

FUGITIVE

Opening :30 · Final Frames V1c · Shots 4-6 rebuilt

FRAMES	SHOTS	DURATION	TEMPO
11	7	30.00s	102 BPM

Finished frames generated from the approved boards, all keyed to the locked hero anchor. **Each one is a first frame for Seedance, not a finished shot.**

A high-chroma digital painting look: clean confident brushwork, crisp readable edges, strong local colour, and neon rendered as soft bokeh discs behind the subject. Detail holds across the whole frame rather than collapsing into abstraction, so every costume and mask element stays legible. Warmer and more illustrative than the V2 impasto pass, and likely easier for a video model to hold consistent because there is less texture noise for it to reinterpret.

FOUR PANELS HAVE NO STILL

Because the model can carry them from a neighbour.

SH01-B is just a push on SH01-A, so frame 01 runs the full 5.83 seconds.

SH06-B and SH06-C fall inside the orbit between SH06-A and SH06-D, so shot 6 runs first frame to last frame.

SH08-A and SH08-B both come out of the anchor, so frame 11 runs the full 3.2 seconds.

Character consistency risk is concentrated in shots 6 and 8. Shots 1, 2 and 4 carry none at all — you do not see a person until 10.5 seconds in, and no full figure until 19.8.

CAMERA WORDING – PASTE VERBATIM

Keep it short and mechanical and identical across shots. That repetition is what makes the moves match.

PUSH

slow linear dolly push in, constant speed, no rotation, no shake

TRACK

slow lateral tracking shot moving left to right, constant speed, subject stays centred

ORBIT

slow orbit around the subject, constant radius, subject centred

TIMING MAP – LOCKED TO THE TRACK

SHOT	IN	OUT	BARS	MOVE	FRAMES	CONTENT
01	0:00.00	0:05.83	2.5	PUSH	1	The street — covers SH01-B
02	0:05.83	0:11.65	2.5	PUSH	3	The puddle — A, B, C
03	0:11.65	0:13.98	1.0	TRACK	1	Her boots
04	0:13.98	0:19.81	2.5	PUSH	2	The climb — A, B
05	0:19.81	0:22.14	1.0	PUSH	1	The alley
06	0:22.14	0:26.80	2.0	ORBIT	2	She stops — first + last frame
08	0:26.80	0:30.00	1.37	PUSH	1	Her eyes — covers SH08-A and B

THE GRID

The track is **media.mp3**, roughly **102 BPM**, which makes one beat 0.583 seconds and one bar 2.33 seconds. Every cut lands on a beat and almost all land on a bar line. Durations above are already snapped to that grid.

ASSEMBLY

Straight cuts only, no dissolves. Trim from the head, never the tail. Filenames match the V2 folder exactly, so the two passes line up frame for frame for A/B comparison.



MASK, ISOLATED



HAIR PIECE



COSTUME, REAR



ANCHOR

THE MASK — THE SINGLE MOST-MISSED DETAIL

A **FULL SKULL CAP** covering the entire head like a helmet. Not a face mask, not a domino mask, not a luchador mask. Hard glossy black shell, **quilted diamond texture**, rows of **small metal rivets along every seam**, a **polished chrome band curving over the crown**, two **large almond cat-eye openings** outlined in chrome, a **downward point over the nose bridge**, and a **small white spade LOW** on the right side near the cheek. Mouth, chin and jaw fully exposed.

FROM BEHIND — SHOTS 4, 5 AND 6

The whole back of her head is shell. **No bare scalp, no loose hair on top, no visible centre part.** Only the dome, the rivet seams and the chrome crown band catching a hard rim highlight in wet light.

PIGTAILS

They pass through openings toward the **BACK of the crown**, with a polished chrome cuff at each exit point, then fall as long wavy black hair past the shoulder blades. **Exactly two.** From behind and rear three-quarter the cuffs read clearly. From the front, tight, the mounts are behind the crown so **no cuffs are visible at all. Never draw the cuffs on the front or sides of the crown like horns.**

COSTUME

Cream distressed cropped jacket with a **large black spade across the back**. Black lace corset. Near-black cargo pants with a **spade thigh pocket**. **White platform combat boots.**

NON-NEGOTIABLE

She wears the mask in **every shot she appears in**. Her **eyes are not readable until 0:27.97**.

WHAT WAS REBUILT

Frames **SH04-A, SH04-B, SH05-A, SH06-A and SH06-D** were regenerated from scratch. SH04-A is now a true vertical ladder rather than a staircase, with her small at the bottom edge as the board describes. SH05-A is back on palette. The three character frames hold adult proportions and the correct mask.

