



THE FULL WORKFLOW · GUMGUM

I sat in the pirate bar.

A fan-made homage to the most famous fruit in anime. One chest, one fruit, then my arm was three metres long. Thirty seconds, ten shots, one Seedance 2.5 prompt.

CREATOR
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VIDEO MODEL
Seedance 2.5 · Higgsfield

IMAGES
GPT Image 2.5

What you are about to build

OVERVIEW

A 30-second scene from one prompt: ten shots joined by hard cuts, every camera in a place you would not put it. Inside the chest, on the floor, straight down from the beams.

STAGE 1

Costume sheet. Your face from an existing sheet, a new costume from a reference.

STAGE 2

Location plate. The empty tavern, mapped in metres.

STAGE 3

Props. The chest with the fruit and the straw hat, each alone on white.

STAGE 4

The scene. One Seedance 2.5 prompt, 30 s, 1080p, 9:16, audio on.

What I used

- **GPT Image 2.5** for the sheet, the plate and both props.
- **Seedance 2.5** on Higgsfield, omni-reference mode, four image references.
- The same structure as my OMNITRIX reel: references say what they control, the camera is in metres, every second has its action.
- Three spoken lines only. The other voices stay off screen.

You are the only real face. The other characters are a back, a hand, a voice. The world carries the recognition: the chest, the fruit, the hat on the counter.

Fan-made homage. Not affiliated with or endorsed by the owners of One Piece.

1 The costume sheet

GPT IMAGE 2.5 · IMAGE

Reference 1 is my existing character sheet, it controls the face. Reference 2 is a picture of the costume, it controls the clothes only. 16:9.



Four panels: front, three-quarter, back, close-up.

PASTE THIS · PART 1 OF 2

SCENE CONTEXT

Character reference sheet: one young man in a pirate deckhand costume, four panels on a pure white seamless studio background, neutral even lighting, photoreal.

ACTIVE REFERENCES

<<<image_1>>> (existing character sheet) – controls face, skin tone, eye colour, facial proportions, short dark curly hair, short dark beard, strong brows, body proportions and posture. 100% matches reference. Does NOT control the clothing.

<<<image_2>>> (animated costume reference) – controls the COSTUME ONLY: an open sleeveless red vest with three yellow buttons, blue denim shorts rolled at the knee with frayed cuffs, simple straw sandals. Does NOT control the face, the hair, the body shape, the drawing style or the hat. NO hat in this sheet.

CHARACTER ANCHORS

Young man, about 183 cm, lean athletic build, short dark curly hair, short dark beard, strong brows, warm medium skin tone with visible pores, slight redness on the cheeks, natural sheen, no airbrushed finish. Same face as image 1 in every panel.

COSTUME

A worn open red cotton vest, sleeveless, hanging loose over the bare chest, three brass-yellow buttons on the front, sun-faded at the shoulders, a small tear at the hem. Blue denim shorts to just above the knee, rolled cuffs, frayed threads, a loose rope belt. Flat straw sandals with a woven strap over the foot. No hat, no watch, no other accessories. Fabrics read as real cotton and denim with weave, creases and dust, not costume-shop plastic.

BODY AND PRESENTATION LOCK

Relaxed natural stance, arms at the sides, weight slightly on one leg, no posing, no flexing. Neutral to slightly bored expression. Full body visible head to feet in the full-body panels, no cropping.

The costume sheet (continued)

GPT IMAGE 2.5 · IMAGE

PASTE THIS · PART 2 OF 2

SHEET LAYOUT
Panel 1 (left): full body, front view.
Panel 2: full body, three-quarter view, screen-left facing.
Panel 3: full body, back view, showing the back of the vest and the hair.
Panel 4 (right): head-and-shoulders close-up, three-quarter view, showing the beard, brows and the vest collar.
Panels evenly spaced on the white background, thin light-grey guide lines between them, no text, no labels.

LIGHTING
Soft even studio front-key lighting, low contrast, no strong directional shadow, neutral daylight (~5600K), only faint contact shadows under the sandals.

