KWICK KWICK

The Recipe. A film by Sébastien Kocet, 2026. Short film, 4 min 11 s, 16:9 with 2.39:1 letterbox, English dialogue with French subtitles.

Logline

In an abandoned city reclaimed by nature, three small creatures who have never trusted anyone meet an old woman who is protecting the last seedling in the world.

What this document is

This is the step-by-step record of how every AI-generated element of the film was made. All image and video prompts below are copied verbatim from the Grok Imagine generation history of the author's account (96 prompts sent between 15 and 16 November 2026). The music prompt is copied verbatim from the Flow Music session. In the prompts, `@ref-xxxx` stands for a reference image attached to the request (Grok replaces attached images with an internal ID; only the first four characters are kept here).

Stage	Tool	Volume
Character, set and prop references	Grok Imagine, text to image + image edit	15 reference images
First frame of every shot	Grok Imagine, image edit with references	51 image edits in total
Animation	Grok Imagine, image to video (720p, 24 fps, 16:9)	38 video generations, 31 shots kept
Dialogue and creature voices	Grok Imagine (audio generated with the video)	2 lines, 2 creature calls
Original score	Flow Music (Google, Lyria 3.5)	1 generation, used as is
Edit, sound mix, grade, titles	Python scripts driving ffmpeg; fonts Cinzel and Cormorant	3 edit versions + final
Script assistant, prompt writing, edit scripts	Claude (Anthropic)	throughout

The one rule of the whole production: never keep a flaw. At most two attempts per shot; anything wrong is cut in the edit or solved through staging, never patched.

1. From script to shot list

The author wrote a short post-apocalyptic script. It was broken down (with Claude) into a technical shot list of 18 shots, plus a continuity bible that every prompt then had to respect:

- one single location (an abandoned four-lane avenue) with fixed landmarks: collapsed greenhouse on the left, rusted bus shelter on the right, a birch in the middle of the road, rusted cars;
- three Kwicks with fixed personalities and colours: the curious one (sandy beige, walks first), the cautious one (blue-grey, the smallest, hands joined), the dreamer (pale cream, looks at the light);
- one prop with fixed details: a dented sea-green tin box, dark soil, a two-leaf seedling;
- a light plan (soft overcast until the planting, then low golden light) and a lens plan (35 / 50 / 85 mm / macro, camera at the creatures' height for their shots);
- a sound plan: wind, leaves, gravel, paper, a single drop; the Kwicks only ever say "kwick kwick".

The film then went through four versions driven by the author's notes: an epigraph and a hospital dream were added to give the old woman a past; the first meeting between her and the Kwicks was rewritten to show mistrust and a slow approach; the ending was made bittersweet.

2. Building the world: reference sheets

Before any shot, every character, the set and the prop received a reference image, then a four-view turnaround sheet (front, left profile, back, right profile, costume included). These sheets are attached to every later prompt: they are what keeps the creatures, the woman and the place identical across 31 shots.

The three Kwicks: the founding image



Prompt (Text to image)

```
Wildlife documentary photograph, 85mm lens, soft overcast daylight. Three small living creatures of the same unknown species stand side by side on cracked grey asphalt with small weeds, each about 30 cm tall, full body visible, facing the camera, evenly spaced with clear space between them. The species: a round plump body like a ball of dense soft fur, no visible neck, short sturdy legs with small padded feet, two short arms ending in small four-fingered hands with dark leathery palms, a short rounded muzzle with a small dark nose, two large round glossy black eyes with a tiny catchlight, small rounded ears set on the sides of the head, a very short tuft of a tail. Their fur is real animal fur with individual hairs, slightly windswept and a little dusty at the tips. Left creature: warm sandy beige fur, ears slightly larger, head tilted with curiosity. Middle creature: soft blue grey fur, slightly smaller, shoulders hunched, hands held together at its chest. Right creature: pale cream fur with darker caramel tips on the ears, gazing slightly upward. Natural proportions, natural colours, muted desaturated palette, shallow depth of field, blurred background of a ruined street overgrown with grass. Format: 16:9.
```

Two images were generated; the second one was chosen and became the canon for the species.

Kwick 1, the curious one (beige)

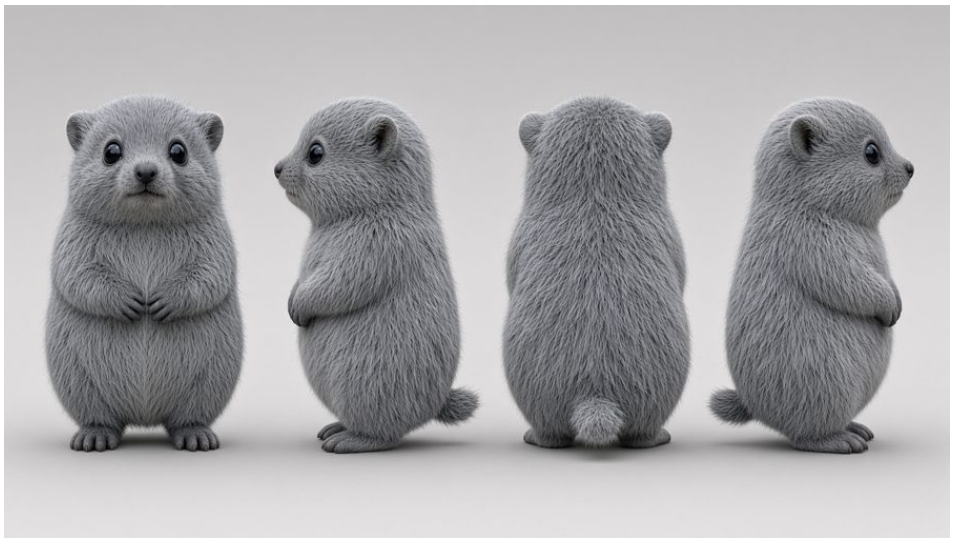


Prompt (Image edit (with reference images) · 1 input image(s))

```
Character turnaround sheet of the left creature only, the one with warm sandy beige fur and slightly larger ears, exactly the same creature, same fur colour and texture, same large round glossy black eyes, same small dark nose, same four-fingered hands with dark palms, same padded feet, same short tuft of a tail, same proportions. Four full-body views side by side on a plain light grey studio background, evenly spaced, same scale, same height,
```

```
standing still: front view, left profile view, back view, right profile view. Soft even studio daylight, real animal fur with individual hairs, wildlife photographic realism. Format: 16:9.
```

Kwick 2, the cautious one (blue-grey)



Prompt (Image edit (with reference images) · 1 input image(s))

```
Character turnaround sheet of the middle creature only, the slightly smaller one with soft blue grey fur, exactly the same creature, same fur colour and texture, same large round glossy black eyes, same small dark nose, same four-fingered hands with dark palms, same padded feet, same short tuft of a tail, same proportions. Four full-body views side by side on a plain light grey studio background, evenly spaced, same scale, same height, standing still with hands held together at its chest: front view, left profile view, back view, right profile view. Soft even studio daylight, real animal fur with individual hairs, wildlife photographic realism. Format: 16:9.
```

A later colour correction of one sheet (prompt sent at 11:52) broke the consistency between the four views: lesson learned, a sheet is never retouched, it is regenerated.

Kwick 3, the dreamer (cream)



Prompt (Image edit (with reference images) · 1 input image(s))

```
Character turnaround sheet of the right creature only, the one with pale cream fur and darker caramel tips on the ears, exactly the same creature, same fur colour and texture, same large round glossy black eyes, same small dark nose, same four-fingered hands with dark palms, same padded feet, same short tuft of a tail, same proportions. Four full-body views side by side on a plain light grey studio background, evenly spaced, same scale, same height, standing still: front view, left profile view, back view, right profile view. Soft even studio daylight, real animal fur with individual hairs, wildlife photographic realism. Format: 16:9.
```

The old woman: base portrait

Prompt (Text to image)

```
Cinematic character reference photograph, 50mm lens, soft overcast daylight, plain weathered concrete wall behind her. A woman of about fifty-five, medium build, standing still, full body from head to knees, facing the camera with a calm tired gaze. Weathered face with fine lines and sun freckles, light grey eyes, no makeup, slightly chapped
```

```
lips. Long dark brown hair heavily streaked with grey, tied low at the nape in a loose knot, a few strands loose around the face. She wears a faded olive green waxed canvas field jacket with worn cuffs and two chest pockets over a thick oatmeal knitted wool sweater, a soft grey wool scarf wrapped once around the neck, faded brown canvas work trousers with patched knees, scuffed dark brown leather boots. Her bare hands hang relaxed at her sides, knuckles slightly red from the cold. Muted desaturated palette of earth tones and greys, natural skin texture with visible pores, true-to-life proportions, documentary realism. Format: 16:9.
```

This portrait was then turned into a body turnaround and a face sheet (next prompts).

