



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

# THE DESK FILES SEASON 2

Created and performed by:  
Leonidas Stanescu



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# THE DESK FILES

## **SERIES LOGLINE**

Trapped in a dimly lit basement, Anton, a delusional background actor and Gustav, his cynical roommate navigate a world of indifferent algorithms, "textured" rewrites, and the existential tragedy of standing behind household appliances.



# SERIES SYNOPSIS



In the stagnant air of a suburban basement, Anton—a perennial background extra—and Gustav—a cynical, bottle-sniffing observer—engage in a war of reality.

The season begins with Anton celebrating a "transformative" promotion: moving from standing behind a vending machine to standing behind a coffee machine. Under Gustav's corrosive mockery, Anton reframes his career failures as a "curated" digital destiny, eventually hallucinating a phantom focus group to validate his "Lead Talent" status.

The breaking point arrives in a Corporate Graveyard, where Anton is stripped of a "Wacky Chef" role not due to talent, but due to a modern-day purity test of ethnicity and religion.

Shattered by the "real" world, Anton retreats into a terminal delusion he calls Exolution. He abandons the pursuit of acting to become a digital prophet for a "Mature-Legacy" demographic consisting only of his mother.

Guided by "The Mighty Chad"—an invisible, possibly algorithmic executive—Anton finds his ultimate contract written on a crumpled shopping ticket.

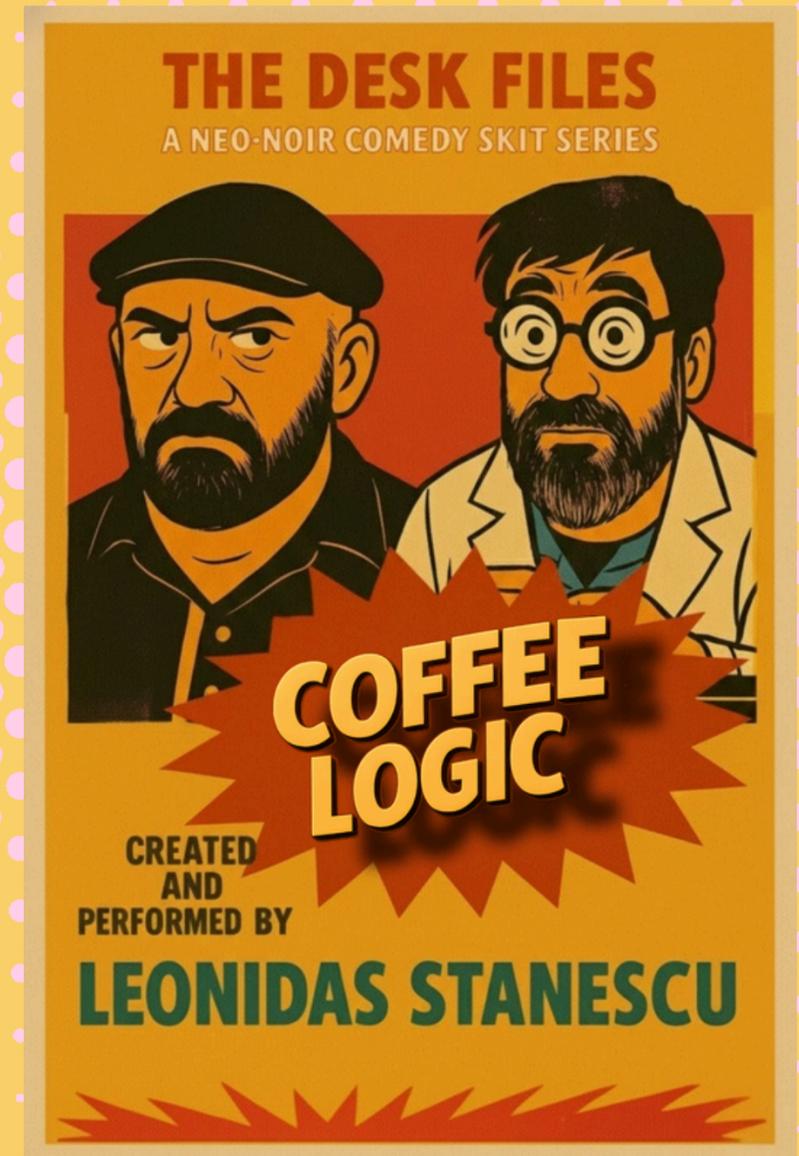
The season culminates in a Commercial Reckoning where Anton finally takes center stage, only to realize his "Message of Light" requires him to face a lamp post, leaving his face—and his identity—entirely in the dark.

