

ONE MAN SHOW

Filmmaking

THE COURSE BOOK

A six-month live course in solo feature filmmaking with AI

Watch a real feature film being made.
Then make your own.

KIRI KIRI · 180 DAYS · 22 NOV 2026 – 20 MAY 2027

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> *"Film was always a team sport. Until now."*
> ONE MAN SHOW FILMS

A letter before we begin

FROM BHARADWAJ DAYALA



Bharadwaj Dayala
Founder, One Man Show Films

Dear filmmaker,

For most of my life, the stories stayed in my head. I built businesses, I rode around the world, I brought virtual production to Hyderabad. But I never made the film I always wanted to make, because I was always waiting for someone to say yes.

I have stopped waiting. For the next 180 days I will make a feature film, Kiri Kiri, as one man, with AI as my crew. I will write it, design it, cast it, direct it, generate it, cut it and finish it. And I will do all of it in front of you.

I always wanted to learn by watching someone show everything about the film they were making. I never found anyone willing to. So I am opening the doors of my own set. Every decision, every mistake, every failed experiment and every small victory will happen where you can see it.

This book is your map for the journey. It tells you what happens every month and every week, what I will be working on, what you will learn from it, and what you will make yourself. Because this is not a course you only watch. You will make your own film alongside mine, one craft at a time.

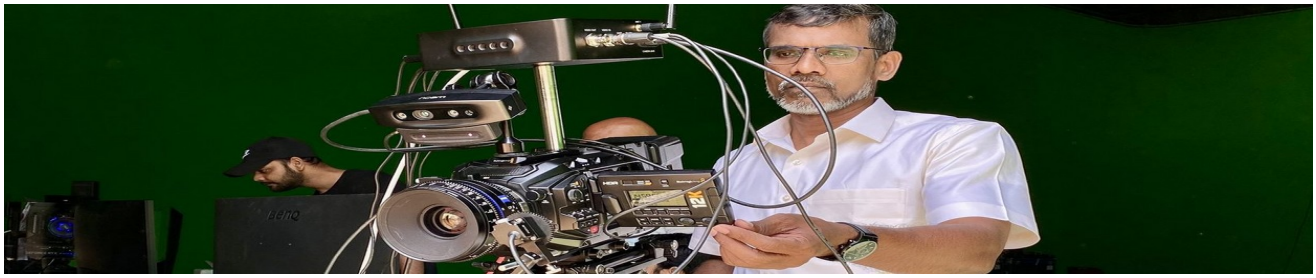
It will not be easy. Six months, no days off, 4 AM to 7 PM. But you will come out the other side knowing how a whole film gets made, from the first word to the final frame. And you will have made one.

Pull up a chair.

Bharadwaj

The course at a glance

ONE MAN SHOW FILMMAKING · KIRI KIRI



Watch a real feature film being made. Then make your own.

For six months, the doors of a real feature production stay open to course members, and only to them. You watch Kiri Kiri being made from the first word to the final frame, pick up the daily tips on each craft, and build your own film alongside it. **180 days. Six months of 30 days each. Every day counted, every day on camera.**

PROGRAMME	One Man Show Filmmaking A six-month live course in solo feature filmmaking with AI Edition 1
THE FILM	Kiri Kiri, a sci-fi comedy set in the Old City of Hyderabad
DURATION	180 days, in six months of 30 days each Day 1: **Sunday 22 November 2026** Day 180: **Thursday 20 May 2027**
EVERY DAY	Daily tips, four live studio sessions from 4 AM to 7 PM (IST), and an evening update Every Sunday: a live weekly recap, 9 AM to 12 PM A witness camera on the studio, 24/7
FORMAT	Live and online. Every session recorded and available on demand until one month after the course, or your month, ends
LANGUAGE	English. The film itself is in Hindi and Telugu, with its Hyderabadi Deccani flavour intact
OPEN TO	Anyone, in any country, with a story to tell. No filmmaking or AI experience needed
YOUR TIME	Around 40 minutes to an hour a day to follow the film, plus the time you give your own film
FEES	**₹30,000** (US$349) full course · **₹10,000** (US$119) single month Founding prices, inclusive of all taxes, until 30 November 2026. Enrol at OneManShowFilmSchool.com

Read this first

A FILMMAKING COURSE, WITH AI

This is not an AI filmmaking course.

It’s a filmmaking course, with AI.

You won’t just learn how to prompt a model and collect pretty shots. Anyone can do that, and it doesn’t make a film.

You start where every filmmaker starts: the basics of every craft. Story, screenplay, design, casting, performance, camera, editing, sound. Then, step by step, AI tools are mixed into that real filmmaking work, exactly where they help.

It’s a one-person filmmaking course: you alone learn every skill it takes to make a feature film.

01
Learn the craft
What filmmaking actually is, department by department.

02
Add the tools
AI brought into each craft, once you know what it should do.

03
Make the film
Your own film, made with both.

> *“Years of film study, fast-tracked into six months.”*

Why an open set

EVERYONE TEACHES THE TOOLS. NO ONE OPENS THE SET.

