

SHOT BREAKDOWN & NARRATION TIMING

SCRIPT V4 · V0 FOR REVIEW · ANCHORED ON THE LATEST GENERATIONS

7:29

runtime at 2.4 words/s

6:49–8:03

brisk to measured read

114

shots in edit order

11

epic establishing shots

878

words of narration

27 scenic · 58 dramatic · 29 interface (typeset, near free) · 84 shots fully anchored · 30 waiting on an anchor

THE RUNTIME

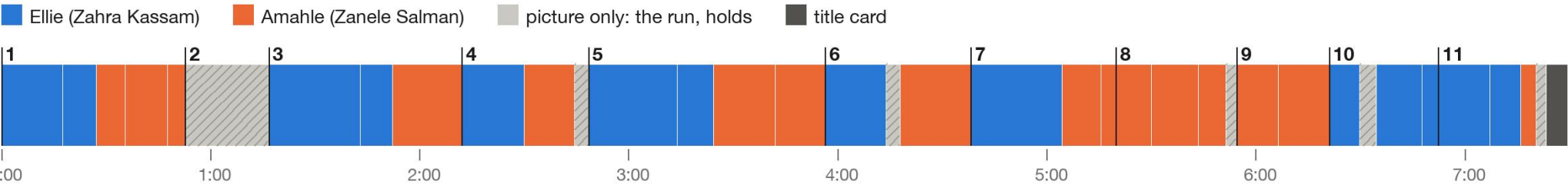
At a natural read the cut lands at 6:49 to 8:03, against about six minutes in the brief and five in the contract. The narration alone is 6:06; the rest is the silent run, the holds the brief asks for (the schoolroom, the remittance, the council, the four refusals, the last lamp), breaths and the card. The client's cut 5 decisions are where the time comes back.

HOW THE SHOTS ARE BUILT

- Several angles per scene where it earns it: wide, close-up, side profile, ECU, shot/reverse, punch-in detail.
- Epic establishing shots open and close each world: static, from a high or long-lens vantage. No swoops.
- The camera observes. No one speaks on camera: close-ups are of people listening, working, thinking.
- Interface inserts are typeset locally in the T3 grammar on device plates: the counters land at beats 1, 7, 11.
- Every shot points at its anchor frame from the latest generations. Gaps are listed at the back.
- Thumbnails show the anchor frame a shot builds from (its likeness or location), not the composed shot.

THE NARRATION TIMING MAP

SCRIPT V4 · 7:29 AT 2.4 WORDS/S · BY NARRATOR AND BEAT



BEAT		ELLIE	AMAHLE	SHOTS	IN	SECONDS	
1	BEFORE LIGHT	56	56	16	0:00	53	
2	THE RUN	—	—	8	0:53	24	
3	WHO WE ARE	79	45	12	1:17	55	
4	THE CHILDREN	38	32	8	2:12	36	
5	THE MOTHERS	80	73	14	2:49	68	
6	THE TURN	37	46	8	3:56	42	
7	NINE A.M.	58	33	12	4:38	42	
8	WHOSE COW	—	70	9	5:20	35	
9	EVENING	—	59	7	5:55	27	
10	ST ALBANS, LATER	56	—	12	6:21	31	
11	LAST LIGHT	52	8	8	6:52	31	

Title card 6s. Read rate assumption: 2.4 words/s; the recorded narration replaces it.