REALISM
Photoreal reference photograph, full-frame camera, 50mm, f/8, ISO 400, fine grain, no HDR, no digital over-sharpening, no anime look, no cartoon outlines.

POSITIVE CONSTRAINTS
Face, hair and beard identical to image 1 in all four panels. Costume exactly: open red sleeveless vest with yellow buttons, blue denim shorts, straw sandals, no hat. Pure white background, no props, no text, no logos, no watermark.

2 The location plate

GPT IMAGE 2.5 · IMAGE



The empty tavern before anyone walks in. Foreground, midground and background in metres, so the prompt can later put a camera inside the chest or up in the beams.

The straw hat already lies on the counter in the plate. Fans see it in the first frames.

PASTE THIS · 9:16 · PART 1 OF 2

SCENE CONTEXT

Empty interior plate: the inside of a small wooden harbour tavern on a quiet island village, mid-afternoon, no characters, no hands, no animals. The room where a pirate crew drinks, a moment before anyone walks in.

LOCATION MAP

Camera position: standing inside the room at the near end of the bar counter, roughly chest height (1.2 m), looking down the length of the counter toward the far wall and the window.

Foreground (0-1.5 m): the corner of a heavy, worn oak bar counter, surface scarred with knife marks and ring stains from mugs, a pewter tankard half full of dark beer, a wooden plate with bread crumbs, a rolled straw hat with a red ribbon band resting flat on the counter about 80 cm from the camera, two round wooden bar stools with polished seats.

Midground (1.5-6 m): the bar counter runs away from camera along the left side, behind it shelves of clay jugs, brown glass bottles and stacked wooden mugs, a brass tap over a barrel, a slate board with chalk marks. Along the right wall three big oak barrels standing upright; on the nearest barrel an open wooden treasure chest with iron corner straps and a rounded lid, lined with faded red cloth, sitting slightly askew. Two long wooden tables with benches in the middle of the room, pushed together, dented tin plates and mugs left on them, a knocked-over stool.

Background (6-10 m): the far wall is rough whitewashed plaster over timber framing, a wide four-pane window with warped old glass looking out onto a sunlit harbour: the top of a wooden pier, a stone breakwater, blue-green sea, and on the hill beyond a white windmill with green blades and a row of small houses. A plank door with an iron latch beside the window, a ship's lantern hanging from the beam above it. Ceiling: low dark beams with hanging oil lanterns, fishing net and a coiled rope on a hook.

The location plate (continued)

GPT IMAGE 2.5 · IMAGE

PASTE THIS · 9:16 · PART 2 OF 2

ATMOSPHERE AND DEPTH

Fine dust hanging in the shaft of daylight from the window. At least three depth bands read clearly: sharp counter corner and straw hat in the foreground, the mid-room tables and the chest on the barrel, and the bright window with the harbour dissolving in glare. Real interior depth, not a flat backdrop.

LIGHTING

Two sources only. Cool daylight (~6000K) enters through the window and the open door at the far end, throwing a soft bright patch across the floorboards and the far table. Warm lantern light (~2800K) fills the near side of the room from the oil lanterns over the counter, glowing on the tankard and the straw hat. No visible sun disc, no golden-hour orange, no coloured gels. Shadows soft, slightly warm near the counter, neutral near the window.

PHYSICS

Dust drifts slowly in the light shaft. Beer foam has settled in the tankard. The chest lid rests on its hinges at about 100 degrees. The straw hat lies flat with its brim slightly curled by age.

REALISM

Photographed on a full-frame camera, 24mm, f/2.8, ISO 1600, visible fine grain, natural filmic colour with soft highlight roll-off, deep focus from the counter to the window, no HDR, no CG gloss, no painting look, no anime look.

POSITIVE CONSTRAINTS

No people, no hands, no animals, no readable text, no logos, no watermark. Exactly one straw hat, on the counter. Exactly one open chest, on the nearest barrel, empty except for the red cloth lining. Window shows sea, pier and a windmill. Vertical 9:16 frame.