> *“You have waited long enough to make your film. Film school is valuable, but it takes years, costs lakhs, and usually teaches one craft. If you have a story and no time to wait, here is every craft in six months, made for the AI era.”*

The gap

The tools have arrived. The method hasn’t. This course shows how craft and AI become one finished film.

A TYPICAL AI FILM COURSE GIVES YOU	ONE MAN SHOW FILMMAKING GIVES YOU
Demos and sample projects	**A feature film in production**
Mostly pre-recorded	**Daily tips and a live studio, 4 AM to 7 PM**
Tool specialists	**Bharadwaj, sharing everything as he makes his film**
Fully synthetic characters	**Real actors driving AI characters**
Clips and experiments	**Your own finished film, and a feature witnessed**
Weekends, or years of study	**Six months, from first word to release**

> *“Every scene, every twist, every mistake, revealed before the film reaches a theatre. That’s a huge risk. But you can’t teach everything without revealing everything. I always wanted someone to show me how a film is really made. No one did. So I will.”*
>
> BHARADWAJ DAYALA

The obvious question

Why learn from someone who has never made a film?

Would you learn filmmaking from legendary filmmakers, or from me? **Start with me. Then study the legends.**

A masterclass: how they made their films

Legends share a few tips and techniques, but you see only the results, never the decisions behind them. Even as an assistant director on their sets, you would see only one department, never the whole film.

An open set: how a film gets made

Every one of the thousands of decisions, right or wrong, made live in front of you, from the first word to the final frame.

Filmmaking is not one skill. It is dozens of crafts, hundreds of practical problems and thousands of decisions, all working together. You can't learn that by listening to someone talk about it.

> *"Every celebrated filmmaker has a masterclass. Go watch them. If you're still not sure how to make a film, then join ONE MAN SHOW FILMMAKING COURSE."*
>
> BHARADWAJ DAYALA

Who this course is for

THIS COURSE IS FOR YOU IF YOU ARE…

01

A storyteller

You've never made a film or touched an AI tool, but there are stories in your head the world should see. Here you learn both, and tell them.

02

A budding filmmaker

You know the theory. No contacts, no producer, no crew, and no idea where to start. Now you want to make your own feature.

03

A professional

You know the craft. Now you're exploring AI and new ways to tell stories, and you want to lead the change, not be replaced by it.

04

A content creator

You can hold an audience for sixty seconds. Now hold them for two hours.

A platform for global filmmakers

Rooted in India. Built for the world. Filmmaking is the same everywhere. What you watch in Hyderabad works just as well in Mexico City, Melbourne or Jakarta.

Learn from anywhere

Live in English, every session recorded. No time zone misses a thing.

Tell it in your language

Watch a Hyderabadi comedy. Make your film in Spanish, Bahasa or any language.

Make it anywhere

A computer and a story. No studio, no crew needed.

The film you will watch being made

KIRI KIRI · A SCI-FI COMEDY



> *"Three aliens. One parked spaceship. The Charminar. Their saucer runs dry above Hyderabad's Old City. To survive, they drink the brains of three local boys and start speaking pure Hyderabadi. Their hunt for spaceship fuel turns a girl into a goddess, a murder mystery into a communal crisis, and the whole city into one big Kiri Kiri."*
>
> THE STORY

Real actors give the performances. AI turns three of them into aliens. The Charminar plays itself. One filmmaker makes the entire film, live, in 180 days.

The aliens just want to go home. Hyderabad has other plans. How does it end? Even we don't know yet. It's being written in the studio, and you will watch it happen.

> WHY THIS FILM · NOT ANOTHER DYSTOPIA. NOT ANOTHER MYTH.
>
> Almost every AI film so far is set in a dystopian future or a mythological past, worlds where almost anything passes. The real test is the cinema people actually queue for: a street that has to feel like Hyderabad, a father's temper, a cop's doubt, a joke that lives or dies on half a second of timing. The Telugu and Hindi films that fill theatres every Friday. So Kiri Kiri is a social sci-fi comedy: family drama, a murder mystery, a city on edge and three aliens, all in one mainstream film. If AI can carry that, it can carry any film.
>
> *The proof isn't a spectacle. It's a Friday release.*

THE CHARACTERS



Zor'quann

Rules the saucer like a queen. Hyderabad teaches her humanity.



Lafdaar

Ran out of fuel over India. Has a reason why it's everyone else's fault.



Howlektor

Loyal, nervous, dangerously hungry. Has just discovered Irani chai and biryani.



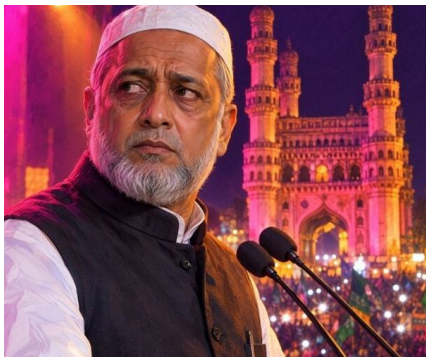
Fathima

Never asked to be chosen. The city calls her a goddess. She just wants her life back.



Insp. Eashwar

Lives by facts. Then the facts grew antennae.



