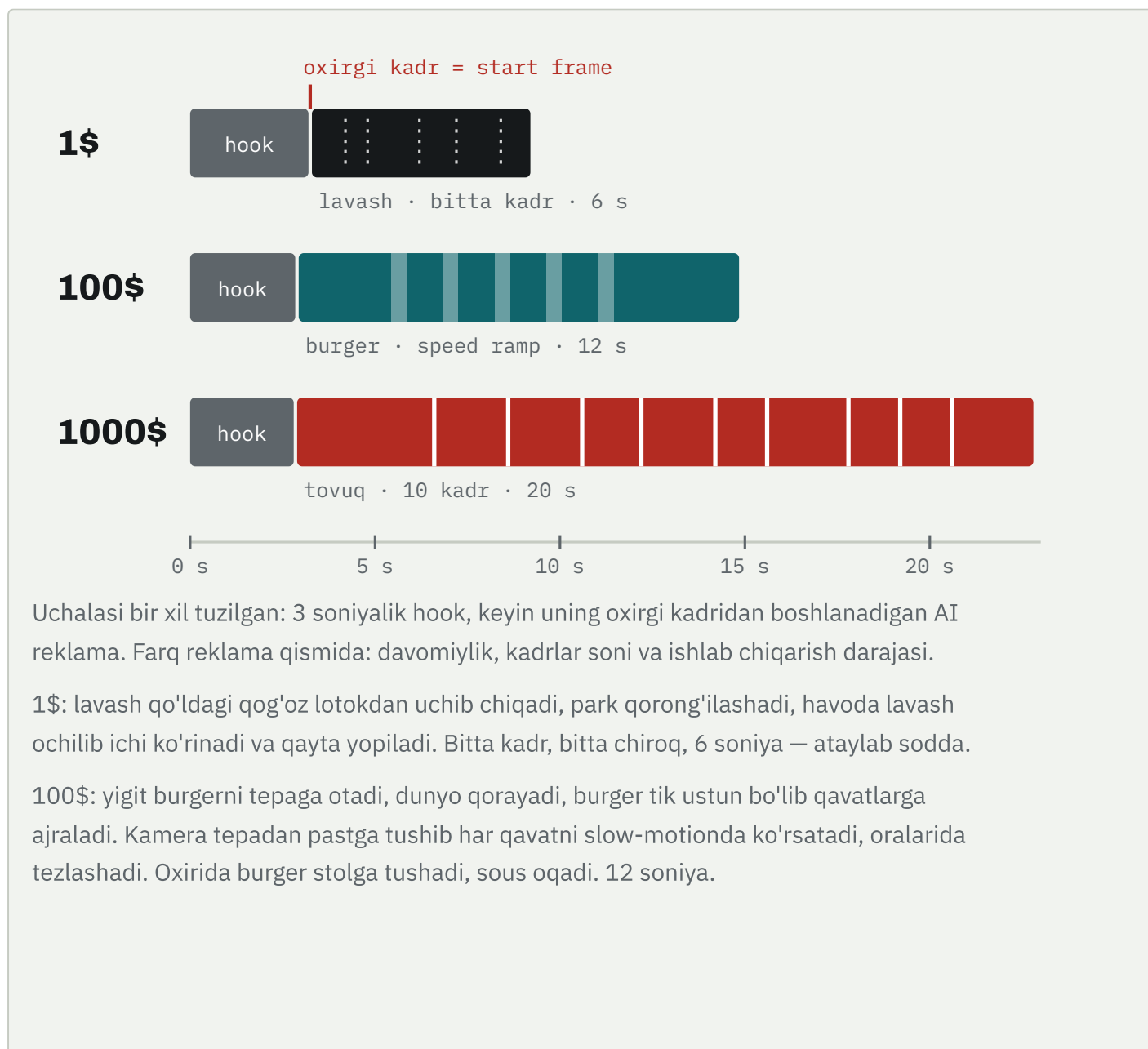


Bir dollardan ming dollargacha

Siz uchta qisqa video olasiz: har birida qo'lingizda boshqa taom va bitta gap — «1 dollar evaziga shunaqa video yasaladi», keyin 100, keyin 1000. Sun'iy intellekt har bir videoning oxirgi kadridan davom etib reklama yasaydi: 1\$ lik sodda, 100\$ lik studiyaviy, 1000\$ lik kinodek. Tomoshabin narx farqini ko'zi bilan ko'radi. Quyida biz o'zimiz qilgan uchta reklamaning to'liq yo'li: tahlil, darajalar, tayyor promptlar va natijada chiqqan xatolar.



1000\$: chelak stolga uriladi va zarbdan dunyo qorayib ketadi. Tovuq xomga aylanadi va pishirish jarayoni makroda qaytadan ko'rsatiladi: marinad, ziravor, un, yog', qarsildoq qobiq, sinish. Oxirida tungi park. 10 kadr, 20 soniya.

boshlash

Nima kerak bo'ladi

- Uchta hook-video, har biri 3 soniya atrofida. Bir joyda, bir xil kiyimda, har safar qo'lingizda boshqa taom. Bizda: lavash (1\$), burger (100\$), chelakdagi qovurilgan tovuq (1000\$).
- Seedance 2.5 ishlaydigan sayt yoki ilova, unda rasmni **start frame** (birinchi kadr) qilib yuklash imkoni bo'lishi kerak. Seedance 2.5 bitta generatsiyada 30 soniyagacha beradi, 2.0 esa 15 soniyagacha.
- Har qanday montaj dasturi: CapCut, Premiere, DaVinci Resolve. Musiqa va «1\$ / 100\$ / 1000\$» yozuvlari shu yerda qo'shiladi.
- Ixtiyoriy: rasm muharriri (masalan Nano Banana) — start kadrda taomning bir qismini almashtirish kerak bo'lsa.

