

DON DIABLO
PRESENTS
**CTRL
ALT
DELETE**

**TOP OF
MY GAME**



WRITTEN AND DIRECTED BY

DAVID BIANCHI

An AI-generated cinematic music video

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POWERED BY HIGGSFIELD

HIGGSFIELD
SEEDANCE 2.5

Final Timeline Images



Hooded figure — city overlook

Silhouette in a concrete underpass, green logo glowing on his back, wet lot and city ...



Don — hands together

Frontal close-up, green leather hood, hands pressed together, crowd and monument ...



Laundromat — two women filming

Through the window, two women hold up phones, fluorescent-lit washer bank behind.



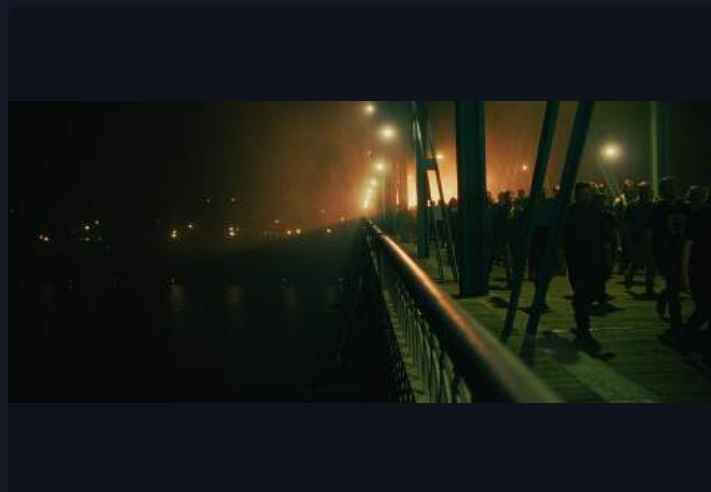
First sight girl — shop counter

Close portrait through soft foreground, teal interior, red practical behind.



Driver — rain on the window

Profile in the car, sodium light through a rain-beaded window.



March — night bridge

Crowd crossing the bridge in orange haze, railing leading into frame.



Monument — the gathering

High wide on the crowd filling the green-lit circular plaza below the monument.



Girl — inside the crowd

Backlit portrait within the crowd, soft shoulders framing her.



March — the red facade

Hooded figure with glowing back logo walks into the haze, red-lit facade ahead, follo...



Market — woman with bags

Woman holding paper bags in a lantern-lit street market, passersby around her.



Aerial — march on the overpass

High angle on the column walking the elevated ramp beside wet highway traffic.



Laundromat — the turn

Close on a startled woman, her companion soft in the background.

Reference Images



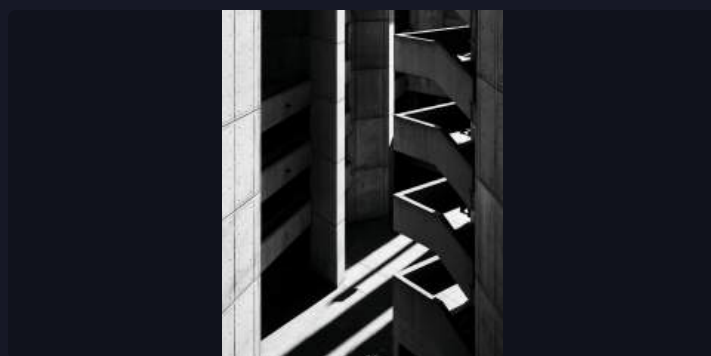
Empty Korean crosswalk PRE-PRODUCTION · INSPIRATION REFERENCES
low-angle cinematic photograph of an empty Korean crosswalk



District 42, year 2239 PRE-PRODUCTION · INSPIRATION REFERENCES
461th Street District 42 year 2239 4PM overcast rain



Moldova, mirrorless PRE-PRODUCTION · INSPIRATION REFERENCES
mirrorlessdream moldova. photo --chaos 15 --exp 15 --profile



B&W architecture, medium shot PRE-PRODUCTION · INSPIRATION REFERENCES
black and white medium shot architecture photography



Underpass PRE-PRODUCTION · INSPIRATION REFERENCES



Macro street texture PRE-PRODUCTION · INSPIRATION REFERENCES



Brutalist megastructure PRE-PRODUCTION · INSPIRATION REFERENCES
An incomprehensibly massive Brutalist megastructure



Neon city skyline PRE-PRODUCTION · INSPIRATION REFERENCES
cyberpunk neon city skyline with tall buildings in brutalist style



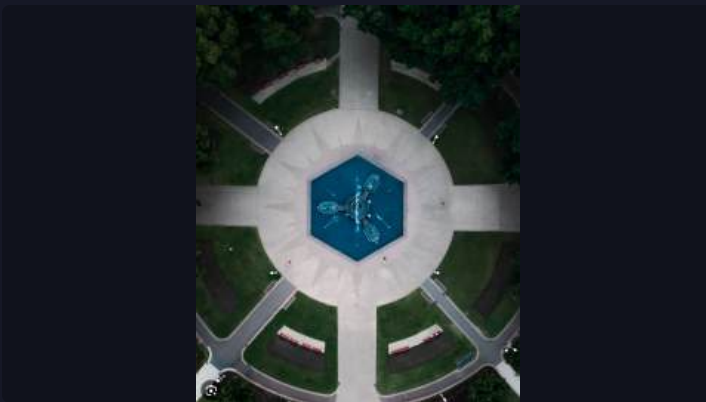
Radial plaza, compass

PRE-PRODUCTION · INSPIRATION REFERENCES



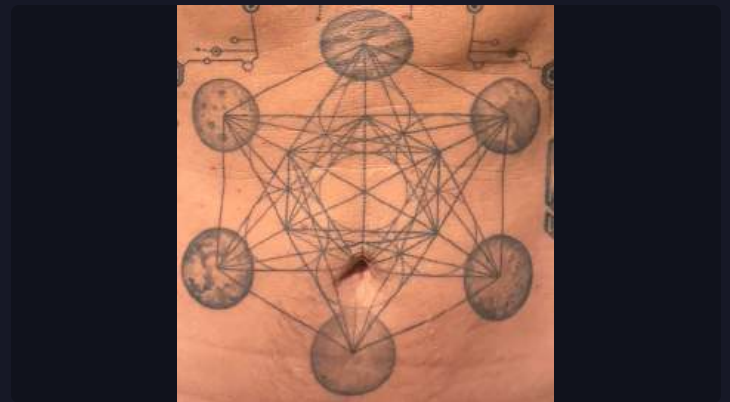
Radial plaza, marble

PRE-PRODUCTION · INSPIRATION REFERENCES



Hexagonal fountain roundabout

PRE-PRODUCTION · INSPIRATION REFERENCES



Metatron's cube

PRE-PRODUCTION · INSPIRATION REFERENCES



Noir street, wet asphalt

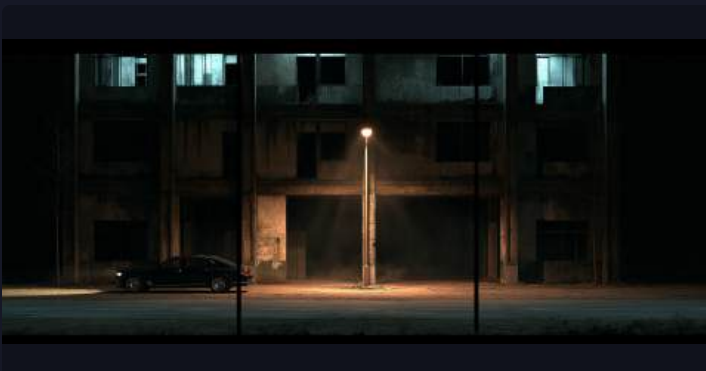
PRE-PRODUCTION · INSPIRATION REFERENCES



Cyberpunk crosswalk, wide

PRE-PRODUCTION · INSPIRATION REFERENCES

Cinematic cyberpunk wide shot, eye level, centered vanishing point



Lone lamppost, parked car

PRE-PRODUCTION · INSPIRATION REFERENCES

--ar 7:3 --raw --hd --v 8.2



Escalator descent

PRE-PRODUCTION · INSPIRATION REFERENCES

8K --ar 16:9 --raw --profile

**Don — master character ref**

DON

Front, three-quarter and profile head shots. Platinum crop, short beard, geometric ne...

**Don — full body and face**

DON

Full length front and rear, plus face close-up. Navy tee, grey chinos, black sneakers.

**Don — face and hands**

DON

Profile, front and three-quarter with hands raised showing hand tattoos.

**Tattoo sheet — hands**

DON

Left hand: geometric skull, triangles, hexagon logo, HEXAGON. Right hand: moth, FU...

**Clothing — green logo suit**

DON

Rear view. Hooded cropped jacket and wide trousers in marbled green leather, neon ...

**Clothing — logo detail (CAD)**

DON

Close crop of marbled green leather jacket with neon green logo appliqué.

**Driver — turnaround**

CHARACTERS & PROPS

Front and rear. Black leather jacket, tan tee, blue jeans, black shoes.

**Girl — turnaround**

CHARACTERS & PROPS

Front and rear. Black leather biker jacket, black tank, choker, black jeans, lace-up bo...



First sight girl — turnaround

CHARACTERS & PROPS

Close-up, front and rear. Long auburn hair, black jacket over navy tee, black trousers.



Bike rider

CHARACTERS & PROPS

Full length front. Charcoal softshell jacket, black joggers, black shoes.



Bike rider — alt

CHARACTERS & PROPS

Front and rear. Long hair, faded denim jacket, grey tee, dark jeans, brown boots.



Tagger

CHARACTERS & PROPS

Front and rear. Black hoodie, beanie, tied bandana, black trousers and skate shoes.



Tagger — painted bandana

CHARACTERS & PROPS

Front and rear. Black utility jacket, olive cargo trousers, boots, green motif sprayed o...