MLA Rahman

Firebrand politician. Terrified father.

GENRE	Sci-fi comedy
SETTING	Old City, Hyderabad
LANGUAGE	Hindi and Telugu
PRODUCTION	22 Nov 2026 – 20 May 2027
WRITER · DIRECTOR	Bharadwaj Dayala
PRODUCER	Bharadwaj Dayala
CO-PRODUCER	Ravikanth Veerepalli
MADE BY	One man, with AI-powered workflows

How this is going to work

SIX EXCITING MONTHS. NOT A WEEKEND COURSE.



This is not a course you dip in and out of. It is an expedition: relentless, life-changing, and never ordinary.

I

Every department, one person

A feature film needs a crew of hundreds. Here, one person does every one of their jobs, and none of them can be skipped. Writing, design, casting, camera, edit, sound. The work doesn't divide. It multiplies.

II

Nothing is proven

Much of this has never been done on a feature. Every AI workflow is tested, broken and rebuilt in the open. Experiments fail, and the day still has to end with the film moving forward.

III

No days off

180 days. 4 AM to 7 PM. Every single day. No weekends, no breaks, no one to hand the work to.

> *"Not a course. An expedition. The kind you come back from changed."*

A day in the studio

EVERY DAY FOR 180 DAYS · ALL TIMES IST

MORNING	**Daily tips** Every morning I share what I've picked up about the craft we're working on that day: from films, books, people who have done it before, and my own trial and error. Short, practical, and straight from the work.
4 AM – 7 PM	**Live studio sessions** Four live sessions a day: 4–7 AM, 9 AM–12 PM, 1–4 PM and 4–7 PM. Twelve hours on camera in all. Watch me put the day's tips to work on Kiri Kiri, thinking aloud as I go. In winter, that is 10:30 PM – 1:30 PM in London, 5:30 PM – 8:30 AM in New York (both starting the evening before), 2:30 AM – 5:30 PM in Dubai and 6:30 AM – 9:30 PM in Singapore. Every session is recorded.
EVENING	**Evening update** What I did today, what worked, what failed, and why I made each decision.
SUNDAY · 9 AM – 12 PM	**The weekly recap, live** Once a week the cameras turn around. We walk back through everything the film went through that week: what worked, what broke, and why. Then the floor is yours. Bring the scene that won't work, the shot you can't crack, the question you've carried all week. Nobody leaves stuck.

How you watch

The studio is never off camera. Nobody else touches the film. There are two live streams. One shows the work: my screens are shared live while I work on Kiri Kiri, and I explain every decision as I make it. The other proves who did it: one fixed witness camera streams the studio around the clock, even while I sleep. No crew in the background, no overnight help. If anyone else touched the film, you would see it.

01
Live sessions all day

Every day, I work and present live from 4 AM to 7 PM, twelve hours on camera.

02
A 5–10 minute cut

After each session, hours of work are compressed into five to ten minutes of focused footage for course members.

03
The full recording

Every session is recorded in full and available on demand throughout the course and for one month after it ends. Miss one, and it's still there for you.

OUR ADVICE

Spend 40 minutes to an hour every single day following the film. That alone shows you exactly what happened in the studio that day. Go into the full sessions whenever you want more. Then give your own film the time it deserves.

The studio

ONE ROOM. ONE FILMMAKER. ONE IMPOSSIBLE DREAM.



The whole film is made in one room in Madhapur, Hyderabad: One Man Show Studio. It opened on 1 November 2026.

A cinema, not an office. Walk in, and the first thing you see is a wall-wide cinema screen framed in black. Soft grey walls. Acoustic treatment. A row of seats and a single director's chair. It is a mini cinema theatre, and it is also the command centre of the entire production.

Traditionally, a film is written in one place, shot in another, edited somewhere else, and reaches a cinema only at the very end. Here, the theatre comes first. Every scene is written, designed, visualised, generated, edited and scored in front of the very screen on which it will be watched.

> *"A filmmaker usually waits months, sometimes years, to see his creation on the big screen. Here, you will see it every single day."*

A studio, and a home. Behind a glass door is a small bedroom. For the six months of the course, the studio is also Bharadwaj's home. The day begins at 4 AM, and a witness camera runs around the clock, so every hour of the making is on record.

The walls talk. At the entrance, beneath the golden emblem, four words sum up the idea: **Auteur theory in action.** Above them, Stanley Kubrick: "One man writes a novel. One man writes a symphony. It is essential that one man make a film."

The six-month map

EACH MONTH TAKES ON ONE CRAFT, ON KIRI KIRI AND ON YOUR OWN FILM

The course follows the film. Every month is one stage of making a feature, in the order a real film needs them. Each month is exactly 30 days, divided into four weeks: Days 1–7, 8–15, 16–22 and 23–30 of the month. Every week has a clear focus in the studio, daily tips on that craft, and a step for your own film.

