

A WORDLESS SHORT / MAKING OF

Hold On.

An old otter who sleeps alone, a pup lost in a storm, and a paw to hold. A 2:08 felt stop-motion film made by one agent through the Scenario MCP.

2:08

wordless film

25

shots

86

Scenario calls

15,955

credits (CU)

One feeling, and no slop.

The brief asked for a single reaction, that's so sweet, from an original story with animals, stylized, around two minutes, with nothing that reads as generated. The style was chosen to serve that second demand.



The first look test: felt puppets, resin sea, knitted kelp, a paper-lantern moon.

Why needle-felted stop-motion

Wool fibres, bead eyes and needle marks are expected in a handmade puppet, so a slightly uneven render reads as craft. Mitten paws avoid fingers, and a macro lens keeps backgrounds soft.

Held on twos

Every clip plays at 12 unique images per second inside a 24 fps film, like real stop-motion. The in-between frames, where video models smear, are dropped. The cut measured 22 unique frames per 48.

Built on something true.

Sea otters hold paws while they sleep so they do not drift apart; a lone otter wraps itself in kelp instead. The film turns that behaviour into a story in five acts, with no dialogue.



Alone: pairs holding paws at dusk.



Together: asleep on his belly, the kelp floating loose.



Hold on: a ring of paws under the stars.

Twenty-five shots

Alone, the storm, found, together, letting go, hold on. Each shot carries one beat, four to six seconds long, and no two consecutive shots share a composition.

The payoff on screen

The last shot holds on a ring of otters while one line states the real behaviour: sea otters hold paws while they sleep, so they don't drift apart.

Every frame starts from a sheet.

GPT Image 2.5 Sunburst drew a turnaround sheet for each character: front, three-quarter, side, back, a floating pose and four expressions. Two takes each; the clearest identity was kept.



The old otter: grey felt eyebrows



The pup: honey wool and a tuft



The mother: sleek, no grey

Markers that survive

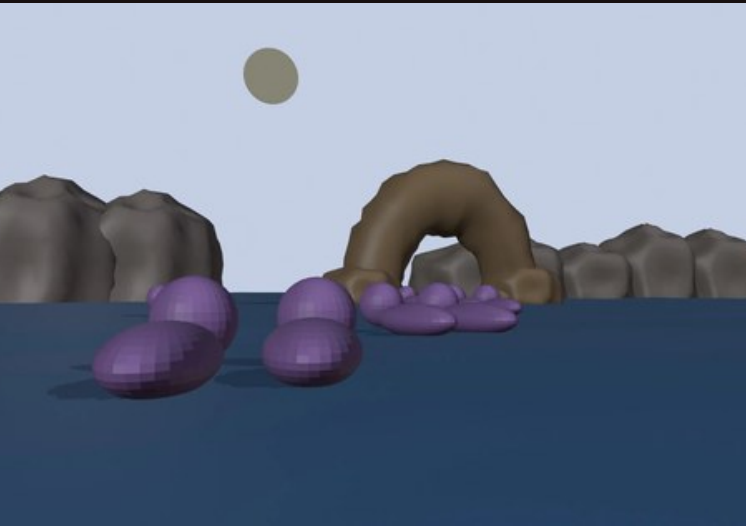
A notch in the old otter's ear was planned as his marker but never rendered on the sheet, so the grey eyebrows carried his identity instead. The pup's honey colour keeps it distinct at any size.

References in every prompt

Each key frame passes the relevant sheets as references, with an approved frame of the same scene for light. The characters stay on model across all 25 shots.

Blender plans the shot. Felt fills it in.

Blender 5.2, run headless, built one cove for the whole film: kelp on the left, a rock arch far right, cliffs behind, the moon high on the right. Proxy characters in saturated colours and one camera per guided shot rendered simple Workbench layouts.



Layout: violet otters, grey cliffs, brown arch



The repaint in felt and resin



Seven otters, in the planned order

A colour key the model can read

Each prompt names the colours: orange is the old otter, yellow the pup, red the mother, violet the family, green the kelp. The model copies the camera, horizon and placement, never the flat colours.

Where guides matter

Wide shots, geography and exact counts used guides: the opening raft, the chain of seven, the ring of eleven. Close acting shots worked from the sheets alone.

The rocks came out square.

