KWICK KWICK

Production log. A film by Sébastien Kocet, 2026. Short film, 4 min 11 s, English with French subtitles.

Overview

In an abandoned city, three small creatures, the Kwicks, come across an old woman who is protecting the last seedling in the world. The film was made by a single person, using generative AI tools for images, motion, voices and music, and a fully scripted edit.

Stage	Tools	Purpose
Screenplay	Written by the author; Claude (Anthropic) as assistant	Script, then shot-by-shot breakdown
Images	Grok Imagine (xAI), image generation	Character sheets, sets, first frame of each shot
Video	Grok Imagine (xAI), image-to-video, 720p	Animation of each shot (6 to 10 s)
Voices	Grok Imagine (audio generated with the video); faster-whisper for checking	Dialogue lines and the Kwicks' calls
Music	Flow Music (Google, Lyria 3.5 model)	Original instrumental score
Editing, sound, grading	ffmpeg driven by Python scripts written with Claude	Assembly, mixing, film look, subtitles, title cards

1. Screenplay and script

The film started from a short post-apocalyptic script written by the author. With Claude (Anthropic), it was turned into an 18-shot technical breakdown, with framing, action, sound and duration for each shot. This document served as the reference throughout production. The film then evolved over four versions, always driven by the author's notes:

- an epigraph (Martin Luther) and a hospital dream were added, giving the heroine a past;
- the meeting between the old woman and the Kwicks was completely rewritten: mistrust, retreat, gradual approach;
- a single line for the heroine, in English, with French subtitles; a bittersweet ending.

2. Images: characters and sets

Each character (the three Kwicks, the old woman, the heroine at 20, the doctor) first received a four-view reference sheet: front, left profile, back, right profile, costume included. The sets (abandoned avenue, hospital corridor and room) and the main prop (the metal box) each had their own sheet. These sheets keep the film consistent from one shot to the next.

For each shot, a first frame was generated with Grok Imagine from these sheets. Shots within the same scene were obtained by editing the previous image ("same place, same creatures, new shot"), which keeps the light and the characters continuous.

3. Video

Each first frame was animated image-to-video with Grok Imagine (1280×720, 24 frames per second), with a prompt describing a single slow gesture and the camera. The production rule was two attempts at most per shot, and cutting in the edit rather than keeping a flaw. Every clip was checked frame by frame on a contact sheet; only the artifact-free seconds were kept.

A few recurring AI flaws were worked around through staging rather than retouching: a door is never seen opening (we cut before); grief is shown with hands over the face rather than a tear; the poster in the bus shelter shot is frozen by compositing a still image, so the painted figures never move.

4. Sound and voices

The dialogue lines ("I'm so sorry… It's cancer.", "It's the last one.") and the Kwicks' calls were generated by Grok along with the video. Each line was checked by automatic transcription (faster-whisper) before being kept. The Kwicks' calls were isolated into a small sound bank, reused throughout the film so their voice stays the same.

In the mix, the clips' original audio was muted everywhere except in the useful windows (lines, footsteps, a sigh, the click of the box). A continuous ambience (wind outdoors, hospital hum in the dream) runs under the whole film, with 0.3 to 0.5 s crossfades, so that no sound cut can be heard.

5. Music

The original score, "Echoes of the Overgrown City", was composed with Flow Music (Google, Lyria 3.5) as a single 2 min 55 s instrumental piece, structured with precise timing: muted piano, near silence, pad and motif, cellos, then solo piano and a held note. It enters three times in the edit; its level dips only slightly under the final line.

6. Editing, grading, titles

The edit is entirely scripted: Python scripts drive ffmpeg to cut the shots, link them with dissolves, place the sounds and mix. The grade gives the film a celluloid look to remove the "AI" feel: filmic curve, desaturation, soft halation, slight chromatic aberration, vignetting, film grain and subtle gate weave. The picture is 2.39:1 inside a 1920×1080 frame.

The title cards (epigraph, title, credit, closing quote) and subtitles are set in Cinzel and Cormorant, two Google Fonts typefaces under the SIL Open Font License.

7. Rights

- Images, video and voices: generated on the author's personal account with Grok Imagine, in accordance with xAI's terms of use. No real person's voice, no voice cloning.
- Characters: all created for the film. No real person, no existing character or universe, no third-party image used as a reference.
- Music: composed with Flow Music on a paid subscription in the author's name. No third-party music or samples.
- Fonts: Cinzel and Cormorant, SIL Open Font License (commercial use permitted).
- Texts: epigraph attributed to Martin Luther (public domain); screenplay, dialogue and closing quote are original to the film.
- Data: no personal dataset was used to train any model; only the models provided by the tools listed above were used.
- Tools: used through personal accounts, in accordance with their licenses. ffmpeg (LGPL/GPL) and faster-whisper (MIT license) are free software.