MONTH	MODULE	DAYS	WHAT GETS MADE
1	**Story & Screenplay**	**Days 1–30** 22 Nov – 21 Dec 2026	A locked screenplay
2	**Pre-production**	**Days 31–60** 22 Dec 2026 – 20 Jan 2027	Shot list, storyboards, look book, cast and schedule
3	**Directing Actors**	**Days 61–90** 21 Jan – 19 Feb 2027	Every performance, shot and selected
4	**AI Generation**	**Days 91–120** 20 Feb – 21 Mar 2027	Every shot of the film, generated and checked
5	**Editing & Colour**	**Days 121–150** 22 Mar – 20 Apr 2027	A locked, graded picture
6	**Sound, Music & Release**	**Days 151–180** 21 Apr – 20 May 2027	A finished film, mixed, titled and released

Every week in the chapters that follow is laid out the same way:

- **In the studio**: what happens on Kiri Kiri that week
- **Daily tips**: the craft topics I share in the mornings
- **Your own film**: the step you take on your film that week
- **By the end of the week**: what you should have in your hands

The order of topics inside a month may shift as the film demands. A real production never follows a plan exactly, and you will see why.

Month 1 Story & Screenplay

DAYS 1–30 · 22 NOV – 21 DEC 2026



From an idea on the wall to a locked screenplay.

Every film is decided on the page. In the first thirty days, Kiri Kiri goes from a premise on the white wall to a screenplay that is locked and ready to be broken down. You watch every draft being written, torn up and rewritten, and you write your own screenplay alongside it.

WHERE AI COMES IN

AI as a writing partner, not a writer: research, idea generation, stress-testing structure, reading drafts back, and the limits of what a model should ever be allowed to write for you.

WEEK BY WEEK

WEEK 1

Days 1–7
22 Nov – 28 Nov 2026

Premise, logline and the world

IN THE STUDIO

- The premise is pinned to the wall and pushed until it holds a feature
- The logline is written, tested and rewritten
- The world of the Old City is researched: its streets, voices, food, faith and politics

DAILY TIPS

What makes a premise strong enough for two hours · writing a logline that sells · building a world before writing a scene

YOUR OWN FILM

Find your premise and write your logline. Write a one-page description of your world.

By the end of the week: *A premise and logline you can defend in one breath.*

WEEK

2

Days 8–15
29 Nov – 6 Dec 2026

Characters and structure

IN THE STUDIO

- Every character gets a want, a fear and a secret
- Relationships and conflicts are mapped on the wall
- The story is built beat by beat into a full beat sheet

DAILY TIPS

Character arcs · protagonist and antagonist · three-act and other structures · set-ups and payoffs · comedy structure

YOUR OWN FILM

Write character sheets for your main characters. Build your beat sheet.

By the end of the week: *A complete beat sheet and a cast of characters who want something.*

WEEK

3

Days 16–22
7 Dec – 13 Dec 2026

The first draft

IN THE STUDIO

- The screenplay is written scene by scene, live
- Dialogue is found for every voice, in Hindi and Telugu with the Hyderabadi Deccani flavour of the Old City, and for the aliens who learn it
- Scenes that don't work are cut on camera

DAILY TIPS

Screenplay format · writing action that can be seen · dialogue and subtext · writing comedy that plays · scene openings and endings

YOUR OWN FILM

Write the first draft of your screenplay, all the way to FADE OUT.

By the end of the week: *A complete first draft. Ugly is allowed. Unfinished is not.*

WEEK

4

Days 23–30
14 Dec – 21 Dec 2026

Rewrite, table read and script lock

IN THE STUDIO

- The draft is read cold and rewritten
- A table read with actors exposes what works aloud
- Final polish and the script is locked

DAILY TIPS

How to rewrite without losing the spark · reading your own work honestly · what a table read teaches · when to stop

YOUR OWN FILM

Rewrite your draft, read it aloud, and lock your screenplay.

By the end of the week: *A locked screenplay, ready to be broken down in Month 2.*

Month 2 Pre-production

DAYS 31–60 · 22 DEC 2026 – 20 JAN 2027



The script becomes a plan, scene by scene and shot by shot.

A locked script is still only words. In Month 2 every scene of Kiri Kiri is broken down, divided into shots, drawn, designed and cast. By the end of the month there is a plan for every frame of the film, and the actors are ready to walk into the studio.

WHERE AI COMES IN

AI for breakdowns, storyboard frames, previsualisation, concept art, character sheets, location looks and scheduling, with a human deciding every frame.

WEEK BY WEEK

WEEK 1

Days 31–37
22 Dec – 28 Dec 2026

Script breakdown and shot division

IN THE STUDIO

- The script is broken down: characters, locations, props, costumes, effects
- Every scene is divided into shots
- A shot list is built for the whole film

DAILY TIPS

Reading a script as a director · shot sizes and angles · coverage · how shot choices tell the story · the shot list

YOUR OWN FILM

Break down your screenplay and write the shot division for every scene.

By the end of the week: *A complete shot list for your film.*

WEEK

2

Days 38–45
29 Dec 2026 – 5 Jan 2027

Storyboards and previsualisation

IN THE STUDIO

- Key scenes are storyboarded frame by frame
- Rough previs is built to test timing, framing and comedy beats
- Weak sequences are redesigned before a single frame is shot

DAILY TIPS

Storyboarding without drawing skills · composition and movement · previs and animatics · blocking a scene on paper

YOUR OWN FILM

Storyboard your key scenes and build a rough animatic.