3 Prop 1: the chest and the fruit

GPT IMAGE 2.5 · IMAGE



Each prop alone on white, 1:1, with a picture of the original as reference for shape and colour only. The prompt tells the model to make it a real object, not a drawing.

PASTE THIS · PART 1 OF 2

SCENE CONTEXT

Prop-only shot: one open wooden treasure chest with a single strange fruit resting inside, displayed alone, no character present, no hands.

ACTIVE REFERENCES

<<<image_1>>> (animated original of the fruit) – controls the fruit's shape, colours and pattern ONLY: a round fruit the size of a large grapefruit, deep violet-purple skin covered in raised swirl patterns, each swirl a paler lilac spiral, a short green stem curling into a spiral at the top. Does NOT control the drawing style, the flat shading or the background.

FRUIT ANCHOR

Real fruit, about 14 cm across. Skin: matte, slightly waxy violet-purple with a faint bloom like a plum, the raised swirls sculpted into the skin like the ridges of a gourd, their crests catching the light in a paler lilac, the valleys between them darker. Stem: woody, olive-green, curling into a tight spiral, a few fine hairs at its base. A tiny dent near the stem, one small scuff where it has rolled. Real weight, sits slightly sunk into the cloth.

CHEST ANCHOR

A small sea chest, about 45 cm wide, of dark weathered oak with black iron corner straps, a rounded lid open at about 100 degrees, interior lined with faded red cloth that is worn shiny at the folds, a few gold coins pushed into one corner, salt stains on the outside boards.

Prop 1: the chest and the fruit (continued)

GPT IMAGE 2.5 · IMAGE

PASTE THIS · PART 2 OF 2

MATERIALS

Fruit skin reads as real plant tissue with pores and a soft sheen, not plastic, not glossy CG. Oak with open grain and dents, iron with rust spots, cloth with visible weave. No cartoon outlines.

COMPOSITION

Pure white seamless background, the chest seen from a slightly elevated three-quarter front view so the open lid and the fruit inside are fully visible, fruit centred in the cloth, no cropping, no character, no hands, no other objects beyond the coins.

LIGHTING

Soft even studio front-key lighting, low contrast, no strong directional shadow, neutral daylight (~5600K), only a soft contact shadow under the chest.

REALISM

Photoreal product photograph, full-frame camera, 85mm, f/8, fine grain, no HDR, no digital over-sharpening.

POSITIVE CONSTRAINTS

Fruit colours and swirl pattern match the reference. Exactly one fruit, exactly one chest. Pure white background, no text, no logos, no watermark, no hands.

Prop 2: the straw hat

GPT IMAGE 2.5 · IMAGE

PASTE THIS

SCENE CONTEXT

Prop-only shot: one old straw hat displayed alone, no character present, no hands.

ACTIVE REFERENCES

<<<image_1>>> (animated original of the hat) – controls the hat's shape and proportions ONLY: a wide, softly drooping brim, a round domed crown, a red ribbon band around the base of the crown. Does NOT control the drawing style or the background.

HAT ANCHOR

A real straw hat, brim about 42 cm across, crown about 12 cm tall. Woven from natural pale-gold straw, the weave clearly visible, a few loose straw ends at the brim edge, the brim slightly wavy and sun-faded, a small old repair stitch near the front. The band is a faded red cotton ribbon, about 3 cm wide, knotted at the back, edges slightly frayed. The hat has been worn for years: a faint sweat line inside the crown, a slight dent on one side.

MATERIALS

Real straw with individual fibres and gaps in the weave, cotton ribbon with visible thread, no plastic, no glossy CG, no cartoon outlines.

COMPOSITION

Pure white seamless background, the hat resting on its brim seen from a slightly elevated three-quarter view so the crown, the band and the brim are all visible, no cropping, no character, no hands, no other objects.

LIGHTING

Soft even studio front-key lighting, low contrast, neutral daylight (~5600K), only a soft contact shadow under the brim.