Wheatpasters

CHARACTERS & PROPS

Two figures, front and rear each. Navy hoodie and cargos; black biker jacket, stude...



Followers — clothing

CHARACTERS & PROPS

Group lineup in winter coats, parkas and jackets — muted greys, olives, navy and br...



Crash car — turnaround

CHARACTERS & PROPS

Four views of a navy late-90s compact sedan: front, rear, both profiles.

**Stencil**

CHARACTERS & PROPS

Three panels: flat frontal, cut-edge material detail, held against a concrete wall.

**Wheatpaste brush**

CHARACTERS & PROPS

Wooden-handled paste brush, pale bristles, cut-out on white.

**ATM guy — turnaround**

ATM

Front and rear view. Charcoal technical jacket, cargo trousers, chest strap, black boots.

**Homeless man — turnaround**

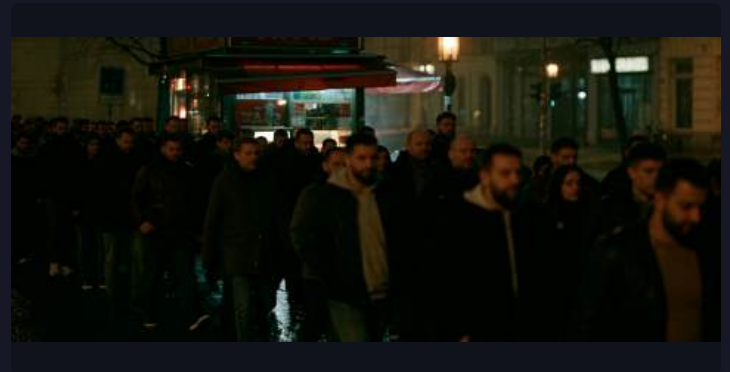
ATM

Front and rear view. Worn jacket over knit sweater, patched trousers, fingerless gloves.

**ATM alcove — graded plate**

ATM

Green ATM signage spill against warm sodium street light. Brick alcove, wet sidewalk.

**Marching crowd — still ref**

ATM

Dense crowd advancing at night, shallow focus, practical street lamps and kiosk light.

**Barber — turnaround**

BARBER · SHOT 19

Front, three-quarter, profile and close-up. Rust overshirt, pale blue tank, chain, black boots.

**Flat-top client — turnaround**

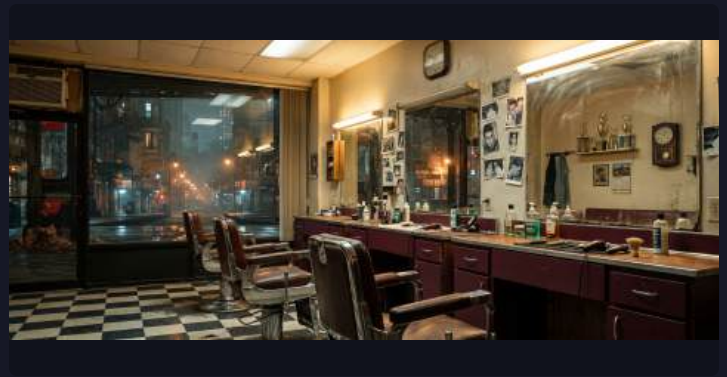
BARBER · SHOT 19

Six panels: front, profile, seated in chair front and rear, full standing. Tall squared flat-top.

**Sleeping man — turnaround**

BARBER · SHOT 19

Close-up plus profile, rear and full-length. Grey waistcoat, striped shirt, patterned tie.

**Barber shop — plate, Shot 19**

BARBER · SHOT 19

Interior wide. Checkerboard floor, chrome chairs, maroon counters, fluorescent strip...

**Botched cut — front**

BARBER · SHOT 19

Hairline shaved into a gap above the forehead.

**Botched cut — rear**

BARBER · SHOT 19

Clipper strip cut through the back of the head.

**Crash — shot still**

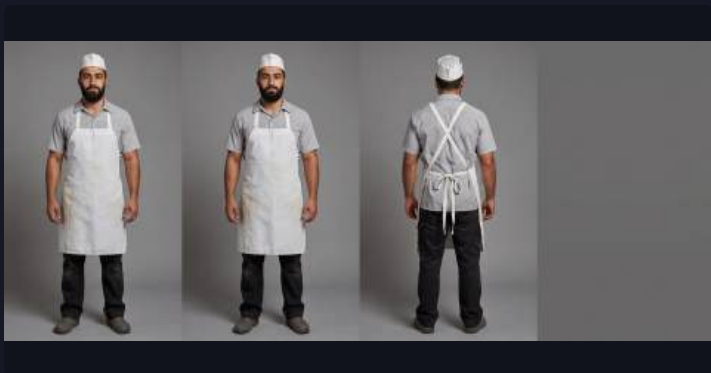
CRASH · SC 13

Sedan buried in the corner of a lit Späti kiosk, wet cobbles, bystanders, steam off th...

**Crash spot — location plate**

CRASH · SC 13

Späti kiosk on a wet corner at night, sodium lamp, ATM glow, figure lighting a cigaret...

**Angry cook — turnaround**

CRASH · SC 13

Three views. Grey work shirt, stained white apron, paper cap, black trousers, kitchen...

**Driver — turnaround**

CRASH · SC 13

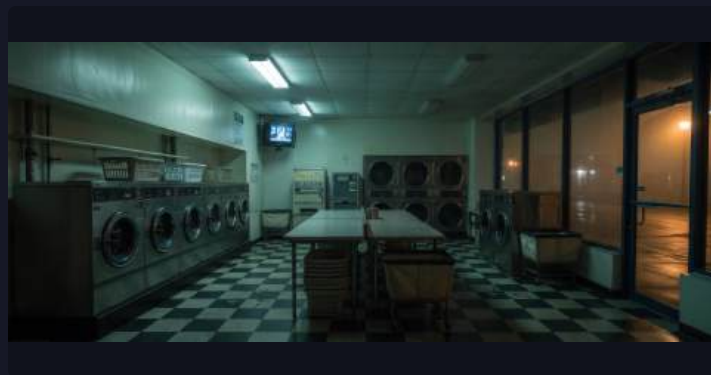
Front and rear. Black leather jacket, tan tee, blue jeans, black shoes.



Crash car — turnaround

CRASH · SC 13

Four views of a navy late-90s compact sedan: front, rear, both profiles.



Laundromat — location plate

LAUNDRY

Night interior. Green fluorescent spill, checkerboard floor, washer bank, folding table...



Laundry gal — turnaround

LAUNDRY

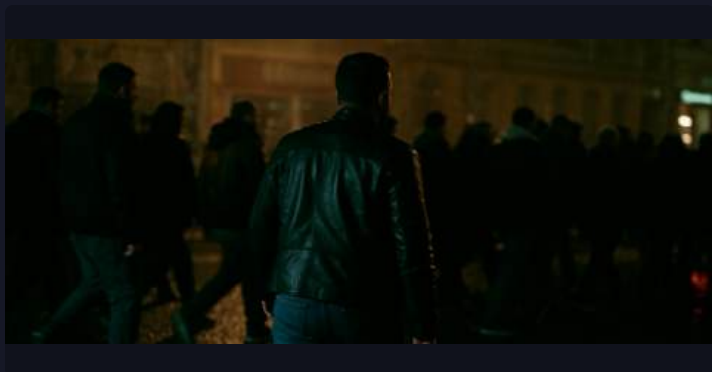
Front and rear. Curly hair, charcoal shell jacket, black top, olive trousers, black boots.



Laundromat woman 2 — turnaround

LAUNDRY

Front and rear. Long dark hair, cropped charcoal work jacket, taupe rib top, black tro...



March ref 1

LAUNDRY

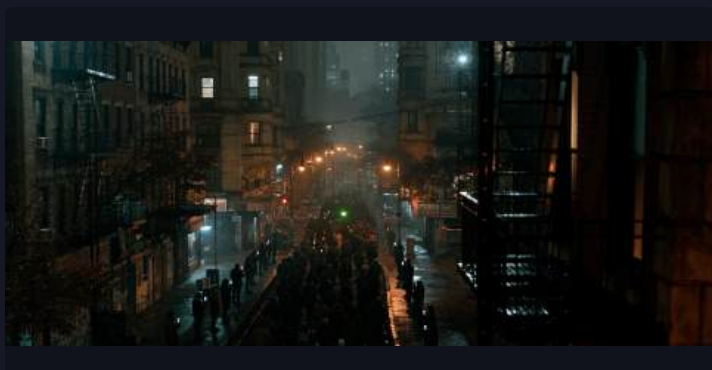
Over-the-shoulder on a man in a black leather jacket walking into a dense crowd, wa...



March ref 2

LAUNDRY

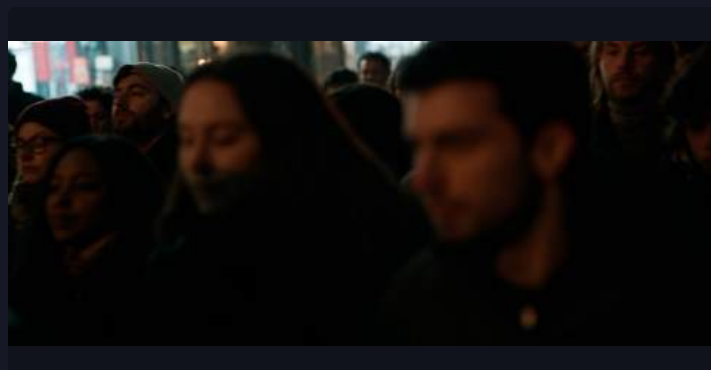
Profile line of hooded figures crossing a wet street at night, lamps and signage behin...



Marching — street still

MARCHING SEQUENCE

Crowd filling a tenement street at night, fire escapes framing, sodium lamps into haze.