By the end of the week: *Storyboards and previs for your most important scenes.*

WEEK

3

Days 46–52
6 Jan – 12 Jan 2027

The look of the film

IN THE STUDIO

- Production design and art direction for the Old City, the Charminar and the spaceship
- Costume design and character sheets for humans and aliens
- The colour palette and visual rules of the film are set

DAILY TIPS

Production design · art direction · costume as character · colour and mood · building a look book · visual consistency

YOUR OWN FILM

Design your characters and locations. Build your look book.

By the end of the week: *A look book: characters, locations, costumes and palette.*

WEEK

4

Days 53–60
13 Jan – 20 Jan 2027

Casting, actor workshops and the schedule

IN THE STUDIO

- Actors are auditioned and cast for every role
- Workshops with the cast: characters, accents, comedy timing
- The shoot schedule for Month 3 is built day by day

DAILY TIPS

What to look for in an audition · casting against type · running an actor workshop · scheduling a shoot · the call sheet

YOUR OWN FILM

Cast your film, rehearse your actors, and schedule your shoot.

By the end of the week: *A cast, a rehearsed performance plan and a shoot schedule.*

Month 3 Directing Actors

DAYS 61–90 · 21 JAN – 19 FEB 2027



Cameras roll. Real actors perform every scene in the studio.

In Month 3 the studio becomes a set. Real actors perform every scene of Kiri Kiri against a white wall, framed and lit as they are shot. Their performances are the heart of the film, and they drive every AI character that follows in Month 4.

WHERE AI COMES IN

Performance capture, reference footage for AI characters, on-set monitoring and continuity tools. The performance itself always comes from a human being.

WEEK BY WEEK

WEEK **1**

Days 61–67
21 Jan – 27 Jan 2027

Studio set-up, camera and rehearsals

IN THE STUDIO

- The studio is set up: camera, lenses, lighting, sound
- Camera and lighting tests for every look of the film
- Final rehearsals on the floor

DAILY TIPS

Cinematography basics · lenses and framing · lighting a face · lighting for AI · recording clean sound · the rehearsal

YOUR OWN FILM

Set up your space, test your camera and light, and rehearse.

By the end of the week: *A tested set-up and actors ready to shoot.*

WEEK
2

Days 68–75
28 Jan – 4 Feb 2027

Shooting the aliens

IN THE STUDIO

- The alien scenes are performed by actors and captured for AI
- Physical comedy, voice and character are directed take by take
- Every take is logged for generation

DAILY TIPS

Directing performance · giving notes actors can use · performing for characters that don't exist yet · performance capture

YOUR OWN FILM

Shoot your first scenes.

By the end of the week: *The first block of your film in the can.*

WEEK
3

Days 76–82
5 Feb – 11 Feb 2027

Human scenes, dialogue and comedy timing

IN THE STUDIO

- Fathima, Eashwar, Rahman and the city are shot
- Dialogue scenes are covered from every angle
- Comedy timing is built in the take, not fixed later

DAILY TIPS

Covering a dialogue scene · comedy timing · continuity · directing children, crowds and non-actors · protecting the performance

YOUR OWN FILM

Shoot your dialogue scenes.

By the end of the week: *Most of your film shot.*

WEEK
4

Days 83–90
12 Feb – 19 Feb 2027

Crowds, pick-ups and wrap

IN THE STUDIO

- Crowd scenes and inserts
- Pick-ups for anything missing or weak
- Selects are chosen and the shoot wraps

DAILY TIPS

Shooting crowds alone · pick-ups and safety takes · logging and selecting takes · what to do when a scene fails

YOUR OWN FILM

Finish your shoot and choose your selects.

By the end of the week: *Every performance your film needs, selected and logged.*

Month 4 AI Generation

DAYS 91–120 · 20 FEB – 21 MAR 2027



The performances become the film.

In Month 4 the performances shot in the studio are turned into the world of Kiri Kiri. Characters, the Old City, the Charminar and the spaceship are generated shot by shot, checked, fixed and finished. This is where most people think AI filmmaking begins. By now you will know why it doesn't.

WHERE AI COMES IN

Image and video models, character consistency, performance transfer, lip-sync, environments, visual effects, upscaling and quality control, chosen for what the shot needs, not for what is new.

WEEK BY WEEK

WEEK 1

Days 91–97
20 Feb – 26 Feb 2027

The pipeline and style frames

IN THE STUDIO

- The generation pipeline is built and tested
- Models are compared shot type by shot type
- Style frames set the final look of the film

DAILY TIPS

How image and video models work · choosing a model for a shot · prompts as direction · building a style frame · cost and time

YOUR OWN FILM

Choose your tools and create your style frames.

By the end of the week: *A tested pipeline and the final look of your film.*

WEEK

2

Days 98–105
27 Feb – 6 Mar 2027

Characters, performance and lip-sync

IN THE STUDIO

- Characters are made consistent from shot to shot
- Actor performances are transferred onto AI characters
- Lip-sync and expression are fixed until they hold

DAILY TIPS

Character consistency · performance transfer · faces, hands and eyes · lip-sync · avoiding the uncanny

YOUR OWN FILM

Generate your characters from your performances.

