



Where the only thing stranger than the notes, is the people who write them.

THE DESK FILES

Created and performed by:
Leonidas Stanescu



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THE DESK FILES

SERIES LOGLINE

In a dimly lit basement, a failed actor and a sardonic tinkerer transform jammed vending machines, printer receipts, and cryptic notes from an unseen “Chad” into nightly rituals of absurd comedy—where malfunction becomes metaphor, silence becomes performance, and artistic failure is mythologized into meaning.



SERIES SYNOPSIS



At a dimly lit desk, two companions—Prof. Gustav, a sardonic tinkerer with his ever-present blue experimental bottle, and Anton, a failed actor turned obsessive screenwriter—unravel the absurdities of art, ambition, and malfunction across 17 episodes.

Each night, their conversations spiral from comic banter into existential riffs on acting failures, script rewrites, and the haunting presence of “Chad,” an unseen executive whose cryptic notes become scripture for Anton’s fragile sense of purpose.

Anton’s journey moves from lamenting his anonymous acting career to obsessing over vending machines, printers, and echoes as metaphors for regret, silence, and blocked desire. His fragile triumph arrives when he’s finally given a line—“I think... it’s jammed”—which he elevates into a philosophy of ambiguity and existential snack failure.

Gustav, ever skeptical, counters Anton’s spirals with wit and logic, exposing the absurdity of artistic pretension while inadvertently fueling Anton’s myth-making.

Recurring motifs—jammed vending machines, printer receipts, echoes, pauses, ghost drafts, and gesture audits—transform ordinary objects into metaphors for blocked creativity and unresolved longing. By the final episode, Anton reframes his failures as destiny, claiming fragile closure through a rewritten line: “It might be jammed. I’ll try again.” Gustav dismisses it as toaster logic, but for Anton, it is enough—a provisional ending that turns malfunction into meaning.

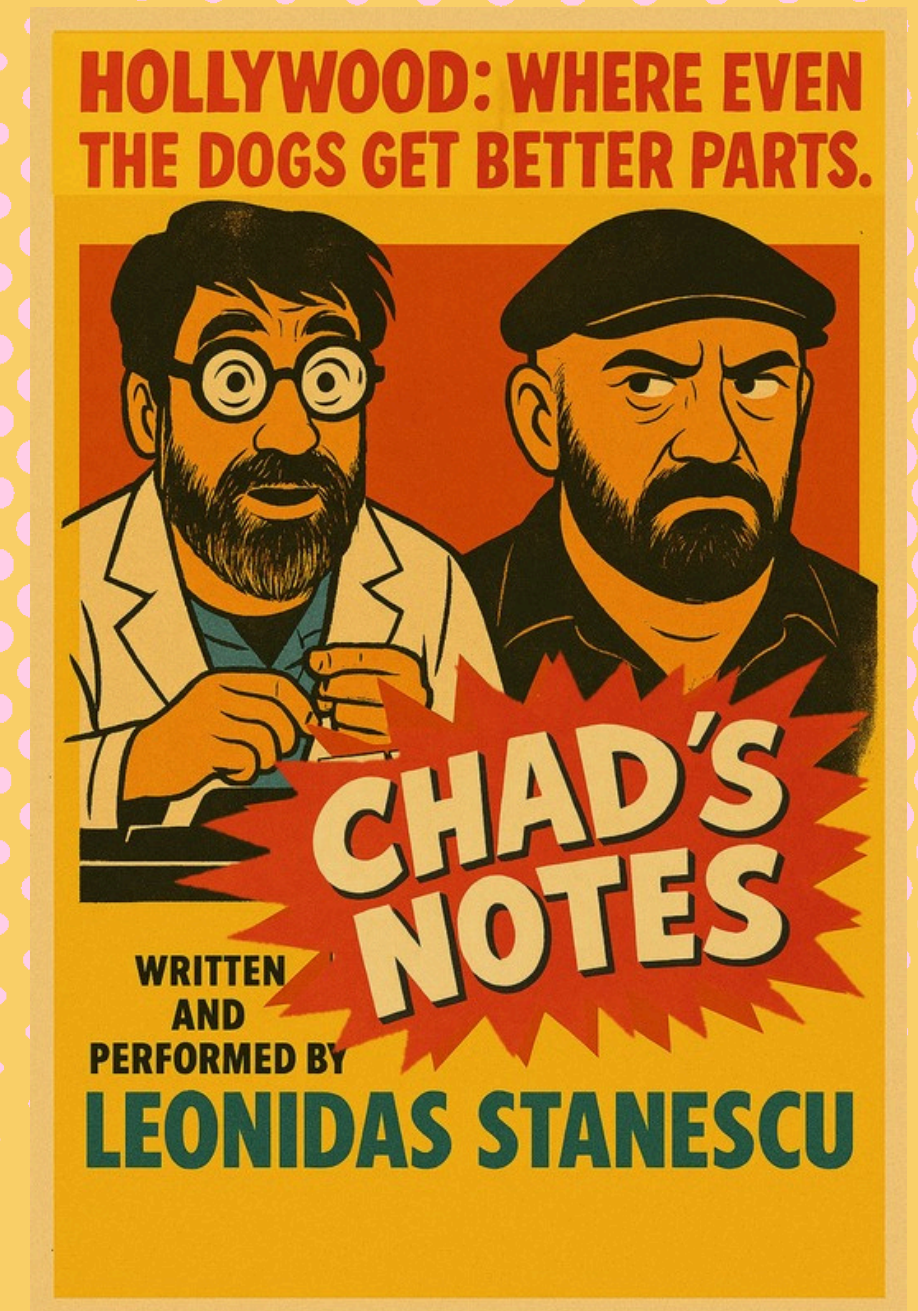
Season 1 establishes The Desk Files as a meta-comedy of failure and persistence, where malfunction becomes metaphor, silence becomes performance, and every jammed snack machine is a mirror of the human condition.