Marching — tight POV

MARCHING SEQUENCE

Tight on faces inside the moving crowd, shallow focus, red signage behind.



Aerial — city and overpass

MARCHING SEQUENCE

High angle over an elevated highway at night, marchers along the railing, city lights t...



Night bridge — final plate

MARCHING SEQUENCE

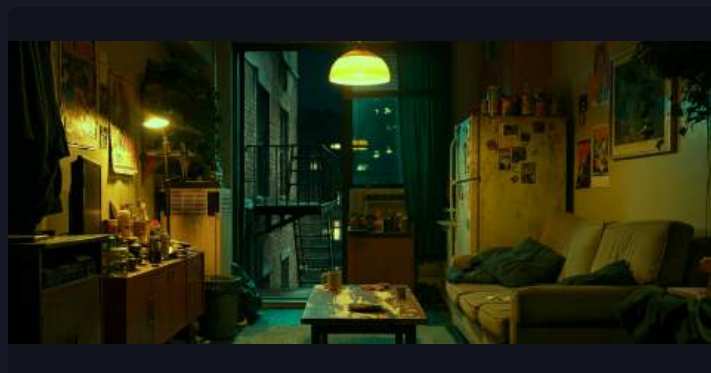
Wet pedestrian bridge beside traffic lanes, teal grade, sodium lamps.



Ext. tenement building

MARCHING SEQUENCE

Tenement facade with fire escapes, deli on the corner, wet street, street lamps.



Apartment — fire escape window

MARCHING SEQUENCE

Cluttered apartment, yellow pendant light, fire escape through the window, green spill.



Liquor store — interior

MARCHING SEQUENCE

Fluorescent-lit aisles, drink coolers, counter left, red signage at the door.



Parking garage — empty, location plate

PARKING ATTENDANT

Underground garage at night, lit attendant booth with jacket on a hook, green fluore...



Parking guard — turnaround

PARKING ATTENDANT

Front and back. Navy quilted jacket with chest patch, navy hoodie, navy trousers, bla...



Messy cheeseburger — prop sheet

PARKING ATTENDANT

Four views: hero three-quarter, opposite three-quarter, side profile, top. Bitten, on w...



March ref 1

PARKING ATTENDANT

Over-the-shoulder on a man in a black leather jacket walking into a dense crowd, wa...



March ref 2

PARKING ATTENDANT

Profile line of hooded figures crossing a wet street at night, lamps and signage behin...



Pizza place — location plate

PIZZA DOG · SHOT 19

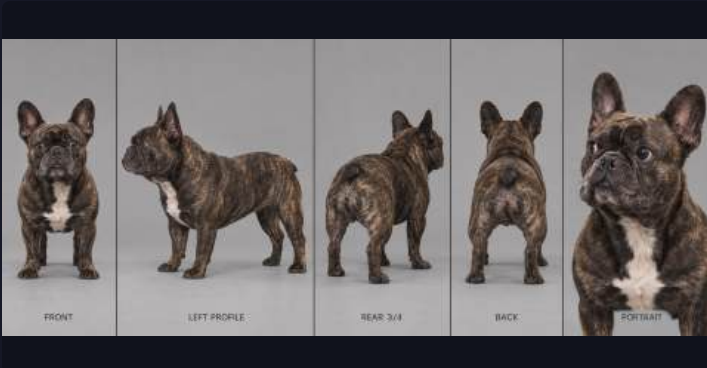
Night interior. Pizza oven and display case, steel counter, checkerboard floor, fluore...



Pizza cook — turnaround

PIZZA DOG · SHOT 19

Five panels: front, left profile, rear 3/4, back, portrait. Rust short-sleeve shirt, black t...



Dog — turnaround

PIZZA DOG · SHOT 19

Brindle French bulldog. Front, left profile, rear 3/4, back, portrait.



Dog — dough over head, action

PIZZA DOG · SHOT 19

Front, left profile and rear 3/4 action poses, dough sheet covering the head.



Rooftop — location plate

ROOFTOP SPOTLIGHT · SHOT 21

High rooftop at night over a dense skyline, teal grade, red and sodium city lights, haze.



Sky logo — over skyline

ROOFTOP SPOTLIGHT · SHOT 21

CTRL ALT DELETE projected into clouds above a dark skyline with water towers.



Sky logo — low angle, cleaner

ROOFTOP SPOTLIGHT · SHOT 21

Cleaner pass of the low-angle cloud logo between rooftops and a fire escape.



Gaffer — turnaround

ROOFTOP SPOTLIGHT · SHOT 21

Front and back. Black beanie, charcoal canvas work jacket, dark work trousers, finge...



Searchlight — prop sheet

ROOFTOP SPOTLIGHT · SHOT 21

Six views of a black wheeled carbon-arc searchlight on a yoke mount.



Poster — peeling corner, alt

LOGO · WHEATPASTE

Same poster, tighter, corner curling off the brick.



Poster — alley wall

LOGO · WHEATPASTE

Poster among flyers and graffiti, drainpipe frame right.



Poster — torn edges

LOGO · WHEATPASTE

Poster with torn edges over layered flyers.



Wheatpaste — logo only, oblique

LOGO · WHEATPASTE

Cracked wheatpaste of the logo alone, raked angle along the wall.



Pavement — sprayed logo

LOGO · WHEATPASTE

Logo sprayed across cracked pavement.

PROMPT 01 · PARKING ATTENDANT · 15 SHOTS · 20.0S

Parking attendant — burger, phone, march

15 shots across 20 seconds — shot 1: 0.0–1.2s · shot 2: 1.2–2.4s · shot 3: 2.4–3.6s · shot 4: 3.6–4.6s · shot 5: 4.6–5.6s · shot 6: 5.6–6.6s · shot 7: 6.6–8.0s · shot 8: 8.0–9.0s · shot 9: 9.0–9.8s · shot 10: 9.8–10.8s · shot 11: 10.8–11.8s · shot 12: 11.8–13.0s · shot 13: 13.0–14.6s · shot 14: 14.6–16.6s · shot 15: 16.6–20.0s. Hard cuts between every shot, no transitions, no dissolves, no crossfades — several cuts land exactly as a foreground object finishes sweeping across the lens, so the wipe masks the cut visually while the cut itself remains an instantaneous hard frame change. All shots real-time, no slow motion, no overcranking, no ramping, no speed change anywhere in this sequence.

Style: 8K, photorealism, real organic film grain and halation, high dynamic range, shot through vintage anamorphic glass. NOT a 3D render, NOT a game engine, NOT a game-cuts scene aesthetic, NOT a cartoon.

Operating style: guerrilla-style cinema-verité, run-and-gun handheld closeness riding just behind and over his left shoulder throughout the interior and exterior alike, in-camera feel, tactile unpolished textures, shallow depth of field, observational framing that never settles, never finds a balanced center.

Texture: matte non-reflective surfaces, lived-in worn materials, organic film grain, no digital gloss, no plastic sheen.

Skin: pore-level realism on the hands, knuckles and face — visible pores, fine hair, grease and condiment sheen catching the light, natural asymmetry, no smoothing, no retouching.

Technical: 8K, real-time 24fps, true 180-degree shutter with a real 1/48 second exposure on every frame, genuine photographic motion blur, each frame blending smoothly into the next. Smooth stable motion within its own handheld travel, no flicker, no warping, no morphing, no frame interpolation, no frame blending, no ghosting, no double-imaging, no high-shutter video crispness. The chaotic, unbalanced framing throughout this sequence comes entirely from real shoulder-mounted handheld camera behavior and out-of-focus foreground occlusions described below, never from broken, glitched or choppy footage.

NO ON-SCREEN TEXT — CRITICAL: no on-screen text of any kind anywhere in frame at any point. No captions, no subtitles, no burned-in dialogue, no auto-captions, no karaoke text, no lower thirds, no titles, no title cards, no credits, no watermarks, no logos, no timecode, no UI overlays, no social-media overlays, no interface elements, no Chinese characters, no Korean characters. The frame is clean of all overlay graphics from first frame to last.

THE MESS ONLY ACCUMULATES — CRITICAL: condiment mess on his hands, the burger and the counter never resets or cleans at any point in this sequence — ketchup and mayo pooled in his knuckles in shots 1–2 carry forward and grow through shot 5, stay visibly stained and drying on his hands through shots 6–14 with zero cleaning or wiping, and remain fully caked on his fingers even after he's merged into the procession. Nothing wipes clean on its own, ever.

THE PHONE SCREEN — CRITICAL: a smartphone lies screen-up on the booth counter, its lit display showing a colorful confetti-pink background, the word MOM in large white bubble letters outlined in pink near the top, and below it a close photo of a laughing silver-haired woman in a coral top. This is a physical lit object, not a broadcast overlay. It reads crisp and untouched in shots 1–3, is struck by a falling sauce-soaked tomato chunk and spatters red across it in

shot 4, gets smeared wider by his grabbing fingers in shot 5, and in shot 15 — the only shot the phone appears in again — sits thickly smeared with dried red-brown condiment, the MOM lettering and the woman's photo dimmed and partly obscured but still faintly legible through the mess, exactly as left, untouched and unmoving.

THE MARCH THROUGH THE GLASS — CRITICAL: in shot 7, the booth's window mullions and glass panels stay visible in the foreground, physically dividing the composition into a grid of smaller rectangles — some panes catching glare, some clear — with the procession seen nested inside that grid, a literal frame inside the frame. The procession moves only from screen-LEFT to screen-RIGHT at a steady unhurried walk in shots 7, 12, 13 and 14, unbroken and continuous, never reversing, never crossing back. He turns to his OWN right in shot 12 to align his path with that same direction — he never walks against it, never crosses it.