LINE BY LINE

EVERY NARRATION LINE, HOLD AND SILENCE, TIMED

SEG	WHO	WORDS	SEC	IN	LINE
1.1	■ Ellie	34	17.7	0:00	I wake well before sunrise. It is the only way to fit everything in. Work, care, health credits, and the private systems that decide whether my family can afford to stay...
1.2	■ Ellie	22	9.7	0:18	The housekeeping robot is at ten percent. Enough for one room. The kitchen, then. I cannot cover the energy costs this week.
1.3	■ Amahle	17	8.2	0:27	I wake at five on the homestead. Cattle stir. My aunt is already at the water tanks.
1.4	■ Amahle	28	12.2	0:36	My wearable reports the land, not my pulse. Solar at eighty-eight percent, water tanks three-quarters full. We answer to no grid. There are no medical bills to offset.
1.5	■ Amahle	11	5.1	0:48	And one number for me. Thirty-one people yesterday. Not transactions. People.
B2	■ silent		24.0	0:53	No narration. Picture carries this beat entirely.
3.1	■ Ellie	58	26.3	1:17	My name is Ellie. I am a forty-five year old labour economist, and I am tired. My thesis was on the distributional effects of platform work, and they called it prescient...
3.2	■ Ellie	21	9.2	1:43	What I missed was how a collapsing birth rate would hollow the economy. We never made family financially viable in time.
3.3	■ Amahle	45	19.9	1:52	My name is Amahle. I am twenty-eight, and I am rarely alone. Ninety hectares of the Eastern Cape, land my great-grandparents were pushed off, and that we took b...
4.1	■ Ellie	38	17.9	2:12	I make breakfast with Ciara before she logs on for her AI-led instruction. Home learning lets her earn a little in data curation. It aches me that children no longer h...
4.2	■ Amahle	32	14.4	2:30	Breakfast with three generations, then the young ones to the schoolroom we built. A retired teacher and our AI tutors. They have land to run on, animals to tend, an...
4.H	■ hold		4.0	2:45	hold long enough to count the children (brief §7)
5.1	■ Ellie	56	25.4	2:49	My mother, Rachel, is eighty-one, with vascular dementia. She nursed for the NHS for thirty-two years and paid her National Insurance faithfully, expecting it to...
5.2	■ Ellie	24	10.5	3:14	So I cover it. Sixteen thousand four hundred pounds a month, for a robot that tracks her vitals, her sleep, her patterns of distress.
5.3	■ Amahle	40	17.8	3:24	Six a.m., the wellness centre beside the clinic. Gym, consulting rooms, a birthing suite, elder care, shared across the district. My grandmother has her physiotherap...
5.4	■ Amahle	33	14.2	3:42	My mother left at sixteen to nanny in Britain, then still rich. She came home with her savings and a warning. The West had mistaken wealth for worth, and would pay...
6.1	■ Ellie	37	17.5	3:56	And still, even with my partner's salary, we could not survive without Amahle's remittances. Who would have imagined that by 2050 a South African nanny's daug...
6.H	■ hold		4.0	4:14	nobody says a word over the remittance: hold it long enough to read as strange (§8.7)
6.2	■ Amahle	46	20.3	4:18	She turned those wages into Clara. Carer robots for a world that had aged, isolated itself, and forgotten how to look after its own. Care work the West refused to v...
7.1	■ Ellie	58	26.3	4:38	Nine a.m., back at my desk. Every contract puts me against credentialed professionals in Nairobi, Medellin, Krakow, Taipei, all of us scored by the same unforgiving...
7.2	■ Amahle	24	11.1	5:04	I could have sold two years ago for a higher valuation, to a buyer who would have stripped out the local factory. I refused.
7.3	■ Amahle	9	4.2	5:16	Three hours, and my counter did not move once.
8.1	■ Amahle	21	10.2	5:20	It is not idyll. The land is relentless, and every shared asset has to be governed. Water, grazing, panels, batteries, vehicles.
8.2	■ Amahle	31	13.4	5:30	Yesterday it was whose cow stood in whose doorway. It took three hours. Serious disputes go to the chief and the council, and their word carries. My money buys...
8.3	■ Amahle	18	8.0	5:44	Our technology did not make us faster. It made it possible for everyone to be in the room.
8.H	■ hold		3.0	5:52	the point is duration, not exhaustion (§7)
9.1	■ Amahle	25	11.9	5:55	Six p.m., the whole compound eats together under a sky with no city glow. Three generations, food we grew. This meal is the load-bearing wall.
9.2	■ Amahle	34	14.7	6:06	If I fell ill tomorrow, the compound would close around my mother and grandmother before I asked. I do not carry my future alone. That never appeared on the bal...
10.1	■ Ellie	16	8.8	6:21	Family dinner is the only hour we are all together. Then a few more on proposals.
10.H	■ hold		4.8	6:30	four small refusals in a row at family dinner (§8.14)
10.2	■ Ellie	30	13.0	6:35	Seven income streams. Three dependents. Regulatory consultations I can diagnose but not fix. Children becoming economically fluent in systems I barely trust. My...
10.3	■ Ellie	10	4.7	6:48	I wrote the paper. I thought knowing would be enough.
11.1	■ Ellie	32	14.8	6:52	Half past ten. Six and a half hours. The minimum my tracker allows for the credits. When I have the power to spare, I set my avatar to answer while I sleep.
11.2	■ Ellie	20	8.8	7:07	Two hundred and six transactions today. I did not move one thing that matters. I am grateful for the sleep.
11.3	■ Amahle	8	4.4	7:16	Nine o'clock. The last lamp. Forty people today.
11.H	■ hold		3.0	7:20	the last lamp goes out before the card
CARD	■ card		6.0	7:23	Two women. Two long days.

1. BEFORE LIGHT

0:00–0:53 · 53S · 16 SHOTS (CONTINUED 1/3)



01-01 ■ ST ALBANS · SCENIC · EWS **EPIC ESTABLISHING** 4.9s · 0:00 · under 1.1

Before dawn: the 2020 towers crowd a grey-blue sky, a few hundred windows already lit, drone lanes blinking between them, the cathedral a dark shape beyond. Static, high vantage.

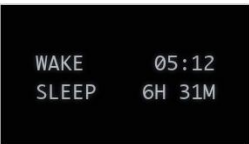
anchor SA-6 · + low angle from the canyon floor



01-02 ■ ST ALBANS · DRAMATIC · CU 3.0s · 0:05 · under 1.1

Ellie awake before the alarm in the dark, the tracker's glow on her cheek.

anchor EL-2 · gap: EllieBedroom · + ECU: her eyes opening



01-03 ■ ST ALBANS · INTERFACE · ECU 2.4s · 0:08 · under 1.1

The tracker on her wrist: the wake time it chose for her.

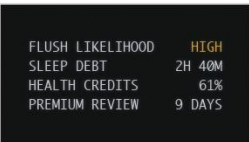
typeset in T3



01-04 ■ ST ALBANS · DRAMATIC · MS · PROFILE 3.0s · 0:10 · under 1.1

Ellie in the corridor in side profile against the LED strip, dressing as she walks: put together, layered, a little lipstick.

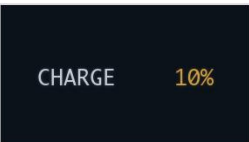
anchor EL-1



01-05 ■ ST ALBANS · INTERFACE · INSERT · REV 4.3s · 0:13 · under 1.1

Reverse: the wall panel she passes. Her body and her balance in the same breath, and in its corner, TRANSACTIONS. Hold long enough to read and no longer.