PILOT SYNOPSIS: CHAD'S NOTES



At a dimly lit desk, Prof. Gustav and Anton spar over wigs, newspapers, and the futility of acting careers. Anton reveals a decade of failed auditions and anonymous roles, now channeling his frustration into writing scripts no one reads. Gustav warns him of the bleak fate of screenwriters—endless rewrites, rejection, and executives named Chad who prefer talking dogs to human nuance.

The pilot sets the series' absurdist rhythm: Anton spirals into despair, Gustav counters with sardonic wit, and the unseen "Chad" emerges as both nemesis and muse. Together, they transform artistic failure into comic ritual, launching the season's exploration of malfunction and ambiguity.



SEASON 1 OUTLINE

01-Chad's Notes - Anton reveals his failed acting career and obsession with screenwriting, while Gustav warns him of the bleak fate of writers and the looming specter of "Chad."

03-Numeric Nonsense - A cardboard number sparks a philosophical clash as Anton sees melancholy in a 6 while Gustav insists on the optimism of a 9.

05-Method Residue - Anton prepares for a new audition as "Man Who Regrets Everything," rehearsing regret with Gustav playing the vending machine.

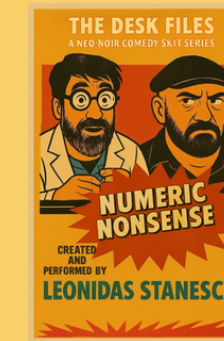
07-Snack Failure - Anton celebrates finally being given a line—"I think... it's jammed"—and elevates it into existential philosophy, much to Gustav's disbelief.

02-Typing Blanks - Anton spirals over cryptic script notes demanding "more silence," debating whether to literally type blanks as Gustav mocks the absurdity.

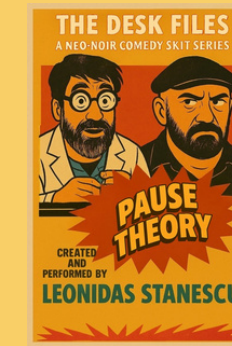
04-Backdrop Hero - Anton recalls humiliating auditions as background extras, convinced he's a misunderstood talent, while Gustav bluntly questions his acting ability.

06-Method Drift - Anton believes he nailed his audition with ambiguity and silence, quoting Chad's notes as gospel, while Gustav insists he's dissolving, not acting.

08-Rehearsal Jam - Anton rehearses his line with pauses and ambiguity, convinced he's haunting, while Gustav insists he's just interpreting appliances again.



SEASON 1 OUTLINE



09-Eyebrow Thesis - Anton pioneers “brow-formance,” raising eyebrows as a new acting technique, while Gustav ridicules him as a malfunctioning forehead.