KNOWN DRIFT TO WATCH

The pigtail mounts are the detail that fails most often. They belong at the **back** of the crown; when a generation puts them on top they read as horns. Check every newly generated character frame for it.

SH01-A

0:00.00 – 0:05.83

PUSH

2.5 bars · covers SH01-B



SCENE

An empty street at night in the rain. Neon signage stacked up both walls, wet asphalt mirroring every sign, a traffic light hanging dead centre in the distance. On the beat at 0:02.91 the light changes red to green with nobody there to see it, and nothing responds. By 0:04.66 fog has swallowed the far end. The city is running with nobody in it.

CAMERA

Slow linear dolly push in, constant speed, no rotation, no shake. Straight down the centre toward the vanishing point, which stays dead centre the whole time. This frame carries the full 5.83 seconds.

SOUND

Wide diffuse rain across the whole street, drumming on awnings and metal signage. A low electrical hum off the neon with a faint flicker and buzz. A mechanical relay click as the light changes. One distant siren, far away, passing and gone.

SH02-A

0:05.83 – 0:08.16

PUSH

1 bar

**SCENE**

The camera has dropped to the asphalt. A large black puddle sits low in frame holding a perfect inverted reflection of the neon canyon, so the bottom of the screen reads as a city hanging upside down. Rain rings ripple across it constantly. Same road, same push, just lower.

CAMERA

Slow linear dolly push in, constant speed, camera stays low and level. The puddle grows and rises slightly as we close on it.

SOUND

Rain shifts from wide to tight and detailed. Individual drops striking water, close to the lens. The broader street rain pulls back and sits behind it. A faint oily surface tension sound.

SH02-B

0:08.16 – 0:10.49

PUSH

1 bar

**SCENE**

Hard scale break. One single raindrop at the exact instant of impact: a rising column of water with a bead about to separate from its tip, ringed by a coronet of flung droplets. The crown rises and collapses back into the water. The whole city reduced to one drop.

CAMERA

Very slight push, constant speed, almost static. Hold the extreme depth of field, the background must stay abstract.

SOUND

Everything else drops away. One isolated droplet impact, high and bell-like, with the water tension audible around it. Almost silence underneath. This is the quietest moment in the piece.

SH02-C

0:10.49 – 0:11.65

PUSH

half a bar

**SCENE**

Her boot comes down into the exact same water at the exact same scale, bursting it outward in sheets and flung beads. The delicate crown and the boot rhyme, and the boot wins. This is her arrival and the first time she exists in the film. It breaks a silence you established one shot earlier, so it hits far harder than a splash should.

CAMERA

Same macro lens, side on at ground level, the same axis as SH03-A. Very slight push. Worth trying as one continuous take with SH02-B rather than a cut, since the camera never moves between them.

SOUND

The quiet is broken. A hard wet boot impact, deep and full. Water bursting and slapping outward. Leather creak and rubber compression under the weight. A low sub thud underneath the splash.

SH03-A

0:11.65 – 0:13.98

TRACK

1 bar

**SCENE**

Cut wider on the same axis, already mid-stride. Her right boot holds centre frame but is pushing off, heel lifted, up on the toe, water dripping off it and the rings already spreading and settling. No fresh splash, the stomp already happened. Her left boot swings ahead. Footfalls land on the beat, then the last one plants and holds. She has stopped.

CAMERA

Slow lateral tracking shot moving left to right, constant speed, subject stays centred. Camera matches her walking speed exactly so the boots hold position in frame.

SOUND

Boot strikes on wet pavement on the beat at 0:12.24, 0:12.82 and 0:13.40, each throwing a small crown of spray. Water peeling and dripping off the soles between steps. Cargo fabric brushing with the stride. The last footfall lands at 0:13.98 and rings out into nothing.

SH04-A

0:13.98 – 0:17.48

PUSH

1.5 bars

**SCENE**

She has stopped and looked up. A fire-escape ladder runs dead centre up the middle of frame with iron landings stacked evenly on both sides. High above, one window glows warm amber, the only warm light in the entire film. She is small at the bottom edge, the back of her head, looking up. The camera leaves her behind and climbs.

CAMERA

Slow linear dolly push in, constant speed, no rotation, no shake. Straight up the ladder along the lens axis, no tilt, dead centre. She exits the bottom of frame as we rise.

SOUND

Rain goes loud and hard on iron. The ladder and landings ring faintly as water hits them. A hollow metallic resonance builds as we climb inside the fire escape. Something warm and muffled starting to bleed down from above.

