ATOMIC GAINS

CLAUDE OPUS 5.5 & GPT-6 SOL

Links & Prompts

▸ **Test these prompts in Higgsfield**

https://higgsfield.ai/?fpr=atomic

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https://www.skool.com/atomicgains/about

- This document will be updated soon, so please check back later

Links to tools created with Claude:

Creative tools

- Pyro Score (fireworks editor): https://claude.ai/artifact/8GkgmJeJeY2Rx6mxMi9X3k
- Storm Flag: https://claude.ai/artifact/SocxCL8DYTzdMT2z47XGUL
- Shatter Card: https://claude.ai/artifact/1nzsJ2TbJPTVkYPx4fwTcj
- Camera Rig: https://claude.ai/artifact/UFGsJLiK3ApcmRhKKHF7Jq
- Ink Tank: https://claude.ai/artifact/AwvM2BpgSoCs1oAMJCo8ww
- Silt & Ember: https://claude.ai/artifact/LRTzgTpVqqU3fmRUP9KkSS
- Event Horizon: https://claude.ai/artifact/7b4m3f4dEqsH732WHRXsow
- Riverboat chill app : https://claude.ai/artifact/BT23vPL6mDKSjG6JhNsTKM

Skill file links:

https://drive.google.com/drive/folders/1Lu6-l-vzeu50qOa5HXIagKtAxnm6wg1P?usp=sharing

Blender file and video link:

https://drive.google.com/drive/folders/1IeTEBGuYDd0Vs8kO00tFqpCD0-WjL6w3?usp=sharing

PROMPTS:

Cinematic smash burger prompt:

SEEDANCE 2.5 PROMPT

SCENE CONTEXT A 30-second silent, cinematic action commercial of one person cooking a double-patty smash burger with sweet-and-spicy pickle burger sauce. The kitchen is dark and premium: matte black steel counters, a worn end-grain butcher block, a gas range with blue flame, a heavy black cast-iron pan, a smaller skillet for toasting buns, a glass mixing bowl, and a tall steel fridge. At night, one warm key light pours across the work zones and faint steam and smoke catch the light. It plays as an energetic, edited, physically real montage. The whole recipe moves forward in order and every stage happens once.

REFERENCE CONTROL The hero is the exact person from the attached reference photo. Keep their face, facial proportions, apparent age, hairstyle, hairline, skin tone, facial-hair state and base wardrobe identical in every shot. The only addition is a dark canvas apron over their clothing, with sleeves pushed to the forearms. Keep their identity the same from wide shots to extreme close-ups. The hero is never named and never presents to camera.

PROCESS ORDER / NON-REPETITION LOCK Strict forward-only order:

1. The pickles are sliced, then combined with mayonnaise, American mustard, tomato sauce, pickle brine, garlic powder, onion powder, smoked paprika and kosher salt. The sauce is whisked and chilled.
2. Butter melts in the skillet over medium-low heat. Brioche bun halves toast cut-side down to golden, then come out and are set aside.
3. The beef mince is torn into rough, loose portions that are never shaped into patties, then seasoned with salt and black pepper.
4. The cast iron is heated until smoking and lightly oiled. Two rough portions go in and are smashed flat once with a metal spatula. They brown hard at the lacy edges, are flipped once, then get cheese slices and cook until the cheese melts.
5. Assembly: sauce spread on the toasted bottom bun, then lettuce and tomato, then both cheese-covered patties stacked, then red onion and extra pickles, then the golden top bun.

Each stage happens exactly once. Nothing returns to an earlier state. No ingredient is added twice, no patty is smashed twice, and the finished burger is never shown before its assembly. The six unused rough meat portions stay raw on their tray in the background.

HERO + ENERGY PRIORITY The hero is an expert under pressure. Every movement runs through the whole body: hand, wrist, elbow, shoulder, torso, stance. From the first frame the film behaves like an action montage and never settles into tutorial pacing. Energy stays up through the middle and builds to the patty-transfer climax.

SHOT 01 — 00:00.0–00:01.7 Stage: slicing pickles for the sauce. The first frame opens on a chef's knife already spinning upward out of the hero's hand above the butcher block, with sweet-and-spicy pickles waiting below. The camera starts low at board level and rises with the blade, locked beside it as it tumbles through warm light. At the peak it whips over and dives down past the hero's shoulder. The hand catches the handle and the camera locks centimeters beside the edge as the first slice cuts through a pickle. The hero then chops in rapid real-time rhythm, pickle coins falling away and brine droplets sparkling in extreme close-up. Cut on the last chop.

SHOT 02 — 00:01.7–00:03.0 Stage: combining the sauce. A strict 90-degree top-down shot of the glass bowl already holding white mayonnaise, with the board edge in frame. The knife blade sweeps the pickle coins off the board and into the bowl. In one choreographed beat, a yellow ribbon of mustard, a red ribbon of tomato sauce and a splash of brine hit the mayonnaise. Garlic powder, onion powder, smoked paprika and salt fall in as four small colored drifts, forming a graphic radial pattern. Fast action. Graphic cut as the whisk enters the center of the circle.

SHOT 03 — 00:03.0–00:04.2 Stage: whisking, then chilling. A waist-high medium hero frame, camera tracking sideways. The hero holds the bowl against their torso and whisks hard in tight circles until the sauce turns a glossy pink-orange with pickle flecks. They pivot on the back foot, pull the fridge door open, slide the bowl onto a shelf and swing the door shut. The camera continues its lateral track past the closing door. Speed ramps up into the pivot. Cut on the door seal.