Hammasi shu: hookni suratga olasiz, oxirgi kadrini saqlaysiz, prompt yozasiz va natijani hookka ulaysiz.

lug'at

Oltita asosiy tushuncha

Tushuncha	Ma'nosi	Nega muhim
Hook	Videoning birinchi 3 soniyasi: siz kameraga qarab taomni ko'rsatasiz va narxni aytasiz.	Butun seriyaning ramkasi. Reklama aynan uning oxirgi kadridan boshlanadi.
Start frame	Videoning birinchi kadri qilib beriladigan rasm.	Reklama hook bilan uzilishsiz ulanadi. Rasm oddiy referens joyiga qo'yilsa, model birinchi kadrni o'zicha quradi.

Tushuncha	Ma'nosi	Nega muhim
@image1	Promptda yuklangan rasmga ishora.	Rasm nima uchun berilgani yozilmasa, model undan nimani olishni o'zi tanlaydi.
Lock (qulf)	«Bu o'zgarmaydi» degan qat'iy qoida: taom tarkibi, kadrdagi o'lcham, vaqt.	Qulflanmagan narsani model o'zgartiradi — masalan burgerga o'zicha pishloq qo'shadi.
Speed ramp	Slow-motion va tez harakatning navbatlashishi.	100\$ darajaning asosiy vositasi: har qavat sekin, oralarida keskin tezlashish.
Makro	Obyekt kadrning katta qismini egallagan juda yaqin plan.	Teksturani ko'rsatadi. Busiz taom plastik o'yinchoqqa o'xshab qoladi.

1-qadam

Hooklarni suratga oling va tahlil qiling

- **Bir joyda, bir kunda.** Bir xil yorug'lik va kiyim uchta videoni bitta seriyaga aylantiradi.
- **Taom ko'rinib tursin.** Uni ko'krak balandligida, kameraga qaratib ushlang. AI taomning qanday ekanini aynan shu kadrdan oladi.
- **Gap bir xil qolipda.** Faqat narx o'zgaradi, shunda tomoshabin taqqoslashni darhol tushunadi.
- **Oxirgi yarim soniyada qimirlamang.** Qo'l joyida, taom ko'rinib turibdi — shu kadr reklamanning birinchi kadri bo'ladi.

Keyin har bir hookni kadrma-kadr ko'rib chiqing. Taxmin qilmang, hammasini o'lchang:

1. **Davomiylik va fps.** Bizda: 3, 2, 2, 84 va 2, 8 soniya, hammasi 25 fps.
2. **Kadrlar jadvali.** Har 0,2 soniyada bitta kadrni bir sahifaga joylang (contact sheet): qo'llar qachon to'xtaydi, kamera siljiydimi.

3. **Taomni kattalashtiring.** Ichida nima borligini alohida qirqib ko'ring. Bizning burgerda go'sht qatlami qutining devori ortida yashiringan edi va biz uni avval tovuq deb o'ylab adashdik. Ko'rinmagan narsani taxmin qilmang — taom egasidan so'rang.

4. **Gapni yozib oling.** Bizning uchta gap:

- «1 dollar evaziga sun'iy intellektda shunaqa video yasay olasiz»
- «100 dollar evaziga bunaqa video yasaladi»
- «Ming dollar evaziga shunaqa video yasaladi»

Nega aynan oxirgi kadr

Reklama hookning oxirgi kadridan boshlansa, montajda kesim ko'rinmaydi: tomoshabin qo'ldagi o'sha lavash o'zi havoga ko'tarilganini ko'radi. Bu «bir dollarlik sehr» hissini beradi va seriyaning asosiy hiylasi shu.

2-qadam

Start frame'ni tayyorlang

- Montaj dasturida hookning eng oxirgi kadriga turing va «export frame» bilan PNG qilib saqlang. Bizda: `lavash_start_frame.png`, `burger_start_frame.png`, `chicken_start_frame.png`.
- Seedance'da rasmni aynan **start frame / first frame** joyiga yuklang. Promptda u `@image1` deb ataladi.
- Reklamada taom boshqacha bo'lishi kerak bo'lsa (masalan tovuq o'rniga mol go'shti), avval rasm muharririda faqat o'sha qismni almashtiring va qolgan hamma narsaga tegmaslikni yozing.

Ehtiyot bo'ling

1000\$ ning birinchi urinishida rasm start frame emas, oddiy referens joyiga tushgan. Model birinchi kadrni o'zicha qurgan: yigit boshqa pozada, boshi kadrda kesilgan, hook bilan ulanish buzilgan. Generatsiyadan oldin rasm qaysi joyda turganini tekshiring.

Darajalarni ajrating

Seriya faqat farq ko'rinsa ishlaydi. Har bir keyingi daraja «ko'proq effekt» emas, butunlay boshqa liga bo'lishi kerak.

Daraja	Davomiylik va kadrlar	Kamera va yorug'lik	Nima ko'rsatiladi	Keyingisiga nima qoladi
1\$	6 s, bitta uzluksiz kadr	Bitta proyektor, sekin harakat	Lavash ko'tariladi, ochilib ichi ko'rinadi, qayta yopiladi	Makro, slow-motion, sachrashlar
100\$	12 s, bitta uzluksiz kadr, speed ramp bilan	Studiya: uchta chiroq, qora fon, kamera qavatlar bo'ylab pastga tushadi	Burger qavatlariga ajraladi, har qavat slow-motionda, oxirida sous oqadi	Dunyo masshtabi, hikoya, kesimlar
1000\$	20 s, 10 ta kadr, kesimlar bilan	Makro obyektivlar, nur ustunlari, tuman, sayoz fokus	Zarbdan dunyo qorayadi, pishirish jarayoni boshidan oxirigacha	—

1\$ ataylab sodda

1\$ lik reklama chiroyli, lekin juda zo'r bo'lib ketmasligi kerak — aks holda 100\$ va 1000\$ ga o'sish sezilmaydi. Buni yomon sifat bilan emas, soddalik bilan qilasiz: bitta kadr, bitta chiroq, sachrashlarsiz, makrosiz. Modeldan «yomonroq qil» deb so'ramang — elementlar sonini kamaytiring.