10-Try Again - Anton receives a second line—“Maybe I should try again”—and treats it as a profound reckoning, while Gustav calls it toaster dialogue.

11-Printed Proof - A vending machine receipt becomes Anton's sacred evidence of meaning, while Gustav insists it's just a malfunction.

12-Syntax Fog - Anton rewrites the already-shot commercial script to make it “less legible,” convinced the printer will validate his poetic drift.

13-Ghost Draft - Anton believes the printer is haunted, evolving Chad's notes into ghostly messages, while Gustav insists it's just toner.

14-Pause Theory - Anton rehearses silence as performance, pausing for minutes to sculpt resonance, while Gustav calls it unemployment.

15-Gesture Audit - Anton obsessively analyzes his hand gestures as misfired metaphors, compiling a “gesture glossary,” while Gustav mocks his flailing.

16-Echo Protocol - Anton repeats lines into a recorder, layering echoes as emotional decay, while Gustav insists he's arguing with himself in slow motion.



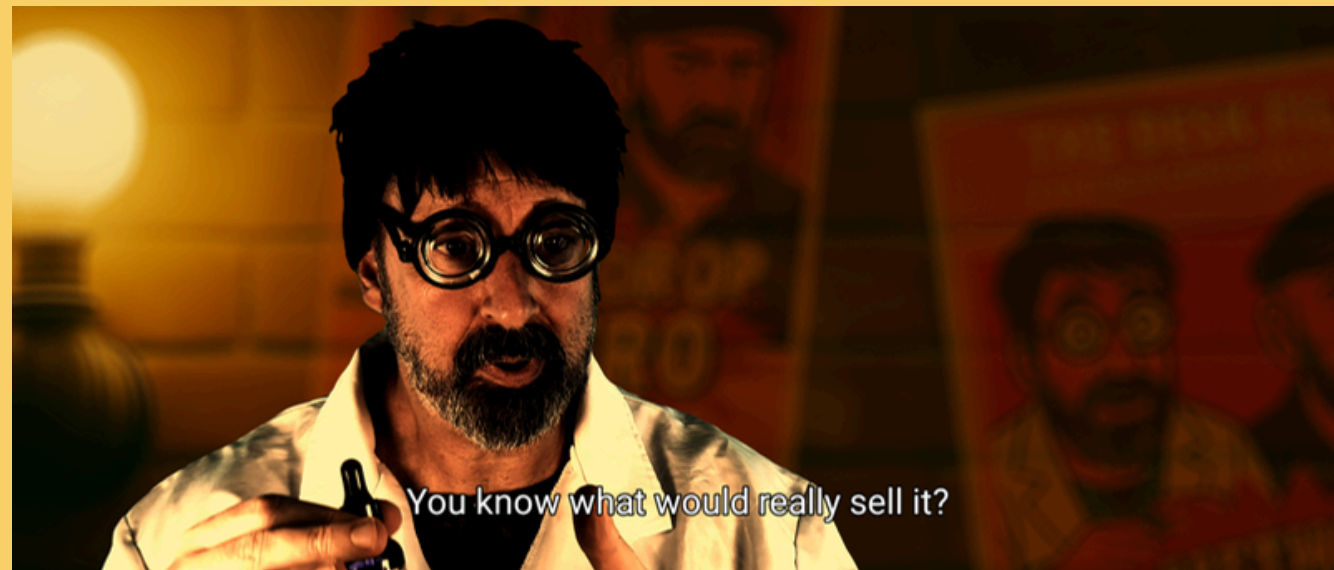
17-Final Reckoning - Anton rewrites his commercial line into “It might be jammed. I'll try again,” claiming fragile closure, while Gustav dismisses it as toaster logic.



MAIN CHARACTERS

Anton

A failed actor turned obsessive screenwriter, Anton mythologizes vending machines, printers, and silence into existential art. Fragile yet defiant, he elevates even a five-word line—"I think... it's jammed"—into philosophy, chasing meaning in malfunction.



Prof. Gustav

A sardonic tinkerer with his ever-present blue bottle, Gustav grounds Anton's spirals with wit and skepticism, mocking pretension while serving as foil and anchor. Beneath the cynicism, he is the reluctant witness to Anton's myth-making, ensuring absurdity never drifts too far from comedy.