REALISM

Photoreal product photograph, full-frame camera, 85mm, f/8, fine grain, no HDR, no digital over-sharpening.

POSITIVE CONSTRAINTS

Shape, brim width and red band match the reference. Exactly one hat. Pure white background, no text, no logos, no watermark, no hands.

4 The scene: one prompt

SEEDANCE 2.5 · VIDEO

Upload the four references in this order: costume sheet, location plate, chest with fruit, straw hat. Seedance 2.5, omni reference, **30 s, 1080p, 9:16, audio on**. Paste the whole prompt.



Shot 1 from inside the chest, shot 4 over a shoulder, shot 6 from the floor under the arm.

PASTE THIS · PART 1 OF 6

SCENE CONTEXT

Inside a small wooden harbour tavern at midday, a young man in an open red vest opens a sea chest, finds a strange purple fruit, eats it and hates it. When he reaches for his tankard his arm stretches three metres across the room like rubber; a hand grabs his cheek and pulls it a metre long, the crew erupts, his body snaps back with a whip-crack and he lands on the floor under the counter, where beer drips off a straw hat above him. Ten shots, cut fast, every one from a camera position that is not the obvious one: inside the chest, macro on the fruit, on the counter behind the tankard, over the red-haired man's shoulder, straight down from the beams, on the floor under the stretched arm, on the table between the plates.

The scene: one prompt (continued)

SEEDANCE 2.5 · VIDEO

PASTE THIS · PART 2 OF 6

ACTIVE REFERENCES

@Image 1 (character sheet) – controls face, hair, beard, skin tone, body proportions and clothing identity exactly: short dark curly hair, short beard, strong brows, open sleeveless red vest with brass buttons over a bare chest, blue denim shorts with rolled cuffs and a rope belt, straw sandals. 100% matches reference. Does NOT control the white studio background or the panel layout.

@Image 2 (location plate) – controls the tavern geography: oak bar counter on the left with the brass tap and shelves behind it, barrels along the right wall with the open sea chest on the nearest barrel, long tables in the middle, the window with the harbour and the windmill at the far end, oil lanterns under dark beams, and the established lighting lock: cool daylight from the window, warm lantern light at the counter.

@Image 3 (chest prop) – controls the sea chest and the fruit ONLY: violet-purple fruit with raised lilac swirls and a curled green stem, dark oak chest with iron straps and red cloth lining. Does NOT control the white background.

@Image 4 (straw hat prop) – controls the straw hat's shape, weave and red ribbon band ONLY. Does NOT control the white background.

All references describe ONE man, ONE tavern, ONE chest with ONE fruit, ONE hat. His is the only face in the film. The red-haired man exists only as a back, red hair, a shoulder, a hand in a black sleeve, and a voice; his face is never shown. The crew exists only as hands, fists, boots and torsos; no crew face is ever shown.

CHARACTER ANCHOR

@Image 1: young man, about 183 cm, lean athletic build, short dark curly hair, short dark beard, open sleeveless red vest with brass buttons over a bare chest, blue denim shorts with rolled cuffs and a rope belt, straw sandals. State: hungry and bored, then disgusted, then panicked. He speaks two short lines in a relaxed, low Memphis accent, never shouting. Apart from Shot 1, where he looks down into the chest at the camera, his face is seen in three-quarter profile only.

THE RED-HAIRED MAN: shoulder-length red hair, black cloak over a white shirt, seen only from behind, as a shoulder, and as one hand in a black sleeve; his voice comes from outside the frame. Face never shown.

FIRST FRAME AND SPATIAL BLOCKING

The first visible frame is the inside of the closed sea chest: near darkness, a thin line of warm lantern light at the lid seam, the red cloth lining and the violet fruit filling the bottom of the frame – no establishing shot, no delayed reveal. The chest stands on the nearest barrel against the right wall, three metres from the counter. On the counter: a pewter tankard, and 40 cm from it the straw hat. At the far end of the counter the red-haired man's back. The window with the harbour is at the far end of the room. The same room, the same objects, the same positions in every shot.

