

Dottie's Voice.

A radio actress who stopped speaking. A night aide with a box of old tapes. A daughter who comes home in the rain.

How a 61-second animated short with spoken dialogue was directed shot by shot through Scenario MCP: one look for the whole cast, light before motion, prompts written as choreography, and every fix checked by measurement.

61.5 s

film, plus title and rolling credits

3

characters with spoken lines

10

generated clips cut together

-15.4 LUFS

measured on the final mix

Four acts. One line that changes everything.

The story came before any image: three characters, two locations and one emotional arc. A former radio-drama actress has not said a word in a year. The night aide finds her old reels, and when the tape snaps mid-scene, he reads her partner's line himself.



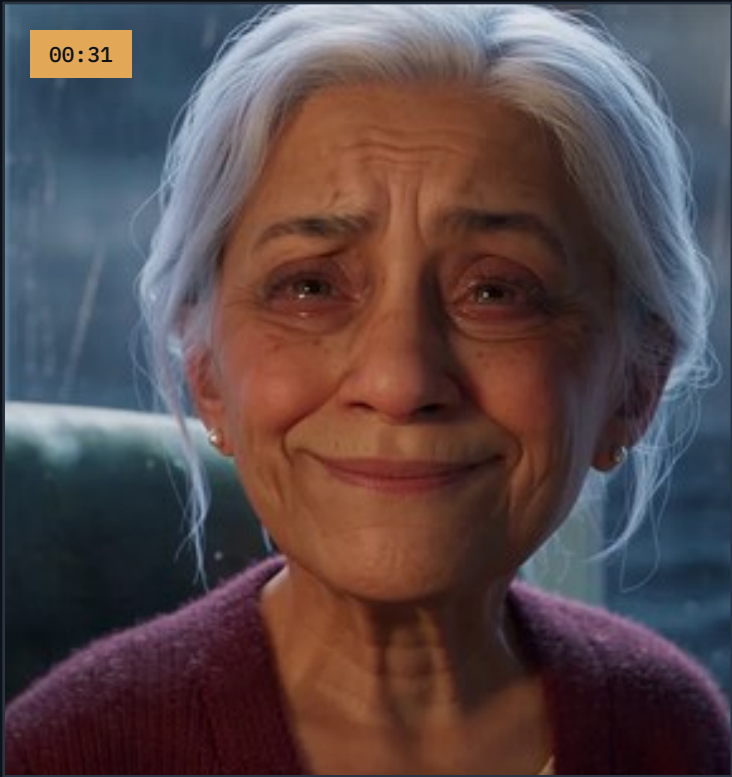
01 The box

Bruno finds a dusty box of reels and a photo of a young woman at a microphone. "Miss Dottie... this is you?"



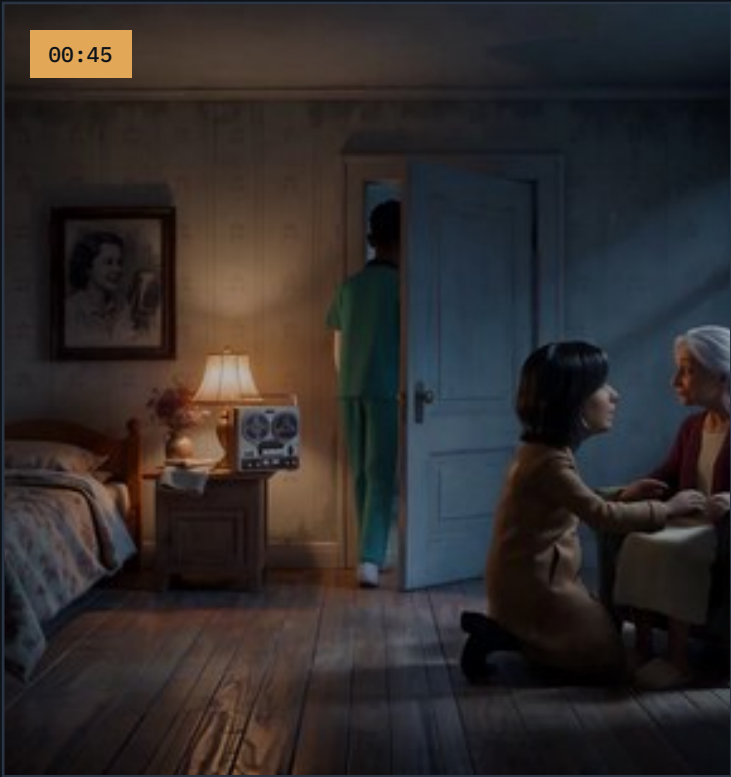
02 The tape

He brings the recorder to her room. "Miss Dottie? I found something that belongs to you."