THE DEADPAN TRANCE — CRITICAL: from the instant he registers the procession in shot 6 through shot 14, his face renders as flatly motionless and neutral — no widened eyes, no dropped jaw, no distress, no exaggerated reaction of any kind — even as the burger drops from his open hand in shot 9 unnoticed, even as his sauce-stained hands hang in full view while he walks. A quiet, total stillness holds in the face while the rest of him keeps moving at a slow, unhurried pace.

@Image 1 = the attendant — a big, heavysset man, roughly 190cm, broad through the shoulders and gut, warm deep-brown skin, closely shaved head, square jaw, neutral resting features. Wears a navy zip bomber jacket over a navy hoodie, a small oval company patch stitched on the left chest, dark navy-charcoal work trousers. Big, meaty hands with thick fingers and broad knuckles. No vocalizations anywhere in this sequence. THIS SCENE (anchor reference, held across all 15 shots): eats nonchalantly and messily, reacts to the tomato strike on his phone and grabs at it, then goes flatly still at the sight of the procession, rises, exits the booth, turns to align with the march and merges seamlessly into its tail. 100% match to the reference in every shot he appears in.

@Image 2 = the cheeseburger — a triple-stacked patty burger on a toasted sesame bun, melted cheese, diced tomato, pickles, ketchup and mayo pooling and dripping through the layers onto crumpled white wax paper, a bite already taken from the top bun. Controls construction, mess density and drip behavior only. THIS SCENE: held and eaten in shots 1–2, a heavy sauce-soaked tomato chunk detaching in shot 3, dropped from an open hand in shot 9, sitting cold and abandoned beside the wrapper in shot 15.

@Image 3 = the phone — a smartphone lying flat, screen-up, displaying the MOM screen described above. Controls only the screen's graphic content and legibility across its states. THIS SCENE: clean on the counter in shots 1–3, struck and smeared in shots 4–5, absent from frame in shots 6–14, seen again fully smeared in shot 15.

@Image 4 = the booth — a small glass-walled parking attendant booth, laminate counter, multi-pane window with visible metal mullions, fluorescent tube overhead casting a cool green-white glow, a desk fan, an electric radiator, a wooden stool, a spare jacket on a wall hook, notices taped by the window, the raised barrier arm and the dim mouth of the parking garage visible through the glass beyond, leading to a street. Controls geography, glazing structure, fixtures and light direction only — any human figure in this plate is fully replaced by @Image 1, who is the booth's sole occupant in shots 1–11 and whose absence defines the empty booth in shot 15.

@Image 5 = the procession, close — a hooded figure seen from

behind at close, conversational distance, dark leather or fabric jacket, dark jeans, walking at a steady pace among others similarly dressed. Controls close-proximity wardrobe texture and gait only.

@Image 6 = the procession, wide — a loose column of adult figures walking at a steady, unhurried pace, hoods up or knit beanies pulled low, layered dark coats in muted charcoal, olive and brown tones, no two garments identical, hands mostly in pockets, faces angled down or away. Controls the group's overall density, spacing and silhouette. THIS SCENE: crossing the street beyond the garage mouth in shot 7, then flowing past the threshold in shots 12–14 as he merges into its tail.

GEOMETRY MAP (INTERIOR, SHOTS 1–10): he sits on the stool, camera close over his LEFT shoulder. The burger and later the phone occupy the lower-center foreground. The window, its mullions, the barrier arm and the dim garage mouth sit mid-to-background beyond the glass. Depth planes: hands/food/phone sharp foreground, counter mid-ground, window and garage soft background.

GEOMETRY MAP (EXTERIOR, SHOTS 11–14, staging resets at the doorway): he crosses from the booth doorway (screen-LEFT background) toward the garage mouth (center-frame), then turns right to intersect the procession, which flows screen-LEFT to screen-RIGHT at a middle distance beyond the threshold. He ends shot 14 walking among the tail of the line, mid-ground, moving away from camera, the booth's glow small and fading in the far background. Depth planes: garage columns foreground, him and the procession mid-ground, street and buildings soft background. Shot 15 returns to the interior geometry of shots 1–10, now with the stool and counter empty.

FIRST FRAME: already mid-bite in shot 1, jaw working on a full mouthful, both hands gripping the dripping burger — no empty establishing hold anywhere in the sequence, including no static hold before shot 15's push begins.

OPTICS: anamorphic glass approximating a 35mm lens, 63° horizontal field of view, held constant across all 15 shots — no lens changes, no focal drift, restated at the top of every shot in Action Timing below. Oval bokeh on point lights, a faint horizontal blue-tinted streak flare off specular highlights, visible chromatic aberration fringing (red/cyan separation) along every high-contrast edge, mild barrel softness at the corners. Macro closeness in shots 2, 4, 5 and 15 is achieved by pushing the lens to within centimeters of the subject, never by changing focal length.

CAMERA: violent handheld throughout, cant swinging hard between 25° and 45°, constantly re-angling, never passing through level, never settling square, every frame deliberately off-center and unbalanced — favoring one edge of frame, cropping a shoulder or a hand at the border rather than centering it. Out-of-focus foreground occlusions sweep through on nearly every shot — a window mullion edge, a stray finger, a shoulder, a door jamb, a passing figure's coat, a lamp post — some fully wiping the lens to black-to-image before the next cut lands, creating the foreground-wipe rhythm. Frequent macro pushes to within centimeters of hands, food, screen and face. Never locked, never stabilized, never mechanically smooth, never gimbal-glide, never floaty drone — real shoulder-mounted mass, weight shifts, breath, human over-correction, every frame mid-move but always smooth and continuous in its own travel.

LIGHT & COLOUR (INTERIOR, shots 1–10 and 15): motivated cool fluorescent key from directly overhead, soft roll-off, half his face rolling in and out of shadow as the camera moves; a warm practical bounce off the greasy food into his hands. ~55% cool green-white

fluorescent tone; ~30% warm amber-red from cheese, ketchup and mayo (and in shot 15, from the dried smear); ~15% cool blue-grey shadow at the frame edges. In shots 4, 5 and 15 the phone screen adds a small warm pink-white glow bleeding onto nearby surfaces.

LIGHT & COLOUR (EXTERIOR, shots 11–14): warm amber sodium key from street lamps outside, cool blue-grey fill under the garage's low ceiling, a fading cool green-white spill from the booth behind as he leaves it. ~55% warm amber-orange sodium glow; ~30% cool blue-grey shadow under the concrete ceiling; ~15% fading cool green-white from the booth. Dry, clear night throughout both palettes — no wet specular sheen on any surface, no puddles, no rain, no raindrops on glass.

ATMOSPHERE: still indoor air in shots 1–10 and 15, minimal density, a faint warm steam rising off the hot burger in shots 1–3 and a last thin curl still visible off the cold burger in shot 15, dissipating within centimeters each time. Outside in shots 11–14, a thin uniform cold-night haze at distance around the streetlights, visibility falling off gently with depth — dry, clear-night air, not fog or rain. His breath condenses faintly on the exhale in shots 11–14, dissipating within centimeters. No plumes, no banks, no tendrils, no rolling fog-machine shapes anywhere in the sequence. Depth planes match each Geometry Map above.

0.0–1.2s (SHOT 1, 35mm anamorphic): over his left shoulder, both meaty hands grip the dripping burger, cheese and ketchup running between his knuckles; he bites and chews, unbothered by the mess. HARD CUT

1.2–2.4s (SHOT 2, 35mm anamorphic, macro): lens pushed to centimeters from his working jaw and the burger's cut face, cheese stretching, mayo pooling deeper in his knuckle creases. HARD CUT

2.4–3.6s (SHOT 3, 35mm anamorphic): mid-chew, a heavy sauce-soaked tomato chunk breaks free, arcing through the air with true gravity toward the counter. HARD CUT

3.6–4.6s (SHOT 4, 35mm anamorphic, macro): the tomato chunk lands with a wet impact directly on the phone's screen, spattering red across the MOM photo and lettering. HARD CUT

4.6–5.6s (SHOT 5, 35mm anamorphic, macro): his hand lunges on reflex, sauce-slick fingers smearing wider crimson streaks across the glass, only spreading the mess. HARD CUT

5.6–6.6s (SHOT 6, 35mm anamorphic): he stops mid-motion, head lifting, eyes cutting toward the garage mouth ahead — something has caught his attention. HARD CUT

6.6–8.0s (SHOT 7, 35mm anamorphic, POV through the glass): through the window's mullions, the barrier arm mid-ground, the procession crosses the street beyond, screen-left to screen-right, partly seen through clear panes, partly through glare — the window grid nested around them. HARD CUT

8.0–9.0s (SHOT 8, 35mm anamorphic): close on his face — utterly still, mouth slightly parted, brow slack, eyes fixed on the procession outside, the camera still shaking and re-angling around him. HARD CUT

9.0–9.8s (SHOT 9, 35mm anamorphic): his hand opens and the burger drops onto the wrapper without a glance. HARD CUT

9.8–10.8s (SHOT 10, 35mm anamorphic): he rises off the stool, stained hands hanging loose, turning toward the booth door. HARD CUT

10.8–11.8s (SHOT 11, 35mm anamorphic): he steps out through the

booth doorway, slow deliberate gait, walking toward the mouth of the garage.

HARD CUT

11.8–13.0s (SHOT 12, 35mm anamorphic): reaching the garage's open mouth, the procession crossing left to right just beyond the threshold, he turns to his own right, aligning his path with theirs.

HARD CUT

13.0–14.6s (SHOT 13, 35mm anamorphic, over the shoulder): now moving among the tail of the line, walking away from camera at the same unhurried pace as the hooded figures around him, folding seamlessly in.

HARD CUT

14.6–16.6s (SHOT 14, 35mm anamorphic): a wider trailing view — he's indistinguishable now within the loose column of walkers, the booth's fluorescent glow small and fading in the depth of frame behind him.