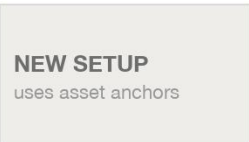
typeset in T3 · shot/reverse with 01-04 · §8.3: shown, never spoken; no hierarchy between lines



01-06 ■ ST ALBANS · INTERFACE · INSERT 3.1s · 0:18 · under 1.2

The housekeeping robot's dock panel: CHARGE 10%, the flat's floor plan, every room grey.

typeset in T3



01-07 ■ ST ALBANS · DRAMATIC · ECU 2.4s · 0:21 · under 1.2

Her fingertip taps the kitchen; one room lights green, the rest stay grey.

punch-in detail

1. BEFORE LIGHT

0:00–0:53 · 53S · 16 SHOTS (CONTINUED 2/3)



01-08 ■ ST ALBANS · SCENIC · MS 4.1s · 0:23 · under 1.2

The small soft robot wakes on its dock and trundles into the kitchen, the next tower's lit windows filling the glass.

anchor EK-4 · gap: HousekeepingRobot



01-09 ■ EASTERN CAPE · SCENIC · EWS **EPIC ESTABLISHING** 3.9s · 0:27 · under 1.3

The homestead at blue hour under the mountains: frost on the grass, snow on the high peaks, a few windows lit, the herding robots' work lights moving among the cattle.

anchor HE-9R



01-10 ■ EASTERN CAPE · SCENIC · WS 2.2s · 0:31 · under 1.3

Cattle stirring in the half dark, breath visible; a herding robot steps through them, its light low.

anchor HE-9R · + CU: a cow's breath in the cold



01-11 ■ EASTERN CAPE · DRAMATIC · MS 2.2s · 0:33 · under 1.3

The aunt at the water tanks under her head torch, checking the level by hand.

anchor HE-9R · gap: AmahleAunt



01-12 ■ EASTERN CAPE · DRAMATIC · MCU · PROFILE 4.1s · 0:36 · under 1.4

Amahle at a deep-set window in side profile, first light on the mountains outside; she fastens her wearable.

anchor CR-EC2 · her room: interior language from the CR-EC frames



01-13 ■ EASTERN CAPE · INTERFACE · ECU 4.1s · 0:40 · under 1.4

Her wearable reports the land, not her pulse.

typeset in T3



01-14 ■ EASTERN CAPE · SCENIC · WS 4.1s · 0:44 · under 1.4

The solar field, reservoirs and battery house catching first light; the satellite array at the studio. No grid in sight.

anchor HE-7R

1. BEFORE LIGHT

0:00–0:53 · 53S · 16 SHOTS (CONTINUED 3/3)



01-15 ■ EASTERN CAPE · DRAMATIC · CU
Amahle reads the number: a small, private satisfaction.

2.5s · 0:48 · under 1.5

anchor CR-EC2



01-16 ■ EASTERN CAPE · INTERFACE · INSERT
Punch-in: PARTICIPATION 31. Same corner, same size, same typeface as Ellie's TRANSACTIONS.

2.5s · 0:50 · under 1.5

typeset in T3 · §8.1 counter, appearance 1 of 3

2. THE RUN

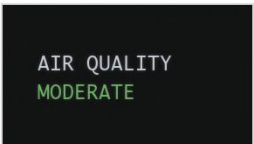
0:53–1:17 · 24S · 8 SHOTS (CONTINUED 1/2)



02-01 ■ ST ALBANS · SCENIC · EWS **EPIC ESTABLISHING** 3.9s · 0:53 · under B2
Dawn over old St Albans: the towers rise above the low roofs and the cathedral, haze and drone lanes.
anchor SA-6



02-02 ■ ST ALBANS · DRAMATIC · WS 3.0s · 0:57 · under B2
Ellie runs out along the canyon floor between the towers, mask pushed to her wrist, past flood-scarred, boarded ground floors and heaps of discarded devices.
anchor SA-4



02-03 ■ ST ALBANS · INTERFACE · INSERT 2.1s · 1:00 · under B2
The air quality board at the junction: MODERATE, in green. The mask stays at her wrist.
typeset in T3



02-04 ■ EASTERN CAPE · DRAMATIC · EWS **EPIC ESTABLISHING** 3.9s · 1:02 · under B2
Amahle on the ridge crest at dawn, small against the mountains and the valley, running under the ten-year canopy, her breath showing in the cold.
anchor HE-7R · gap: HomesteadRidge · brief §7 has heat haze at six a.m., but the film is locked to early June (cool Cape mornings): breath and long light instead



02-05 ■ ST ALBANS · SCENIC · MS 2.7s · 1:06 · under B2
Two tower entrances side by side: one raised behind new flood barriers, Ellie's at street level with two water lines on the cladding. The protected are the ones that could pay.
anchor SA-4 · gap: FloodDefences



02-06 ■ EASTERN CAPE · DRAMATIC · CU · PROFILE 2.4s · 1:08 · under B2
Match cut: Amahle in side profile, running, breath and effort.
anchor CR-EC2 · gap: HomesteadRidge



02-07 ■ ST ALBANS · DRAMATIC · CU · PROFILE 2.4s · 1:11 · under B2
Ellie in side profile, the same stride: the same effort, different air.
anchor EL-1 · match cut with 02-06