03 The line

The tape snaps. He reads: "The light won't keep itself." She answers: "Then I'll keep it for you, until you come home."

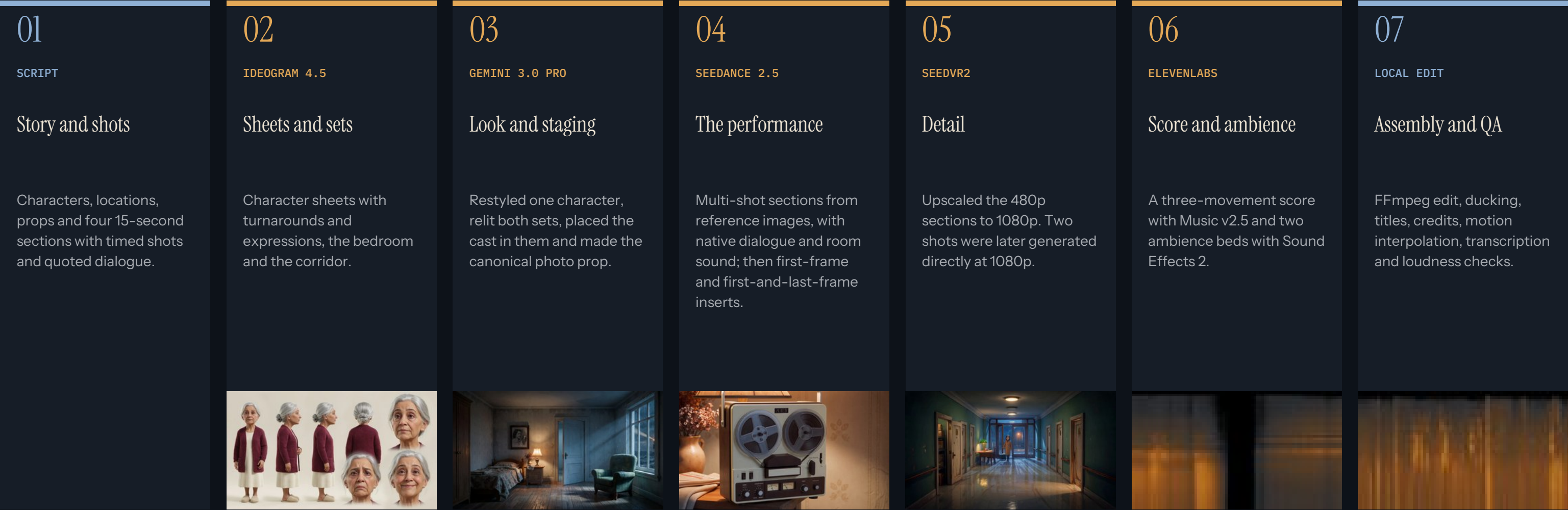


04 The daughter

Helena arrives and hears her mother from the corridor. "Someone gave me my lines back."

Every generation went through Scenario MCP.

The work moved in three stages: references and a first clip, the full story with targeted fixes, then sound and the edit. Image, video, upscale, music and sound-effect models ran as Scenario MCP jobs; the assembly, titles, cadence repair and checks ran locally.



■ Scenario MCP job ■ Written or run locally by the agent

The aide had to belong to the same film.

The first sheets disagreed: the two women came out in a textured, caricatured realism, while Bruno arrived rounder and smoother, closer to a cartoon. Asking for "more realistic" with his old sheet as a reference kept the cartoon look.



What worked

Gemini 3.0 Pro drew a new sheet with only the approved women's sheets as style references, never the old one. Proportions, skin and fabric then matched, and the new sheet became Bruno's reference everywhere.



Relight the set, not the prompt.

Instead of asking the video model for better lighting, the sets themselves were relit with Gemini 3.0 Pro: a dark room, one warm pool from the bedside lamp, cold moonlight with rain-streak shadows, haze and grain. The video inherits that texture from its references.



A staging reference with both characters in the relit room fixed their relative scale before any video was made.

Describe every second. Leave nothing to invent.