The old woman: body turnaround



Prompt (Image edit (with reference images) · 1 input image(s))

```
Character turnaround sheet of this exact same woman, same face, same grey-streaked hair in a low loose knot, same olive green waxed jacket, oatmeal sweater, grey scarf, patched brown trousers and dark brown boots. Four full-body views side by side on a plain light grey studio background, evenly spaced, same scale, same height, standing straight with arms relaxed: front view, left profile view, back view, right profile view. Soft even studio daylight, true-to-life photographic realism, natural skin texture. Format: 16:9.
```

The old woman: face sheet



Prompt (Image edit (with reference images) · 1 input image(s))

```
Close-up head and shoulders portrait sheet of this exact same woman, same face, same grey-streaked hair in a low loose knot, same grey scarf and olive green jacket collar. Four views side by side on the same plain light grey background, same scale: front view, left profile, back of the head, right profile. Soft even daylight, natural skin texture with fine lines and freckles, photographic realism. Format: 16:9.
```

The heroine at twenty (dream sequence)



Prompt (Text to image)

```
Character turnaround reference photograph of a young woman aged twenty, a university student: oval face with soft youthful cheeks, light grey eyes, straight nose, a few light freckles across the nose, smooth young skin with natural texture, no makeup, long straight dark brown hair loose past her shoulders, slightly pale and tired. She wears a pale blue cotton hospital gown. Four head-and-shoulders views side by side on a plain light grey studio background, same scale: front view, left profile, back of the head, right profile. Soft even daylight, natural skin texture with visible pores, photographic realism. Format: 16:9.
```

Two attempts to make the old woman "thirty-five years younger" by editing her sheet failed (the face drifted). The young heroine was generated from scratch instead, with the same grey eyes written into the prompt.

The doctor



Prompt (Text to image)

```
Character turnaround reference photograph of a male hospital doctor aged about fifty-five: tall and slim, short neatly combed salt-and-pepper hair, clean-shaven, tired kind dark brown eyes with fine lines, thin rimless glasses. He wears a crisp white long-sleeved doctor's coat open over a light blue shirt and a plain dark navy tie, charcoal grey trousers, polished black leather lace-up shoes, a stethoscope around his neck, holding a thin beige paper medical folder. Four full-body views side by side on a plain light grey studio background, evenly spaced, same scale, standing straight: front view, left profile, back view, right profile. Soft even daylight, natural skin texture, photographic realism. Format: 16:9.
```

The hospital



Prompt (Text to image)

```
Location reference sheet of a hospital ward in the early 2000s, a two by two grid of four photographs of the same place, thin white borders, soft cool fluorescent light mixed with pale daylight from windows: top left, a long quiet hospital corridor with pale green walls, a grey linoleum floor reflecting the ceiling lights, a wooden handrail along the wall and closed pale wooden doors with small numbered plates; top right, a close view of one of these pale wooden doors, room 214, with a steel lever handle; bottom left, inside the single patient room seen from the door, a white hospital bed by a large window with thin white curtains, a pale green wall, a bedside table with a glass of water; bottom right, a ground-level view of the shiny grey linoleum corridor floor stretching away. Photographic realism, slightly muted colours. Format: 16:9.
```

The avenue: establishing image



Prompt (Text to image)

```
Cinematic establishing photograph, 35mm lens at eye level, soft overcast daylight. A wide four-lane city avenue abandoned for about twenty years, seen straight down its length. Five-storey stone and concrete apartment buildings line both sides, their facades cracked, windows dark and empty, ivy climbing the walls, a few faded shop awnings hanging torn. Tall grass and wild flowers grow through the broken asphalt, birch saplings and a young linden tree stand in the middle of the road, moss covers the kerbs. On the right sidewalk in the middle distance, a rusted bus shelter with a faded poster panel. At the far end of the avenue on the left, the collapsed frame of an old glass greenhouse of a garden shop, its metal arches bent, glass panes missing, plants spilling out. Three rusted cars sit sunk on flat tyres along the kerbs, covered with leaves. No people. Muted desaturated palette of stone grey, dusty beige and moss green, natural depth, photographic realism. Format: 16:9.
```

This image is also the opening shot of the film.

The avenue: location sheet



Prompt (Image edit (with reference images) · 1 input image(s))

```
Location reference sheet of this exact same abandoned avenue, same buildings, same ivy, same rusted bus shelter, same collapsed greenhouse, same cars, same overcast light. A two by two grid of four photographs of the same place: top left, the avenue seen from the far end looking back toward the camera position of this image; top right, the rusted bus shelter seen from the sidewalk at ground level, its faded weathered poster showing a smiling family having a picnic in a sunny park, colours bleached by the sun; bottom left, the corner of the collapsed greenhouse with bent metal arches and broken glass, a young slender tree growing at its foot from a patch of dark soil, an old weathered wooden bench beside it; bottom right, a close ground-level view of the cracked asphalt with a faded white road line and a small wild flower growing from a crack. Thin white borders between the four photographs, photographic realism, muted desaturated palette. Format: 16:9.
```

The tin box and the seedling



Prompt (Text to image)

```
Prop reference sheet photograph on a plain light grey studio background, soft even daylight, 85mm macro lens. The same object shown four times side by side, same scale: a small old rectangular tin box about 12 cm long, dented, its faded mint green paint worn away to bare metal at the edges, a hinged lid; view one closed seen from the front, view two closed seen from above, view three open seen from the front, view four open seen from above. Inside the open box, a layer of dark moist soil and one single tiny green seedling about 4 cm tall with two small round leaves and a third leaf unfolding. Photographic realism, natural textures, muted palette. Format: 16:9.
```

3. Shot by shot

Every shot follows the same two steps.

- First frame. A still is generated by image edit, with the relevant reference sheets attached. Shots of the same scene are chained: the next first frame is made by editing the previous one ("Same place, same creatures, same light, new shot..."), which keeps light and continuity.
- Animation. The first frame is animated alone (true image-to-video), with a prompt that describes the camera first, then one slow action per time window (0-3 s, 3-6 s...). Every video was requested at 720p, 16:9, 6 or 10 s, then checked frame by frame on a contact sheet; only the flawless seconds were kept.

Below, for each shot in film order: the generated first frame (left), the same shot in the finished, graded film (right), both prompts verbatim, and what was kept.

S01. Opening: the empty avenue (film 0:13)



First frame, as generated



Same shot in the finished film

First frame prompt (Text to image)

```
Cinematic establishing photograph, 35mm lens at eye level, soft overcast daylight. A wide four-lane city avenue abandoned for about twenty years, seen straight down its length. Five-storey stone and concrete apartment buildings line both sides, their facades cracked, windows dark and empty, ivy climbing the walls, a few faded shop awnings hanging torn. Tall grass and wild flowers grow through the broken asphalt, birch saplings and a young linden tree stand in the middle of the road, moss covers the kerbs. On the right sidewalk in the middle distance, a rusted bus shelter with a faded poster panel. At the far end of the avenue on the left, the collapsed frame of an old glass greenhouse of a garden shop, its metal arches bent, glass panes missing, plants spilling out. Three rusted cars sit sunk on flat tyres along the kerbs, covered with leaves. No people. Muted desaturated palette of stone grey, dusty beige and moss green, natural depth, photographic realism. Format: 16:9.
```

Animation prompt (Image to video · 720p · 16:9 · 10 s requested)

```
Locked-off static wide shot on a tripod, the camera never moves, the framing stays exactly as in the image, soft overcast daylight, the avenue completely empty, no people and no animals. (0-3s) A gentle breeze moves through the tall grass and the leaves of the young trees in the middle of the road. (3-7s) The ivy on the facades stirs softly, a torn shop awning flaps slowly once, a few dry leaves drift across the cracked asphalt. (7-10s) The breeze settles, the grass sways gently, the avenue perfectly still and silent. Sound: soft wind through grass and leaves, the slow creak of a loose shutter far away, the dry rustle of leaves on asphalt, no background music. 10 seconds, 16:9.
--mode=custom
```

Kept: The first frame is the avenue reference itself. Kept 1.0-4.5 s: after that, the greenhouse glass flapped like paper.