TONE OF SERIES




Tone of The Desk Files

- Absurdist Comedy – Everyday objects (vending machines, printers, receipts) are treated as metaphors for failure and longing, creating humor through disproportionate seriousness.
- Deadpan & Sardonic – Gustav's wit and Anton's spirals play off each other in a dry, understated rhythm. The comedy comes from restraint rather than punchlines.
- Meta-Theatrical – The series constantly comments on itself: scripts about scripts, auditions about silence, notes from "Chad" as gospel. It's comedy about the mechanics of art-making.
- Fragile & Poetic – Anton's despair is played straight, almost tenderly, so that his failures feel mythic. The tone balances comedy with emotional resonance.
- Minimalist & Ritualistic – The desk setting, recurring motifs, and repeated phrases create a ritual-like atmosphere, where malfunction becomes performance.
- Ambiguous Closure – Episodes end not with resolution but with provisional meaning—Anton finds "closure" in failure, Gustav punctures it, and the audience sits in the tension.

- Monty Python's Flying Circus - The original absurdist sketch comedy, where malfunction and nonsense become performance.
- The Mighty Boosh - Surreal British comedy blending everyday banality with fantastical absurdity.
- Nathan For You - A deadpan meta-comedy where failure and awkwardness are reframed as art.
- Tim & Eric Awesome Show, Great Job! - A cult absurdist series that elevates malfunction, awkward silences, and broken formats into comedy.
- Review (Comedy Central) - A meta-comedy where life's failures are ritualized into performance, echoing Anton's myth-making.
- Galavant - A self-aware, meta-musical comedy that plays with narrative conventions



COMPARABLE PROJECTS



KEY



CREATIVE(S)

**Created by / Written by / Directed by / Produced by
Leonidas Stanescu,**

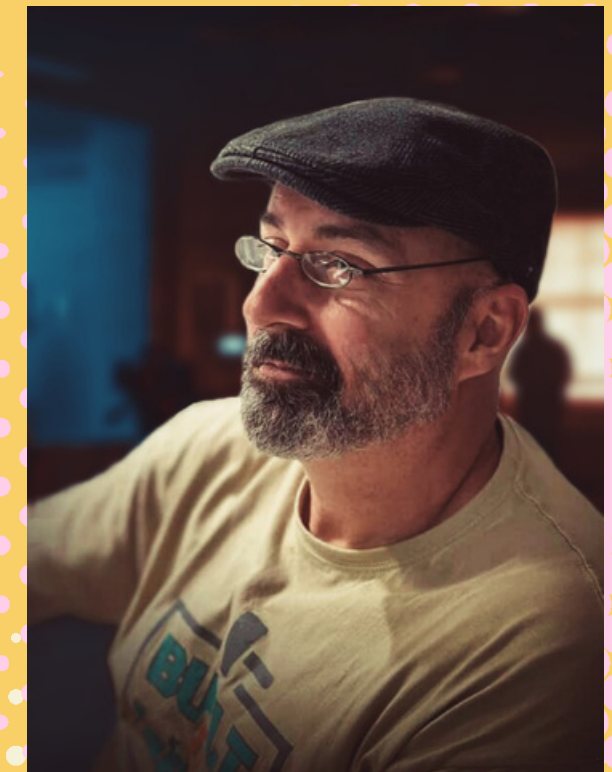
The sole creative force behind The Desk Files.

As writer, director, and performer,

**Leonidas crafts the series' absurdist tone,
transforming everyday malfunctions into mythic comedy.**

**His work reframes failure as ritual, silence as dialogue,
and ambiguity as performance,
positioning him as both architect and witness of the series' mythos.**

- **Creator & Showrunner – Conceptual architect of the series.**
- **Writer – Author of all scripts, weaving absurdist motifs into narrative arcs.**
- **Director – Oversees tone, pacing, and performance style.**
- **Producer – Shapes festival strategy and press kit narrative.**

