

FUTUR BLOOF

THE CALL

PROMPTING A MASTERPIECE — process notes



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WHAT IT IS

A 16-second vertical drop. A call-centre agent looks down an ultra-wide lens and reads your account back to you. Rendered with MiniMax H3 at 768x1376 native vertical, three shots, no compositing, no stock. Everything below is the actual working method, including the parts that failed.

The camera move in this piece was a mistake. We kept it. This document is mostly about that.

THE PROMPT (SHOT 1, VERBATIM)

House six-section form. Note there is no camera MOVE named anywhere in it — that turns out to matter more than anything else on this page.

```
integrated_multimodal_description: [Shot 1] Cinematic, live-action – 16mm-style ultra-wide-angle lens held inches from a woman's face, shot in a TALL VERTICAL frame under flat fluorescent office light, graded cold green-grey with a dirty amber cast from the ceiling tubes. She is a call-centre agent in her thirties, thin wire headset over dark hair pulled back, plain grey blouse. The lens sits LOW AND TO HER LEFT and tilts UP at her, roughly forty-five degrees off her eyeline in both directions, so we look up along her jaw: her near eye is far closer to the lens than her far eye and reads much larger, her nose and cheek bow outward with the wide-angle curve, and her forehead stretches back toward the ceiling. She fills the frame from chin to hairline; behind her the office falls away into soft defocused bokeh – long fluorescent tubes receding overhead, the pale glow of monitors, empty grey air. 0.00–1.30s she looks straight down the lens, pleasant and still, blinking once slowly, the fluorescent tubes reflected as two hard lines in her large near eye; 1.30–4.00s she speaks in a warm, flat customer-service register, unhurried <d>[English] Thank you for holding. I'm showing an issue with your account. </d> – her mouth moving very close to the lens, the wide angle exaggerating her lips and teeth; 4.00–5.16s she holds her small smile without blinking, head perfectly still, eyes locked down the lens as the take ends. Do not add subtitles. Do not add captions or any other on-screen text. Do not add a watermark.
overall_soundscape: close dry room tone of a carpeted office, a tinny cheerful hold-music loop playing from a small speaker far across the floor with reverb on it, faint keyboard clatter and a distant unintelligible voice from another desk, the hum of fluorescent tubes.
non_diegetic_music: N/A
```

THE ACCIDENT: DESCRIBING A POSITION, NOT A MOVE

The intent was a camera placed low and to her left, angled up. What rendered was a frame rolled about ninety degrees, rotating slowly, never levelling out. The model read 'forty-five degrees off her eyeline in both directions' as camera ROLL and added the two components.

- The angle is arithmetic in the prose: 45 + 45 gave ~90 degrees. Write a bigger number, get a bigger cant. This transfers across seeds.
- Adding 'handheld camera' to the capture-device phrase pushed the opening attitude to roughly 150 degrees — near inverted.
- Naming the official move instead ('Roll CCW, slow, continuous') produced a FAST roll. Nauseating, unusable. Naming a move buys amplitude; amplitude is spectacle, and spectacle is not unease.
- Same prompt on a different seed opened at the same ~90 degrees and then held rigid — no drift at all. The prompt owns the ANGLE. The seed owns the MOTION.

Cant is directable. Drift is cast. Do not try to prompt the drift — sweep seeds for it.

WHY IT WORKS ON A SCROLL FEED

A face parses in a fraction of a second — no comprehension required. A rolled frame is wrong in the same fraction. The two together stop a thumb without asking the viewer to understand anything, which is the whole problem with opening on an establishing wide: beautiful, and it asks to be read.

The roll must NOT resolve. Landing upright converts disorientation into satisfaction and hands the viewer back to numbness. The keeper take ends still tilted, still turning.



Left: the hook, mid-roll. Right: the reveal — the floor turns to face the lens while her voice keeps going.

WHAT FAILED, AND THE FIX

- Continuation by video reference lost the roll entirely. A video ref carries appearance and identity, NOT camera motion. The cant has to be re-written in prose for every shot.
- A 0.5-second tail clip as a video reference silently starves it — the node contract is 2 to 15 seconds at 24fps. Under it, the render quietly falls back to prose only.

- Binding a full audio tail as reference made the next shot mimic the previous DELIVERY almost exactly. Strip speech from the reference bed (VAD it) and supply identity through a separate short voice reference.
- Ninety degrees of cant on a WIDE shot of a room reads as a landscape video playing sideways — a technical error, not a choice. Scale the cant to the shot: extreme on faces, 15 to 25 degrees on wides.
- The dialogue tag for a breath was SPOKEN ALOUD on one roll ('Mrs. Whiskers, catch breath'). Transcribe every take before trusting it; performance tags are per-roll, not guaranteed.

THE POST CHAIN (EXACT)

Two-frame dissolve between shots one and two, with a single frame of defocus dropped into the middle of it so the edit reads as a camera hunting focus rather than a cut.

```
# 2-frame dissolve, video + audio
ffmpeg -i s1.mp4 -i s2.mp4 -filter_complex "[0:v][1:v]xfade=transition=fade:duration=0.0833:offset=5.0833[v];[0:a][1:a]acrossfade=d=0.0833:c1=tri:c2=tri[a]" -map "[v]" -map "[a]" -c:v libx264 -crf 14 -preset slow -pix_fmt yuv420p -c:a aac -b:a 256k fade.mp4

# one frame of defocus at the seam — the cut hides inside a camera fault
ffmpeg -i fade.mp4 -vf "gblur=sigma=12:enable='between(n,122,122)'" -c:v libx264 -crf 14 -preset slow -pix_fmt yuv420p -c:a copy fade_af.mp4
```

Finishing: SPAN 2x upscale on the assembled cut, then supersampled down to exactly 1080x1920 full-bleed. Upscaling past the target and coming back down beats scaling straight to it.

```
ffmpeg -i span2x.mp4 -vf "scale=1080:1936:flags=lanczos,crop=1080:1920" -c:v libx264 -crf 14 -preset slow -pix_fmt yuv420p -c:a copy final_vert1080.mp4
```

ONE MORE THING

This drop ships with no end card, on purpose. Vertical feeds loop, and without a card the last line runs straight back into the first: the call never ends. If the loop is doing work, do not interrupt it.