Promptni yozing

Prompt — bloklarga bo'lingan texnik topshiriq. Reklama uchun bloklar:

Blok	Nimani hal qiladi
SCENE CONTEXT	Butun reklama 2–3 jumlada

Blok	Nimani hal qiladi
ACTIVE REFERENCES	@image1 nima ekani va taomning muhim detallari
FIRST FRAME	Birinchi kadr @image1 bilan aynan bir xil
FORMAT yoki SHOT 1...N	Bitta uzluksiz kadrmi yoki kesimli kadrlar
CAMERA	Har bir oraliqda kamera nima qiladi, soniyalar bilan
ACTION	Har bir beat: odam nima qiladi, taom nima qiladi
Taom bloki	FILLING, LAYERS yoki THE CHICKEN PIECES: tarkib, tartib, shakl va nima bo'lmasligi
SIZE AND POSITION	Taom kadrning qancha qismini egallaydi
PHYSICS	Og'irlik, material, suyuqlik qanday harakatlanadi
LIGHTING yoki LOOK	Yorug'lik manbalari va umumiy uslub
AUDIO	Har bir ovoz soniyasi bilan; gap yo'q, musiqa yo'q
OUTPUT SETTINGS	Nisbat, fps, davomiylik
POSITIVE LOCKS	Eng muhim qulflar bir joyda takrorlanadi

Promptni ingliz tilida yozing — model uni aniqroq tushunadi. Har bir voqeani aniq soniyaga bog'lang va shu jumlaning qo'shing: `each beat is triggered by its timestamp alone`. Boshqa model poza yoki ovozni kutib, voqeani kechiktiradi.

Quyidagi uchta prompt — birinchi natijalardagi xatolar tuzatilgandan keyingi yakuniy versiyalar. Nusxa oling va taom, odam va joy tavsifini o'zingiznikiga moslang.

1\$ – lavash, 6 soniya, bitta kadr

LAVASH – 1\$ CINEMATIC AD – one continuous shot, 6 seconds

SCENE CONTEXT

A young man sits at a blue wooden table in a sunny park, holding a grilled chicken lavash in a white paper tray at chest height. The lavash shoots up out of the tray by itself, the sunny park fades into a dark studio void lit by one warm spotlight, and while floating the lavash unrolls to show its filling, then rolls itself closed again.

ACTIVE REFERENCES

@image1: the exact first frame of this video, 100% matching the reference – the young man in a grey t-shirt, the white paper tray in his two hands, the park, the red food truck behind him. The lavash in @image1 is the hero of the whole video: a soft wheat flatbread rolled into a closed log, pale golden, with toasted diagonal grill stripes across its top. The same lavash with the same grill stripes appears from the first frame to the last.

FIRST FRAME

Identical to @image1: vertical medium close-up, the man centred, the tray with the lavash held at chest height, right of frame centre, lying diagonally.

FORMAT

One continuous shot. The camera never cuts.

CAMERA

Neutral 47° lens, smooth stabilized movement, the lavash always in sharp focus.

0.0–1.0s: the camera cranes up quickly together with the rising lavash, keeping it in frame and easing it to the centre. The man slides out of the bottom edge of frame as the camera rises and is fully gone by 0.9s.

1.0–1.6s: the camera settles, lavash centred.

1.6–3.0s: the camera eases back a little, just enough that the whole opened lavash fits inside the frame with dark space around it.

3.0–6.0s: slow steady push-in at about 1 km/h toward the centre of the lavash.

ACTION – each beat is triggered by its timestamp alone, never by a pose or a sound

0.0–1.0s

THE MAN: holds completely still for as long as he is in frame, like a paused photograph – the exact pose, face, eyes, mouth, hands and expression of @image1. He keeps his gaze exactly where it is in @image1, stays silent, and his hands keep holding the empty tray exactly where it is. He makes no movement of his own of any kind: no look up, no blink, no head turn, no reaction, no gesture.

LAVASH: lifts out of the tray and shoots straight up in one quick, confident rise – a fast start, peak speed about 3 km/h, then a soft stop – about half

a metre, to above the man's head height, turning to lie horizontal, long side left to right. The empty tray stays in his hands.

1.0-1.6s

LAVASH: hovers in the spotlight, slowly rotating a quarter turn so the grill stripes catch the light.

1.6-3.0s

LAVASH: unrolls like a scroll opening from its outer edge and flattens into an open round flatbread, tilted about 45° toward the camera so its inside faces the lens. The filling it was wrapped around is revealed across the centre of the open bread. As it opens, the filling pieces lift a finger's width above the bread and float in one loose layer, slowly turning, each ingredient separate and clearly readable. Thin steam rises from the chicken.

3.0-4.0s

LAVASH: holds open, drifting slowly, the filling floating calmly above it.

4.0-5.2s

LAVASH: the filling settles back onto the bread, and the bread rolls itself closed – the exact reverse of the opening – back into the same closed log with the same grill stripes as at the start.

5.2-6.0s

LAVASH: floats closed and centred in the spotlight, turning slowly, a soft glint of light sliding across the grill stripes. Holds to the end.

FILLING – exactly these six, clearly visible while open

Grilled chicken strips with golden-brown charred edges · golden crispy french fries · fresh red tomato slices · fresh green cucumber slices · shredded crisp green lettuce · a thick glossy stripe of creamy white garlic sauce.

SIZE AND POSITION

Closed lavash while floating: about half the frame width, centred, its full length visible.

Open lavash: about 80% of the frame width, entirely inside the frame with dark space on all sides.