Open prompts let the model improvise: in an early take the recorder's reels were already turning before anyone touched it. Writing the shot second by second, causes before effects, removed that room.

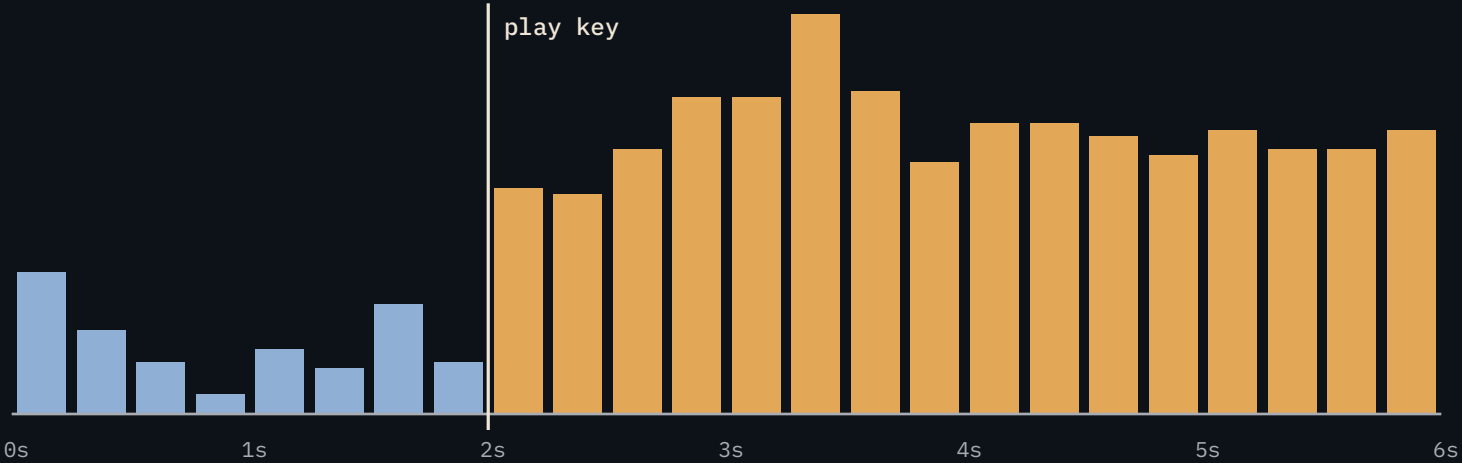
FROM THE SHOT'S PROMPT, CONDENSED

0.0 - 1.5 s	He lowers the box of reels to the floor; the recorder's reels stay perfectly still.
1.5 - 2.5 s	His index finger presses the play key with a click; until the click both reels remain motionless.
2.5 s	Only now the reels turn, and the recording plays: "Radio Aurora presents... The Lighthouse Keeper's Wife."
3.5 - 6.0 s	He rests his hand on his knee, lifts his head and looks down the corridor toward the lit door.

Motion stays low until the key press at about 2 s, then rises and holds while the reels turn. Measured on the shot used in the film.



MOTION INSIDE A CROP OF THE REELS, FINAL TAKE



Start calm. Let the scene earn the tears.

Dottie begins with a serene gaze at the rain. She hears her own young voice, takes her time to turn, and only by her line are her eyes wet. Each beat was written into the timeline so the feeling arrives inside the scene, not at its first frame.



1 Calm



2 Listening



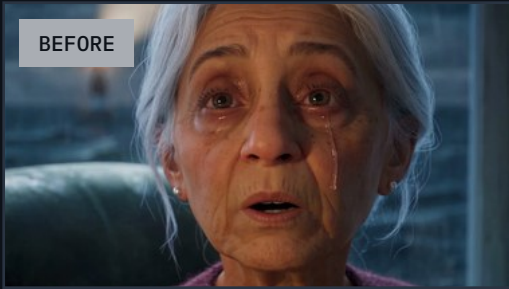
3 Her first words



4 Release

Wet eyes, dry cheeks

Generated tears tended to stick to the cheek like paint instead of running like water. The direction changed to eyes that are moist and shining while the cheeks stay dry.



One canonical prop

The photo of young Dottie hangs on her wall and appears in Bruno's hand. It became a single image reused in both places, so it is always the same woman.



Repair the shot, not the whole film.

When one moment failed, only that moment was regenerated, from its own frames. The rest of the section, and its timing, stayed untouched.