HARD CUT

16.6–20.0s (SHOT 15, 35mm anamorphic, macro push): cut back inside the now-empty booth — a slow handheld push toward the smeared phone on the counter, MOM's photo faint beneath the dried red-brown mess, the abandoned wrapper and cold burger beside it, the stool empty behind, holding on the phone as the shot ends.

PHYSICS: real weight in the burger compresses under his grip; the tomato chunk falls and arcs with true gravity, impacts and splatters with real viscosity, beading and smearing rather than vanishing; his fingers press and drag across the glass with visible friction; the dropped burger in shot 9 falls and lands with a soft compress; real footfall weight and contact shadow on dry pavement in shots 11–14, natural gait, arms swinging; in shot 15 the phone and wrapper sit flat under their own weight with real contact shadows, the dried condiment holding its shape and sheen without moving. Nothing floats, nothing slides, nothing teleports, nothing resets on its own anywhere in the sequence.

ACTING: eyes down and unbothered while eating in shots 1–5, no more than a startle-flick of the brows at the tomato strike; from shot 6 onward, brow slack and relaxed, eyes locked on a single point outside, mouth closed or slightly parted and unmoving, no darting eye movement, no distress at any point, the emotional arc sliding from nonchalant into total flat stillness and staying there through shot 14. Never looks into the lens. Shot 15 is unoccupied — no acting present.

AUDIO: fully diegetic throughout. Shots 1–5: wet mastication and lip sounds, a soft radiator tick, a faint desk-fan whir, crinkling wax paper, a wet slap when the tomato lands, a scrape of fingers on glass. Shots 6–10: the fluorescent tube's faint hum, and, growing audible as his head lifts, a soft overlapping rhythm of footfalls on dry pavement outside, distant and steady, no voices, no chatter. Shots 11–14: overlapping footfalls on dry pavement, his own and the group's, a faint distant city hum, fabric rustle on the coats around him, still no voices, no words. Shot 15: the fluorescent hum, the radiator tick, the desk fan, and the last fading rhythm of footfalls growing fainter until it's gone, then quiet. No music, no score, no lyrics, no laugh track, no ambient pad, no swell, no drone, no crowd chatter, no added foley beyond what's physically in frame, no subtitles anywhere in the sequence.

LOCKS: the sequence runs in strict order — eats nonchalantly and messily, a sauce-soaked tomato chunk falls and strikes the phone, he grabs at it and smears it worse, he hears the procession and his face goes flatly still, the burger drops unnoticed, he rises and exits, turns right to align with the procession's screen-left-to-right flow, merges into its tail and disappears into the column, and the sequence closes on the empty booth and the abandoned, ketchup-smeared phone exactly as left. Mess only accumulates, never resets, across every shot he appears in. Same identity for the attendant, same wardrobe, same stained hands, held as the anchor reference across all 15 shots.

Same anamorphic 35mm optic, its oval bokeh, streak flare and chromatic aberration signature identical in every single shot — no lens changes anywhere. Dry, clear night throughout both interior and exterior acts — no rain, no wet ground, no fog-machine shapes. Light direction and colour temperature consistent within each act as specified above. The window-mullion frame-within-frame holds exactly through shot 7 only. The procession never reverses direction. Atmosphere reads uniform within each act. Skin reads true cinematic matte — zero shine beyond real grease, sweat and cold air, real fine pore texture, real peach fuzz at the knuckles and jaw, protected and rendering true and natural, never plastic, never doll-skin, no acne, no blemishes, no enlarged or rough pores. No CGI, no rendered look, no digital cleanliness, no plastic surfaces, no AI smoothness, no skin smoothing, no glow, no stiffness, no frozen posing, no stabilized camera, no gimbal glide, no video-look high-shutter crispness, no frame interpolation, no frame blending, no dropped frames.

PROMPT 02 · LOGO · WHEATPASTE · 22 SHOTS · 14.75S

Tagger — sidewalk stencil and face-spray

<<<image_1>>> — the cardboard stencil, prop reference (attached)
<<<image_2>>> — the spray painter, character reference (attached)
<<<image_3>>> — the alleyway, world plate (attached)
<<<image_4>>> — the finished mark, result reference (attached)

CAPTURE CADENCE — CRITICAL: captured natively at 24 frames per second, true 180-degree shutter, real 1/48 second exposure per frame, genuine motion blur on every frame. Never choppy, never staccato, never video-look.

NO ON-SCREEN TEXT — CRITICAL: no captions, subtitles, watermarks, timecode, or UI overlays anywhere. Existing environmental signage per <<<image_3>>> stays as a physical object already present at the location, not overlay text.

SHOT LENGTH VARIATION — CRITICAL: this sequence deliberately mixes very short quarter-second and half-second inserts with a handful of one-second and longer holds — no uniform pacing. The final two shots break from this rhythm on purpose, holding longer to let the climax land.

NIGHT EXTERIOR, VAPOR-GREEN STREET LIGHT — CRITICAL: anchored to <<<image_3>>> — the sidewalk beside the alley's brick and painted walls, wet reflective pavement, litter and debris along the base of the walls. The street's overhead lighting is fluorescent LED, casting a distinct vapor-green ambient cast across the whole scene as the dominant practical, with a single overhead streetlamp bright enough to blow out into a hard backlight source in close shots against it.

THE CROWD WALKING BY — CRITICAL: dozens of ordinary people walk past him along the sidewalk throughout this sequence — calm, unhurried, indifferent foot traffic, never panicked or fleeing. Figures pass close on both sides, stepping around him without acknowledgment. He remains an island of focused stillness, crouched low, entirely unbothered by and unnoticed within the passing crowd.

HIS POSITION, CROUCHED ON THE SIDEWALK — CRITICAL: he is crouched low over the sidewalk itself, not standing against a wall — the stencil laid flat on the ground in front of him, his body bent over it working close to the pavement. Every shot depicting his working position reflects this ground-level, crouched posture.

THE STENCIL AND SPRAY — CRITICAL: the cardboard stencil, matching <<<image_1>>> exactly, lies flat on the sidewalk. Spray

paint at hex #1FFF0F passes through its cut channels only, building up as the same thin glowing-green linework shown finished in <<<image_4>>> — never a solid fill, always the channel-cut lettering, now applied directly onto the concrete sidewalk surface. Real aerosol mist, drift, and spatter are visible with each pass of the can.

THE TONAL SHIFT — CRITICAL: once the stencil is finished and lifted away, the sequence's energy changes deliberately — the fragmented, kinetic cutting of the earlier shots gives way to slower, more composed, more deliberate camera movement and holds for the remainder of the sequence, mirroring his own shift from focused motion to a strange, still calm.

HIS FACE-SPRAY AND STARE — CRITICAL: once the mark is complete, he turns the can on himself, spraying the same hex #1FFF0F green mist directly across his own bandana mask and the visible skin around his eyes, coating it unevenly with real drip and spatter texture. He then looks directly into the lens and holds there — no blinking away, no hesitation — a raw, unflinching, existential stare, noir and dramatic in tone.

CAMERA LANGUAGE, GUERRILLA AND AGGRESSIVE — CRITICAL: aggressive, kinetic handheld throughout the early portion, genuinely guerrilla in feel — frequent hard Dutch angles, unbalanced off-center framing in every shot, out-of-focus foreground occlusion and full foreground wipes recurring constantly across the inserts, quick macro inserts on hands, spray, and face mixed with wider and low-angle coverage. The camera settles into steadier, more deliberate handheld movement for THE TONAL SHIFT's climax, though frames stay unbalanced throughout.

Subject Lock — <<<image_2>>>: Athletic build, tactical black techwear jacket with multiple straps and pockets, dark olive cargo trousers, black boots, a black bandana tied across the lower face bearing the established green shape, only his eyes visible above it.

World Plate: Anchored to <<<image_3>>>. The sidewalk beside the narrow alley, wet pavement, brick and painted walls, vapor-green fluorescent street lighting overhead, litter scattered along the base of the walls.

SHOT 1 — 0.0–1.0s. WIDE, HE ENTERS RUNNING. Arriving at the sidewalk location matching <<<image_3>>>, the stencil gripped under one arm, hard Dutch tilt, unbalanced handheld framing. Sound: hard footsteps, heavy breathing.

SHOT 2 — 1.0–1.25s. QUICK INSERT, BOOTS ON WET PAVEMENT. Sound: a sharp splash.

SHOT 3 — 1.25–2.0s. UNBALANCED, THE CROWD WALKING BY. Ordinary pedestrians passing calmly around him per THE CROWD WALKING BY block. Sound: overlapping footsteps, ambient street murmur.

SHOT 4 — 2.0–2.5s. MACRO, THE STENCIL GRIPPED. Close on the cardboard's edge held tight under his arm. Sound: diegetic only.

SHOT 5 — 2.5–3.0s. FOREGROUND WIPE, A PASSERBY CROSSES CLOSE. A pedestrian's coat swings directly across the lens, blacking the frame briefly. Sound: a rush of fabric.

SHOT 6 — 3.0–4.0s. HANDHELD, HE CROUCHES DOWN. Dropping into a low crouch over the sidewalk, laying the stencil flat on the ground in front of him, hard Dutch tilt, unbalanced low angle. Sound: fabric and gear shifting.

SHOT 7 — 4.0–4.25s. MACRO, HIS HAND MEETS THE GROUND. Close on his hand pressing flat against the sidewalk. Sound: a soft slap against concrete.

SHOT 8 — 4.25–5.0s. CLOSE, HE POSITIONS THE STENCIL ON THE SIDEWALK. Flattening it against the concrete, hands steadying its edges. Sound: cardboard scraping against pavement.

SHOT 9 — 5.0–5.5s. MACRO, HIS HAND STEADYING THE STENCIL. Fingers pressed flat against the ground. Sound: diegetic only.

SHOT 10 — 5.5–5.75s. QUICK INSERT, THE CAN SHAKING. The rattle ball audible inside. Sound: a metallic rattle.

