

AI69 / CINEMATIC TREATMENT

IVY LOSE IT ALL

A film about the time we thought we had.

Four lives. One song. The same moment.

TREATMENT / ENGLISH



MOOD: Hope / Connection / Music Brings Us Home

WHY “LOSE IT ALL”

A film about time, choice, and the things we notice too late.

We chose “Lose It All” from Ivy’s *Traces of You* because we heard something larger than a breakup. The lyrics speak of saying what matters while there is still a chance, and of moving through life without fully feeling the life around us. To us, the song asks what happens when the meaning of a moment becomes clear only after it has passed.

Our central idea: “We spend our lives trying to get more — more money, more success, more time later — only to realize that the things we truly wanted were already there.”

This is a cinematic film told through four interwoven lives, not four isolated mini-films. One family has comfort but little connection; another finds richness in ordinary time together. A young man misses a trip, then discovers the cost of “next time.” A daughter keeps postponing visits to her father. A musician chooses security over the band he loves.

Their stories converge at an intimate summer concert by Ivy. No forced explanations, no staged encounters: these people simply share one piece of music, and each hears their own life in it.

The emotional movement is from absence toward presence. The past cannot be restored. The next moment, perhaps, can still be lived.

IVY / LOSE IT ALL

01A – THE WELSKY FAMILY (PART 1)

They have everything
money can buy.

A beautiful house.
Expensive cars.
Travel. Restaurants.
Comfort. Space.

But inside the house
everyone lives in their
own world.

They are physically together,
but emotionally distant.

Nothing is broken.

They just don't have
the time for each other.



VISUAL NOTES: Modern house / Natural light + warm interiors / Shallow depth of field / Cinematic, elegant, polished

MOOD: Wealth / Isolation / Distance / Beauty without connection

HAVING EVERYTHING

Part I — The affluent family

A modern glass house after sunset. The architecture is extraordinary; the atmosphere is almost silent. A father answers work messages at the dinner table. The mother scrolls through her phone; the children are in separate rooms, each immersed in a private screen.

A carefully set dinner brings them into the same frame, but not into the same moment. We hold wide, composed shots, letting the distance between chairs and the empty space of the house do the storytelling. Nothing explodes. No one is a villain. This is emotional absence inside material abundance.

At the end of a beautiful evening, everyone is physically present — yet no one is quite there. The scene cuts not to a consequence, but to its visual opposite.

Locked-off wides, precise framing, cooler dusk outside warm-but-controlled interiors. 32/50mm perspectives; visual distance.

01B - SIMPLE FAMILY (PART 2)

They don't have much.
But they have each other.

A small house.
An old car.
Simple food.
Real conversations.
Laughter.

They cook together,
eat together,
travel together,
sing together,
face life together.

They are not perfect.
But they are present.

And that's what
makes them rich.



VISUAL NOTES: Kodak 35mm / Portra 400 / Natural light / Warm tones / Family moments / Home / Road trip / Lake / Campfire / Real emotions / Authentic life

MOOD: Warm / Honest / Cozy / Together / Hopeful

WHAT THEY ALREADY HAVE

Part II — The close-knit family

A modest, lived-in home fills with late-afternoon sunlight. The family cooks in a cramped kitchen, bumps elbows, laughs and eats around a small table. Father and child work on an old car; on a weekend drive everyone sings at once.

At a lakeside fire, they pass food around, take a slightly imperfect photograph, lean against one another. These are not heroic moments, nor a declaration that poverty makes people happier. They are simple moments made valuable by attention and shared time.

The camera moves closer than it ever did in the wealthy home: hands, faces, spontaneous gestures, bodies occupying the same frame. One family owns more things. The other is actively living what the first family cannot purchase on demand.

Warm late-day natural light, handheld intimacy, layered compositions, 35/50mm, tactile and unposed.

IVY / LOSE IT ALL

02A - THE TRIP HE NEVER TOOK

Same routine.
Same days.
Work. Deadlines. Emails.
One more meeting.
There's always something
more important.

His friends invite him
on a fishing trip.
A few days away.
Fresh air. No signal.
He wants to go.
He even has the ticket.
But work gets in the way.

"Next time," he tells
himself.

His friends leave without him.
They send photos.
He looks at them.
Smiles.
Then goes back to work.
Life continues.

The trip he never took.



VISUAL NOTES: Kodak 35mm / Portra 400 / Natural light / Warm highlights / Real locations / Cinematic, authentic, youthful

MOOD: Friendship / Escape / Regret / The life postponed

THE TRIP HE NEVER TOOK

Part I — The decision

A young office worker moves through familiar repetitions: commuter train, coffee, desk, late-night monitor. His friends invite him to a fishing weekend at a lake. He wants to go; he has already paid for a campsite pass and folded it into his jacket.

A deadline appears. He pauses over the packed bag, then sets it aside. "Next time," he tells himself. His friends load the car and leave without him.