B1. B-roll: ivy and the torn curtain (film 0:16)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 1 input image(s))

```
Same abandoned avenue, same overcast light, same muted palette. New shot: a close-up detail of one of these building facades, 85mm lens, shallow depth of field: thick dark green ivy leaves climbing over cracked pale stone and a broken window with a dusty torn lace curtain hanging inside, a rusted iron balcony railing across the lower part of the frame. Photographic realism. Format: 16:9.
```

Animation prompt (Image to video · 720p · 16:9 · 6 s requested)

```
Static close-up, the camera stays perfectly still, shallow depth of field, everything keeps exactly the same shape. (0-3s) A light breeze makes the ivy leaves tremble gently on the cracked stone wall. (3-6s) The torn lace curtain behind the broken window sways slowly inward and back, the iron railing completely still. Sound: soft wind, the gentle rustle of ivy leaves, a faint distant bird, no background music. 6 seconds, 16:9. --mode=custom
```

Kept: Kept entire (6 s).

B2. B-roll: the puddle (film 0:21)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 1 input image(s))

```
Same abandoned avenue, same overcast light, same muted palette. New shot: a low ground-level close-up of a still rain puddle in a hollow of the cracked asphalt, 50mm lens, shallow depth of field, the puddle surface mirroring the pale grey sky and the dark upside-down silhouettes of the ruined ivy-covered buildings, a few wild grass blades and a fallen yellow leaf at its edge. Photographic realism. Format: 16:9.
```

Animation prompt (Image to video · 720p · 16:9 · 6 s requested)

```
Static low close-up, the camera stays perfectly still, shallow depth of field, the reflected buildings keep exactly the same shape. (0-3s) The puddle is perfectly still, mirroring the grey sky and the ruined buildings, a grass blade at its edge trembling in the breeze. (3-6s) A single raindrop falls into the puddle, sending small concentric ripples that gently distort the reflection, then fade back to stillness. Sound: soft wind, one small clear drip into water, distant birds, no background music. 6 seconds, 16:9. --mode=custom
```

Kept: Kept entire (6 s).

S02. The Kwicks walk along the white line (film 0:26)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 4 input image(s))

```
Cinematic film still, ground-level camera 20 cm above the asphalt, 50mm lens, shallow depth of field, soft overcast daylight. The cracked grey road with the faded white line from the bottom right photograph of @ref-29c4 runs from the foreground into the distance, the ruined ivy-covered buildings of the same avenue softly blurred behind. Three small furry creatures walk toward the camera along the white line, in a loose line, full bodies visible, about two metres from the lens: in front, the creature of @ref-2e34 with warm sandy beige fur; behind it on the left, the smaller creature of @ref-0ccf with blue grey fur and hands held at its chest; last, the creature of @ref-86eb with pale cream fur, looking slightly upward. Each creature exactly matches its reference: same fur colour, same large round glossy black eyes, same small dark nose, same four-fingered hands, same padded feet, same proportions. Real animal fur with individual hairs, small weeds in the cracks, a small white wild flower growing in a crack a little ahead of them. Muted desaturated palette, photographic realism. Format: 16:9.
```

Animation prompt (Image to video · 720p · 16:9 · 10 s requested)

```
Static ground-level shot, the camera stays still, shallow depth of field. The three small round furry creatures walk upright on their two short hind legs with small waddling steps, round bodies, tiny tufts of tail, arms close to their bellies. (0-3s) They start walking slowly toward the camera along the faded white line, the beige one in front, the grey one close at its side, the cream one a step behind. (3-7s) Each small step makes their round bodies sway gently from side to side, their fur ruffling in a light breeze, the grey one glancing left and right. (7-10s) The beige one slows down and stops right beside the small white flower in the crack, turning its head toward it, the two others stopping behind it. Sound: soft wind over the asphalt, tiny padded footsteps on grit, leaves rustling far away, no background music. 10 seconds, 16:9. --mode=custom
```

Kept: Kept 4.5-10 s: a second flower appeared and vanished before.

S03. The white flower (film 0:35)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 1 input image(s))

```
Same place, same three creatures, same light, new camera position: a closer ground-level shot, 85mm lens, shallow depth of field. The beige creature stands right next to the small white wild flower growing from the crack beside the white line, leaning its round head down toward the flower, its small dark nose a few centimetres from the petals, both hands resting on its belly. Just behind it on the left, the cream creature stands still, looking at the flower. Further back and softly out of focus, the smaller grey creature stands with its hands held at its chest, its head turned to look down the empty avenue. All three keep exactly the same fur colours, eyes, hands, feet and proportions. Photographic realism, muted palette. Format: 16:9.
```

Animation prompt (Image to video · 720p · 16:9 · 10 s requested)

```
Static close ground-level shot, the camera stays still, shallow depth of field. The three small round furry creatures stand upright on their two short hind legs, round bodies, tiny tufts of tail. (0-3s) The beige one slowly bends its round head down toward the small white flower, its little dark nose twitching as it sniffs the petals, and lets out a soft, high, questioning two-note chirp, kwick kwick? (3-6s) The cream one takes one small waddling step
```

```
closer and tilts its head, gazing at the flower, and answers with a gentle, lower, reassuring chirp, kwick kwick. (6-10s) Behind them, the grey one stays still with its hands at its chest, turning its head slowly to look down the empty avenue, while the beige one gently touches a petal with the tip of one small finger. Sound: soft wind over the asphalt, two tiny bird-like chirps exactly as described, a faint rustle of the flower petals, no background music. 10 seconds, 16:9. --mode=custom
```

Kept: Kept entire. Grok also produced the "kwick kwick" calls in this clip; they became the voice bank for the whole film.

S04. The dreamer looks at the light (film 0:45)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 1 input image(s))

```
Same place, same light, new shot: a low-angle close-up of the cream creature alone, the one standing in the middle of this image, exactly the same creature with pale cream fur, same eyes, same nose, same ears. The camera is on the ground slightly below its head, 85mm lens, the creature fills the right third of the frame, its round head tilted back, looking up with wide glossy black eyes at the thin branches and small green leaves of a young birch tree above it, the pale overcast sky glowing softly behind the leaves. The rest of the frame is the soft out-of-focus birch branches and ivy-covered facade. Photographic realism, real animal fur with individual hairs, muted palette. Format: 16:9.
```

Animation prompt (Image to video · 720p · 16:9 · 6 s requested)

```
Static low-angle close-up, the camera stays still, shallow depth of field. (0-2s) The small cream furry creature gazes up at the birch leaves, perfectly calm, its whiskers trembling slightly in the breeze. (2-4s) The thin branches sway gently and the small leaves flutter above it, the soft daylight shifting across its pale fur as the leaves move. (4-6s) It blinks slowly once and keeps looking up with wide glossy black eyes, its round head tilting a little further back. Sound: soft wind through birch leaves, a gentle rustle, one distant bird call, no background music. 6 seconds, 16:9. --mode=custom
```

Kept: Kept entire (6 s).

S05. The poster of the family (film 0:51)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 2 input image(s))

```
Cinematic film still, 35mm lens, camera low at 40 cm above the ground, soft overcast daylight. The rusted bus shelter from the top right photograph of @ref-0318 , seen from the sidewalk in a three-quarter view, its corroded metal frame, cracked glass panel and moss on the roof. In its poster frame, a large paper poster sun-bleached almost to white, its colours faded to pale blue and beige, showing a smiling family of four on a picnic blanket in a sunny park, the bottom right corner of the paper torn loose and curling. In the foreground at the bottom of the frame, seen from behind and slightly from the side, the three small furry creatures of @ref-8dc2, exactly the same three creatures, beige, grey and cream, stand side by side on the cracked sidewalk among weeds, heads tilted back, looking up at the faded poster. Photographic realism, muted desaturated palette. Format: 16:9.
```

Animation prompt (Image to video · 720p · 16:9 · 10 s requested)

```
Static low shot, the camera stays still. The three small round furry creatures stand upright on their two short hind legs, seen from behind, tiny tufts of tail. (0-3s) They stand side by side, looking up at the large faded poster of the smiling family, perfectly still, their fur lifting softly in the breeze. (3-6s) A gust of wind lifts the torn bottom corner of the poster, the loose paper flapping and curling, and the grey one flinches and takes one small step back behind the others. (6-10s) The wind settles, the paper corner falls back against the frame, and the beige one tilts its round head slowly to one side, still looking up at the faces on the poster. Sound: soft wind, the dry rattle and flap of old paper against metal, a faint creak of the rusted shelter, no background music. 10 seconds, 16:9. --mode=custom
```

Kept: Grok animated the people inside the poster. Fixed in post: the still first frame is composited over the video, only the paper corner stays alive.