PHYSICS

The flatbread is soft, flexible wheat bread a few millimetres thick – it bends and curls softly, with visible bread texture and toasted spots. The quick rise has real momentum and a soft settle at the top; after that the floating is calm and steady, as if weightless. The sauce stays as one thick glossy stripe on the chicken. Every filling piece keeps its shape and returns inside the bread when it closes.

LIGHTING

0.0-0.4s: the bright midday daylight of @image1.

0.4-1.4s: the daylight dims down quickly like stage lights going out; trees, sky, food truck and table sink into darkness.

From 1.4s: a dark warm brown-black void with thin haze at 15% density. One warm spotlight at 3200K from above and slightly in front lights the lavash; a soft warm rim light from behind outlines its edges. The lavash is lit only by this spotlight. A few warm dust specks drift slowly through the beam.

AUDIO

No voice, no dialogue, no music. Sound effects only: a quick sharp airy whoosh as the lavash shoots up (0.0-0.4s); a low soft bass swell as the lights dim (0.4-1.4s); a soft bread flap and a gentle sizzle as it unrolls (1.6-3.0s); a soft reverse whoosh as it rolls closed (4.0-5.2s); one soft low hit at 5.2s.

STYLE

Photoreal, clean and simple commercial look: one continuous take, one light, calm motion after the quick rise. Real appetising food texture. The frame contains only the scene – no text, captions, logos or graphics are added.

OUTPUT SETTINGS

Vertical 9:16, 1080×1920, 25 fps, 6 seconds, real-time speed throughout.

POSITIVE LOCKS

- The first frame is @image1 exactly.
- The man is a completely still, frozen figure – identical to @image1 in every frame he appears in – and he appears only until 0.9s, then is fully out of frame for the rest of the video: no hand, no shoulder, no hair anywhere after that.
- The paper tray stays in the man's hands and leaves the frame with him.
- The same lavash, same colour, same grill stripes at the start and at the end.
- Exactly six fillings, all readable while the lavash is open.
- The lavash stays centred and keeps the sizes set above.
- One continuous shot, no cuts, no added text.

100\$ – burger, 12 soniya, speed ramp

BEEF BURGER – 100\$ CINEMATIC AD – one continuous camera move with speed ramps, 12 seconds

SCENE CONTEXT

A young man sits at a table in a sunny park, holding an open red burger box with a burger toward the camera. He flicks the box upward and the burger launches straight up into the air; the world behind goes black, and at the top of its flight the burger comes apart into a vertical column of floating layers lit by studio lamps. The camera travels down the column from the top bun to the bottom bun – slow motion on each layer, a quick speed-up between layers. The layers then drop back together into one burger, which falls onto a wooden tabletop under a warm lamp, and creamy white sauce runs slowly down its side.

ACTIVE REFERENCES

@image1: the exact first frame of this video, 100% matching the reference – the young man in a grey t-shirt, the red box with white interior in his hands, the park and the food truck behind him. @image1 also supplies the burger's golden sesame-seed bun, its size and its overall look. One

deliberate difference from @image1: the meat inside this burger is a thick, juicy grilled beef patty. Wherever the meat is seen in this video, it is that beef patty.

FIRST FRAME

Identical to @image1: vertical medium close-up, the man in the centre smiling, the open red box with the burger held at chest height, right of frame centre.

FORMAT

One continuous shot – the camera moves without a single cut. The pace changes only through speed ramps: stretches of slow motion joined by short bursts of fast motion.

CAMERA

Neutral 47° lens for the opening, tighter 29° framing for the layer close-ups. Smooth stabilized movement; the burger, or the current layer, is always in sharp focus.

0.0–0.5s: slow dolly back of about 30 cm, real time.

0.5–1.8s: the camera cranes up quickly, following the burger as it flies upward. The man slides out of the bottom edge of frame and is fully gone by 1.2s.

1.8–2.6s: the camera holds on the whole floating column, all five layers in frame. This wide view lasts only until 2.6s.

2.6–3.0s: a quick push-in to the top bun.

3.0–9.6s: the camera travels downward along the column, from the top bun to the bottom bun, a little above each layer and looking down at it at about 25° so each layer's top surface is clearly visible – a slow creep across each layer, then a quick downward rush with motion blur to the next one, then easing back into a slow creep. It physically travels down the column; it never swings on the spot and never cuts.

9.6–10.4s: the camera pulls back to see the whole reassembled burger and follows it down to the table.

10.4–12.0s: slow push-in toward the burger on the table, the camera level with the burger.

ACTION – each beat is triggered by its timestamp alone

0.0–0.5s

THE MAN: holds the box exactly as in @image1, same smile, face identical to @image1.

0.5–1.0s

THE MAN: flicks the open box upward with one quick motion of his hands, then stays still, the empty box staying in his hands. His face stays identical to @image1.

BURGER: launches straight up out of the box, rising high above the man's head.

BACKGROUND: from the instant of the flick, the park, the food truck and the man begin to sink into black.

1.0–1.8s – slow motion begins at 1.2s

BURGER: keeps rising, slowing toward the top of its flight. At the top of

its flight it comes apart into its layers, and the layers spread apart vertically into one straight column, each layer lying level and flat, floating one above another with a clear gap between neighbours, in this exact order from top to bottom: top bun, beef patty, lettuce, tomato, bottom bun. The studio lamps come on and light the column.

1.8-2.6s – slow motion: the whole column floats in the light; sesame seeds lift off the top bun and drift.

2.6-3.0s – speed ramp: fast push-in to the top bun.

3.0-4.0s – slow motion: TOP BUN. Glossy golden dome covered in sesame seeds, a few seeds lifting off and drifting slowly through the light.

4.0-4.4s – speed ramp: fast downward rush to the next layer.

4.4-5.4s – slow motion: BEEF PATTY. A thick, juicy grilled beef patty with a dark seared crust and grill char, its surface glistening with juices, a few drops of juice hanging in the air, a wisp of steam rising.