01

Lock both ends

For the entrance, the first frame and an edited last frame (door fully open, Bruno at the bedside table) went to Seedance 2.5. The model only fills in the movement between them.

02

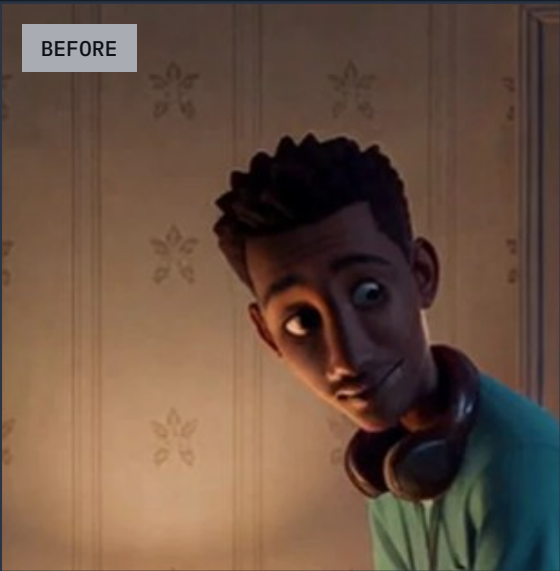
Edit one frame

A close-up came out with cartoon eyes. One frame was corrected with Gemini 3.0 Pro, passed alone without the sheet, and became the start frame of the close-up used in the film.

03

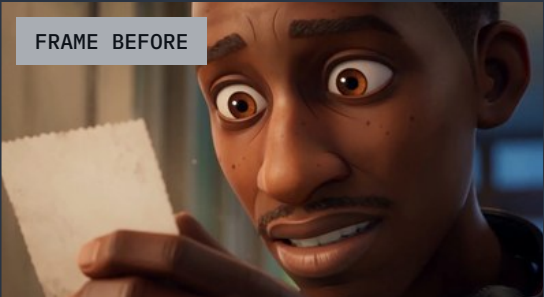
Keep the picture, fix the word

The best entrance picture said the name wrong. The clean "Miss Dottie" from another take with the same timing was spliced in and confirmed with a larger transcription model.



The same face in every shot

In two shots Bruno's face drifted from his close-up, and in the wide entrance his eyes deformed: at 480p his face was only about fifteen pixels tall, and upscaling could not recover it. His close-up became the identity reference, Gemini 3.0 Pro corrected his face on the anchor frames, and both shots were generated again directly at 1080p.



Close-ups came back on twos.

Many Seedance close-ups were animated on twos: a new pose every second frame, a 12 fps feel inside a 24 fps file. Wide and medium shots moved at a true 24. Regenerating did not change it, so the fix moved to post.