S06. The poster, close-up (film 1:01)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 1 input image(s))

```
Same bus shelter, same poster, same light, new shot: a close-up of the poster alone filling the frame, 85mm lens, seen straight on. The smiling mother, father and two children on the picnic blanket, the paper sun-bleached and pale, fine cracks and water stains across the faces, the edges of the paper torn, the bottom right corner peeled loose and curling toward the camera. A thin film of grime on the cracked glass edge of the frame. Photographic realism, muted desaturated palette. Format: 16:9.
```

Animation prompt (Image to video · 720p · 16:9 · 6 s requested)

```
Static close-up, the camera stays still, the poster fills the frame and stays perfectly flat and unchanged except its loose corner. (0-3s) A soft breeze lifts the torn bottom right corner of the old faded paper, which trembles and curls toward the camera. (3-6s) The corner flutters twice more and settles back slowly against the grimy frame, the printed smiling faces of the family staying exactly the same. Sound: soft wind, the dry crackle and flutter of old paper, a faint metallic tick, no background music. 6 seconds, 16:9. --mode=custom
```

Kept: Same freeze compositing as S05.

W1. She finds the seedling (film 1:06)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 3 input image(s))

```
Cinematic film still, 50mm lens, low camera, soft overcast daylight. Inside the collapsed greenhouse of @ref-5ab9 , among bent rusted metal arches and broken glass panes, the woman of @ref-5ab9 and @ref-c899 , exactly the same woman, same weathered face, same grey-streaked hair in a low loose knot, same olive green waxed jacket, oatmeal sweater, grey wool scarf and patched brown trousers, kneels on the dark earth, alone. She holds the small open dented mint green tin box of @ref-9dc8 in both hands close to her chest, the tiny seedling with its two round leaves in the dark soil inside. She bends over it with deep tenderness, her face close to it, a faint loving smile, her eyes shining. Three-quarter view from the side, her face clearly visible. Photographic realism, natural skin texture, muted desaturated palette. Format: 16:9.
```

Kept: The animation prompt of this shot is not in the history (generated from the image page). Kept 0-3.2 s, slowed to 0.8x with motion interpolation: after that, a leaf deformed.

W2. Tenderness (film 1:10)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 1 input image(s))

```
Same woman, same place, same light, same tin box and seedling. New shot: an intimate close-up, 85mm lens, very shallow depth of field, her face in three-quarter profile filling the right half of the frame, leaning toward the seedling held just below her chin in the open tin box, which is softly visible in the lower left. Her light grey eyes are fixed on the tiny leaves with wonder and love, a faint tender smile, a few loose grey strands of hair across her cheek. The broken greenhouse arches are soft blurred shapes behind her. Natural skin texture with fine lines and freckles, photographic realism, muted palette. Format: 16:9.
```

Animation prompt (Image to video · 720p · 16:9 · 10 s requested)

```
Static intimate close-up, the camera stays still, very shallow depth of field. Keep her face, hair, scarf and the tin box exactly the same. (0-3s) She gazes at the tiny seedling with wonder, a few grey strands of hair moving softly in the breeze. (3-6s) She blows a very gentle breath across the leaves, which tremble slightly, and her smile grows warmer. (6-10s) Her eyes become moist with emotion, she blinks slowly and keeps looking at the seedling with love. Sound: soft wind through broken glass, her quiet breath, a faint rustle of tiny leaves, no background music. 10 seconds, 16:9. --mode=custom
```

Kept: Kept entire.

W3. She falls asleep on the bench (film 1:19)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 1 input image(s))

```
Keep exactly the same image, same woman, same bench, same greenhouse, same tree, same light, same framing. Change only: she has fallen asleep sitting on the bench, her eyes fully closed, her head tilted gently to one side and slightly down, her face peaceful, both hands still holding the closed tin box on her lap. Photographic realism. Format: 16:9.
```

Animation prompt (Image to video · 720p · 16:9 · 10 s requested)

```
Static medium shot, the camera stays still. The woman sits on the old bench holding the closed tin box on her lap, keep her face, hair and clothes exactly the same. (0-3s) She sits quietly, eyes on the box, tired, breathing slowly. (3-7s) Her eyelids grow heavy and slowly close, she opens them once briefly, then they close again. (7-10s) Her head tilts gently to one side and slightly down as she falls asleep, her hands still resting on the box, her face peaceful. Sound: soft wind through the broken greenhouse, leaves rustling, her slow breathing becoming deeper, no background music. 10 seconds, 16:9. --mode=custom
```

Kept: Kept entire. Transition into the dream.

D1. Dream: the doctor's footsteps (film 1:27)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 2 input image(s))

```
Cinematic film still, camera on the floor, 35mm lens, shallow depth of field. In the long hospital corridor of @ref-c905 , grey shiny linoleum floor reflecting the cool fluorescent ceiling lights, pale green walls and wooden handrail softly blurred. In the foreground, low and sharp, the polished black leather lace-up shoes and charcoal grey trouser hems of the doctor of @ref-c617, mid-stride, walking away from the camera, the hem of his white coat just visible at the top of the frame. The long empty corridor stretches ahead. Photographic realism, cool muted palette. Format: 16:9.
```

Animation prompt (Image to video · 720p · 16:9 · 10 s requested)

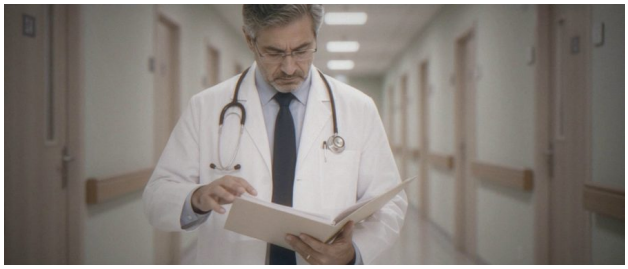
```
Low tracking shot just above the floor, the camera glides slowly backward at the same pace as the walking feet, keeping them centred, shallow depth of field. (0-3s) The polished black leather shoes walk slowly and steadily toward the camera on the shiny grey linoleum, one step after another, the trouser hems swinging. (3-6s) The reflections of the ceiling lights slide across the floor as he walks, the steps slightly heavy and hesitant. (6-10s) The steps slow down and become reluctant, the feet keep walking forward at a slower pace. Sound: the clear echoing click of leather soles on linoleum, the soft hum of fluorescent lights, a distant muffled hospital corridor, no background music. 10 seconds, 16:9. --mode=custom
```

Kept: Kept entire.

D2. Dream: the corridor (film 1:35)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 1 input image(s))

```
Same corridor, same light, same doctor. New shot: a medium shot at eye level, 50mm lens, the doctor of the reference walking slowly toward the camera down the middle of the long pale green corridor, seen from the knees up, same salt-and-pepper hair, same thin rimless glasses, same white coat over light blue shirt and navy tie, stethoscope around his neck, holding the thin beige medical folder against his chest with both hands. His face is grave and heavy with thought, eyes lowered to the floor. The corridor behind him is empty and softly blurred. Photographic realism, cool muted palette. Format: 16:9.
```

Animation prompt (Image to video · 720p · 16:9 · 10 s requested)

```
Slow tracking shot, the camera glides backward down the corridor at the same pace as the doctor, keeping him framed from the knees up in the centre, shallow depth of field. Keep his face, glasses and clothes exactly the same. (0-3s) He walks slowly toward the camera holding the beige folder against his chest, eyes lowered to the floor. (3-6s) He glances down at the folder, opens it a few centimetres, looks at the page, then closes it again with a heavy expression. (6-10s) He keeps walking slowly, jaw tight, the ceiling lights sliding past above him. Sound: the echoing click of his leather shoes on linoleum, the soft hum of fluorescent lights, the rustle of paper, no background music. 10 seconds, 16:9. --mode=custom
```

Kept: Kept entire.