2. THE RUN

0:53–1:17 · 24S · 8 SHOTS (CONTINUED 2/2)



02-08 ■ EASTERN CAPE · SCENIC · EWS **EPIC ESTABLISHING**

3.6s · 1:13 · under B2

The ridge path breaks out of the trees: the whole valley below, the homestead, the herd under the robots, water catching the light.

anchor HE-7R · gap: HomesteadRidge

3. WHO WE ARE

1:17–2:12 · 55S · 12 SHOTS (CONTINUED 1/2)



03-01

■ ST ALBANS · DRAMATIC · MS

6.6s · 1:17 · under 3.1

Back from the run: Ellie at the kitchen counter in the LED gloom, a glass of water, catching her breath.

anchor EK-4, EL-1



03-02

■ ST ALBANS · DRAMATIC · CU

6.6s · 1:23 · under 3.1

Her face, forty-five and tired, still sharp. She looks into the room, never to camera.

anchor EL-2



03-03

■ ST ALBANS · SCENIC · INSERT

5.3s · 1:30 · under 3.1

Her bound thesis on the shelf, its spine worn, among the children's things.

anchor ED-1 · punch-in detail



03-04

FLASHBACK · DRAMATIC · WS

3.9s · 1:35 · under 3.1

2035, Lewisham: a rented flat, a pregnant woman of thirty, a laptop balanced on a box. Grainy, lower fidelity, a second and a half.

gap: LewishamFlat · on the client's cut list: pending cut 5



03-05

■ ST ALBANS · DRAMATIC · ECU

3.9s · 1:39 · under 3.1

Ellie's eyes: a flash of the old anger.

anchor EL-3



03-06

■ ST ALBANS · SCENIC · WS

4.6s · 1:43 · under 3.2

The development's playground between the towers on a weekday morning: empty swings.

anchor SA-4 · new setup: the playground



03-07

■ ST ALBANS · DRAMATIC · MS

4.6s · 1:48 · under 3.2

Ellie at her window: the next tower fifteen metres away, a wall of windows with almost no children in them.

anchor SA-5

3. WHO WE ARE

1:17–2:12 · 55S · 12 SHOTS (CONTINUED 2/2)



03-08

EASTERN CAPE · DRAMATIC · MCU

3.9s · 1:52 · under 3.3

Amahle in the kitchen at the start of the day, family moving around her, tea handed to her mid-conversation: rarely alone.

anchor CR-EC2



03-09

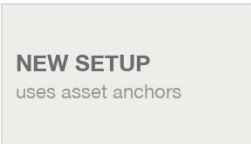
EASTERN CAPE · SCENIC · EWS

EPIC ESTABLISHING

6.2s · 1:56 · under 3.3

Ninety hectares from the ridge: the valley, the acacias, the herd moving under the robots, the homestead small beneath the mountains.

anchor HE-7R



03-10

EASTERN CAPE · SCENIC · INSERT

2.7s · 2:02 · under 3.3

An old boundary stone at the fence line, new fencing beside it: land taken back.

new detail



03-11

EASTERN CAPE · DRAMATIC · WS

3.9s · 2:05 · under 3.3

Her studio: the gantry arms building a passive-cooling panel while Amahle checks it by hand, the satellite array outside the window.

anchor CR-EC1



03-12

EASTERN CAPE · DRAMATIC · CU

3.1s · 2:09 · under 3.3

Amahle at the studio window, the land beyond her: I built them from it.

anchor CR-EC1

4. THE CHILDREN

2:12–2:48 · 36S · 8 SHOTS (CONTINUED 1/2)



04-01

■ ST ALBANS · DRAMATIC · MS

3.9s · 2:12 · under 4.1

Breakfast at the counter: Ellie and Ciara, fourteen, already in headphones, eating fast.

anchor EK-4 · gap: Ciara



04-02

■ ST ALBANS · DRAMATIC · OTS

3.1s · 2:16 · under 4.1

Over Ellie's shoulder to Ciara, who doesn't look up.

gap: Ciara · shot/reverse with 04-03



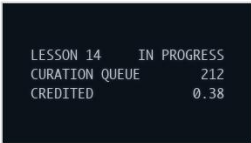
04-03

■ ST ALBANS · DRAMATIC · REV

3.1s · 2:19 · under 4.1

Reverse, over Ciara's shoulder: Ellie watching her daughter.

anchor EL-2



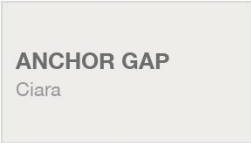
04-04

■ ST ALBANS · INTERFACE · INSERT

3.1s · 2:22 · under 4.1

Ciara's screen: the AI tutor's lesson beside a data-curation queue, a few pennies credited.

typeset in T3 · new interface item



04-05

■ ST ALBANS · DRAMATIC · WS

4.7s · 2:25 · under 4.1

Ciara in her small room: one chair, one desk, one screen, no other children. She logs on.

gap: Ciara · gap: Ciara's room · cuts straight to 04-07: the birth-rate cut, no narration makes the point



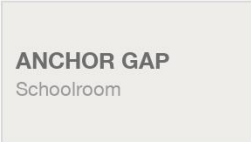
04-06

■ EASTERN CAPE · DRAMATIC · WS

4.2s · 2:30 · under 4.2

Breakfast with three generations at the long kitchen table, the household robot clearing as people talk over each other.