Their trip is full of life: winding roads, a fish held proudly toward the camera, a campfire, mist over the water at dawn. Photographs arrive on his phone while he works under office lights. He smiles, puts the phone down, and opens another work window.

For them it is an ordinary weekend. For him it is the beginning of an absence he cannot yet see.

Contrast fluorescent office rhythm with luminous, handheld outdoor images. The absent friend never appears in the 04 trip.

IVY / LOSE IT ALL

02B - THE TRIP HE NEVER TOOK

Years later.

An old jacket.
A forgotten ticket.
A moment that
still lives in photos.

He looks at the pictures
and remembers what
could have been.

The same people.
The same lake.
The same laughter.

But he wasn't there.

Some memories
are priceless.
Because you can
never create them again.

The most expensive trip
is the one you never took.



VISUAL NOTES: Kodak 35mm / Portra 400 / Warm natural light / Film grain / Nostalgic, emotional / Past vs present

MOOD: Memory / Regret / Friendship / The value of time

THE UNUSED PASS

Part II — Years later

Decades pass without an obvious dramatic rupture. The man, now older, opens a wardrobe and reaches for a jacket he has not worn for years. A folded camping pass slips from the pocket. Same lake. Same date.

Next to it he finds the prints his friends once sent him. We move from the older man's fingers on the photographs into brief images of the lake and fire. These are imagined fragments of a weekend he knows only through other people's pictures — never memories of being there.

He looks again at the pass. The price printed on it was small. What it represents is immeasurable.

The most expensive trip is the one you never took. Because you cannot go back and create a memory in the time when it should have happened.

Quiet room tone suggested through close detail. Slow push-ins, aged skin, paper, textile, sunset imagery with a false flashback of him on the trip.

03 - THE EMPTY CHAIR

A father and a daughter.
A lifetime of moments.

School runs.
Driving lessons.
Shared meals.
Laughter.
Everyday life.

She grows up.
New city.
New responsibilities.
Always "next time".
Always busy.

He keeps waiting.
The calls become shorter.
The visits become rarer.

Then things start
to change.
His memories fade.
But her love doesn't.

One day he looks at her
and asks:
"Do I know you?"

Later, she sits at
the same kitchen table.
The chair is empty.
All the time in the world.
But he's no longer there.



VISUAL NOTES: Kodak 35mm / Portra 400 / Natural light / Warm tones / Intimate framing / Realistic locations / Emotional, cinematic

MOOD: Love / Time / Loss / What really matters

THE EMPTY CHAIR

A daughter and her father

A father waits outside school, teaches his daughter to drive, and shares late breakfasts with her at a familiar kitchen table. Small repetitions make their relationship feel lived in.

She grows up. Work, travel and responsibility multiply. He calls; she promises to visit. She means it. There is no villain here, only the ordinary habit of thinking there will be another weekend.

Then he begins to forget. At first a date, then a conversation, then a face. She comes to see him more often, sits beside him and holds his hand. One afternoon he looks at her gently and asks, "Do I know you?" She answers, "I'm your daughter." He cannot place her.

Later she sits at his kitchen table. His chair is empty because he is no longer living there. She finally has time, yet the familiar relationship she postponed cannot simply be resumed.

Recurring compositions of the same table; warm childhood, muted present. Patient close-ups and hands; no medical06 sensationalism.

IVY / LOSE IT ALL

04A – THE BAND (PART 1)

A small band.
Big dreams.

Music, friendship,
freedom.

Everything still
feels possible.



VISUAL NOTES: Kodak 35mm / Portra 400 / Natural light / Warm tones / Film grain / Authentic, youthful / Road / Rehearsal / Live music / Friendship

MOOD: Hopeful / Free / Real / A moment before change

THE BAND

Part I — Everything still feels possible

A young man and his friends rehearse in a small, cluttered room. They share a van, play local clubs, write songs, argue over arrangements and laugh at midnight. The music is theirs; the band is fictional and is **not** a fictional history of Ivy.

We find him most alive in those rooms. Then a steady job offers him a different road. It is not an evil choice: he wants security and the freedom that a reliable income seems to promise.

He tells his friends he will be back. They hug; he carries his guitar case out of the rehearsal space. The band keeps playing somewhere behind him. We end this part before the years pass: what matters is the moment in which an open future narrows into one chosen path.

Warm grain, lively shoulder-height camera, intimate club energy, natural performances. No fake song lyrics or invented Ivy credits.

IVY / LOSE IT ALL

04B – THE LIFE YOU DIDN'T CHOOSE

A good life.
A different one.

Some things
never leave you.



VISUAL NOTES: Cinematic realism / Natural light / Warm-cool contrast / Same character, 10-15 years older / Success vs what-ifs / Nostalgia / Music never leaves

MOOD: Accomplishment / Nostalgia / Quiet regret / Hope

THE LIFE YOU DIDN'T CHOOSE

Part II — The same man, 10-15 years later

He has a career, a comfortable apartment and a life that genuinely works. We should never frame him as a failure. Time has simply given him the life he selected.