SHOT 11 — 5.75–6.0s. MACRO, THE NOZZLE DEPRESSES. First burst of green mist releasing. Sound: a sharp hiss.

SHOT 12 — 6.0–6.75s. LOW ANGLE, SIDEWALK VIEW, THE SPRAY FILLS THE STENCIL. Camera positioned nearly flush with the pavement, looking across the sidewalk as the green mist fills the stencil's channels per THE STENCIL AND SPRAY block. Sound: continuous aerosol hiss.

SHOT 13 — 6.75–7.25s. MACRO, HIS HAND SWEEPING. The can moving in broad, practiced strokes over the ground. Sound: the hiss continuing.

SHOT 14 — 7.25–7.75s. FOREGROUND OCCLUSION, PASSING FEET. Out-of-focus feet and legs pass close in the foreground as he keeps working undisturbed below them. Sound: footsteps close overhead.

SHOT 15 — 7.75–8.0s. QUICK INSERT, PAINT DROPLETS. Fine green droplets caught mid-air above the sidewalk. Sound: diegetic only.

SHOT 16 — 8.0–8.75s. WIDE, LOW ANGLE, THE CROWD WALKING BY. A low sidewalk-level wide shot, dozens of legs and feet passing around his small, crouched form. Sound: overlapping footsteps, ambient murmur.

SHOT 17 — 8.75–9.5s. HARD LOW ANGLE, HIS MASK, BACKLIT. An extreme low angle looking up at his masked face as he sprays, his eyes visible above the bandana, mist drifting through the air, blown out and rimmed by the streetlamp's vapor-green fluorescent backlight directly behind him. Sound: his own breathing, close, the hiss continuing.

SHOT 18 — 9.5–10.5s. MACRO, THE STENCIL LIFTS. The cardboard peeling up off the sidewalk to reveal the finished mark exactly matching <<<image_4>>> — thin glowing green channel-lettering set into the concrete. Sound: a soft peel.

SHOT 19 — 10.5–11.5s. HANDHELD, HE TURNS THE CAN ON HIMSELF. Per THE TONAL SHIFT block — the pace slows, deliberate and unhurried, as he raises the can toward his own face, still crouched. Sound: quieter now, his own breathing.

SHOT 20 — 11.5–12.0s. MACRO, THE NOZZLE AT HIS FACE. Close on the can's tip pointed directly at his masked face. Sound: diegetic only.

SHOT 21 — 12.0–12.75s. CLOSE, THE SPRAY HITS HIS MASK. Green mist coating the bandana and the skin around his eyes unevenly, per HIS FACE-SPRAY AND STARE block. Sound: a sustained hiss.

SHOT 22 — 12.75–14.75s. FINAL CLOSE, HE STARES INTO CAMERA. Holding, unblinking, raw and dramatic, green paint dripping slightly at the mask's edge, the vapor-green streetlamp still blown out behind

him. Sound: silence but for his slow, steady breathing.

Cross-Frame Rules:

1. He remains crouched at ground level over the sidewalk throughout the working portion of the sequence — never standing against a wall.
2. The crowd walking by stays calm and indifferent throughout, never panicked, never interacting with him directly.
3. The stencil's paint appears only as thin green channel-lettering per THE STENCIL AND SPRAY block, exactly matching <<<image_4>>> once revealed, applied to the sidewalk surface.
4. The vapor-green fluorescent street light is the dominant practical throughout, with the overhead streetlamp specifically blown out as a hard backlight source in Shot 17 and Shot 22.
5. His wardrobe and mask stay identical to the Subject Lock throughout, until the face-spray in Shots 21–22 visibly alters the mask's surface.
6. The camera's energy shifts from fragmented and kinetic to slower and more deliberate starting at Shot 19, and holds that quality through the end.
7. Every frame is unbalanced and off-center, with frequent hard Dutch tilts throughout, especially in the earlier guerrilla-handheld portion.
8. Foreground occlusion or a full foreground wipe occurs in Shots 5 and 14; macro inserts occur in Shots 2, 4, 7, 9, 11, 13, 15, 18, and 20.
9. No two shots share the same camera position or framing.
10. No dialogue is spoken; only ambient street murmur and footsteps from the passing crowd.
11. Skin protection: his visible eyes and the skin around them render with true, natural texture, never plastic or over-smoothed, even once coated in green paint.

Last Frame: the extreme close hold on his eyes staring directly into camera, the vapor-green streetlamp blown out behind him, green paint unevenly coating the mask and skin around them, raw and unflinching.

Sound Bed: diegetic only. Hard running footsteps, overlapping ambient footsteps and murmur from the passing crowd, a soft hand-to-concrete contact, cardboard scraping, the rattle of a shaken can, sustained aerosol hiss, a soft cardboard peel, his own breathing growing more prominent and slower as the sequence's final act begins. No music, no score, no dialogue.

Camera & Capture Realism: Wide-latitude cinema capture throughout, vintage 2x anamorphic character at a wide aperture — oval bokeh, strong horizontal streak flare and blown-out halation off the vapor-green streetlamp, especially in shots 17 and 22. FOV per shot: 63° (28–35mm) reportage wide for shots 1, 3, 6, 16, and 19, 12° (180–200mm) tele detail for the macro inserts (2, 4, 7, 9, 11, 13, 15, 18, 20), 29° (75–85mm) portrait compression for shots 8, 12, 17, 21, and 22, 47° (40–50mm) eye-level neutral for shots 5 and 14. Aggressive, guerrilla handheld throughout the first eighteen shots, frequent hard Dutch tilts, settling into steadier, more deliberate handheld movement for the final four while remaining unbalanced. Color-negative rendition with fine 35mm grain, real 24fps motion blur on every frame. Grade: vapor-green fluorescent street light as the dominant ambient cast throughout, the hex #1FFF0F spray paint as the sustained saturated accent, deepening into the final close-ups where the streetlamp blows out into hard backlight. Skin reads true cinematic matte, zero shine, real pore texture, never plastic. Materials: worn cardboard with genuine cut-edge texture, real aerosol mist and spatter behavior, wet sidewalk pavement with true specular break-up, tactical fabric with real weight and drape, green paint with authentic wet sheen and uneven coverage on skin, fabric, and concrete alike — no CGI, no rendered look, no digital cleanliness, no plastic surfaces, no AI smoothness, no stabilized camera, no smooth gimbal movement, no

frame interpolation, no dropped frames, no daylight, no dusk, no dawn.

PROMPT 03 · CRASH · SC 13 · 15 SHOTS · 16.58S

Crash aftermath — driver and owner join the march

1. @image_5 — continuation reference, composition and lighting only
2. @image_1 — driver-side door reference
3. @image_3 — owner reference

15 shots. Total duration approximately 16.58 seconds — shot 1 runs 0.0–2.0s, shot 2 runs 2.0–3.25s, shot 3 runs 3.25–4.75s, shot 4 runs 4.75–6.5s, shot 5 runs 6.5–8.25s, shot 6 runs 8.25–9.75s, shot 7 runs 9.75–9.83s (exactly 2 frames), shot 8 runs 9.83–10.83s, shot 9 runs 10.83–12.33s, shot 10 runs 12.33–14.08s, shots 11–15 each run exactly 0.5 seconds (14.08–14.58s, 14.58–15.08s, 15.08–15.58s, 15.58–16.08s, 16.08–16.58s). Hard cuts only, no dissolves. Normal playback speed throughout — no slow motion, no ramping.

CAPTURE CADENCE — CRITICAL: captured natively at 24 frames per second, true 180-degree shutter, real 1/48 second exposure per frame, genuine motion blur on every frame. Never choppy, never staccato, never video-look.

NO ON-SCREEN TEXT — CRITICAL: no captions, subtitles, watermarks, timecode, or UI overlays anywhere. The kiosk's existing signage is physical environmental signage already present at the location, not overlay text; nothing else in the frame is ever legible.

NO RAIN — CRITICAL, ABSOLUTE, OVERRIDES THE REFERENCE IMAGE: this is a completely dry night. No rain, no falling water, no standing puddles, no wet sheen, and no specular wet-surface reflection appear anywhere in this sequence, in any shot. The attached reference shows rain — that specific detail is explicitly excluded and must not be replicated. Every street, sidewalk, and car surface reads dry and matte throughout.

PICK UP FROM THE REFERENCE FRAME, DRY — CRITICAL: Shot 1 matches @image_5 for composition, camera position, the car's exact crash position embedded in the kiosk, the driver's visible pose inside it, the kiosk's interior lighting, and the marching crowd visible in the distance — but with every surface dry per NO RAIN above, never wet or reflective as shown in the reference.

THE MARCH IS NEARBY — CRITICAL: the established marching crowd remains visible in the mid-to-far ground throughout the exterior shots, continuing its own steady pace and direction, unaffected by the events at the kiosk.

HE EXITS THE DRIVER'S SIDE, AROUND THE BACK — CRITICAL: he exits through the driver's side door — the door on the side of the car visible facing camera in @image_1, where he is seen seated. He does not move toward the crashed front of the vehicle at any point; instead he walks around the rear of the car to reach the open street.

UNWAVERING MOVEMENT — CRITICAL: from the moment he begins walking, he moves with complete forward focus — no stutter-stepping, no hesitation, no turning his head to look around at the wreck, the owner, or anything else. His gaze stays fixed straight ahead, and his direction of travel matches the march's exact direction from his very first step, continuing unbroken until he merges into the crowd.

THE OWNER'S ARC, SUDDEN AND INSTANT — CRITICAL: anchored to @image_3, the kiosk owner bursts out furious — shouting,

gesturing, genuinely agitated. Partway through, a gentle 2-frame green edge-light (matching the established specification exactly) touches the side of his face. The shift that follows is instant and total — not a fade, not a gradual softening — his expression snaps to complete deadpan neutrality within the same beat, often mid-word or mid-gesture, and he immediately turns to walk toward the march, matching the exact direction of the men and women already moving within it.