anchor CR-EC2



04-07

■ EASTERN CAPE · SCENIC · WS

10.8s · 2:34 · under 4.2 + 4.H

The schoolroom the family built: nine to twelve children of mixed ages working together outdoors, a retired teacher among them, goats at the edge, the AI tutor panel on the wall that nobody is looking at. Held long enough to count the children.

gap: Schoolroom · gap: RetiredTeacher

4. THE CHILDREN

2:12–2:48 · 36S · 8 SHOTS (CONTINUED 2/2)

ANCHOR GAP

Schoolroom

04-08

■ EASTERN CAPE · SCENIC · MS

Punch-in: two children heads together over one slate, a goat nosing in.

gap: Schoolroom

3.4s · 2:45 · under 4.2

5. THE MOTHERS

2:48–3:56 · 68S · 14 SHOTS (CONTINUED 1/2)



05-01 ■ ST ALBANS · DRAMATIC · WS7.3s · 2:48 · under 5.1

Rachel's room, lamp-lit, the warmest room in the flat: Rachel in her chair by the window, the carer robot standing quietly behind.

anchor RS-1 · gap: RachelRoom



05-02 ■ ST ALBANS · DRAMATIC · CU6.1s · 2:56 · under 5.1

Rachel's face: present, then somewhere else.

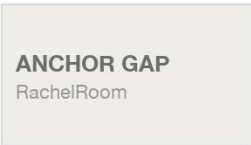
anchor RS-1



05-03 ■ ST ALBANS · DRAMATIC · ECU4.8s · 3:02 · under 5.1

Her hands: a nurse's hands, large-knuckled, still capable.

anchor RS-1



05-04 ■ ST ALBANS · SCENIC · INSERT7.3s · 3:07 · under 5.1

The sideboard: the framed thirty-two-year NHS long service photograph, and beside it the billing panel. Same shelf, same shot.

gap: RachelRoom · §7: the composition that does a paragraph's work



05-05 ■ ST ALBANS · INTERFACE · INSERT3.5s · 3:14 · under 5.2

Punch-in: the billing panel in dot-matrix.

typeset in T3



05-06 ■ ST ALBANS · DRAMATIC · MS4.3s · 3:17 · under 5.2

The carer robot holding Rachel's hand where a person would; on its chest the ribbon reports her vitals.

anchor CR-EU · the robot split, St Albans side: rhymes with 05-09



05-07 ■ ST ALBANS · INTERFACE · ECU2.7s · 3:22 · under 5.2

The ribbon, reporting to a dashboard Rachel will never see.

typeset in T3

5. THE MOTHERS

2:48–3:56 · 68S · 14 SHOTS (CONTINUED 2/2)



05-08 ■ EASTERN CAPE · SCENIC · WS

5.1s · 3:24 · under 5.3

Six a.m.: the wellness centre beside the clinic, the district's shared building, busy. Nothing is being paid for.

anchor WC-1



05-09 ■ EASTERN CAPE · DRAMATIC · MS

5.1s · 3:30 · under 5.3

The grandmother rises from the physio table: a machine takes her weight while her granddaughter holds her hand and talks to her.

anchor WC-3 · gap: AmahleGrandmother · the robot split, Cape side: rhymes with 05-06

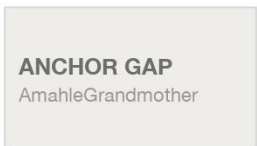


05-10 ■ EASTERN CAPE · DRAMATIC · WS

4.2s · 3:35 · under 5.3

Amahle training ten feet away, glancing across.

anchor WC-1 · shot/reverse with 05-11



05-11 ■ EASTERN CAPE · DRAMATIC · REV

3.3s · 3:39 · under 5.3

Reverse: her grandmother catches her eye and nods.

gap: AmahleGrandmother



05-12 FLASHBACK · DRAMATIC · WS

6.1s · 3:42 · under 5.4

England, around 2010: a young South African woman of eighteen in a plain coat walks a white girl of five along an ordinary street. The girl is Ellie. Grainy, a memory.

anchor MY3 · the two families' lives cross here



05-13 ■ EASTERN CAPE · DRAMATIC · CU

5.1s · 3:48 · under 5.4

Amahle's mother today at the head of the table, entirely unbothered, being waited on by people related to her.

anchor AM-1



05-14 ■ EASTERN CAPE · DRAMATIC · ECU

3.1s · 3:53 · under 5.4

Her eyes: the warning.

anchor AM-2

6. THE TURN

3:56–4:38 · 42S · 8 SHOTS (CONTINUED 1/2)



06-01 ■ ST ALBANS · DRAMATIC · MS4.1s · 3:56 · under 6.1

Ellie at her desk; behind her on a second screen, James on a lagging call from Antarctica, hood up, the camp banner. Neither quite talks.

anchor ED-1, J2 · James: no synced speech



06-02 ■ ST ALBANS · INTERFACE · INSERT2.9s · 4:01 · under 6.1

James's call frozen mid-frame: POOR CONNECTION.

anchor J2



06-03 ■ ST ALBANS · INTERFACE · INSERT4.1s · 4:03 · under 6.1

The remittance receipt: routed through three jurisdictions, converted twice.