# PILOT SYNOPSIS: "COFFEE LOGIC"

**The Setup:** In the claustrophobic sanctuary of the basement, Anton vibrates with a new, misplaced sense of triumph. He isn't just an extra anymore; he has been "promoted" by the invisible director, Chad.

**The Conflict:** Anton reveals his latest "Lead Role," but the ascension is a farce: he has merely graduated from standing behind a vending machine to standing behind a coffee machine. When Gustav mocks this "Appliance Orbit," Anton reveals his secret weapon—an unsolicited rewrite. He has spent a year perfecting the line, "It might be jammed. I'll try again," convinced his "textured" delivery has transformed a mechanical malfunction into high art.

**The Theme:** The episode establishes the season's core delusion: The Branding of Absence. Anton rebrands stagnation as "Destiny," while Gustav crowns him the spokesperson for imaginary co-stars and "spilled silence."



# SEASON 2 OUTLINE

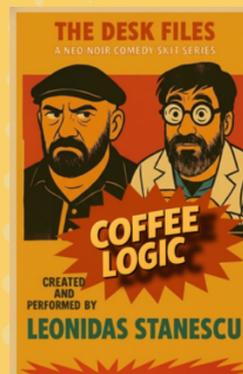
01 - *Coffee Logic* - Anton celebrates his "ascension" from standing behind a vending machine to a coffee machine. Gustav crowns him the "Brand Ambassador for Absence" as Anton defends a one-year rewrite of a single line.

03 - *Brand Residue* - Anton practices "chemistry" with an invisible partner, mourning the mechanical rhythm of a jammed vending machine. Gustav mocks him for romanticizing a malfunction and treating an "Insert Coin" sticker like a cue line.

05 - *Feedback Fog* - Anton consults a "Phantom Council" of invisible fans to validate his talent and pacing. Gustav watches in bewilderment as Anton's hallucinations grow faster than his actual career.

02 - *Algorithmic Chad* - Anton realizes his mysterious director might be an AI and decides that being a "glitch" is his true destiny. Gustav warns him that he isn't the program—he's just a corrupted save file in a digital graveyard.

04 - *Draft Audit* - Anton pitches a "Locali-zed" screenplay where Gustav is a hero selling industrial-grade virus repellent. Gustav trashes the script as "disinfectant poetry" and realizes he is being ghosted by Anton's digital gods.



# SEASON 2 OUTLINE

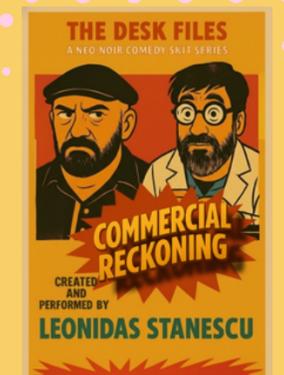
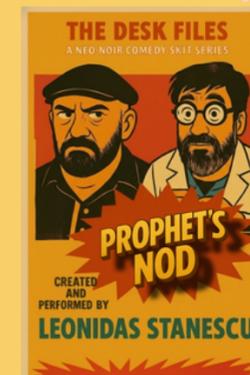
06 - *Corporate Graveyard* - A real role as a "Wacky Chef" is snatched away by a corporate "purity test" regarding Anton's ethnicity. The trauma sends Anton into a permanent retreat, as Gustav suggests he open a school for "Never-was" actors.

08 - *Influencer Drift* - Anton pivots to "mentoring" a podcast audience consisting solely of his mother. Gustav critiques the "Numeric Nonsense" of the venture and Anton's wardrobe, which he calls a "cry for help."

10 - *Commercial Reckoning* - Anton finally takes center stage as "Lead Talent," only to realize he must face the lamp post. The season ends with a whispered realization of his own invisibility and Gustav's final, cynical snort.

07 - *Rewrite Loop* - Anton invents Exolution, the philosophy that exiting reality is the only way to solve it. He enters a terminal loop, rewriting "toaster poetry" to find depth in the silence of dead lightbulbs.

09 - *Prophet's Nod* - A crumpled shopping ticket for eggs and detergent becomes a divine contract from the "Mighty Chad." Anton becomes a zealot for the algorithm, believing he has finally been chosen for a "Message of Light."



# MAIN CHARACTERS

## Anton

A background actor with a lead-talent complex, Anton has survived years of "Corporate Ghosting" by rebranding failure as "Destiny." After a traumatic rejection from the real world, he retreats into a terminal delusion he calls Exolution, trading human connection for a relationship with appliances. He is a man who would rather be a "chosen glitch" in an algorithm than a face in the crowd, eventually becoming a prophet for an audience of one.