D3. Dream: before the door (film 1:43)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 1 input image(s))

```
Same doctor, same corridor, same light. New shot: a medium close-up from the side, 85mm lens, the doctor standing still in front of a closed pale wooden door with a small grey plate reading 214 and a steel lever handle. His right hand rests on the handle without pressing it, the beige folder held against his chest in the other hand. His head is slightly bowed, eyes closed for a moment, gathering himself before going in, a heavy sad expression. Photographic realism, natural skin texture, cool muted palette. Format: 16:9.
```

Animation prompt (Image to video · 720p · 16:9 · 10 s requested)

```
Static medium close-up from the side, the camera stays still, shallow depth of field. Keep the doctor's face, glasses and clothes exactly the same, the door with the 214 plate unchanged. (0-3s) He stands still in front of the closed door, his hand resting on the steel handle, eyes closed, head slightly bowed. (3-6s) His shoulders rise and fall as he lets out a long, slow, heavy sigh, his eyes still closed. (6-10s) He opens his eyes, straightens a little, presses the handle down and slowly pushes the door open. Sound: the soft hum of fluorescent lights, one long audible sigh, the metallic click of the handle and the faint creak of the door, no background music. 10 seconds, 16:9. --mode=custom
```

Kept: Kept 0-8.6 s: Grok then pulled a door that should be pushed. Rule adopted: a door is never seen opening.

D4. Dream: the room (film 1:51)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 3 input image(s))

```
Cinematic film still, 35mm lens, eye level, soft pale daylight from a large window mixed with cool fluorescent light. Inside the single hospital room from the bottom left photograph of @ref-b586 : pale green walls, a white hospital bed by a large window with thin white curtains, a bedside table with a glass of water. The young woman of @ref-a1f4 , exactly the same young woman of twenty, same face, same light grey eyes, same light freckles, same long straight dark brown hair loose, same pale blue hospital gown, sits on the edge of the bed facing the camera, hands on her knees, looking up toward the door with a hopeful, anxious expression. In the left foreground, seen from behind at three-quarter and slightly out of focus, the doctor of @ref-8f0a, same white coat, same salt-and-pepper hair, standing just inside the room holding the beige folder. Photographic realism, natural skin texture, slightly cool muted palette. Format: 16:9.
```

Animation prompt (Image to video · 720p · 16:9 · 10 s requested)

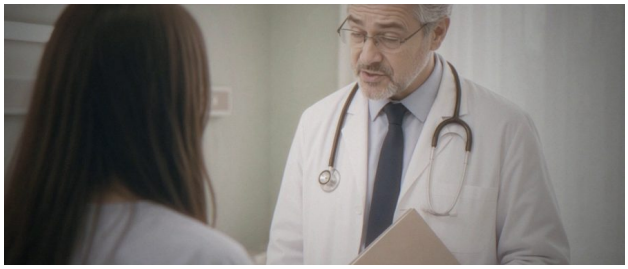
```
Static wide shot, the camera stays still, soft window light. Keep the young woman's face, hair and gown and the doctor's appearance exactly the same. (0-3s) The young woman sitting on the edge of the bed looks up at the doctor with a hopeful, nervous half-smile, her fingers gripping the edge of the mattress. (3-6s) The doctor takes one slow step closer to the bed and stops, holding the folder lowered, saying nothing. (6-10s) Her half-smile slowly fades as she reads his face, her shoulders tighten and her eyes widen slightly with dread. Sound: the soft hum of fluorescent lights, a distant muffled corridor, the creak of the bed frame, her small held breath, no voices, no background music. 10 seconds, 16:9. --mode=custom
```

Kept: Kept entire.

D6. Dream: "I'm so sorry... It's cancer." (film 2:01)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 1 input image(s))

```
Same room, same doctor, same young woman, same light. Reverse shot: a medium close-up of the doctor seen from the front, from over the shoulder of the young woman sitting on the bed, her dark hair and pale blue gown soft and out of focus in the left foreground. The doctor stands by the bed, same salt-and-pepper hair, same thin rimless glasses, same white coat, light blue shirt and navy tie, stethoscope, holding the beige folder lowered at his side. He looks down at her with grave compassion, about to speak, his mouth slightly open. Pale green wall and window light behind him. Photographic realism, natural skin texture, cool muted palette. Format: 16:9.
```

Animation prompt (Image to video · 720p · 16:9 · 10 s requested)

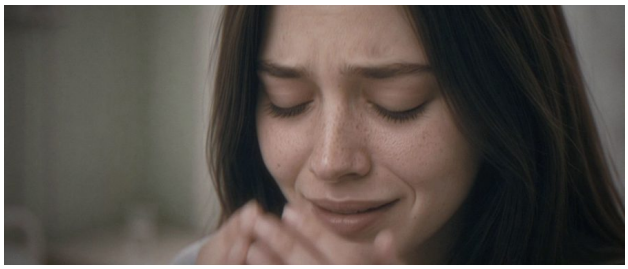
```
Static medium close-up, the camera stays still, shallow depth of field. The doctor stands by the bed facing the young woman whose dark hair and shoulder stay soft in the foreground, keep his face, glasses and clothes exactly the same. (0-3s) He looks down at her in silence, takes a slow breath and swallows. (3-7s) He speaks gently in a low, warm, careful male voice, "I'm so sorry... It's cancer." (7-10s) He holds her gaze with grave compassion, lowers the beige folder slowly, and stays silent. Sound: the faint hum of fluorescent lights, a distant muffled hospital corridor, his quiet breath and his single gentle line, no background music. 10 seconds, 16:9. --mode=custom
```

Kept: Line checked by transcription. Kept 1.6-8 s.

D5. Dream: her reaction (film 2:08)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 1 input image(s))

```
Keep exactly the same image, same face, same angle, same light, same framing. Change only two things. First, the iris becomes a pale light grey, neutral, with no green and no blue tint. Second, remove the tear trail that runs below the middle of the eye; instead there is one single thin clear tear trail that starts exactly at the outer corner of the eye, the corner on the ear side near the temple, and runs straight down along the far side of the cheek close to the hairline, ending near the jaw. The skin below the middle of the eye and next to the nose stays completely dry. Photographic realism. Format: 16:9.
```

Animation prompt (Image to video · 720p · 16:9 · 10 s requested)

```
Static close-up, the camera stays perfectly still, very shallow depth of field. Keep her face, light grey eyes, freckles and hair exactly the same, her cheeks dry. (0-3s) She stares just past the camera in silent shock, perfectly still, her eyes glistening, her chin starting to tremble. (3-6s) Her face crumples, she lowers her head and slowly brings both hands up to cover her face. (6-10s) Her shoulders shake silently with quiet sobs, her face hidden in her hands, her long dark hair falling forward. Sound: near silence, the faint hum of fluorescent lights, her muffled shaky breathing and one stifled sob, no background music. 10 seconds, 16:9. --mode=custom
```

Kept: Hardest shot of the film: four tears in a row ran down the middle of the eye (see section 6). Solved by staging: no tear at all, she brings her hands to her face.

N1. The Kwicks hide behind the tyre (film 2:16)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 1 input image(s))

```
Same place, same three creatures, same tire, new shot. Extreme low close-up at ground level right beside the moss-covered rusty tire, 50mm lens: the three small furry creatures peek out from behind the edge of the tire, only their round heads, ears and tiny paws visible, wide dark shining eyes looking toward the right of the frame. The beige one in front leans out the furthest, the small grey-blue one behind grips its shoulder with a tiny paw, the cream one peeks above them. Soft overcast light, wet gravel and moss sharp in the foreground, the street behind melts into a soft blur. Photorealistic film still, natural colors. Format : 16:9
```

Animation prompt (Image to video · 720p · 16:9 · 10 s requested)

```
Static low camera at ground level, shallow focus, the shot holds still. (0-3s) The beige creature in front blinks, its small round ears twitch and its pink nose sniffs the air, whiskers trembling. (3-6s) It leans further out from behind the tire, one tiny paw stepping onto the moss; the small grey-blue creature gently pulls it back by the shoulder. (6-10s) All three duck their heads halfway behind the tire, then slowly peek out again side by side, eyes wide and shining, ears turning toward the sound of the wind. Sound: soft wind over gravel, a few small pebbles rolling, one tiny whispered kwick kwick at 4 seconds, no background music. --mode=custom
```

Kept: Kept 0-3.5 s, slowed to 0.8x: after that, the creature crawled on four legs like a cat.