FORMAT MODE

CONTROLLED MULTI-SHOT SEQUENCE. Ten shots connected by nine HARD CUTS. No fade, no crossfade, no dissolve, no speed ramps. Shots 1 to 4 are slower (2 to 3.5 seconds), shots 5 to 9 are fast (2 to 3 seconds), shot 10 holds. Total runtime 30 seconds.

The scene: one prompt (continued)

SEEDANCE 2.5 · VIDEO

PASTE THIS · PART 3 OF 6

OPTICS

LENS IS 84° ACROSS ALL SHOTS. NOT NEGOTIABLE. 84° diagonal field of view, classic wide-angle lens character, camera physically close to the subject in every shot (0.2 to 1 m from the subject, except Shot 5 at 3 m straight above the counter). Strong but natural perspective expansion, the room stays visible to the frame edges, straight lines stay rectilinear, no fisheye curve. LENS LOCK ALL SHOTS = 84°.

SHOT 1 (0:00-0:03.5) INSIDE THE CHEST

Camera lies inside the chest beside the fruit, lens pointing straight up at the underside of the lid, 0.3 m from where his face will be. Static locked; the lid is the only thing that moves the frame.

0:00-0:01 – Near black. A thin seam of warm light. Muffled tavern noise through the wood: laughter, a mug set down, the sea. Fingers hook under the lid edge.

0:01-0:03.5 – The lid creaks open, dark oak swinging away to reveal the beams, a lantern, and his face leaning in over the rim, big in the frame, lit warm from the lantern on one side, cool from the window on the other, looking down at the fruit, eyes narrowing. Low and bored: "Mane, I'm hungry."

CUT: HARD CUT to Shot 2.

SHOT 2 (0:03.5-0:05.5) MACRO ON THE FRUIT

Camera on the barrel top beside the chest, 0.2 m from the fruit, lens at fruit height, the lantern flame soft and huge behind it. Static locked.

His hand comes down into frame, fingers spread over the raised lilac swirls, thumb pressing one swirl so the skin dimples, and lifts the fruit up out of the chest and out of the top of the frame. The red cloth lining settles.

CUT: HARD CUT to Shot 3.

SHOT 3 (0:05.5-0:09) ON THE COUNTER, BEHIND THE TANKARD

Camera stands on the counter top, 0.4 m behind the pewter tankard, lens at the rim of the tankard, looking along the counter. The tankard fills the left third of the frame, huge and sharp; beyond it, in focus, the stool 1.5 m away; further, soft, the straw hat, the red-haired man's back, the bright window. Camera creeps forward 10 cm over the shot, nothing more.

0:05.5-0:07 – He drops onto the stool with the fruit in both hands and bites into it like an apple. The purple skin splits, pale flesh, juice runs into his beard.

0:07-0:09 – His face collapses into disgust, he chews once, swallows with effort: "...mane, this nasty." He sets the bitten fruit on the counter right in front of the lens.

CUT: HARD CUT to Shot 4.

SHOT 4 (0:09-0:11) OVER THE RED-HAIRED MAN'S SHOULDER

Camera 0.5 m behind the red-haired man at the far end of the counter, lens just past his shoulder-length red hair and black cloak, which fill the right edge of the frame soft and out of focus, looking down the counter to the young man on his stool 4 metres away, sharp, wiping his mouth. Static locked.

The red hair swings as the man's head turns toward the young man; the stool under him scrapes; the beer in the tankard trembles. The young man does not notice.

CUT: HARD CUT to Shot 5.

The scene: one prompt (continued)

SEEDANCE 2.5 · VIDEO

PASTE THIS · PART 4 OF 6

SHOT 5 (0:11-0:14) STRAIGHT DOWN FROM THE BEAMS

Camera hangs from the ceiling beam directly above the middle of the room, 3 m up, lens pointing straight down: a top-down map of the tavern. The counter runs along the top of the frame with the tankard, the bitten fruit and the straw hat; his stool and the top of his head near the top edge; the two long tables across the middle; the barrels and the open chest at the bottom edge; the oil lantern hangs into one corner of the frame. Static locked.

