

PRODUCTION PLAN

The shot list

Twenty-three shots · 2.39:1 letterbox · MOS · one house · natural light · 24 fps.

CAST

Mother (33–42) — believable, minimal makeup, real tiredness. Carries the film with zero dialogue: pure behavior, a face that can "fall" subtly.

Daughter (4–6) — the twirl must be un-choreographed; shoot 20 takes, use the imperfect one. Never has to act — has to play.

Partner (35–50) — mostly a lit face in the dark, and a hand. One evening.

Younger-couple insert — the same two actors, softer grade and a wardrobe change. No extra casting.

LOCATIONS

One real, lived-in house — a kitchen with window light, a living room, a bedroom — and a patch of lawn. Nothing aspirational; the everyday mess is the point.

KEY SETUPS (in order of importance)

1 · "Top of the head" — the poster frame

Child's eye-level, ~35 mm, f/2. The mother's face fully occluded by the raised phone; only the top of her head shows above it.

2 · The background twirl

Focus never leaves the phone — the girl stays soft in the background, and the audience has to strain toward her. ~50 mm, f/1.8.

3 • Cornea macro

~100 mm macro on the eye, the feed reflected on it — four or five flashes, each 20 frames or less, cut on the black of the pupil.

4 • Two blues overhead

Locked overhead, only screenlight. The two faces balanced to slightly different blue temperatures so the couple feels separately alone on one mattress.

5 • Memory insert

The younger couple, shot soft and warm with a grain/halation "2009 camcorder" treatment, pillarboxed inside the letterbox.

6 • The drawer

Treated like a ritual — slow, deliberate, sound-designed: the felt slide and a soft click as the phone is laid to rest.

7 • POV twirl payoff

Handheld, breathing, the mother's own eyeline — the girl lands the spin looking straight into the lens. Reuses the exact wardrobe and blocking of the background twirl, and pays it off.

GRADE

Three states carry the whole film wordlessly: **gold** for presence, **blue-gray** for the theft, and a warm grainy **memory** look for the insert. One rule holds every frame: the phone is always the coldest object in the frame; the child is always the warmest.