5.4-5.8s – speed ramp.

5.8-6.8s – slow motion: LETTUCE. A ruffled bright green leaf coated with a thick layer of creamy white sauce, a few water droplets floating off its edges.

6.8-7.2s – speed ramp.

7.2-8.2s – slow motion: TOMATO. Two red tomato slices, glistening cut faces showing their seeds, small juice droplets drifting off.

8.2-8.6s – speed ramp.

8.6-9.6s – slow motion: BOTTOM BUN. Toasted golden cut face with soft crumb texture.

9.6-10.4s – real-time speed: the layers drop back down onto one another, top to bottom, and snap into one burger: top bun, beef patty, lettuce with sauce, tomato, bottom bun. The whole burger falls at moderate speed onto a wooden tabletop and lands at 10.4s with a small soft bounce; a few sesame seeds hop on the wood. Nothing is attached to the burger as it falls – clean empty air below it.

10.4-12.0s – gentle slow motion: the burger sits on the table under the lamp. Creamy white sauce oozes out from between the layers and runs slowly down its side, one thick glossy drip falling onto the wood. Holds to the end.

LAYERS – exactly these five, in this order, from the moment the burger leaves the box to the last frame

Top sesame bun · one beef patty · lettuce with white sauce · tomato slices · bottom bun.

This is a beef burger with a single beef patty. It contains no fried chicken, no cheese, no onion, no second patty and no extra bun – in the floating column, in the reassembled burger and in the final shot alike.

SIZE AND POSITION

Opening: framing identical to @image1.

Wide column view (1.8-2.6s): the whole column centred, about 75% of the frame height, fully inside the frame.

Layer close-ups: each layer, at its slow-motion moment, is centred and about 80% of the frame width, fully inside the frame.

Final shot: the whole burger centred in the lower half of the frame, about

60% of the frame width, inside the lamp's pool of light.

PHYSICS

The burger's upward flight has real momentum: fast at launch, slowing as it nears the top. In slow motion everything moves smoothly and continuously – seeds, juice drops, water droplets and steam drift with real weight. In the ramps motion speeds up about four times with natural motion blur, then eases back. The bun is soft and springy, the beef patty dense and juicy, the lettuce thin and flexible, the tomato wet and heavy. The sauce is thick and creamy: it flows slowly and clings to the burger.

LIGHTING

0.0–0.5s: the bright midday daylight of @image1.

0.5–1.3s: the daylight drops away and the world behind goes fully black by 1.3s.

From 1.3s: studio lamp lighting on a pure black background with thin haze at 10% density – a warm key light at 3200K from the upper left, a strong warm rim light from behind that outlines every edge and makes sesame seeds, juice drops and droplets sparkle, and a soft fill from the front. The burger is lit only by these lamps.

Final shot: one warm pendant lamp hangs at the top edge of the frame above the table, casting a round pool of warm light on the wood and the burger; everything outside the pool falls to black.

AUDIO

No voice, no dialogue. A low, minimal cinematic pulse runs underneath from 0.5s. Sound effects: a quick upward whoosh as the burger launches (0.5s); a deep bass drop as the world goes black (0.8s); a stretched low rumble whenever time slows; a sharp fast whoosh on every speed ramp; a soft airy shimmer with tiny seed ticks on the top bun; a rich meaty sizzle on the beef patty; a crisp leaf rustle and droplet plinks on the lettuce; a wet juicy drip on the tomato; a soft toasty thump on the bottom bun; a fast layered whoosh and a satisfying stacked thump as the burger reassembles (10.0s); a solid wooden knock as it lands (10.4s); a slow creamy drip as the sauce runs (10.9s onward).

STYLE

Photoreal high-end food commercial: rich appetising textures, deep blacks, warm glowing highlights, crisp detail. The frame contains only the scene – no text, captions, logos or graphics are added.

OUTPUT SETTINGS

Vertical 9:16, 1080×1920, 25 fps, 12 seconds. Real time 0.0–1.2s and 9.6–10.4s; slow motion on each layer; short fast ramps between layers; gentle slow motion 10.4–12.0s.

POSITIVE LOCKS

- The first frame is @image1 exactly.
- The man appears only until 1.2s; after that nothing of him is visible. The empty box stays in his hands and leaves the frame with him.

- The burger flies straight up, and its layers form one vertical column, each layer level and flat, in this order from top to bottom: top bun, beef patty, lettuce with white sauce, tomato, bottom bun.
- The camera visits every one of the five layers in that order, top to bottom, each with its own slow-motion close-up.
- The wide column view ends at 2.6s.
- A single beef patty is the only meat – no chicken, no cheese, no extra layers anywhere, including the reassembled burger and the final shot.
- One continuous camera move, no cuts; the pace changes only through speed ramps.
- Pure black background from 1.3s to the end, except the lamp and its pool of light in the final shot.
- No added text or graphics.

1000\$ – qovurilgan tovuq, 20 soniya, 10 kadr

FRIED CHICKEN – 1000\$ CINEMATIC AD – 20 seconds, 10 shots

SCENE CONTEXT

A young man at a blue wooden table in a sunny park, in front of a red food truck, lifts a paper bucket of crispy fried chicken and slams it down on the table. The blow is so powerful that its shockwave blows the whole world behind him out into black. The chicken blasts up into the darkness, its crust falls away and the pieces turn raw – and the whole cooking process plays out again in slow-motion macro detail: marinade, spices, flour, golden oil, the crispy crust and the crunch. The finished pieces land back in his bucket in the park at night.

ACTIVE REFERENCES

@image1: the exact first frame of this video, 100% matching the reference – the young man, his beige t-shirt, the paper bucket of crispy fried chicken, the blue wooden table, the park and the red food truck. The chicken in @image1: crispy fried chicken tenders – long, flat, irregular strips with a rough, craggy golden-brown breading. In the final shot the man, the bucket, the chicken and the food truck match @image1 again.