S09. She sees them (film 2:20)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 4 input image(s))

```
Cinematic film still, 50mm lens, medium shot at seated eye level, soft overcast daylight. The corner of the collapsed greenhouse from the bottom left photograph of @ref-53b7 : bent rusted metal arches, broken glass, the young slender tree growing at its foot from a patch of dark soil, the old weathered wooden bench beside it. On the bench sits the woman of @ref-d8f7 and @ref-be58 , exactly the same woman: same weathered face with fine lines and freckles, same light grey eyes, same long grey-streaked dark hair tied in a low loose knot, same faded olive green waxed jacket, oatmeal knitted sweater, grey wool scarf, patched brown trousers and dark brown boots. She sits slightly hunched, elbows on her knees, holding in both bare hands on her lap the small dented mint green tin box of @ref-70ba, closed, her eyes lowered to it, tired and calm. She is framed from the knees up, slightly off-centre to the left, the young tree on the right. Natural skin texture, photographic realism, muted desaturated palette. Format: 16:9.
```

Animation prompt (Image to video · 720p · 16:9 · 10 s requested)

```
Static medium shot, the camera stays still. The woman sits on the old bench holding the closed tin box on her lap, keep her face, hair and clothes exactly the same. (0-3s) She stays still, eyes lowered to the box, breathing slowly, a strand of grey hair moving in the breeze. (3-7s) She slowly raises her eyes and looks down toward the ground a few metres in front of her, as if noticing something small there, her expression calm and tired. (7-10s) The corners of her mouth lift into a faint, weary, gentle smile, and she lets out a slow quiet breath, her hands still holding the box. Sound: soft wind through the broken greenhouse, leaves rustling, her slow calm breathing, no voice, no background music. 10 seconds, 16:9. --mode=custom
```

Kept: Kept entire.

N2. Over her shoulder: she puts the box down (film 2:30)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 1 input image(s))

```
Same place, same woman, same creatures, new shot: reverse angle over the woman's shoulder. The camera is just behind her right shoulder at bench height; her grey wool scarf, low grey hair bun and olive waxed jacket fill the left foreground, soft and out of focus. She sits on the wooden bench, the green metal box resting on her knees. In sharp focus in the middle distance, about eight meters away across the wet gravel, the rusty moss-covered car with its big tire, and the three small furry creatures peeking out from behind the tire, small in the frame. Soft overcast light, 85mm lens, shallow depth of field. Photorealistic film still, natural colors. Format : 16:9
```

Animation prompt (Image to video · 720p · 16:9 · 10 s requested)

```
Very slow push-in over the woman's shoulder, focus stays on the creatures by the tire. (0-3s) The three small furry creatures stand upright on their short hind legs beside the tire, frozen, staring at the woman; the woman stays perfectly still. (3-6s) The woman slowly lifts the green metal box from her knees and bends forward to set it down gently on the gravel in front of the bench. (6-10s) At her movement the three creatures startle and scurry upright on their two short hind legs behind the tire, then the beige one slowly pokes its head back out to look at the box. Sound: soft wind in the trees, the metal box touching the gravel with a light scrape, tiny quick footsteps on gravel, no background music. --mode=custom
```

Kept: Kept 0-5.2 s: after that, the Kwicks ran on four legs.

N3. The beige one alone; a leaf makes it jump (film 2:35)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 1 input image(s))

```
Same place, same creatures, new shot: camera on the ground, at the eye level of the creatures, 50mm lens. The green metal box sits closed on the gravel in the right foreground, slightly out of focus. In the middle of the frame, alone on the open gravel halfway between the tire and the box, the beige furry creature stands upright on its two short hind legs, tiny paws held against its chest, round dark eyes fixed on the box, ears forward. Far behind it, small and soft, the grey-blue and the cream creatures peek out from behind the moss-covered tire. On the left edge, the woman's worn brown boots, out of focus. Soft overcast light, wet gravel. Photorealistic film still, natural colors. Format : 16:9
```

Animation prompt (Image to video · 720p · 16:9 · 10 s requested)

```
Static camera on the ground, shallow focus on the beige creature. (0-3s) The beige furry creature takes three small waddling steps toward the metal box, upright on its two short hind legs, round body, tiny tuft of tail, then stops and sniffs the air, nose twitching. (3-6s) A single dry brown leaf tumbles across the gravel right in front of it; the creature flinches and hops one step backward on its hind legs, tiny paws raised to its chest, ears flat. (6-10s) It watches the leaf roll away, its ears slowly rise again, it looks back at the box and takes one brave little step forward. In the background the two other creatures watch from behind the tire. Sound: soft wind, the dry leaf scratching over the gravel, tiny light footsteps, one surprised high squeak kwick at 4 seconds, no background music.
```

```
--mode=custom
```

Kept: Kept 0-9 s.

R4. The hand (film 2:44)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 1 input image(s))

```
Same place, same light, same woman, same beige creature. New shot: a close ground-level shot, 85mm lens, shallow depth of field. The woman has slowly crouched down from the bench and holds her right hand low near the ground, palm up and open, fingers relaxed, her olive green sleeve and weathered hand sharp in the left half of the frame. On the right, the beige creature stands upright on its two short hind legs very close to her fingers, leaning forward on tiptoe, nose twitching, one small four-fingered hand stretched out toward her index finger, almost touching it. The woman's face is softly out of focus above, smiling gently. Photographic realism, real fur, natural skin texture, muted palette. Format: 16:9.
```

Animation prompt (Image to video · 720p · 16:9 · 10 s requested)

```
Static close ground-level shot, the camera stays still, shallow depth of field. Keep the woman's hand, sleeve and face and the beige creature exactly the same; the creature stays upright on its two short hind legs the whole time, tiny tuft of tail. (0-3s) The beige creature, on tiptoe, slowly stretches its small four-fingered hand toward the woman's open palm, hesitating, its nose twitching. (3-6s) Its tiny fingers gently touch the tip of her index finger and stay there; her hand does not move at all. (6-10s) The creature looks up at her face, and the woman smiles softly, her eyes moist with emotion, while it lets out a quiet soft chirp. Sound: soft wind, leaves rustling, one tiny gentle bird-like chirp, the woman's quiet emotional breath, no background music. 10 seconds, 16:9.
--mode=custom
```

Kept: Kept entire.

S10. The box opens (film 2:54)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 1 input image(s))

```
Same woman, same tin box, same bench, same greenhouse, same young tree, same light, new shot: an extreme close-up of her two bare weathered hands holding the closed dented mint green tin box on her knees, 85mm lens, shallow depth of field, her thumbs resting on the small latch, the olive jacket cuffs and the patched brown trousers softly visible. Photographic realism, natural skin texture, muted palette. Format: 16:9.
```

Animation prompt (Reference to video · 720p · 16:9 · 10 s requested)

```
@ref-506f is the first frame. Static extreme close-up on the two weathered hands holding the closed tin box on her knees, the camera stays still, shallow depth of field. The inside of the box matches @ref-90a0: dark moist soil and one single tiny green seedling with two small round leaves. (0-3s) Her thumbs slowly lift the small metal latch with a soft click. (3-6s) She opens the hinged lid very gently with both hands, revealing the dark soil and the single tiny green seedling standing upright in the middle. (6-10s) Her right hand curves slowly over the seedling like a shelter without touching it, her fingers trembling very slightly. Sound: soft wind, the small metallic click of the
```

```
latch, the faint creak of the hinge, a slow quiet breath, no background music. 10 seconds, 16:9. --mode=custom
```

Kept: Reference-to-video: the box sheet was attached so the inside of the box matches the prop.

S11. The finger stops before the seedling (film 3:04)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 3 input image(s))

```
Cinematic film still, 50mm lens, camera at 25 cm above the ground, soft overcast daylight, the same abandoned avenue as @ref-19ee. In the left foreground, very close to the camera, the flat, moss-covered rear tyre and rusted wheel arch of an old abandoned car, sharp and in focus. Peeking out from behind the edge of the tyre, the three small furry creatures of @ref-e70e , exactly the same creatures: the beige one in front, the cream one just behind it, the smaller grey one half hidden, only its head and eyes visible, all three still and wary, their round heads turned toward the background. In the background, about twenty metres away and softly out of focus, the woman of @ref-9df3 sits on the old wooden bench beside the collapsed greenhouse and the young tree, holding the small mint green tin box on her lap, her head lowered. Photographic realism, muted desaturated palette. Format: 16:9.
```

Animation prompt (Image to video · 720p · 16:9 · 10 s requested)

```
Static low close shot, the camera stays still, shallow depth of field. The three small round furry creatures stand upright on their two short hind legs, tiny tufts of tail; the woman kneels behind the open tin box, only her body from the chest down visible. (0-3s) The beige creature leans slowly toward the tiny seedling and stretches out one small four-fingered hand, its index finger reaching toward the two little leaves. (3-6s) Its finger stops one centimetre from the leaf and stays there, trembling, then it pulls its hand back slowly to its chest, and whispers a tiny soft chirp, kwick kwick. (6-10s) The grey one and the cream one lean in beside it, all three gazing at the seedling in silence, while the woman's hands rest still on the soil. Sound: soft wind, a tiny whispered bird-like chirp, the faint rustle of the seedling leaves, no background music. 10 seconds, 16:9. --mode=custom
```

Kept: Kept 0-7 s.