By the end of the week: *Your characters, consistent and alive.*

WEEK

3

Days 106–112
7 Mar – 13 Mar 2027

Worlds, environments and effects

IN THE STUDIO

- The Old City, the Charminar and the spaceship are built
- Environments are matched to the camera and light of the shoot
- Visual effects shots are designed and generated

DAILY TIPS

Generating environments · matching light and camera · compositing · visual effects · keeping a world consistent

YOUR OWN FILM

Generate your worlds and effects shots.

By the end of the week: *Every environment of your film.*

WEEK

4

Days 113–120
14 Mar – 21 Mar 2027

The full generation run and QC

IN THE STUDIO

- Every shot of the film is generated
- Quality control, shot by shot
- Failed shots are fixed, regenerated or redesigned

DAILY TIPS

Running a full generation pass · quality control · fixing artefacts · when to regenerate and when to rethink · disclosure and rights

YOUR OWN FILM

Generate every shot of your film and check each one.

By the end of the week: *Every shot of your film, generated and checked.*

Month 5 Editing & Colour

DAYS 121–150 · 22 MAR – 20 APR 2027



The film is assembled, cut, recut and graded.

A film is written three times: on the page, on the set and in the edit. In Month 5 every shot of Kiri Kiri is assembled, cut and recut until the story plays and the comedy lands. You watch the hard calls on what stays and what goes, and then the film gets its final colour.

WHERE AI COMES IN

AI-assisted logging and assembly, transcript-based editing, temp sound, upscaling, frame interpolation, and AI tools inside the colour grade.

WEEK BY WEEK

WEEK 1

Days 121–127
22 Mar – 28 Mar 2027

The assembly

IN THE STUDIO

- Every shot is laid out in script order
- The first full assembly of the film is watched, start to finish
- The problems are listed honestly

DAILY TIPS

Organising a project · the assembly · watching your own film without lying to yourself · editing software basics

YOUR OWN FILM

Assemble your film in script order.

By the end of the week: *Your whole film on a timeline for the first time.*

WEEK

2

Days 128–135
29 Mar – 5 Apr 2027

The rough cut

IN THE STUDIO

- Scenes are cut, moved and dropped
- Pacing and structure are rebuilt in the edit
- Comedy is timed frame by frame

DAILY TIPS

Cutting for story · pacing · the cut that saves a scene · cutting comedy · killing your darlings

YOUR OWN FILM

Cut your rough cut.

By the end of the week: *A rough cut that tells the story.*

WEEK

3

Days 136–142
6 Apr – 12 Apr 2027

Fine cut and picture lock

IN THE STUDIO

- Every cut is refined
- Test screenings with fresh eyes
- Picture lock

DAILY TIPS

Fine cutting · rhythm and transitions · test screenings and feedback · knowing when the picture is locked

YOUR OWN FILM

Refine, screen and lock your picture.

By the end of the week: *A locked picture.*

WEEK

4

Days 143–150
13 Apr – 20 Apr 2027

Colour grading and conform

IN THE STUDIO

- The conform: final-quality shots replace working versions
- Every scene is colour graded
- Shots from different sources are matched into one look

DAILY TIPS

Colour correction and grading · matching shots · grading generated footage · skin tones · building the final look

YOUR OWN FILM

Grade your film.

By the end of the week: *A graded film, ready for sound.*

Month 6 Sound, Music & Release

DAYS 151–180 · 21 APR – 20 MAY 2027



Voices, effects and music bring the film to life. Then it goes out into the world.

Half of what an audience feels, it hears. In the final month Kiri Kiri gets its voices, sounds, music and final mix. Then the work turns outward: titles, trailer, deliverables, festivals and release. On Day 180, the film is finished.

WHERE AI COMES IN

AI voices and dialogue clean-up, sound effects, music tools, mixing assistance and trailer edits, with clear attention to rights and licensing.

WEEK BY WEEK

WEEK **1**

Days 151–157
21 Apr – 27 Apr 2027

Dialogue, ADR and alien voices

IN THE STUDIO

- Dialogue is cleaned and edited
- ADR for anything that didn't record well
- The voices of the aliens are created

DAILY TIPS

Dialogue editing · ADR · voice design · cleaning noisy recordings · voice rights and consent

YOUR OWN FILM

Edit your dialogue and record any ADR.

By the end of the week: *Clean, clear dialogue across your film.*

WEEK
2

Days 158–165
28 Apr – 5 May 2027

Sound design and Foley

IN THE STUDIO

- The sound of the Old City is built
- Foley and sound effects for every scene
- Ambience and the sound of the spaceship

DAILY TIPS

Sound design · Foley · ambience · sound as storytelling · sound for comedy

YOUR OWN FILM

Design the sound of your film.

By the end of the week: *A full sound design.*

WEEK
3

Days 166–172
6 May – 12 May 2027

Music

IN THE STUDIO

- The musical identity of the film is found
- Score and songs are composed and placed
- Music is cut to picture

DAILY TIPS

What music does in a film · spotting a film · score and songs · AI music tools · music rights

YOUR OWN FILM

Create and place your music.