THE CHICKEN PIECES

Long, flat, irregular strips of chicken breast – every piece a different length, width and shape, like hand-cut tenders. Never teardrop-shaped, never drumsticks, never nuggets, never identical copies. Whenever several pieces are in frame, they float at different depths and angles in a loose, irregular scatter – never a neat symmetrical cluster.

SHOT 1 – 0.0–3.8s – THE SLAM (one continuous take)

0.0–0.6s: first frame identical to @image1. The camera dollies back fast, about 80 cm. The man still holds the bucket exactly as in @image1.

0.6–1.8s: he takes the bucket in both hands and lifts it up to head height with a determined grin; at the same time the camera pushes in fast toward the bucket until the bucket and his hands fill the centre of the frame, about half the frame width, his face just above it. At the top of the lift,

from 1.6s to 1.8s, everything holds still for an instant.

1.8-2.2s: he drives the bucket down hard; the camera pulls back fast to a waist-up framing, the table top across the bottom third of the frame.

2.2s – IMPACT: the base of the bucket hits the table. A short, hard camera shake. The image ramps into slow motion.

2.2-3.8s – slow motion: a ring of dust and golden crumbs rolls outward across the table top and the planks jolt. A transparent ripple of air pressure expands outward from the bucket, bending the image as it travels, and everything behind the man that it passes – the trees, the sky, the food truck, the whole park – is blown out into pure black, as if his blow knocked the light out of the world. By 2.8s the background is completely black. Only the man, the table and the bucket remain, now lit by a single hard warm light from above. The chicken bursts up out of the bucket; dust and crumbs hang in the air, glowing in the light; his hair lifts slightly. The impact is purely physical – dust, crumbs, air and motion – with no glow and no light orbs. His face stays identical to @image1 throughout.

SHOT 2 – 3.8-5.8s – RAW

Macro, 100mm lens, very shallow depth of field, super slow motion, black void, one narrow shaft of warm light from above. One piece rises into the frame and fills most of it; its golden crust cracks along fine lines and flakes away piece by piece, the flakes crumbling into fine dust that drifts off in the beam, revealing the raw chicken beneath: pale pink, wet and glistening, with fine visible muscle fibres. Other pieces rise soft and out of focus behind it.

SHOT 3 – 5.8-7.8s – MARINADE

Slow motion, 50mm lens, low angle. The raw strip sinks slowly into a dark stone bowl of thick, creamy white buttermilk marinade, lit by the warm shaft of light. Heavy, slow ripples roll outward, and flecks of red paprika and black pepper swirl through the marinade around it.

SHOT 4 – 7.8-9.4s – SPICES

Extreme macro, super slow motion. Grains of coarse salt, cracked black pepper, red paprika powder and garlic granules fall one by one onto the glistening marinated surface of the strip, each grain bouncing gently, then settling and sticking. Rim light makes every grain and every wet ridge of the meat catch the light.

SHOT 5 – 9.4-11.4s – FLOUR

Macro at the level of the flour surface, backlit, super slow motion. The marinated strip drops into a deep bed of white flour speckled with red paprika; a crown of fine powder rises around it, glowing where the backlight passes through. The flour clings to its wet surface and builds up into thick, shaggy flakes and craggy ridges, loose flour sifting off its edges in fine streams.

SHOT 6 – 11.4-12.8s – INTO THE OIL

Camera just above the surface of a deep pool of glowing amber frying oil, 50mm lens, slow motion. The breaded strip is lowered into the oil; the

surface around it erupts into a ring of fine, furious bubbles, and tiny oil droplets leap up and fall back. A thin veil of heat shimmer rises.

SHOT 7 – 12.8–15.0s – FRYING

Camera beneath the surface, looking through clear, glowing amber oil, macro, slow motion. Fine streams of tiny bubbles pour upward from every edge of the crust. The coat changes colour gradually before our eyes – pale cream, then light gold, then deep golden-brown – while tiny bubbles cling to its flakes and the ridges harden and crisp.

SHOT 8 – 15.0–16.4s – GOLD

Macro, slow motion, strong warm rim light from behind, black background. The golden strip rises out of the oil; oil sheets off the crust in thin golden threads and falls away as shining drops, and steam curls up from the hot crust.

SHOT 9 – 16.4–17.8s – THE CRUNCH

Extreme macro, super slow motion. The craggy golden crust fills the frame, tiny pockets of oil still bubbling in its crevices. Then the tender snaps in half: crisp shards of crust break away and hang in the air, revealing juicy white meat inside, glistening with juices, a thick plume of steam rising from the break.

SHOT 10 – 17.8–20.0s – HOME

The park at night. The young man sits at the blue wooden table, lit by a warm key light from the left, the red food truck behind him glowing softly with its warm lights, everything else in deep shadow. He holds the paper bucket up with both hands as the last golden pieces fall into it in slow motion. Then, in real time, he lowers the full bucket to chest height, steam curling from the pile, and looks into the camera with a quiet, satisfied smile. Medium close-up, framed as in @image1. His face is identical to @image1. Holds to the end.

LOOK

Photoreal cinematic film in the spirit of quiet luxury: calm, slow and controlled after the slam. The richness comes from depth and texture – layered haze, shafts of warm light, rim light on every edge, shallow depth of field, soft out-of-focus particles in the foreground, macro detail of crust, fibre, spice, marinade, flour, oil, bubbles, meat and steam. A palette of deep black, warm amber, gold and soft cream white; deep blacks, rich contrast, fine film grain. Every effect is physical – light, dust, air, liquid, flour, oil, steam. No glow orbs, no glitter, no sparkles, no neon. The frame contains only the scene – no text, captions, logos or graphics are added.