S12. "It's the last one." (film 3:11)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 2 input image(s))

```
Cinematic film still, 50mm lens, low camera at kneeling height, three-quarter view, soft overcast daylight. At the foot of the young slender tree beside the collapsed greenhouse and the old bench of @ref-79a3 , the woman of @ref-79a3 , exactly the same woman, same face, same grey-streaked hair in a low loose knot, same olive green jacket, oatmeal sweater, grey scarf and patched brown trousers, kneels on the dark soil, her face visible in profile, calm and sad, eyes lowered. With her bare fingers she has dug a small hole in the soil at the base of the tree, and she holds the tiny seedling with its small clump of dark soil cupped in both hands just above the hole. The open empty mint green tin box lies beside her knee. The three small furry creatures of @ref-287a, exactly the same creatures, stand close on the other side of the hole, watching. Photographic realism, natural skin texture, real fur, muted desaturated palette. Format: 16:9.
```

Animation prompt (Image to video · 720p · 16:9 · 10 s requested)

```
Static medium shot at kneeling height, the camera stays still. The woman kneels at the foot of the young tree, keep her face, hair and clothes exactly the same; the three small round furry creatures stand upright on their two short hind legs on the other side, tiny tufts of tail. (0-3s) She slowly lowers the seedling with its clump of soil into the small hole with both hands, her eyes on it. (3-6s) She pushes the dark soil gently around its base with her fingertips, and murmurs very softly in a low, tired, tender voice, "It's the last one." (6-10s) She keeps her hands still on the soil around the seedling for a moment, breathing slowly, while the beige creature takes one small waddling step closer. Sound: soft wind, the dry crumble of soil, her quiet murmured line spoken once, a faint rustle of leaves, no background music. 10 seconds, 16:9. --mode=custom
```

Kept: Line checked by transcription (2.3-4.5 s). Kept 0-9 s.

S13. The Kwicks help (film 3:20)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 1 input image(s))

```
Same place, same woman, same three creatures, same tree, same light. New shot: close ground-level shot, 50mm lens, shallow depth of field, on the base of the young tree where the tiny seedling is now planted in a small mound of dark loose soil. The woman's two bare hands rest on the soil on the left. The beige creature kneels on the right, pushing a little soil toward the seedling with both small hands. The grey creature, in the middle, gently holds one of the seedling's two little leaves between two fingers to keep it upright. The cream creature stands in front, holding in both hands a small old white plastic bottle cap filled with water, tilted just above the soil next to the stem. Photographic realism, real fur, natural skin texture, muted desaturated palette. Format: 16:9.
```

Animation prompt (Image to video · 720p · 16:9 · 10 s requested)

```
Static close ground-level shot, the camera stays still, shallow depth of field. The two small round furry creatures stand upright on their short hind legs beside the tiny seedling, tiny tufts of tail; the woman's weathered hands rest on the soil. (0-3s) The grey creature gently holds one small leaf of the seedling upright between two fingers while the woman's fingers press the dark soil softly around the stem. (3-6s) The beige creature carefully tilts the small white bottle cap, and a few drops of water fall onto the soil at the base of the stem, darkening it. (6-10s) The beige creature lowers the empty cap and looks up toward the woman, then both creatures let out a soft happy chirp, kwick kwick. Sound: soft wind, the crumble of soil, a few small droplets falling, a gentle bird-like chirp, no background music. 10 seconds, 16:9. --mode=custom
```

Kept: Kept 0-8 s.

S14. Golden light (film 3:26)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 1 input image(s))

```
Same place, same woman, same three creatures, same young tree, same bench and greenhouse, later in the day: low warm golden late afternoon sunlight now slants through the branches and the broken greenhouse, long soft shadows, gentle golden glow on her face and on the fur. New shot, 50mm lens, wide enough to show everyone: the woman now sits on the ground with her back leaning against the slender trunk of the young tree, legs stretched out, her hands resting on her lap, her head tilted slightly back against the bark, eyes half closed, peaceful and exhausted. At her side, at
```

```
the foot of the tree, the tiny freshly planted seedling stands in a small circle of dark moist soil. The three small furry creatures sit huddled close together right next to the seedling, beige, grey and cream. The empty open tin box lies on the ground nearby. Photographic realism, natural skin texture, real fur, muted palette warmed by the golden light. Format: 16:9.
```

Animation prompt (Image to video · 720p · 16:9 · 10 s requested)

```
Static wide shot, the camera stays still, warm golden late afternoon light. The woman sits on the ground leaning back against the young tree, keep her face, hair and clothes exactly the same; the three small round furry creatures sit huddled close together beside the tiny seedling, tiny tufts of tail. (0-3s) The golden light flickers softly through the moving leaves across her face and the fur of the creatures; she breathes slowly, eyes half closed. (3-7s) Her eyelids close completely, her face relaxes into peace, and her head settles gently against the bark. (7-10s) She becomes perfectly still, while the three creatures shift a little closer to one another, the cream one resting its head against the grey one. Sound: soft wind in the leaves, distant evening birdsong, her slow breathing fading to silence, no background music. 10 seconds, 16:9. --mode=custom
```

Kept: Kept entire.

S15. Later: the hand no longer moves (film 3:35)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 1 input image(s))

```
Same place, same woman, same three creatures, a little later, the golden light now dimmer and cooler, the sun almost gone. New shot: close-up at ground level, 85mm lens, shallow depth of field, on her right hand resting palm up on the dark ground beside her leg, completely still, the olive jacket cuff and the patched brown trousers visible. The small grey furry creature stands right beside the hand, leaning forward, one tiny four-fingered hand gently placed on her fingers. The beige and the cream creatures stand just behind it, softly out of focus, looking at the hand. The tiny seedling is visible in soft focus at the edge of the frame. Photographic realism, natural skin texture, real fur, muted desaturated palette. Format: 16:9.
```

Animation prompt (Image to video · 720p · 16:9 · 10 s requested)

```
Static close shot at ground level, the camera stays still, shallow depth of field, dim fading evening light. The woman's weathered hand lies palm up on the dark soil, completely motionless for the whole shot, no movement of the fingers at all. The small round grey furry creature stands upright beside it on its short hind legs, tiny tuft of tail. (0-3s) The grey creature gently pats the woman's fingers twice with its tiny four-fingered hand and waits. (3-6s) The hand stays perfectly still; the grey creature slowly lowers its head and rests its cheek against her fingers. (6-10s) Behind it, the beige and the cream creatures move a little closer and sit down quietly, all three staying close to the still hand, a soft breeze moving their fur. Sound: soft evening wind, a few distant crickets, one tiny quiet questioning chirp, kwick kwick?, then silence, no background music. 10 seconds, 16:9. --mode=custom
```

Kept: Kept 0-8 s.

S17. The seedling (film 3:43)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 1 input image(s))

```
Same place, same light. New shot: an extreme macro close-up of the tiny green seedling alone, planted in the small circle of dark moist soil at the foot of the young tree, 100mm macro lens, very shallow depth of field, its two small round leaves and a third leaf unfolding, a single tiny drop of water resting on one leaf. Behind it, completely out of focus, soft shapes of the ruined avenue and the dim evening sky. Photographic realism, muted desaturated palette. Format: 16:9.
```

Animation prompt (Image to video · 720p · 16:9 · 6 s requested)

```
Static extreme macro close-up, the camera stays perfectly still, very shallow depth of field, dim evening light. (0-2s) The tiny seedling trembles gently in a light breeze, its two small leaves swaying. (2-4s) The small drop of water on one leaf slides slowly to the edge of the leaf. (4-6s) The drop falls softly into the dark soil, and the leaf springs back up a little, then keeps swaying gently. Sound: soft evening wind, one tiny delicate drip, distant crickets, no background music. 6 seconds, 16:9. --mode=custom
```

Kept: Kept 0-5 s.