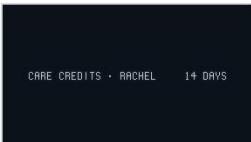
typeset in T3 · KINRAIL placeholders pending



06-04 ■ ST ALBANS · DRAMATIC · CU3.3s · 4:07 · under 6.1

Ellie reading it.

anchor EL-2



06-05 ■ ST ALBANS · INTERFACE · ECU7.3s · 4:11 · under 6.1 + 6.H

Punch-in, held: the landing line alone. Nobody says a word over this.

typeset in T3 · §8.7: hold long enough to read as strange · surname still open



06-06 ■ EASTERN CAPE · SCENIC · WS6.6s · 4:18 · under 6.2

The factory in the valley: a line assembling soft, companion-shaped carer robots for export, local workers, no name on the building.

gap: CareRobotFactory · the Cape builds the human-adjacent robots for the West and uses machines at home



06-07 ■ EASTERN CAPE · SCENIC · INSERT4.8s · 4:25 · under 6.2

A finished robot's face-plate lights for the first time; on its chest the app boots: CLARA · CARE.

gap: CareRobotFactory · Clara is the app, never the robot

6. THE TURN

3:56–4:38 · 42S · 8 SHOTS (CONTINUED 2/2)



06-08 ■ EASTERN CAPE · SCENIC · EWS **EPIC ESTABLISHING**

8.9s · 4:29 · under 6.2

The district from the mountainside: the homestead's land, the town strung along the valley with its school and wellness centre, a bus on the district road.

anchor HE-7R · gap: district panorama (new frame)

7. NINE A.M.

4:38–5:20 · 42S · 12 SHOTS (CONTINUED 1/2)



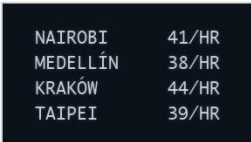
07-01

■ ST ALBANS · DRAMATIC · WS

4.2s · 4:38 · under 7.1

Nine a.m.: Ellie back at the desk in the second bedroom, screens the main light.

anchor ED-1



07-02

■ ST ALBANS · INTERFACE · INSERT

5.6s · 4:42 · under 7.1

The marketplace: bidders in Nairobi, Medellín, Kraków and Taipei refreshing, rates in green and red, her own rate in candles.

typeset in T3



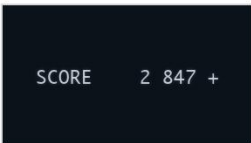
07-03

■ ST ALBANS · DRAMATIC · ECU

2.8s · 4:48 · under 7.1

Her eyes tracking the book.

anchor EL-3



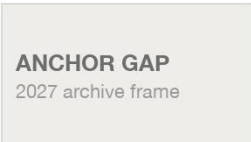
07-04

■ ST ALBANS · INTERFACE · INSERT

3.3s · 4:51 · under 7.1

Punch-in: her score ticking up with every action, never stopping.

typeset in T3



07-05

■ ARCHIVE · INTERFACE · INSERT

3.8s · 4:54 · under 7.1

2027, archive: a headline and a falling chart in the texture of a different decade. The AI-bust.

gap: 2027 archive frame · on the client's cut list: pending cut 5



07-06

■ ST ALBANS · DRAMATIC · CU · PROFILE

3.8s · 4:58 · under 7.1

Ellie in side profile against the screens, very still.

anchor EL-1



07-07

■ ST ALBANS · INTERFACE · INSERT

2.8s · 5:02 · under 7.1

TRANSACTIONS TODAY 14: the only thing moving on screen.

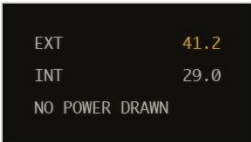
typeset in T3 · §8.1 counter, appearance 2 of 3

7. NINE A.M.

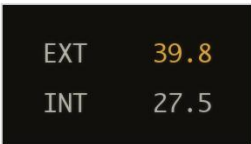
4:38–5:20 · 42S · 12 SHOTS (CONTINUED 2/2)



07-08 ■ EASTERN CAPE · DRAMATIC · WS 3.7s · 5:04 · under 7.2
The sale call in her studio: lawyers on the screen, the cattle visible through the window behind her. The cattle and the lawyers share the frame and neither wins it.
anchor CR-EC1



07-09 ■ EASTERN CAPE · INTERFACE · INSERT 3.0s · 5:08 · under 7.2
Her product, shown: a thermal overlay of a social housing block.
typeset in T3



07-10 ■ EASTERN CAPE · INTERFACE · INSERT 2.2s · 5:11 · under 7.2
The same system in two other countries: two quick cuts.
typeset in T3 · two cuts in one slot



07-11 ■ EASTERN CAPE · DRAMATIC · CU 2.2s · 5:13 · under 7.2
Amahle: I refused.
anchor CR-EC1



07-12 ■ EASTERN CAPE · INTERFACE · INSERT 4.2s · 5:16 · under 7.3
PARTICIPATION 0 on her wrist; the sun has moved across the desk. Three hours gone.
typeset in T3 · §8.1 counter, appearance 2 of 3

8. WHOSE COW

5:20–5:55 · 35S · 9 SHOTS (CONTINUED 1/2)



08-01

EASTERN CAPE · SCENIC · EWS

EPIC ESTABLISHING

6.0s · 5:20 · under 8.1

The council ring from a high, static vantage: the great tree, the woven canopy, the circle of elders, the mountains beyond.