Seen from above, he leans back on the stool and reaches lazily for the tankard. His arm keeps going: forearm and hand stretch along the counter as one long line across the map, skin paling and thinning like pulled taffy, the vest staying on his shoulder, the hand at the far end keeping its full size. The fingers close on the tankard and knock it over; beer spreads across the counter and soaks into the straw hat.

CUT: HARD CUT to Shot 6.

SHOT 6 (0:14-0:16) ON THE FLOOR UNDER THE ARM

Camera lies on the floorboards 0.2 m above the floor, halfway between the stool and the tankard, lens tilted up: the stretched arm crosses the top of the frame like a bridge, the underside of the forearm pale and thin, veins visible under stretched skin, the lantern behind it; beer drips off the counter edge toward the lens; the toppled tankard rolls off the edge and hits the boards in front of the camera. Static locked. He is a silhouette at the left edge, frozen, staring along his own arm.

CUT: HARD CUT to Shot 7.

SHOT 7 (0:16-0:19) THE CHEEK

Camera 1 m from him at hip height, three-quarter profile from his right, the counter behind him, the barrels and chest soft in the background. Static locked.

A hand in a black sleeve enters from the right edge, grabs his left cheek and pulls it a full metre away from his face; the cheek stretches like dough, his eye on that side squeezed shut, the other wide. From outside the frame a rough voice: "YOU ATE IT?!"

CUT: HARD CUT to Shot 8.

SHOT 8 (0:19-0:21) ON THE TABLE BETWEEN THE PLATES

Camera stands on the long table, 0.3 m above the wood, lens at plate height; dented tin plates and mugs fill the foreground. Static locked.

Fists slam down on both sides of the frame, plates jump and spin, a mug tips and rolls, boots stamp under the table, torsos in rough shirts rock with laughter; no crew face in frame, only hands, forearms, chests and boots. At the back of the frame, small and soft, the young man with his cheek still pulled long.

CUT: HARD CUT to Shot 9.

SHOT 9 (0:21-0:25) STRAIGHT DOWN AGAIN — THE SNAP

Same top-down position as Shot 5, 3 m above the room, static locked.

His arm whips back to normal length with a loud whip-crack, the tankard flies along the counter; the black-sleeved hand lets go and his cheek snaps back into his face with a wet slap; the recoil throws him off the stool and, seen from above, he tumbles backward and slides under the lip of the counter toward the top edge of the frame. A stool topples, beer keeps spreading around the hat.

CUT: HARD CUT to Shot 10.

The scene: one prompt (continued)

SEEDANCE 2.5 · VIDEO

PASTE THIS · PART 5 OF 6

SHOT 10 (0:25-0:30) ON THE FLOOR

Camera lies on the floorboards under the lip of the counter, 0.5 m from where his head lands, lens at floor height looking along the boards, the underside of the counter edge across the top of the frame. Static locked; only a rack focus at the end.

0:25-0:27 – He lands hard on his back in front of the lens, head toward the camera, both hands clamped to his face; the fallen stool rolls past. His eyes open; he looks at his own fingers, which are still a little too long and pull themselves back into shape as he watches. Three-quarter profile, not into the lens.

0:27-0:30 – From above, off screen, the rough voice, quieter now: "You will never swim again." Focus racks from his face up to the counter edge, where beer runs off the brim of the straw hat and drips into the frame. Hold. [END]

PHYSICS

The lid has real oak weight and swings on iron hinges with a creak. The fruit has real weight and juice: the thumb dimples the skin, the bite leaves a clean crescent, pulp on his lip, juice dripping into the beard. The stretch follows rubber physics, not cartoon physics: the arm elongates with visible strain and sag, the skin pales and thins where it stretches, veins show, the vest stays on the shoulder, the hand keeps its size; the snap-back overshoots and wobbles before settling. The cheek stretches from the grip point outward and snaps back with elastic recoil. The pewter tankard topples, spills, rolls off the counter and rings on the boards. Beer soaks into straw with a darkening stain. Plates and mugs jump under real fists. His fall has real mass: shoulders hit first, head after.