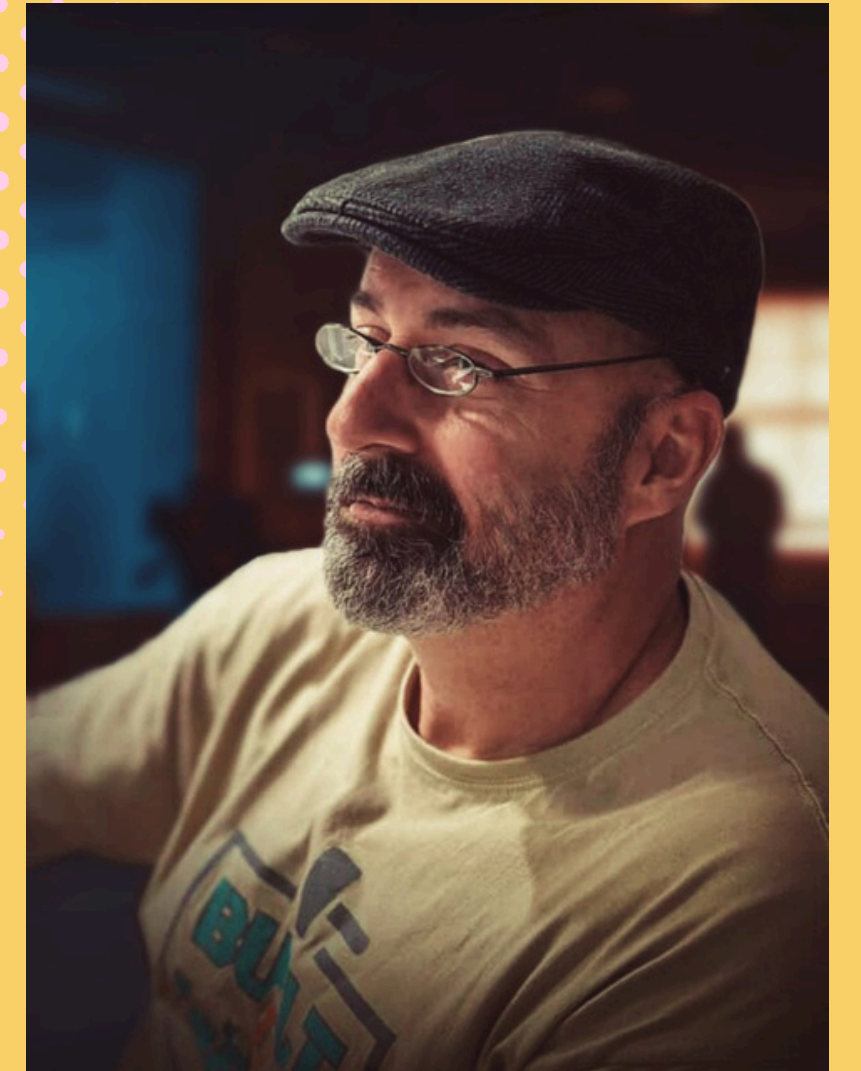


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PRODUCTION TEAM



Produced entirely by Leonidas Stanescu – The Desk Files is a one-man production, filmed weekly in a small bedroom transformed into a studio. Using a green screen, a phone on a tripod, and a tablet for editing, Leonidas embodies the spirit of independent creation. Each episode is crafted from start to finish by a single hand, turning limited tools into a deliberate aesthetic: minimal, ritualistic, and absurdly intimate.

- Production Company: Independent / Bedroom Studio
- Filming Location: Hougang, Singapore (bedroom studio)
- Crew: Leonidas Stanescu – creator, director, cinematographer, editor



GOAL FOR THE SERIES

The Desk Files was created not for commercial distribution, but as a festival-first experiment—a series designed to resonate with jurors who value absurdity, emotional risk, and meta-theatrical invention. Each episode functions as a standalone short, allowing flexible programming while contributing to a larger narrative arc.

The series is both a creative showcase and a personal challenge: made entirely by one person, filmed in a bedroom studio using only a phone, tripod, green screen, and tablet. By choosing the film industry itself—its failures, rewrites, and absurdities—as the thematic core, the project mirrors the very conditions of its making.

The goal is to demonstrate how malfunction can become metaphor, how limitations can become ritual, and how comedy can emerge from chaos.





CREATOR

STATEMENT

The Desk Files is my protest and confession: a series born from isolation, absurdity, and the stubborn drive to create with nothing but a phone, a tablet, and a green screen in a bedroom. Each episode is both sketch and ritual, transforming malfunction into meaning and failure into comedy. Anton and Gustav are not just characters—they are my inner voices, locked in nightly duels between cynic and clown, editor and dreamer. The series is a love letter to chaos, a satire of industry tropes, and a dare to myself: to see how far one person can go alone.

Signed, Leonidas Stanescu