S18. Final wide shot at dusk (film 3:47)



First frame, as generated



Same shot in the finished film

First frame prompt (Image edit (with reference images) · 1 input image(s))

```
Keep exactly the same image, same avenue at dusk, same buildings, same sky, same light, same framing. Change only: remove the small green seedling and its glow from the foreground; in its place the plain dark cracked asphalt with the crack and a few dry leaves, nothing growing there. Photographic realism. Format: 16:9.
```

Kept: The video (prompt shown in section 7) made grass appear out of nowhere: rejected. The final shot is the still frame with a very slow digital push-in. A first version had the seedling in the foreground of this shot; the author found it incoherent and the frame was edited to remove it.

4. Voices

No voice was recorded or cloned. Both lines and the creature calls were generated by Grok Imagine together with the video, by writing them into the animation prompt (see D6 and S12 above). Each line was transcribed with faster-whisper before the take was accepted: a take is kept only if the transcription matches the script word for word.

The Kwicks' calls generated in S03 (about 500 Hz, 0.8 s each, a question and an answer) were cut out and stored as a two-sound bank, then reused everywhere the Kwicks speak, so their voice never changes.

In the mix, Grok's own audio was muted everywhere except in hand-picked windows (lines, footsteps, a sigh, the click of the box): the generated audio contained loud breathing that the author rejected. A continuous ambience (brown-noise wind outdoors, a hospital hum during the dream) runs under the whole film with 0.3-0.5 s crossfades, so no cut is ever audible.

5. Music

The score was generated once with Flow Music (Google, Lyria 3.5 model) and used as delivered: "Echoes of the Overgrown City", 2 min 55 s, instrumental (checked with Whisper: no vocals). The prompt describes the structure with timecodes. Verbatim:

```
Instrumental cinematic film score for a quiet, sad and contemplative short film about three small creatures and a lonely woman in an abandoned city overgrown by nature. Total duration exactly 2 minutes 20 seconds. Slow tempo, 60 BPM, played rubato and very softly. No drums, no percussion, no bass guitar, no vocals, no choir, no synth leads. Structure: from 0:00 to 0:40, a solo felt piano, intimate and close, single notes and simple two-note intervals with long silences between phrases, warm natural room reverb, a barely audible low string drone underneath. From 0:40 to 0:50, everything fades to near silence, only the faint drone remains. From 0:50 to 1:25, a soft sustained string pad slowly returns and the felt piano plays a simple tender four-note motif, fragile and gentle. From 1:25 to 2:05, warm cellos and violas enter and the harmony opens gently, bittersweet, hopeful and sad at the same time, never triumphant, never loud. From 2:05 to 2:20, the music thins back to the solo felt piano playing the four-note motif one last time, ending on a single held note that fades to complete silence.
```

Style tags written by the Flow Music producer from that prompt:

```
Cinematic film score, quiet sad contemplative instrumental, overgrown abandoned city scene, intimate felt piano with warm room reverb, soft sustained string pad, warm cellos and violas, delicate rubato, sparse motif, no drums, no percussion, no bass guitar, no synth leads, 60 bpm
```

In the film the score enters three times: under the opening (ivy, puddle, the Kwicks), under the woman and her seedling, and from the meeting to the end. It dips by only 2.5 dB under the final line: a deeper dip was judged too abrupt by the author.

6. Post-production: edit, grade, titles

There is no editing software timeline: the film is assembled by Python scripts that drive ffmpeg. The edit list gives, for each shot, its source clip, in point, duration, crossfade, look and target sound level; re-rendering the whole film is one command. This made the four versions cheap to produce.

The grade

Raw AI video looks too sharp, too clean and too saturated. Every shot goes through the same chain (day look; the dream has its own paler, bluer variant):

- micro-contrast reduction (negative unsharp mask with a large radius, then smart blur): removes the chiselled "AI texture";
- per-channel film curve: lifted blacks, rolled-off highlights, warm highlights and cool shadows; saturation 0.77;
- halation: the highlights are extracted, blurred and screened back in with an orange tint;
- 1-pixel chromatic aberration, vignette;
- gate weave: the frame drifts by 1 to 2 pixels on slow sine curves, like film in a projector;
- optical softening and film grain (stronger on luma than on chroma);
- 2.39:1 letterbox inside the 1920×1080 frame.



Raw Grok output (same instant)



After the grade, in the film



Raw Grok output (same instant)



After the grade, in the film

Compositing and time

- Frozen poster (S05, S06): a mask keeps the still first frame everywhere except the torn corner of the paper, so the family in the poster never moves.
- Slow motion (W1, N1): 0.8x with motion-compensated interpolation, to keep the good seconds of a clip long enough.
- Final still (S18): the edited first frame with a slow push-in and the same grain as the moving shots.

Titles and subtitles

Epigraph, title, credit and closing quote are rendered as images in Cinzel (spaced capitals) and Cormorant Italic, both under the SIL Open Font License. All on-screen text is in English with the French translation below; the two lines of dialogue are subtitled in French.

7. What went wrong, and how it was solved

Problem	What happened	Solution
Creatures turning into cats	After a few seconds, Grok made the Kwicks walk on four legs with long tails.	Every Kwick prompt states "walk upright on their two short hind legs with small waddling steps, round body, tiny tuft of tail"; the clips are cut before the drift.
Scene recomposed	With several images attached, Grok switches to reference mode and re-invents the framing (S01, first attempt: a column of smoke appeared).	When the first frame already contains everything, only that frame is attached (true image-to-video).
Moving poster	The painted family in the poster came to life.	Still frame composited over the video.
Door opening the wrong way	The doctor pulled a door built to be pushed.	Never show a door opening: cut before.
Tears in the middle of the eye	Four attempts (two image edits, two videos) produced tears running from the middle of the lower eyelid.	No tear on screen: shock, glistening eyes, then hands over the face. The author's rule: emotion through gesture.
Ageing a face	"The same woman thirty-five years younger" changed the face.	New character generated from scratch with the same eye colour.
Retouching a sheet	Changing a colour on a four-view sheet broke the match between views.	Never retouch a sheet: regenerate it.
Breathing everywhere	Grok's audio was full of breathing.	Generated audio muted except in chosen windows; ambience bed underneath.
Grass growing in the last shot	The final wide shot grew grass that was not there.	Still image with a slow push-in.

The rejected final-shot animation prompt, for reference:

S18 animation prompt (rejected) (Image to video · 720p · 16:9 · 10 s requested)

```
Locked-off static wide shot on a tripod, the camera never moves, the framing stays exactly as in the image, dusk light. (0-3s) The tiny green seedling in the foreground trembles gently in a light evening breeze, its two small leaves swaying. (3-6s) The tall grass along the avenue bends softly in the same breeze, the ruined buildings and the sky perfectly still, the light slowly dimming. (6-10s) The seedling keeps swaying gently, the avenue growing a little darker and quieter. Sound: soft evening wind, distant crickets, the faint creak of a loose shutter far away, no background music. 10 seconds, 16:9. --mode=custom
```

Shots written, generated and finally cut from the film: S07 (the woman far away behind a tyre) and the first version of the meeting (R2, R3), which the author found lifeless; S16 was never shot.

8. Poster

Poster prompt (Grok Imagine) (Image edit (with reference images) · 3 input image(s))

```
Format: 2:3 vertical movie poster. Cinematic, photorealistic, muted film look with soft grain.
Low camera at ground level in the abandoned overgrown avenue of @ref-5abf, late golden hour light coming from the back, gentle haze.
In the foreground, the weathered hands of the old woman from @ref-e579 hold a small dented metal box filled with dark soil, a single tiny green sprout growing from it, lit by a warm ray of light.
Around the box, the three small creatures from @ref-a2e4, exactly as in the reference: the sand-beige one on the left reaching toward the sprout, the small blue-grey one in the middle with joined hands, the cream one with caramel ear tips on the right, all standing upright on their two short hind legs, looking at the sprout with wonder.
The old woman's face is softly out of focus behind them, smiling gently.
Large empty dark sky at the top for the title.
Title text at the top, centered, elegant thin serif capitals with wide letter spacing, cream color: "KWICK KWICK"
Small text under the title, thin serif italic: "Even at the end of the world, someone plants a seed."
Small text at the bottom, thin serif capitals: "A FILM BY SÉBASTIEN KOCET"
```

A teaser (40 s) was cut from the finished film: no new generation, only editing, on the beats of the score.