EVERYONE MOVES THE SAME DIRECTION — CRITICAL, MISSION-CRITICAL: once each of them joins, the driver, the owner, and every marcher already present travel in exactly the same direction, at the same general pace — no one in this sequence ever moves against or across that shared direction of travel.

CAMERA LANGUAGE — CRITICAL: handheld throughout, guerrilla in character, unbalanced off-axis framing, foreground occlusion and wipes used naturally where the composition calls for them.

INSERT COVERAGE, NON-CHRONOLOGICAL — CRITICAL: Shots 11 through 15 are cutaway insert coverage of moments from immediately before and during the crash itself — they exist as editable B-roll and are not a continuation of the forward action established in Shots 1–10. They may be intercut earlier in the final edit at the editor's discretion.

SHOT 1 — 0.0–2.0s. WIDE, REFERENCE MATCH, DRY. Matching @image_5's composition and lighting, but with a dry street surface throughout. Sound: idling engine ticking as it cools, distant march murmur.

SHOT 2 — 2.0–3.25s. CLOSE, THE DRIVER'S FACE, DEADPAN. Continuing post-crash neutrality, unbothered. Sound: diegetic only.

SHOT 3 — 3.25–4.75s. WIDE, HE EXITS THE DRIVER'S SIDE. Per @image_1, the near-side door opens, he steps out. Sound: the car door, footsteps on dry pavement.

SHOT 4 — 4.75–6.5s. WIDE, AROUND THE BACK OF THE CAR. He walks around the rear of the vehicle, gaze fixed forward, no hesitation. Sound: footsteps on dry pavement.

SHOT 5 — 6.5–8.25s. TRACKING, HE JOINS THE MARCH. Moving directly into the crowd's flow, matching their exact direction immediately, per UNWAVERING MOVEMENT. Sound: the march's footsteps and murmur growing close.

SHOT 6 — 8.25–9.75s. WIDE, THE OWNER EMERGES, FURIOUS. Per @image_3, shouting, gesturing, genuinely agitated at the wreck. Sound: the owner's furious shouting.

SHOT 7 — 9.75–9.83s. CLOSE, THE GLOW TOUCHES HIS FACE. The exact 2-frame green edge-light. Sound: his shout cutting through.

SHOT 8 — 9.83–10.83s. CLOSE, INSTANTLY DEADPAN. The shift lands immediately, mid-gesture, per THE OWNER'S ARC block. Sound: sudden abrupt silence where the shouting was.

SHOT 9 — 10.83–12.33s. WIDE, THE OWNER JOINS THE MARCH. He walks directly to match the crowd's exact direction. Sound: the march's footsteps and murmur.

SHOT 10 — 12.33–14.08s. WIDE, BOTH NOW PART OF THE MARCH. The driver and the owner both fully absorbed into the crowd's same-direction flow. Sound: overlapping footsteps, ambient murmur.

SHOT 11 — 14.08–14.58s. INSERT, FOOT ON THE GAS PEDAL. Close

on his foot punching down hard on the pedal. Sound: a hard mechanical press, engine revving.

SHOT 12 — 14.58–15.08s. INSERT, HANDS ON THE WHEEL. Close on his hands gripping the steering wheel. Sound: diegetic only.

SHOT 13 — 15.08–15.58s. INSERT, THE AIRBAGS DEPLOY. From inside the vehicle, the exact instant of impact as the airbags explode outward. Sound: a sharp pneumatic bang, impact crunch.

SHOT 14 — 15.58–16.08s. INSERT, THE WINDSHIELD CRACKS. Close on the windshield spiderweb-fracturing at the moment of impact. Sound: a sharp glass crack.

SHOT 15 — 16.08–16.58s. INSERT, DEBRIS SETTling. Close on loose glass and dashboard debris settling after the impact. Sound: small debris ticking to rest.

Cross-Frame Rules:

1. No rain, standing water, or wet-surface reflection appears anywhere in the sequence — every surface stays dry throughout, overriding the reference image's rain.
2. Shot 1 otherwise matches @image_5's composition and lighting exactly.
3. He exits through the driver's side door per @image_1 and walks around the rear of the vehicle only — never toward the crashed front.
4. From the moment he begins walking, his gaze stays forward and his path matches the march's direction without deviation, hesitation, or stutter-stepping.
5. The green glow touches the owner's face for exactly 2 frames in Shot 7, and his shift to deadpan is instantaneous, not gradual.
6. Once joined, the driver, the owner, and every marcher move in exactly the same direction at all times.
7. Shots 11 through 15 are non-chronological insert coverage, each exactly 0.5 seconds, intended for flexible placement in editing.
8. No two shots share the same camera position or framing.
9. No dialogue is intelligible.
10. Skin protection: all visible faces render with true, natural skin texture, never plastic or over-smoothed.

Last Frame: the wide hold on the driver and the owner both fully absorbed into the march's same-direction flow, the wrecked car and kiosk receding behind them on a dry street.

Sound Bed: diegetic only. Idling engine, distant ambience, the owner's shout cutting to sudden silence, footsteps building into the march's collective murmur, and — in the insert shots — engine revving, impact crunch, glass cracking, debris settling. No music, no score, no scripted dialogue.

Camera & Capture Realism: Wide-latitude cinema capture throughout, vintage 2x anamorphic character at a wide aperture — oval bokeh, warm flare off the kiosk's interior light, halation bloom. FOV per shot: 63° (28–35mm) reportage wide for shots 1, 3, 4, 6, 9, and 10, 29° (75–85mm) portrait compression for shots 2, 5, and 8, 12° (180–200mm) tele detail for shots 7, 11, 12, 14, and 15, 47° (40–50mm) eye-level neutral for shot 13. Handheld throughout, guerrilla in character, never mechanically smooth. Color-negative rendition with fine 35mm grain, real 24fps motion blur on every frame. Grade: matching @image_5's cool night palette and kiosk warmth, but on dry surfaces throughout, close-up skin tones true and natural, zero shine, real pore texture, never plastic. Materials: dry pavement with real matte texture and no water sheen, real dented sheet metal, fractured windshield glass, worn kiosk stock and signage — no CGI, no rendered look, no digital cleanliness, no plastic surfaces, no AI smoothness, no stabilized camera, no smooth gimbal movement, no frame interpolation, no

dropped frames, no daylight, no dusk, no dawn, no rain, no wet reflection.

PROMPT 04 · MARCHING SEQUENCE · 10 SHOTS · 11.0S

Fire escape — the descent into the march

CAPTURE CADENCE — CRITICAL: captured natively at 24 frames per second, true 180-degree shutter, real 1/48 second exposure per frame, genuine motion blur on every frame blending smoothly into the next. Never choppy, never staccato, never video-look. No frame interpolation, no digital smoothing, no dropped frames.

NO ON-SCREEN TEXT — CRITICAL: no captions, subtitles, watermarks, logos, timecode, or UI overlays anywhere. The deli signage and any painted or graffitied text on the building's shutters stay unlit, distant, or angled away so nothing is ever legible.

NIGHT EXTERIOR — CRITICAL, NON-NEGOTIABLE: deep night throughout, zero daylight or dusk quality, sky fully dark. Light comes only from practicals — streetlamps, the deli's window glow, scattered lit apartment windows, distant city lights above the roofline. Dark, low-key exposure; true black filling the gaps between practicals.

THE DESCENT — CRITICAL, AGGRESSIVE: he moves down the fire escape @image_1 with real force and intensity — hard, committed vaults over each railing, forceful hand-plants pushing him into the next drop, momentum carried aggressively from one level to the next rather than a smooth or delicate movement. Every landing is absorbed with a hard, visible impact — knees driving down, a genuine jolt through his body — but always controlled: no injury, no stumble, no loss of balance. This is forceful, committed athleticism, not recklessness or a fall.

GUERRILLA CINEMA LANGUAGE — CRITICAL: the camera operates as though physically chasing him down the fire escape — aggressive handheld throughout, real operator strain and struggle to keep him in frame, frequent hard whip pans with genuine motion blur, out-of-focus foreground occlusion (railings, ladder rungs, brick corners) recurring constantly, several full foreground wipes where a structural element passes close across the lens, every frame deliberately unbalanced and off-axis — nothing centered, nothing composed, a raw run-and-gun documentary energy rather than a controlled cinema move.

VERTICAL VANTAGES, THROUGH THE STRUCTURE — CRITICAL: two shots in this sequence, named explicitly below, break from the standard horizontal framing into vertical/portrait orientation, each shooting directly through the fire escape's own physical structure — its crisscrossing stairs, landings, and railings passing between camera and subject as real foreground and midground layers, not a clean unobstructed view. These two shots are deliberately different in vantage and axis from every other shot in the sequence.

Subject Lock — : An athletic build @image_4, dark curly hair, wearing a fitted gray zip-up jacket and black joggers, black sneakers. His face reads focused and committed throughout the descent, no fear, no hesitation — total physical confidence — settling into the same flat, deadpan, unemotional expression as the rest of the crowd the instant he lands and joins them.

WARDROBE MATCH, CRITICAL @image_5 anchored to the attached reference: he wears a fitted dark teal-green zip-up track jacket, high stand collar, zipped fully to the neck, matte technical fabric with a subtle vertical seam running down the sleeve, no visible branding, no printed graphics, no visible text anywhere on the garment. This exact jacket, its exact color, its exact collar height and zip-front

construction, must be worn in every single shot of this sequence without exception or substitution — no alternate jacket, no color drift, no open collar, no unzipping during the descent.

World Plate: Anchored to @image_1. A four-story brick tenement facade at night, fire escapes zigzagging down its full height in a repeating pattern of landings and angled stairs, warm light glowing from a few scattered windows, a lit deli storefront at street level, graffiti-covered metal shutters on the closed storefronts, streetlamps casting pools of warm light on the wet street below. The established marching crowd is visible passing along the street at the base of the building, moving steadily in its own direction.