anchor CO-2A



08-02

EASTERN CAPE · SCENIC · INSERT

4.3s · 5:26 · under 8.1

What has to be governed, five quick cuts: a water valve, a grazing gate, a panel array, a battery bank, a shared vehicle.

anchor HE-8R · montage of five



08-03

EASTERN CAPE · SCENIC · INSERT

2.1s · 5:30 · under 8.2

Yesterday: a cow standing squarely in a neighbour's doorway.

gap: cow in a doorway (new frame) · proposal: keeps the cow in the story and out of the council plate



08-04

EASTERN CAPE · DRAMATIC · MS

2.6s · 5:32 · under 8.2

Elders mid-argument across the circle, leaning in, one exasperated.

anchor CO-2A · shot/reverse with 08-05



08-05

EASTERN CAPE · DRAMATIC · MS · REV

2.6s · 5:35 · under 8.2

Reverse: the elders attending by telepresence, seated at the same height and eyeline, almost solid, true skin tone.

anchor CO-2W



08-06

EASTERN CAPE · INTERFACE · INSERT

1.8s · 5:37 · under 8.2

The water rota overlay, revised live as positions shift.

typeset in T3



08-07

EASTERN CAPE · DRAMATIC · MS

2.3s · 5:39 · under 8.2

The chief, seated among equals, speaks last and briefly: seen in mid, no synced speech.

gap: Chief

8. WHOSE COW

5:20–5:55 · 35S · 9 SHOTS (CONTINUED 2/2)



08-08 ■ EASTERN CAPE · DRAMATIC · MCU
Amahle in the circle, one voice among many, waiting her turn.

2.1s · 5:41 · under 8.2

anchor CO-2A



08-09 ■ EASTERN CAPE · SCENIC · WS
The circle from the side, the light now moved across it: a long session, everyone still there, the telepresent elders as solid as the rest.

11.0s · 5:44 · under 8.3 + 8.H

anchor CO-2A

9. EVENING

5:55–6:21 · 27S · 7 SHOTS



09-01 ■ EASTERN CAPE · SCENIC · EWS **EPIC ESTABLISHING**

5.4s · 5:55 · under 9.1

Six p.m.: the dining house by the road at blue hour, the district town's low lights beyond, and overhead a sky filling with stars, no city glow.

anchor CT-4



09-02 ■ EASTERN CAPE · DRAMATIC · WS

3.6s · 6:00 · under 9.1

Three generations at the long table, food they grew; the handwritten rota board on the wall beside a screen doing the same job.

anchor CT-5



09-03 ■ EASTERN CAPE · DRAMATIC · MS

2.9s · 6:04 · under 9.1

Friction: a cousin doing dishes he clearly resents, someone annoyed with someone.

anchor CT-4 · keep the friction in frame (§7)



09-04 ■ EASTERN CAPE · DRAMATIC · MS

4.4s · 6:06 · under 9.2

Amahle's mother and grandmother side by side, the family closing around them as dishes pass.

anchor AM-1 · gap: AmahleGrandmother



09-05 ■ EASTERN CAPE · DRAMATIC · CU

4.0s · 6:11 · under 9.2

Amahle, listening to the table, not talking.

anchor CR-EC2



09-06 ■ EASTERN CAPE · SCENIC · INSERT

3.1s · 6:15 · under 9.2

Hands passing a dish across the table.

anchor CT-5



09-07 ■ EASTERN CAPE · DRAMATIC · ECU

3.1s · 6:18 · under 9.2

Amahle's eyes: the day's sale, the balance sheet they bought.

anchor CR-EC1

10. ST ALBANS, LATER

6:21–6:52 · 31S · 12 SHOTS (CONTINUED 1/2)



10-01 ■ ST ALBANS · SCENIC · EWS

EPIC ESTABLISHING

4.8s · 6:21 · under 10.1

The towers at dusk: a wall of a thousand lit windows, drones in their lanes.

anchor SA-6

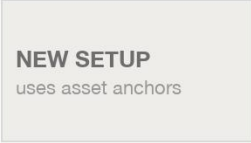


10-02 ■ ST ALBANS · DRAMATIC · WS

4.0s · 6:26 · under 10.1

Family dinner in the ninth-floor kitchen: Ellie, Ciara, her brother, Rachel; the grow light against the screens.

anchor EK-5 · gap: Ciara · gap: Ellie's son (no asset yet)



10-03 ■ ST ALBANS · INTERFACE · ECU

1.2s · 6:30 · under 10.H

A wrist tap: Ellie mutes her tracker.

§8.14 refusal 1 of 4

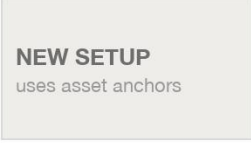


10-04 ■ ST ALBANS · INTERFACE · ECU

1.2s · 6:31 · under 10.H

Ciara dims her lens.

gap: Ciara · refusal 2 of 4



10-05 ■ ST ALBANS · INTERFACE · ECU

1.2s · 6:32 · under 10.H

The wall panel goes dark.

refusal 3 of 4



10-06 ■ ST ALBANS · INTERFACE · ECU

1.2s · 6:33 · under 10.H

An agent's voice cut off mid-sentence; the carer robot falls quiet.

anchor CR-EU · refusal 4 of 4: each one visibly costs them effort



10-07 ■ ST ALBANS · DRAMATIC · WS

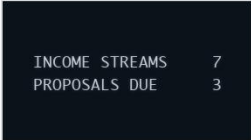
3.0s · 6:35 · under 10.2

Later: Ellie alone at her desk, the kitchen dark behind her.

anchor ED-1

10. ST ALBANS, LATER

6:21–6:52 · 31S · 12 SHOTS (CONTINUED 2/2)



10-08 ■ ST ALBANS · INTERFACE · INSERT

Seven income streams: seven small windows across her screens.