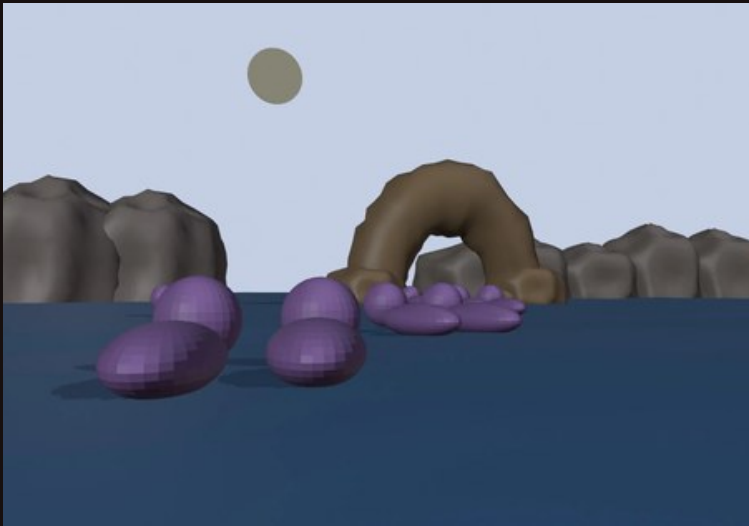
The first repaints followed the Blender layouts a little too well: box-shaped cliffs and a box arch came back as rectangular stone, like a monument instead of a cove.



First guides: box cliffs and arch



The repaint copied the boxes



Rebuilt: displaced lumps, a torus arch

Change the guide, not the prompt

The cliffs became displaced icospheres and the arch a lumpy torus. Seven guides were rendered again and re-uploaded, and the affected shots were repainted.

Result

The cove turned soft and handmade, with cork rocks and felt moss. Later prompts still say irregular, never rectangular, as a second safeguard.

Two moments, one gesture.

Every acted beat got a last frame, made by editing the chosen first frame with the same camera and puppets. Seedance 2.5 animated between them in 1080p, so each shot ends where the story needs it.

THE PEBBLE / FIRST, THEN LAST



THE BONK / FIRST, THEN LAST



THE PAW / FIRST, THEN LAST



Learned on the first test

A test shot without a last frame let the pup's body stretch toward the end of the clip. From then on every acted shot carried a last frame, and the pup stayed round.

Large moves as one shot

The pull-back to the chain and the crane over the ring were each one continuous Seedance move between a close first frame and a wide last frame, with no dissolve.

Every clip, frame by frame.

Seedance 2.5 made 25 clips at 1080p, most from first and last frames. Each clip was scanned as a ten-frame strip for melting faces, extra paws, identity drift, ghosted frames and props that appear from nowhere.



The pull-back, first frame to last: three otters become the whole chain.

What the checks found

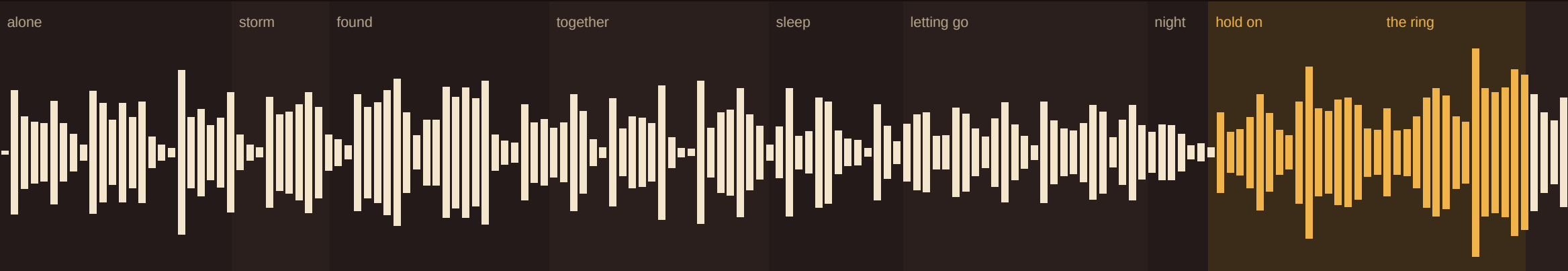
No morphing was kept. One small liberty was accepted: in the pebble shot the white pebble appears near his belly rather than coming out of the pouch under his arm. A shot re-taken with a last frame replaced the first test.

A comparison, kept separate

Kling V3 I2V Pro animated the same test frame once for comparison, at a tenth of the cost. The film uses Seedance 2.5 throughout; the comparison stayed outside the cut.

No words. A score that knows the cuts.

Cuts land on whole seconds, so ElevenLabs Music Advanced v2.5 could compose eleven sections exactly on them: felt piano and cello, a horn when the paws join, and a coda past the last frame. Two seeds were made; the one whose climax was the loudest part was kept.



The film score, 2:08: eleven sections timed to the cuts; the horn enters with the paws (gold).

Effects and mix

ElevenLabs Sound Effects 2 made fourteen sounds: sea ambiances, rain and thunder, shell taps, a bonk, squeaks and distant calls. The edit steps every clip on twos, grades once, and mixes to -16 LUFS.

The receipt

Seedance 2.5	26	14,250 CU
GPT Image 2.5 Sunburst	43	1,052 CU
ElevenLabs Sound Effects 2	14	420 CU
ElevenLabs Music Advanced v2.5	2	180 CU
Kling V3 I2V Pro (comparison)	1	53 CU
Total	86	15,955 CU

Scenario job records for the film. The narrated how-to video added 78 CU.