AUDIO

No voice, no dialogue, no melodic music. The sound is serious, heavy and cinematic – no heartbeat, no high screeching strings, no horror stingers. Shot 1: a fast whoosh on the dolly back (0.0s); a low whoosh on the push-in as he lifts (0.6s); from 1.6s a reverse whoosh that sucks the air inward,

rising in pressure toward the blow; at 2.2s a massive, deep cinematic impact – a low brass blast layered with a heavy sub-bass drop, a hard wooden crack and a thunder-like boom. At the same instant every park sound – birds, voices, wind – cuts off completely. Then a long, dark, resonant low rumble rolls on and settles into a deep, grave drone.

Shot 2: the drone fades to near silence; only the faint, dry crackle of the crust flaking away.

Shot 3: a soft, heavy, slow gloop as the strip sinks into the marinade, and the quiet lap of ripples.

Shot 4: tiny, crisp ticks of each grain landing, very quiet and close.

Shot 5: a soft, deep, muffled whump into the flour, then a gentle sifting hiss.

Shot 6: a sudden rich, loud sizzle as the strip meets the oil, settling into a steady, deep bubbling roar.

Shot 7: a muffled, deep fizz and crackle heard from beneath the surface.

Shot 8: a bright, slow sizzle and single heavy oil drips.

Shot 9: one loud, crisp, deeply satisfying crunch, then the soft hiss of steam.

Shot 10: soft crunchy thuds as the last pieces land in the bucket, then quiet night-time park ambience.

OUTPUT SETTINGS

Vertical 9:16, 24 fps, 20 seconds. Shot 1 is one continuous take; hard cuts between the ten shots, in the order given.

POSITIVE LOCKS

- The first frame is @image1 exactly.
- Camera in shot 1: fast back (0.0–0.6s), fast in toward the bucket as he lifts (0.6–1.8s), fast back as he slams (1.8–2.2s).
- The slam lands at exactly 2.2s; at that instant the background begins turning black, it is fully black by 2.8s, and it stays dark until the park at night in shot 10.
- Every cooking stage – raw, marinade, spices, flour, into the oil, frying, out of the oil, crunch – is shown in macro close-up, in slow motion, in this order.
- The colour change in shot 7 is gradual: pale cream, then light gold, then deep golden-brown.
- After frying, the chicken looks exactly like the crispy tenders in @image1.
- In shot 10 the man, the bucket and the food truck match @image1 100%; his face is identical to @image1.
- Irregular strip-shaped pieces, every one different – never identical, never a neat cluster.
- Ten shots, in the order given; no added text.

1000\$ promptidagi pishirish ketma-ketligi: xom go'sht → marinad → ziravorlar → un → yog'ga tushish → yog' ichida qizarish → yog'dan chiqish → qarsildoq sinish → chelakka qaytish. Har bir bosqich alohida makro kadr.

Bu promptlar uzun — 6 dan 10 ming belgigacha. Seedance 2.5 da bizda shunday uzunlikdagi promptlar ishladi. Generatsiya «failed» bersa, takrorlanayotgan tavsiflarni qisqartiring.

5-qadam

Generatsiya qiling va tekshiring

Natijani hook bilan birga, original bilan bir xil soniyalarda yonma-yon qo'yib, shu ro'yxat bo'yicha tekshiring:

- Birinchi kadr hookning oxirgi kadri bilan bir xilmi?
- Taom o'shami? Qavatlar soni, go'sht turi, bo'laklar shakli promptdagidekmi?
- Voqealar yozilgan soniyada sodir bo'lyaptimi?
- Har bir bosqich ko'rsatildimi yoki model birortasini tashlab ketdimi?
- Taom kadrda yetarlicha katta va teksturasi ko'rinyaptimi?
- Yigitning yuzi hookdagi bilan bir xilmi?
- Kadrda ortiqcha narsa bormi: yozuv, porlash, qo'shimcha obyekt?

Seedance 2.5 ko'p platformalarda 720p gacha beradi. Natija 720p chiqsa, bu model cheklovi, sizning xatoyingiz emas.

6-qadam

Xatoni toping va sababini yozing

«Model bajarmadi» — javob emas. Deyarli har bir xato promptning aniq bir qatoridan keladi. Bizning seriyadagi haqiqiy holatlar:

Nima chiqdi	Sabab	Tuzatish
100\$: yig'ilgan burgerda to'satdan mol kotleti va pishloq paydo bo'ldi	Qavatlar alohida blokda sanalgan, yig'ilish beatida esa faqat «one burger» deyilgan. «Burger» so'zi yolg'iz qolsa, model klassik cheeseburger'ni chizadi.	Tarkibni yig'ilish va oxirgi kadrda qayta sanash, ortiqchasini nomi bilan taqiqlash: no cheese, no second patty

Nima chiqdi	Sabab	Tuzatish
100\$: qavatlar avval tik ustun, keyin yonma-yon bo'lib qoldi	«Horizontal row» modelning odatiga zid: u burgerni doim tepadan pastga ajratadi	Tik ustunni tanladik, kamera tepadan pastga tushadi
100\$: tepa va pastki bulochkaning yaqin plani chiqmadi	10 soniya tor edi; model umumiy kadrni 1 s o'rniga 3,2 s ushlab turdi	12 soniya va the wide view lasts only until 2.6s
100\$: bo'sh quti qavatlar ostida osilib qoldi	Burger quti bilan birga otilgan	Quti yigitning qo'lida qoladi, faqat burger uchadi
1000\$: birinchi kadr hookka o'xshamadi	Rasm start frame emas, referens joyida	Rasm qaysi joyga yuklanganini tekshirish
1000\$: zarbda chelak ichida porlayotgan shar	Promptdagi a short burst of warm light flares qatori	Zarbni faqat jismoniy yozish: chang, ushoq, havo to'lqini, no glow
1000\$: video juda oddiy ko'rindi	One continuous shot, never cuts, about eight pieces va bo'sh qora fon — model bitta statik umumiy kadrni ushlab turdi	10 ta kesimli kadr, har bosqich makroda, tuman va nur ustunlari
1000\$: uzun bo'laklar son (drumstick)ga aylandi, hammasi bir xil	Shakl yozilmagan	long, flat, irregular strips... never drumsticks, never identical copies

Qachon to'xtash kerak

Bir xil xato ikki marta takrorlansa, ayb qatorda emas, yondashuvda. Modelning tabiatiga zid narsani so'rayotgan bo'lishingiz mumkin — masalan qavatlarni gorizontal terish. O'shanda uning tabiiy yo'nalishiga o'ting.

