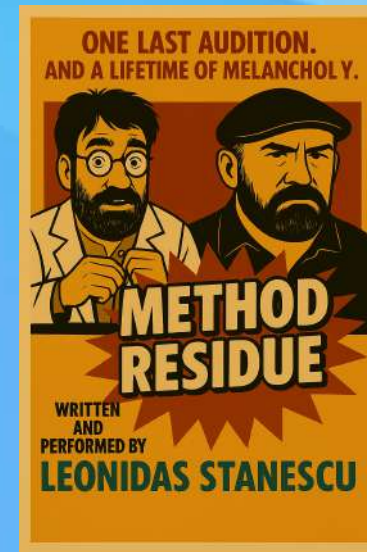
- Episode 3: **Numeric Nonsense** - Anton and Gustav debate whether a cardboard number is a 6 or a 9, spiraling into a philosophical argument about emotional orientation, identity, and the moral value of digits.
- Episode 4: **Backdrop Hero** - Anton revisits old casting sheets and contemplates one final audition. Gustav questions whether obscurity is a form of art—or just a symptom of miscasting.





# *Episodic Summaries*

- Episode 5: **Method Residue** - Anton prepares for a commercial audition as “Man Who Regrets Everything.” Gustav becomes a vending machine in a rehearsal that blurs sincerity and satire.
- Episode 6: **Method Drift** - Anton returns from his audition, quoting vague notes from an unseen executive named Chad. Gustav grows increasingly unsettled as Anton dissolves into interpretive abstraction.



# *Season Arc*

- Season 1 explores the emotional logic of creative struggle through episodic sketches. Each episode stands alone but builds toward Anton's final decision: to audition one last time—for the role of “Man Who Regrets Everything.” Gustav watches, critiques, and occasionally becomes a vending machine.
- Anton eventually tastes success, achieving the recognition he longed for. But success brings its own crisis: the pressure to perform sincerity, the fear of being misinterpreted, and the haunting realization that visibility doesn't equal fulfillment. The season closes not with resolution, but with Anton staring into the camera—uncertain whether he's acting or simply existing.

# *Visual Style*

- Static wide and close-ups framing with symmetrical desk layout
- Warm, theatrical lighting with vintage poster backdrops
- Green screen compositing to evoke theatrical minimalism
- Props as emotional metaphors (scientific material, a skull, casting sheets, cardboard numbers, acting books etc.)

# *Director`s Statement*

“A true comedian's alchemy is found in their ability to mine their own pain, shame, or fear and forge it into a shared laugh.”



*Leonidas Stanescu*

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