By the end of the week: *Your film's music, in place.*

WEEK
4

Days 173–180
13 May – 20 May 2027

Final mix, titles and release

IN THE STUDIO

- The final mix
- Titles and the end credit roll
- Deliverables, trailer, poster, festival strategy and release

DAILY TIPS

The final mix · titles and credits · deliverables · cutting a trailer · festivals · releasing and marketing a film

YOUR OWN FILM

Mix your film, add titles and finish it.

By the end of the week: *A finished film, ready for the world.*

Your own film

MADE ALONGSIDE KIRI KIRI, ONE CRAFT AT A TIME

You don't have to make a film, but the course is designed around it. Each month you watch a craft being used on a real feature, then you use it on your own film. By Day 180, you have walked your own story from a blank page to a finished film.

Your film can be any length, any genre, in any language. It is yours. **You own it, and your work is yours.**

MONTH 1 **Story & Screenplay**	**Week 1** Find your premise and write your logline. Write a one-page description of your world. **Week 2** Write character sheets for your main characters. Build your beat sheet. **Week 3** Write the first draft of your screenplay, all the way to FADE OUT. **Week 4** Rewrite your draft, read it aloud, and lock your screenplay.
MONTH 2 **Pre-production**	**Week 1** Break down your screenplay and write the shot division for every scene. **Week 2** Storyboard your key scenes and build a rough animatic. **Week 3** Design your characters and locations. Build your look book. **Week 4** Cast your film, rehearse your actors, and schedule your shoot.
MONTH 3 **Directing Actors**	**Week 1** Set up your space, test your camera and light, and rehearse. **Week 2** Shoot your first scenes. **Week 3** Shoot your dialogue scenes. **Week 4** Finish your shoot and choose your selects.
MONTH 4 **AI Generation**	**Week 1** Choose your tools and create your style frames. **Week 2** Generate your characters from your performances. **Week 3** Generate your worlds and effects shots. **Week 4** Generate every shot of your film and check each one.
MONTH 5 **Editing & Colour**	**Week 1** Assemble your film in script order. **Week 2** Cut your rough cut. **Week 3** Refine, screen and lock your picture. **Week 4** Grade your film.
MONTH 6 **Sound, Music & Release**	**Week 1** Edit your dialogue and record any ADR. **Week 2** Design the sound of your film. **Week 3** Create and place your music. **Week 4** Mix your film, add titles and finish it.

After 180 days

THE SIX MONTHS END. THE FILM BEGINS ITS LIFE.



01

The premiere

Kiri Kiri goes to theatres and to festivals. You see the film we made together, sitting among its audience.

02

The competition

A short film competition, organised only for course members. Your finished films are judged by a respected guest from the industry, and the best may win prizes.

03

The showcase

The strongest films from the course are screened alongside Kiri Kiri.

> *“Every course member is invited to the premiere. You were there for every frame, so you’ll be in the theatre when the lights go down on the film we made together.”*
>
> BHARADWAJ DAYALA

What you'll walk away with

EDITION 1 · DAY 180

01
Your own film.

Written, planned, directed and finished by you, step by step alongside Kiri Kiri.

Screenplay · Shot plan · Performances · Generated shots · Final cut · Sound & music

02
The map

The whole journey of a feature, from blank page to premiere, in the order it really happens.

03
The method

A workflow you can repeat on your next film: hold the vision, use AI without letting it take over, and finish.

04
The circle

Filmmakers from around the world who lived the same 180 days with you.

05
The stage

A place in the course competition, and a shot at the showcase screening beside Kiri Kiri.

06 · FULL-COURSE MEMBERS

Two premiere tickets

One for you, one for someone who believed in you.

What you need, and how we work

BEFORE DAY 1

What you need

- **Your own laptop or phone, and an internet connection.** That is all you need to learn. Every AI tool runs on my screen, live.
- **AI subscriptions, only for your own film.** Not needed to learn. If you make your own feature alongside Kiri Kiri, you will need your own subscriptions to the AI platforms you choose. We are working with AI platforms on student discounts; that is not a promise yet.
- **A story.** Even half of one. Month 1 is where it grows.
- **Time.** Around 40 minutes to an hour a day to follow the film, and whatever you can give your own.
- **No experience.** Every month starts from the basics of its craft. You learn the craft first, and the AI tools where they belong.

How we work together

The set stays inside

The studio is open only to course members, and every member signs a non-disclosure agreement (NDA) before access begins. Sessions, recordings and cuts are for you alone. Please don't record, share or republish them.

Respect the circle

Members come from many countries and backgrounds, and every level of experience. Critique the work, never the person.

Honest use of AI

Copyright, consent and likeness come up inside each month where they matter: tool terms, actor consent, voice and likeness, music rights and honest disclosure of AI use.

Real people, real performance

Real actors perform every scene, and their performances drive the AI characters. AI is a tool inside the craft, not a replacement for it.