Driving home, he hears Ivy's real recording of "Lose It All." The melody becomes a bridge to the band he once played in. He pulls over for a moment, then later opens the case of his old guitar. A photograph of his fictional band rests beside it.

He tries a familiar phrase. His fingers hesitate; he smiles at himself, surprised by what remains. He finds an old bandmate's number and hovers over the call button. Finally, he calls.

He cannot undo the years. But his story, unlike the unused pass or his former dream, still has a next move.

Same recognizable actor aged 10-15 years; clear visual match to 04A. Cooler city exteriors, warm quiet guitar scene. Replace misleading "IVY" marks on fictional-band imagery before production.

05 – FINAL
MOVEMENT

Different paths.
Same music.
Here together.



VISUAL NOTES: Kodak 35mm / Portra 400 / Natural light / Warm tones / Intimate scale / Real emotions / All stories converge

MOOD: Hope / Connection / Music Brings Us Home

THE FOUR STORIES BECOME ONE

The audience — the present moment

Without an explanatory travel montage, we discover our characters already at an intimate summer open-air concert. The simple family from Chapter 1 stands close, present with one another. The older man with the unused pass watches the stage. The daughter listens alone, carrying a quiet absence. The former musician stands nearby, hearing music from the position of someone who once performed it.

They do not recognize one another and never need to meet. They are not extras, either. We return to their distinct faces and let each response complete a story: a relieved breath, a hand around a child's shoulder, an attentive gaze, a small smile. The affluent family is not included in this concert sequence.

All four narrative worlds share one unrepeatable moment. None of the past has been repaired. But everyone is here, now.

A restrained summer-stage environment, real-feeling front-row portraits, available warm practicals, no staged lighters or sentimental posing.

IVY

LIVE
PERFORMANCE

Summer night.
Intimate open-air stage.
Music, memory, light.



VISUAL NOTES: Kodak 35mm / Warm practical lights / Open-air stage / Intimate crowd / Cinematic concert photography

MOOD: Warm / Intimate / Nostalgic / Alive

IVY — LIVE PERFORMANCE

The music at the center of the film

The performance belongs to Ivy rather than becoming a fifth fictional story. Dominique Durand sings at the microphone; Andy Chase plays guitar; Bruce Driscoll plays guitar or keyboards according to an agreed live arrangement. Our visual proposal uses keys for Bruce. These are the three featured Ivy members on the board; no extra featured player is invented.

The camera begins with a close, unforced portrait of Dominique, catches Andy's hands and Bruce's playing, then opens out to reveal the stage among trees. We intercut with our audience characters and, sparingly, with very short visual echoes from their stories: the lake, the kitchen table, the youthful rehearsal room.

The last movement is not a lesson about regret. It is a gentle invitation to be present. The final wide shot holds the band and the audience in the same pool of evening light. Music, for this moment, has brought separate lives together.

DIRECTORIAL LANGUAGE & PRODUCTION

FORMAT & EDIT A roughly five-minute film, paced to the actual mastered recording, not to imaginary timecodes. Chapters overlap and intercut; the moodboards define visual worlds, not nine consecutive sequences of equal duration.

CAMERA LANGUAGE A digital-cinema approach referencing the tonal latitude and intimate rendering of ARRI ALEXA 35 / Sony VENICE 2, with an analogue Kodak Vision3-inspired grade. These are visual references, not a claim that physical equipment has already been used. Natural daylight and warm practical lights wherever possible. Lens references: 32–35mm environmental frames, 50mm relational coverage, 75–85mm intimate portraits.

LIGHT & MOVEMENT Chapter 1A: formal wide frames and emotional distance. 1B and 04A: breathing handheld movement and warmth. 02A: fluorescent office versus luminous lake. 02B, 03 and 04B: restrained slow moves, space for the viewer to look. Finale: real concert energy, selective backlight, faces in an audience rather than anonymous crowd inserts.

TIME & CONTINUITY Keep distinct age references for the worker (young / old), musician (young / 10–15 years older), and father and daughter (childhood / adulthood / illness). Use one reference identity per character across shots. The missed fishing trip is reconstructed from photographs, never falsely staged as his personal memory. The father's illness is presented with sensitivity; his empty chair signifies changed presence, not an unexplained death.

IVY & AUTHENTICITY Keep the fictional young band separate from Ivy's real history. The Ivy track originates with Ivy. The three foreground performers should match the supplied authorized photo references; final instruments, wardrobe and likeness require the band's approval. No invented lyric lines, extra featured members, fabricated archival footage or depictions of Adam Schlesinger.

DELIVERY NOTE Moodboards are concept art. Final shot breakdown, exact timing, singer performance plan and approval of the band's on-screen appearance follow acceptance of the treatment.