THE MARCH IS ALWAYS PRESENT, CRITICAL: @image_3 whenever the street is visible in any shot of this sequence — in full or even partially, at any distance, through any gap in the fire escape's structure — the marching crowd is present and moving through it. This holds in every single shot without exception, not just the establishing wide: the vertical straight-down shot, the vertical straight-up shot, and the wide shot where he finally joins must all show the march continuing below or around whatever portion of the street is in frame. The street is never empty or abandoned in this sequence; the march is a constant, ongoing presence throughout, growing louder and closer to camera as his descent brings him nearer to street level.

THE ATMOSPHERE — CRITICAL, depth only: light, realistic night haze, thin enough to keep the building's full height readable while softening only the deepest background. No drifting, no fog-machine texture.

SHOT 1 — 0.0–1.5s. WIDE ESTABLISH, TOP LANDING. He's braced on the top-floor fire escape landing, the march passing below in the distance, off-axis framing, coiled and ready to move. Sound: diegetic only, the march's distant murmur below.

SHOT 2 — 1.5–2.5s. FAST CUT, THE FIRST VAULT. He vaults hard over the railing, driving off it with real force. Sound: a sharp metallic clang.

SHOT 3 — 2.5–3.5s. VERTICAL, DIRECTLY ABOVE, LOOKING STRAIGHT DOWN. Camera positioned high above the fire escape, framed vertically, aimed straight down through the structure — railings, landing edges, and stair sections crossing the frame as he descends below, glimpsed through the gaps rather than in a clean view. Sound: diegetic only, wind and distant murmur from directly above.

SHOT 4 — 3.5–4.5s. FOREGROUND OCCLUSION, THE SLIDE. Close on him sliding hard down an angled rail, an out-of-focus railing bar looming in the foreground. Sound: metal scraping under grip.

SHOT 5 — 4.5–5.5s. LOW ANGLE, THE IMPACT. Camera below watches him land hard on a mid-level landing, knees driving down, immediately pushing into the next vault. Sound: a hard footfall on metal grating.

SHOT 6 — 5.5–6.5s. FOREGROUND WIPE, PASSING THE LADDER. A ladder rung swings close and wipes across the lens as he passes it, blacking the frame briefly. Sound: diegetic only.

SHOT 7 — 6.5–7.5s. VERTICAL, SIDEWALK LEVEL, LOOKING STRAIGHT UP. Camera positioned at street/sidewalk level directly beneath the fire escape, framed vertically, aimed straight up through the crisscrossing stairs and landings above as he continues descending toward camera, the structure's geometry layering and partially obscuring him at different points. Sound: diegetic only, his footfalls and the structure's metallic groan carrying down.

SHOT 8 — 7.5–8.5s. CLOSE, HANDS AND FEET, FORCEFUL. Tight, unbalanced framing on his hands gripping and shoving off a rail, feet driving hard against the next surface. Sound: a hard metallic grip and release.

SHOT 9 — 8.5–9.5s. INSERT, FEET HITTING THE PAVEMENT. Close on his feet as they land on the wet street at the base of the fire escape, the final drop absorbed in one clean, hard landing, immediately transitioning into a stride forward. Sound: a heavy, solid footfall on wet pavement.

SHOT 10 — 9.5–11.0s. WIDE, HE JOINS THE MARCH, DEADPAN. He strides straight into the street and falls into step at the back of the marching crowd, matching their pace and direction exactly, his expression completely flat and unemotional, no reaction, no acknowledgment of what he just did — off-axis framing holding on the crowd absorbing him into its flow. Sound: the march's ambient footsteps and murmur, now close.

Cross-Frame Rules:

1. Night exterior and dark low-key exposure hold identically across all ten shots.
2. His descent reads as forceful and aggressive in every shot that shows it — hard vaults, hard landings — but never as an injury, stumble, or loss of control.
3. No frame in the sequence is centered or symmetrical; all carry off-axis, unbalanced composition, except where the vertical shots' framing is dictated by their straight-up or straight-down axis.
4. Shots 3 and 7 are the sequence's only vertical/portrait-oriented shots, each shooting directly through the fire escape's physical structure as described; every other shot is standard horizontal framing.
5. A whip pan appears in shot 3's approach energy and shot 7's transition; foreground occlusion appears in shots 4 and 8; a full foreground wipe appears in shot 6 — exactly as described.
6. The camera reads as aggressively handheld and guerrilla in style throughout — no locked-off, no smooth stabilization anywhere, including the two vertical shots.
7. No two shots share the same camera position or framing.
8. His wardrobe stays identical to the Subject Lock throughout, unchanged by the descent.
9. His expression turns completely deadpan and unemotional starting in Shot 9 and holds through Shot 10 — no triumph, no exertion showing on his face, no reaction of any kind once he lands.
10. Once he joins the crowd in Shot 10, he moves in the same direction as the rest of the march.
11. No dialogue is spoken.
12. Skin protection: his face renders with true, natural skin texture throughout, never plastic or over-smoothed.

Last Frame: the wide street-level hold on the crowd continuing its march, him now folded into the back of it, deadpan and unremarkable among them, the tenement's fire escape rising behind them into the dark, wet street reflecting the scattered streetlamp light.

Sound Bed: diegetic only. Metal clanging and scraping throughout the descent, hard footfalls on grating and pavement, his own controlled breathing under exertion, the march's ambient footsteps and murmur growing louder as he approaches street level. No music, no score, no dialogue.

Camera & Capture Realism: Wide-latitude cinema capture throughout, vintage 2x anamorphic character at a wide aperture — oval bokeh, horizontal streak flares off streetlamps and window light, halation bloom. FOV per shot: 63° (28–35mm) reportage wide for shots 1, 5, 9, and 10, 47° (40–50mm) eye-level neutral for shots 2 and 8, 12° (180–

200mm) tele detail for the foreground occlusion in shot 4, 84° (20–24mm) wide for the two vertical structure shots in shots 3 and 7, swept through the whip pan energy of shot 6's wipe as well. Aggressive, guerrilla-style handheld throughout, real operator strain, never mechanically smooth, including the two vertical shots. Color-negative rendition with fine 35mm grain, real 24fps motion blur on every frame. Grade: cool night base, rich crushed blacks, warm scattered streetlamp and window light, the deli's glow as a secondary warm accent near street level. Skin reads true cinematic matte, zero shine, real texture, never plastic. Materials: aged brick with real mortar texture and grime, worn but solid painted metal fire-escape stairs and railings with a dull practical sheen, wet street surface with genuine specular break-up — no CGI, no rendered look, no digital cleanliness, no plastic surfaces, no AI smoothness, no stabilized camera, no smooth gimbal movement, no frame interpolation, no dropped frames, no daylight, no dusk, no dawn.



— ARTIST

Don Diablo

Don Diablo is a globally recognized Dutch DJ, producer, visual artist and creative innovator whose future-house sound and HEXAGON platform have helped shape contemporary electronic music, with collaborations and remix work spanning artists including Dua Lipa, Ed Sheeran, Coldplay and Justin Bieber. In 2025, he launched CONTROL ALT DELETE, a drum & bass-focused alter ego that has since developed into its own touring and release project, appearing on respected labels including UKF, Monstercat and DnB Allstars. His 2026 output has continued at a prolific pace, including the 19-track VERSIONS project and the September release of CONTROL ALT DELETE's "Top Of My Game," accompanied by a generative-AI music video directed by David Bianchi. Beyond music, Diablo continues to expand his multidisciplinary practice across digital and physical art, fashion and immersive experiences, while his current touring calendar carries both Don Diablo and CONTROL ALT DELETE performances across North America, Europe, Asia and South America into 2027.

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— DIRECTOR

David Bianchi

David Bianchi is a celebrated actor, producer, and director with more than 140 film and television credits, including *Outer Banks*, *Resident Alien*, *Queen of the South*, *NCIS*, and *SEAL Team*. A member of the Producers Guild of America, and the Television Academy of Arts and Sciences, he is the creator and producer of the Primetime Emmy®-nominated series *RZR*, the first Hollywood produced series to stream on a major blockchain.

With a BFA in Theater and Film, David is the founder of Exertion Films, where he has produced nine feature films. At the forefront of AI-powered filmmaking, Exertion Films has formed a strategic creative partnership with Higgsfield AI and recently directed/produced a groundbreaking generative-AI music video for internationally acclaimed artist Don Diablo. Exertions' AI work extends to brands as well, currently developing campaign assets for Monster Beverages.

for more information or collabs visit

<https://exertionfilms.io/>

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Collaborators



— VISUAL EFFECTS & CREATIVE ENGINEER

Sherif Higazy

Sherif Higazy is a filmmaker, visual-effects executive, and creative technologist who founded Los Angeles-based Thermonuclear, where he has led VFX, animation, and world-building for major studios, brands, and artists. His work spans clients including Netflix, Apple, Sony, Universal, Spotify and Microsoft, with artists like J. Balvin, Megan Thee Stallion. A USC film graduate with more than a decade in production and visual effects, Higazy has increasingly focused on the intersection of traditional cinematic craft and generative AI, developing AI-native creative workflows, tools and infrastructure designed to bring high-end filmmaking capabilities into the next generation of visual storytelling.



— SYSTEMS & PRODUCTION COORDINATOR

Lisa Gu

Lisa Gu is a Founder, Creative Director, and AI Engineer with more than a decade of experience spanning global agencies, brands, and advertising technology, with work brands including Fenty, AMIRI, Rhode Skin, and Victoria Beckham. Her multidisciplinary background combines storytelling, creative strategy, production, and technical systems, allowing her to bridge the gap between ambitious creative ideas and the rapidly evolving capabilities of generative AI. As a forward-deployed creative, Lisa embeds AI directly into strategy, concepting, and production, building scalable workflows that creative teams can actually use.