Membership and fees

FOUNDING PRICES FOR EDITION 1 ONLY, UNTIL 30 NOVEMBER 2026 · INCLUSIVE OF ALL TAXES

RECOMMENDED

The full course

₹30,000 ~~₹60,000~~

Outside India: **US$349**

All six months. One payment. Six months for the price of three.

- All six months, from first word to release
- Daily tips, live studio 4 AM to 7 PM, evening update
- Every session recorded, on demand until one month after the course ends
- Make your own film, start to finish
- The course short film competition
- Two tickets to the Kiri Kiri premiere

ONLY NEED ONE CRAFT?

A single month

₹10,000 per month

Outside India: **US$119** per month

Each month is one craft, start to finish. Join only the month you need. Every session of your month is recorded and on demand during your month and for one month after it ends.

From Edition 2, the full course will be ₹3 lakh and each month ₹1 lakh. Edition 1 is priced for the people who join first.

Cancellation and refunds

BEFORE DAY 1	Cancel any time before 22 November 2026 for a full refund
SINGLE MONTH	Once your month has started, it can't be cancelled or refunded
FULL COURSE	Cancel during Month 1 or Month 2. Each month that has started is charged at ₹10,000, and the rest is refunded Cancel in Month 1: **₹20,000 refunded** · Cancel in Month 2: **₹10,000 refunded** From the start of Month 3, the full course can't be cancelled or refunded
RECORDINGS	Full course: every session, on demand until 20 June 2027, one month after the course ends. Single month: every session of your month, on demand until one month after that month ends

The full refund, enrolment and privacy terms are published at OneManShowFilmSchool.com. Questions go to course@onemanshowfilmschool.com.

About Bharadwaj Dayala

BUSINESSMAN, STORYTELLER AND ENTREPRENEUR · BORN IN VISAKHAPATNAM, BASED IN HYDERABAD



Bharadwaj always wanted to be a storyteller. For most of his life the stories stayed in his head, while he built a career as a businessman across ventures that had nothing to do with cinema.

In 2020 he walked straight into virtual production and co-founded **Virtualone Studios**, Hyderabad's first virtual production studio.

Kiri Kiri is his first feature. He is making it as one man, with AI as his crew. In 180 days. In public.



Alone around the world

2006 – 2007

On 2 April 2006 he rode out from the Kali Temple on Beach Road, Visakhapatnam, on a yellow Hero Honda Karizma he named Pushpak. Five continents. Sixteen countries. 47,000 kilometres. Eighteen months. On 2 October 2007 he came home as **the first Indian to circle the globe solo on a motorcycle.**

It was never about a ride. It was about having a big dream and chasing it. On that road he learned that everything begins with one: one vision, one decision, one person.

Inspiring the youth of India

Young people across the country follow him less for the ride than for what it proved: that an ordinary person can dream something enormous, and then go and do it.

He led the 40-day All India Road Safety Rally, started the Vande Mataram biker movement in 2014 to urge young people to vote, and has ridden for women's empowerment.

Honoured around the world

Honoured at the Travelers' Festival in Dubai in 2013 with a certificate of Exceptional Achievement.

Best Globe-trotting Award, China Global Travellers Festival, Shanghai, 2018.

Shared the stage with Ted Simon and Nick Sanders at India Bike Week 2014.





He never stops dreaming

Once the first One Man Show film is finished, he plans to fly around the world in his own aircraft. He didn't wait for that day to arrive. He went and became a private pilot.

By road. On screen. Next, by air.



The credit roll

TWENTY-THREE CREDITS. ONE NAME.

A feature film's credits name hundreds of people. On Kiri Kiri, every one of these credits will be earned by one person, in front of the course. You will watch each one being earned, month by month.

01 Producer	02 Director	03 Story
04 Screenplay	05 Dialogue	06 Character Design
07 Storyboards	08 Casting	09 Production Design
10 Art Director	11 Costume Designer	12 Previsualisation
13 Script Supervisor	14 Cinematography	15 Camera Operator
16 AI Generation	17 Visual Effects	18 VFX Supervisor
19 Editing	20 Colour Grading	21 Sound Design
22 Music	23 Title Designer	

> *"Cinema first. Story first. AI second."*
> ONE MAN SHOW FILMS

Key dates

EDITION 1 · 22 NOVEMBER 2026 TO 20 MAY 2027

WEBINAR	**21 Nov 2026**	Live webinar, 11 AM (IST): know it all before you take the plunge. Live online.
DAY 1	**22 Nov 2026**	The course begins. Month 1: Story & Screenplay
DAY 31	**22 Dec 2026**	Month 2: Pre-production
DAY 61	**21 Jan 2027**	Month 3: Directing Actors
DAY 91	**20 Feb 2027**	Month 4: AI Generation
DAY 121	**22 Mar 2027**	Month 5: Editing & Colour
DAY 151	**21 Apr 2027**	Month 6: Sound, Music & Release
DAY 180	**20 May 2027**	Final day. The film is finished.
AFTER	**To be announced**	Premiere, course short film competition and showcase. Dates announced to members.

Get in touch

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ONE MAN SHOW™
FILMS

Film was always a team sport.
Until now.

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