## Prof. Gustav

The corrosive, blue-bottle-scenting conscience of the basement, Gustav serves as the forensic investigator of Anton's delusions.

While Anton orbits imaginary spotlights, Gustav remains anchored in cynical reality, deconstructing every "Parallel Move" with surgical precision and a well-timed snort. He is the "Brand Ambassador for Truth," watching Anton's descent with a mixture of bewilderment and the cold satisfaction of a man who saw the crash coming.



# TONE OF SERIES



The Desk Files operates at the intersection of a claustrophobic sitcom and a psychological tragedy. The tone is "High-Stakes Low-Budget"—where the fate of a coffee machine is treated with the gravity of a Shakespearean death scene. It is bone-dry, cynical, and relentlessly rhythmic, punctuated by long silences and the sharp, antiseptic scent of Gustav's blue bottles.

## The Key Pillars of the Tone:

- The "Corrosive" Comedy: The humor doesn't come from jokes, but from the brutal gap between Anton's grand delusions and the damp basement reality. It's the comedy of a man trying to maintain dignity while wearing a "cry for help" hat.
- Static Tension: The camera doesn't leaves the basement, creating a pressure-cooker environment. Every "parallel move" Anton makes feels like an earthquake in his mind, while the physical world remains stubbornly still.
- Technological Dread: A pervasive sense of being watched—and ignored—by the "Mighty Chad." The tone leans into the modern horror of the "Algorithm," where human worth is reduced to numeric nonsense and ghosted emails.
- The Descent: While Season 1 was about the struggle, Season 2 is about the surrender. The tone shifts from the neurotic energy of a failing actor to the haunting, quiet zealotry of a man who has finally found "Light" by staring into a lamp post.





# COMPARABLE PROJECTS



- 1. *Waiting for Godot* (Samuel Beckett) - *The Connection*: The ultimate blueprint for two men in a void waiting for a "Mighty Chad" who never arrives. Like Vladimir and Estragon, Anton and Gustav use circular, rhythmic dialogue to pass the time while orbiting a life that has already passed them by.
- 2. *Barry* (HBO) - *The Connection*: Specifically for the biting, dark satire of the acting industry. It captures the desperation of the "low-level" talent and the psychological toll of the "Corporate Graveyard" and "Purity Tests."
- 3. *The Bear* (FX) - The "Anxiety" and "Rhythm" - *The Connection*: For the staccato, high-tension dialogue and the obsession with professional "craft" (even if Anton's craft is just standing behind a coffee machine). It reflects the "Coffee Logic" and the intensity Anton brings to mundane tasks.
- 4. *Severance* (Apple TV+) - *The Connection*: For the "Clinical Absurdism." The basement feels like a "severed" space where reality is distorted, and the "Mighty Chad" feels like the faceless, algorithmic corporate deity (Lumon) that controls everything from a distance.
- 5. *Peep Show* (Channel 4) - *The Connection*: For the internal neurosis and the "odd couple" dynamic. Gustav is the cynical, world-weary Mark Corrigan to Anton's delusional, self-aggrandizing Jeremy Usborne, trapped together in a small space where they despise and need each other in equal measure.



**KEY**



## **CREATIVE(S)**

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

**The sole creative force behind The Desk Files.**

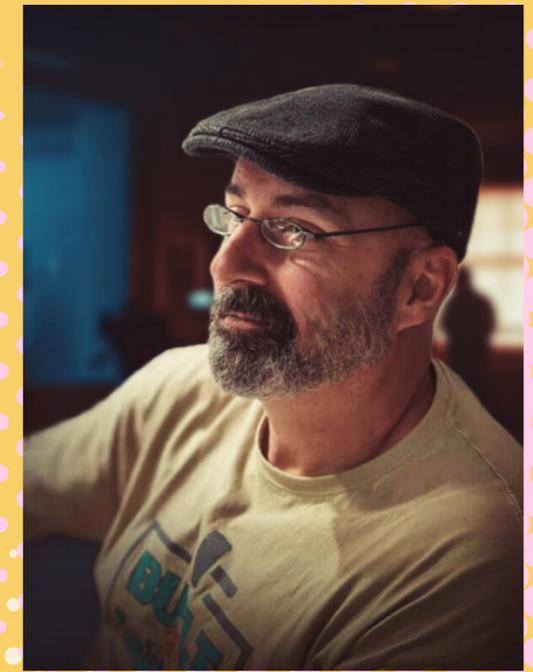
**As writer, director, and performer,**

**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.

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- **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