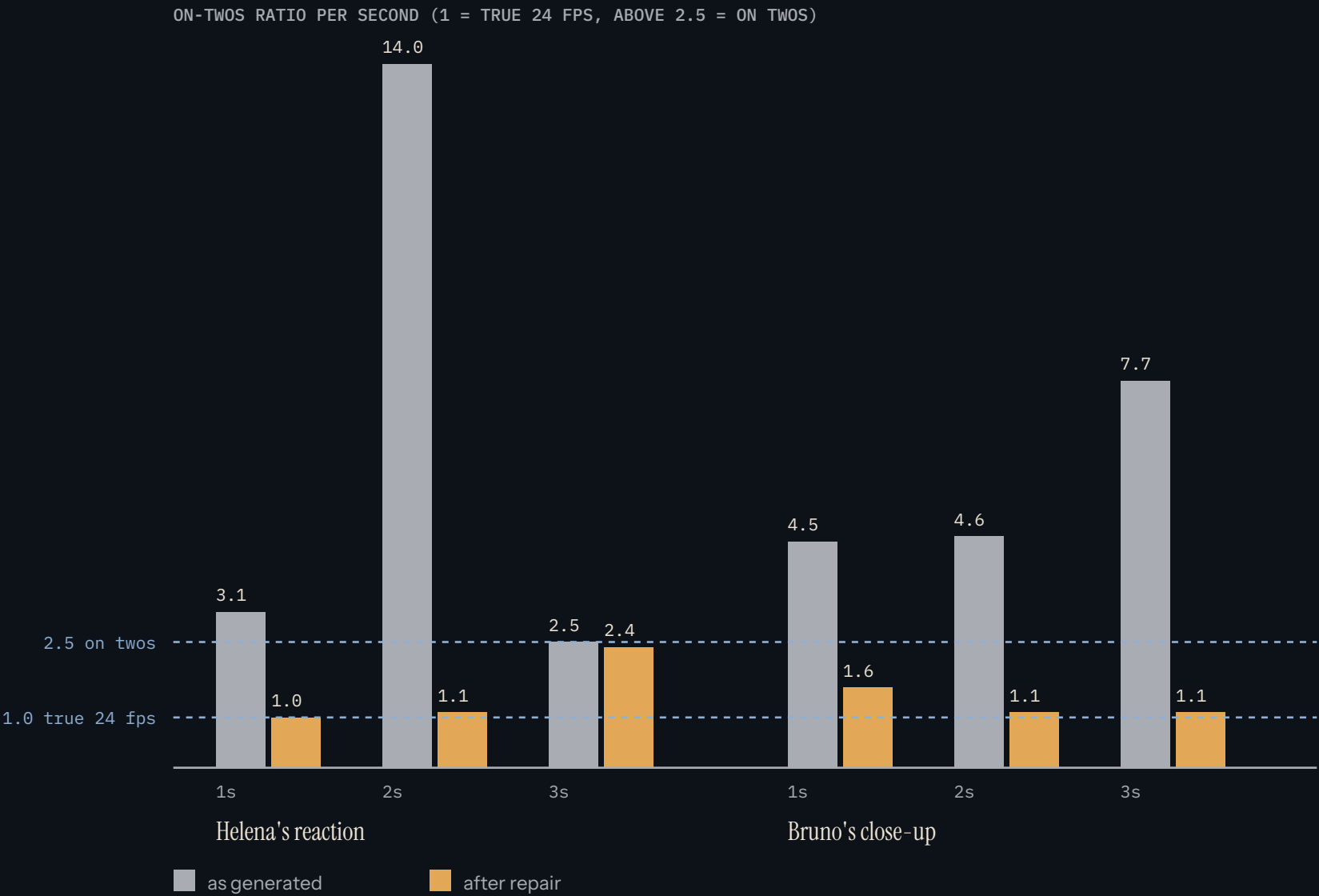
A short script compares the difference between consecutive frames. Where even and odd differences alternate strongly, it drops the held frames and motion-interpolates back to 24 fps, only on those stretches.



Helena's reaction close-up



Bruno's close-up



Dialogue in the shot. Score in the edit.

Every video prompt ended with "no music". Seedance 2.5 generated only dialogue, footsteps, the tape and the room, the same restraint as The Sleeping Giant, whose shots carry only footsteps, hinges and room ambience. Music generated per clip would have given every section its own soundtrack.

DIALOGUE AND NATIVE SOUND

Seedance 2.5, from each shot



AMBIENCE

ElevenLabs Sound Effects 2: corridor hum, rain on the bedroom window



SCORE, DUCKED UNDER DIALOGUE

ElevenLabs Music v2.5: three movements, felt piano, nylon guitar and cello



Every reaction needs an audible cause

Helena breaks down because she hears her mother. Dottie's own line, band-limited with a short echo, comes down the corridor before the daughter's close-up, and the score dips to make room for it.

Listen with numbers before listening with ears.

Each delivery went through the same checks, and each report said plainly what still needed a human listen.

Lines	Every line transcribed with Whisper; the name "Miss Dottie" confirmed with a larger model after a whispered take came back as "Diddy".
Stems	Spectrograms of the dialogue stem show no score leaking into the native audio.
Motion	Frame differences inside a crop prove when something starts to move, such as the reels.
Cadence	Per-second on-twos ratio for every close-up before and after repair.
Loudness	Integrated loudness of the final mix: -15.4 LUFS against a -16 target.



Start your own short from the same route.

The rules behind this film are packaged as an agent skill: the stage order, the choreography prompt pattern, the fix ladder and the checks. Point your agent at Scenario MCP and bring your own characters.

Watch the film and explore the process ->

Connect Scenario MCP ->

Scenario Skills on GitHub ->

Create on Scenario ->

CREDITS

Video
Seedance 2.5

Sheets, sets, props
Ideogram 4.5, Gemini 3.0 Pro

Upscale
SeedVR2

Score
ElevenLabs Music v2.5

Ambience
ElevenLabs Sound Effects 2

Edit and checks
FFmpeg, Python, Whisper