2.4s · 6:38 · under 10.2

typeset in T3

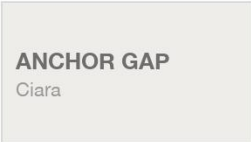


10-09 ■ ST ALBANS · DRAMATIC · MS

Through the doorway: Rachel asleep, the robot's ribbon glowing beside her.

2.7s · 6:40 · under 10.2

anchor CR-EU · gap: RachelRoom

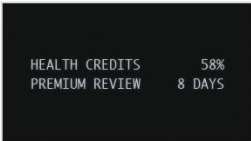


10-10 ■ ST ALBANS · DRAMATIC · MS

Ciara still at her screen, lit blue, earning.

2.7s · 6:43 · under 10.2

gap: Ciara · gap: Ciara's room



10-11 ■ ST ALBANS · INTERFACE · INSERT

The wall panel again: her body as a balance.

2.4s · 6:45 · under 10.2

typeset in T3



10-12 ■ ST ALBANS · DRAMATIC · ECU

Ellie's face in the screen light.

4.7s · 6:48 · under 10.3

anchor EL-3

11. LAST LIGHT

6:52–7:29 · 31S · 8 SHOTS (CONTINUED 1/2)



11-01 ■ ST ALBANS · DRAMATIC · MS
Half past ten: Ellie in bed in the dark, the tracker glowing on her wrist.

4.6s · 6:52 · under 11.1



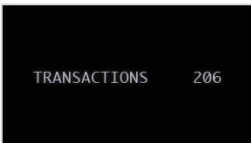
11-02 ■ ST ALBANS · INTERFACE · ECU
The tracker: the minimum it allows for the credits.

3.7s · 6:57 · under 11.1



11-03 ■ ST ALBANS · DRAMATIC · WS
Ellie asleep; across the room on the desk her avatar is still answering, a face that is hers in a window she is not in.

6.5s · 7:01 · under 11.1



11-04 ■ ST ALBANS · INTERFACE · INSERT
TRANSACTIONS 206.

4.4s · 7:07 · under 11.2



11-05 ■ ST ALBANS · DRAMATIC · CU
Ellie's sleeping face, the avatar's light moving on it.

4.4s · 7:12 · under 11.2



11-06 ■ EASTERN CAPE · DRAMATIC · MS
Nine o'clock: Amahle turns down the last lamp at the compound.

2.3s · 7:16 · under 11.3



11-07 ■ EASTERN CAPE · INTERFACE · INSERT
The counter, its long name at last.

2.1s · 7:18 · under 11.3

11. LAST LIGHT

6:52–7:29 · 31S · 8 SHOTS (CONTINUED 2/2)

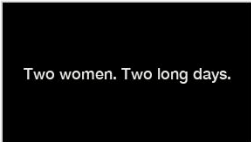


11-08 ■ EASTERN CAPE · SCENIC · EWS **EPIC ESTABLISHING**

The homestead under the full sky, the last lamp out, the mountains black against the stars.

3.0s · 7:20 · under 11.H

anchor HE-9R



11-09 CARD · SCENIC · CARD

Title card: Two women. Two long days.

6.0s · 7:23 · under CARD

WHAT THE STORYBOARD STILL NEEDS

ANCHOR GAPS, BY ASSET · AND THE OPEN FLAGS

ANCHOR GAPS

Ciara	6 shots: 04-01, 04-02, 04-05, 10-02, 10-04, 10-10
EllieBedroom	3 shots: 01-02, 11-01, 11-03
HomesteadRidge	3 shots: 02-04, 02-06, 02-08
RachelRoom	3 shots: 05-01, 05-04, 10-09
AmahleGrandmother	3 shots: 05-09, 05-11, 09-04
Ciara's room	2 shots: 04-05, 10-10
Schoolroom	2 shots: 04-07, 04-08
CareRobotFactory	2 shots: 06-06, 06-07
HousekeepingRobot	1 shot: 01-08
AmahleAunt	1 shot: 01-11
FloodDefences	1 shot: 02-05
LewishamFlat	1 shot: 03-04
RetiredTeacher	1 shot: 04-07
district panorama (new frame)	1 shot: 06-08
2027 archive frame	1 shot: 07-05
cow in a doorway (new frame)	1 shot: 08-03
Chief	1 shot: 08-07
Ellie's son (no asset yet)	1 shot: 10-02

FLAGS TO RESOLVE

- Cut 5: the Lewisham flashback (03-04) and the AI-bust archive frame (07-05) are on the client's cut list.
- Beat 2: brief §7 gives the ridge heat haze at six a.m., but the film is locked to early June (cool Cape mornings), so the run reads cold: breath and long light.
- Beat 8: the cow moves out of the council and into its own shot (08-03), proposed.
- Ellie's son has no asset yet (family dinner, 10-02).
- KINRAIL placeholders and the RACHEL surname on the remittance (06-03, 06-05).
- Picks still open: compound table (CT-4/CT-5), council (CO-2A/CO-2W), wellness centre, Ellie, Amahle's mother.