LIGHTING

Established location lock from @Image 2: cool daylight (~6000K) from the window at the far end, warm lantern light (~2800K) over the counter and the near barrels. Shot 1: near black, then his face lit warm from the lantern side and cool from the window side. Shot 2: the lantern flame as a soft warm backlight on the fruit. Shots 3 and 4: lantern light on the tankard and his face, window glare far behind, the red hair backlit by the window. Shots 5 and 9: the lantern in the corner of the frame is the key, pools of warm light on counter and tables, cool floor near the door. Shot 6: the arm backlit by the lantern, beer drops catching the light. Shot 7: warm key from the counter side. Shot 8: lantern light on the tin plates. Shot 10: floor in shadow, a warm slice of lantern light on his face, beer drops catching the window light. No visible sun, no golden-hour orange, no coloured gels.

REALISM

Indistinguishable from real footage shot on a full-frame cinema camera with an 84° wide lens, visible fine grain, real motion blur on the whip-back and the fall, real juice, beer, wood and cloth interaction, same grain and colour in all ten shots. Skin with visible pores, slight redness, natural sheen, no airbrushed finish. No anime look, no cartoon outlines, no glow effects.

The scene: one prompt (continued)

SEEDANCE 2.5 · VIDEO

PASTE THIS · PART 6 OF 6

AUDIO

Shot 1: muffled tavern through the wood, fingers on the lid, the oak creak, "Mane, I'm hungry." low and bored. Shot 2: cloth rustle, the fruit lifted. Shot 3: a wet crunch, chewing, a hard swallow, "...mane, this nasty.", the fruit set down on wood. Shot 4: the stool scraping, a breath. Shot 5: a long creaking rubber groan as the arm stretches, pewter clatter, beer splash. Shot 6: beer drops, the tankard ringing on the boards. Shot 7: the rough off-screen "YOU ATE IT?!", skin creaking under the grip. Shot 8: fists on wood, plates, boots, laughter. Shot 9: the whip-crack, the tankard sliding, a wet slap, his body hitting the boards. Shot 10: the stool rolling, his breathing, the quieter off-screen "You will never swim again.", then single beer drops hitting the floor. No music. No subtitles.

POSITIVE CONSTRAINTS

Same face, hair, beard and clothing identity in all ten shots, matching @Image 1 exactly. The same room and the same object positions in all ten shots, matching @Image 2. The fruit and chest match @Image 3; the straw hat matches @Image 4 and stays on the counter in every shot. His is the only face ever visible; he looks at the camera only in Shot 1 because the camera is inside the chest he is looking into. The red-haired man appears only as red hair from behind, a shoulder, a hand in a black sleeve, and a voice; his face is never shown. The crew appears only as hands, forearms, boots and torsos. The stretch and the snap happen on screen inside locked frames, no cut hides them. Lighting stays cool from the window and warm at the counter in all shots. No added characters, no readable text, no logos, no captions, no watermark, no duplicated man, no camera movement except the 10 cm creep in Shot 3 and the rack focus in Shot 10.

Finish and the rules

[EDIT](#)

The generation is the reel. I only added the comment card at the end (31 s total).

The rules inside this prompt

- **Ten cameras nobody would place.** The prompt names every camera position, not just the action.
- **Fast middle, slow ends.** Shots 1 to 4 run 2 to 3.5 s, shots 5 to 9 run 2 to 3 s, shot 10 holds.
- **Dialogue in quotes, timed.** Each spoken line sits on its second in the action timing and again in the audio block.
- **Rubber physics, not cartoon physics.** The prompt describes weight, skin and snap-back like a real material.



Shot 5, straight down from the beams.

NOW MAKE YOUR OWN

Put yourself in the scene.

Pick the moment everyone knows. Sheet, plate, props, one prompt.
You are the only real face in it.



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