Montajda ulang

1. Hookni birinchi yo'lakka qo'ying.
2. AI reklamani hookning oxiriga yopishtiring. Start frame bir xil bo'lgani uchun kesim ko'rinmaydi.
3. Hook ovozini originaldan oling. Reklama ovozini qoldiring — unda faqat effektlar bor.
4. Musiqani oxirida, butun video bo'ylab qo'ying. Promptlarda musiqa ataylab yo'q: model yaratgan musiqa effektlar bilan to'qnashadi.
5. «1\$», «100\$», «1000\$» yozuvlarini montajda qo'shing. Promptlarda yozuv taqiqlangan — AI chizgan matn ko'pincha buzilib chiqadi.
6. Uch videoni alohida yoki bitta videoda ketma-ket chiqaring. Ketma-ket bo'lsa, o'sish yanada yaqqol ko'rinadi.

Seriya bir butun bo'lsin

Uchala reklama bir xil qolipda: hook → uning oxirgi kadridan boshlanadigan reklama → oxirida taom yana qahramonning qo'lida. Tomoshabin qolipni taniydi va faqat darajani solishtiradi.

Tez-tez uchraydigan xatolar

Muammo	Yechim
Voqea erta yoki kech boshlandi	Soniyani yozing va qo'shing: <code>triggered by its timestamp alone, never by a pose or a sound</code> . «U gapirganda» kabi triggerlar ishlamaydi.
Taomga yangi masalliq qo'shildi	Tarkibni har bosqichda qayta sanang va ortiqchasini nomi bilan taqiqlang.
Bo'laklar bir xil nusxalardek	<code>every piece a different length, width and shape... never identical copies, never a neat cluster</code>

Muammo	Yechim
Taom kichik, teksturasi ko'rinmaydi	Har bosqichga makro kadr bering va o'lchamni yozing: <code>fills most of the frame</code> .
«Hashamat» bo'sh va arzon chiqdi	Hashamat bo'shliqdan emas, chuqurlikdan keladi: qatlamli tuman, nur ustunlari, orqa yorug'lik, sayoz fokus, old planda xira zarralar.
Arzon porlash va yaltiroq effektlar	Effektzni jismoniy tasvirlang — chang, un, yog', bug' — va qo'shing: <code>no glow orbs, no glitter, no sparkles</code> .
Dunyo almashganda fon buzildi	Almashuvni kadr tashqarisida qiling: kamera osmonga qaragan yoki qorong'ulik bosgan paytda.
Odam qotib turmadi	Qotirish modelning tabiatiga zid. Odamni imkon qadar tez kadrdan chiqaring yoki montajda freeze frame qiling.
Kamera orqaga tortilib, odam kichrayib qoldi	Kadrdagi o'lchamni yozing: boshi kadr tepasidan qancha pastda, kadr uni qayerdan kesadi.
Qisqa ramplar kesimga aylandi	Rampni kamida 0,4–0,6 soniya qiling yoki kesimli kadrlarga o'ting.
Ovoz «qo'rqinchli», lekin arzon chiqdi	Yurak urishi va g'ichirlovchi torlar o'rniga: zarbdan oldin havo so'rilishi, past mis zarbasi, sub-bas va atrofdagi tovushlarning birdan o'chishi.

Ish tezlashtiradigan maslahatlar

- **Model bilan kurashmang.** U burgerni tepadan pastga ajratadi, odamni harakatlantiradi, kadrni kengaytiradi — shu odatlarni hisobga olib yozing.
- **Taom nomini yolg'iz qoldirmang.** «Burger» emas: `a beef burger with a single beef patty, no cheese`.
- **Har bir daraja bitta aniq narsa bilan farq qilsin:** kadrlar soni, yorug'lik yoki masshtab.
- **Hissni tovush bilan yozing.** «Keskin» — sukunatdan oldingi og'ir zarba. «Hashamat» — jimlik va yaqindan eshitiladigan aniq tovushlar: jizillash, qarsillash, tomchi.
- **Natijani doim original bilan yonma-yon tekshiring.** Faqat natijaning o'zini ko'rish yetarli emas: o'lcham va joylashuv farqi shunda ko'rinadi.

- **Yoqqan variantlarni saqlab boring** — keyingi urinish yomonroq chiqishi mumkin.
-

mashq

O'zingiz bajarib ko'ring

1. Bitta joyda uchta 3 soniyalik hook oling: har birida qo'lingizda boshqa taom, gap bir xil qolipda.
2. Har birining oxirgi kadrini PNG qilib saqlang.
3. Darajalar jadvalini o'z taomlaringiz uchun to'ldiring: davomiylik, kadrlar, yorug'lik, nima ko'rsatiladi.
4. Yuqoridagi promptlardan birini oling va taom blokini o'zingiznikiga qayta yozing: tarkib, tartib, shakl va nima bo'lmasligi.
5. Generatsiya qiling va natijani hook bilan birga yonma-yon tekshiring.
6. Eng katta xatoni toping va promptning qaysi qatori sabab bo'lganini yozing.

Topshirish: uchta hook, uchta reklama, promptlar va har biri uchun bir jumla — nima xato chiqdi va qaysi qator sabab bo'ldi.

Promptlardagi taom, qahramon va joy tavsifini o'zingiznikiga moslang — tuzilma va qulflar o'zgarmaydi.