SH04-B

0:17.48 – 0:19.81

PUSH

1 bar

**SCENE**

The camera arrives and levels on the window, dead centre, surrounded evenly by dark wet brick. Rain runs down the glass in long vertical rivulets. Inside, two soft silhouettes stand close together in a warm lit room, one turning toward the other, faces unreadable. One crosses the glass. Rain sheets across and blurs them out. The only shot with another human being in it.

CAMERA

Camera settles level on the glass. Very slight push.

SOUND

Rain running on glass, softer and rounder than on the iron. Muffled voices through the window, warm and indistinct, a laugh. A faint melody bleeding through from inside, tinny and far away. Then rain sheets across the glass and dulls all of it back out.

SH05-A

0:19.81 – 0:22.14

PUSH

1 bar

**SCENE**

She is walking again, seen from directly behind, small and dead centre, going away down a narrow alley. Walls converge evenly on both sides, graffiti, fire escapes, a vent pushing steam into the midground, deep neon glow at the far end. She passes straight through the steam without breaking pace, then begins to slow. She never turns around.

CAMERA

Slow linear dolly push in, constant speed, no rotation, no shake. Straight down the centre of the alley toward her. She holds centre the whole time.

SOUND

Rain goes boxed in and reverberant, a brick canyon. Her boots continue, now with slapback off the walls. Steam hissing from the vent as she passes through it. A neon transformer buzzing overhead. Distant traffic somewhere above and behind.

SH06-A

0:22.14 – 0:24.47

ORBIT

1 bar · first frame

**SCENE**

She has stopped. Standing completely still in the middle of the alley, feet planted, head slightly lowered, rain falling straight through the frame around her. This is the only shot in the film where nothing is moving except the camera and the rain. The orbit begins from directly behind her and travels through her rear three-quarter, where a hard rim light catches one shoulder.

CAMERA

Slow orbit around the subject, constant radius, subject centred. This frame pairs with SH06-D as the last frame of the same move.

SOUND

No footsteps for the first time since shot 5. Rain in the alley, steady. Water dripping off her jacket and running off the mask shell. Neon buzz over a low room tone. The rain field begins rotating with the camera.

SH06-D

0:24.47 - 0:26.80

ORBIT

1 bar · last frame

**SCENE**

The orbit continues through her full profile, where a hard rim traces the silhouette of the mask and her chin and jaw read clearly below the shell, then arrives at her front three-quarter. Head stays lowered the whole way and her eyes are never readable. The cut out of this is the biggest scale jump in the piece.

CAMERA

Slow orbit around the subject, constant radius, subject centred. Roughly 135 degrees of travel from SH06-A. If the model cannot hold her across the full arc, generate SH06-C as a midpoint and cut shot 6 into two shorter orbits.

SOUND

Rain closest to the lens at her profile, individual drops striking the shell audibly. One slow exhale through the exposed mouth, the only sound she makes in the entire piece. Then the rain field settles and everything thins out in the last half second to open a hole for the cut.

SH08

0:26.80 – 0:30.00

PUSH

1.37 bars · covers SH08-A and B

**SCENE**

Hard cut straight into the close-up, the tightest framing in the film. Her head is still lowered, so we read the crown of the mask more than the eye openings, and rain runs down the glossy shell. On the beat at 0:27.97 she raises her head in one smooth motion and her eyes come level with the lens. On the next beat at 0:28.55 she makes direct eye contact into camera, no blink, held all the way out to 0:30.00. Cut to black.

CAMERA

Slow linear dolly push in, constant speed, no rotation, no shake. Ends closer than any other frame in the film.

SOUND

Rain goes close and dry, right on the mask surface. Individual drops striking hard shell, water running off the chin and the jaw. One breath in as she raises her head. Then everything drops away underneath the stare and holds. Rain only, and out.



SH01-A 0:00.00



SH02-A 0:05.83



SH02-B 0:08.16



SH02-C 0:10.49



SH03-A 0:11.65



SH04-A 0:13.98



SH04-B 0:17.48



SH05-A 0:19.81



SH06-A 0:22.14



SH06-D 0:24.47



SH08 0:26.80

Read left to right, top to bottom. The only warm frame is SH04-B. The only fully centred portrait is the anchor, and it lands on the last beat. Shot 6 is a first-frame and last-frame pair, so the two orbit frames have to interpolate 135 degrees between them.



SH01-A 0:00.00

PUSH



SH02-A 0:05.83

PUSH



SH02-B 0:08.16

PUSH



SH02-C 0:10.49

PUSH



SH03-A 0:11.65

TRACK



SH04-A 0:13.98

PUSH



SH04-B 0:17.48

PUSH



SH05-A 0:19.81

PUSH



SH06-A 0:22.14

ORBIT



SH06-D 0:24.47

ORBIT



SH08 0:26.80

PUSH