SHOT 04 — 00:04.2–00:05.2 Stage: the chill time passes. A wide environmental shot from the far corner of the kitchen, so the whole space is seen for the first time. Time compresses: moonlight shadows slide across the floor and steam from a kettle rises and fades in seconds. The hero crosses from the fridge to the range in one fluid move and snaps the burner under the small skillet alight. The flame blooms blue. Spatial reset. Cut on the flame ignition.

SHOT 05 — 00:05.2–00:06.2 Stage: melting butter for the buns. Locked ultra-macro inside the skillet at pan-surface height. A cold slab of butter slams down, then instantly slumps, spreads, foams and crackles into golden bubbles. Tiny spatters glint in the backlight. Real-time impact that ramps into a short compressed melt. Cut as the foam peaks.

SHOT 06 — 00:06.2–00:07.2 Stage: bun halves going into the pan. Medium-tight hero frame from across the range, low angle. The hero flicks a halved brioche bun off the board. It arcs through the air, flips once and lands cut-side down in the foaming butter with a sharp sizzle, followed immediately by the second half. The camera pushes quickly from the hero's hands toward the pan along the bun's path. Real-time. Impact cut on the landing.

SHOT 07 — 00:07.2–00:08.2 Stage: toasted buns come out. A close shot with the camera at skillet-rim height. Tongs lift the bun half and the camera tilts up with it, revealing an even, lacquered golden-brown toasted face shining with butter. The hero sets both halves cut-side up on the board. Speed ramps down on the reveal, then snaps back to normal. The bun stage is now finished. Cut as the bun touches the wood.

SHOT 08 — 00:08.2–00:09.6 Stage: dividing the mince. The camera skims fast just above the worksurface, then rises. It starts at tray level and glides along the steel prep tray as the hero's hands tear a block of cold red beef mince into rough, irregular, loose portions. The meat is ripped and dropped, never rolled or shaped, landing in a line of eight ragged mounds. At the

end of the tray the camera climbs to reveal the hero's focused face and shoulders. Fast action. Cut on the final drop.

SHOT 09 — 00:09.6–00:10.6 Stage: seasoning. Low camera at meat level, with the ragged surface of the portions in the foreground. Kosher salt flakes rain down from the hero's pinching fingers high above, in a short slow-motion accent, each flake catching the light as it lands in the meat's crevices. Speed snaps back to real time for two quick twists of the pepper mill, dark grains scattering. Motion match: the falling salt becomes the falling oil in the next shot.

SHOT 10 — 00:10.6–00:11.6 Stage: heating and oiling the cast iron. The camera tracks sideways at burner height behind the tall blue flames of the big burner, so the flames sweep through the foreground with heat shimmer. The cast iron is already smoking hot. A thin ribbon of oil falls into frame, hits the black surface, shimmers instantly and throws up a pale wisp of smoke. Speed ramps up at the moment the oil hits. Cut on the rising smoke.

SHOT 11 — 00:11.6–00:12.6 Stage: meat goes into the pan. The camera starts high overhead in a wide frame of the hero at the range, then drops fast straight down toward the pan. At the same time the hero spins the heavy metal spatula once in the right hand and catches it, while the left hand drops two rough seasoned portions onto the cast iron. They hit with a violent, spitting sizzle. The camera stops just above pan level. Fast action. Cut straight into the smash.

SHOT 12 — 00:12.6–00:13.8 Stage: the smash, one continuous action. Low object-level camera almost on the cast-iron surface. The spatula slams down onto the first portion, the hero's left palm stacked on top and the shoulder driving the weight through. The meat squashes outward into a thin disc with ragged, lacy edges, and fat spits toward the lens. Without stopping, the same rhythm lands on the second portion. Real-time impact. Impact cut as the steam bursts.

SHOT 13 — 00:13.8–00:15.0 Stage: the patties sear. A wide spatial reset from behind and to one side of the hero, with their shoulder and arm as a dark foreground silhouette. Smoke and steam rise off the pan into the hard backlight. The camera arcs behind the hero's back to the opposite side, revealing the range, the waiting buns and the tray of raw portions. The hero stands braced, watching the edges. Normal speed as a breather. Cut to macro.

SHOT 14 — 00:15.0–00:16.0 Stage: the edges brown. A locked probe macro at the edge of one smashed patty. The lacy fringe turns from raw red to deep mahogany crust in compressed time. Fat bubbles and pops around the caramelized bits and the surface sizzles and tightens. Cut when the crust edge reaches full brown.

SHOT 15 — 00:16.0–00:17.2 Stage: the flip, done once. The camera arcs fast from the side of the pan to low over its edge, timed to meet the action. The spatula blade scrapes under the patty, keeping all the crust, and the hero flips it with a sharp wrist snap. The patty turns over in a short arc and lands crust-up, showing a deeply caramelized, crackled surface. The second patty flips in the same fluid movement. Real time, speed ramping down into the reveal. Hard cut.

SHOT 16 — 00:17.2–00:18.6 Stage: the cheese melts. A strict 90-degree top-down of the two crusted patties on the black iron. The hero lays one square slice of cheese on each patty, forming two clean squares. In top-down compressed time the corners sag, round off and melt down over the lacy edges into glossy molten cheese, with steam curling up. Graphic cut: the square corners soften into the round bun in the next shot.

SHOT 17 — 00:18.6–00:20.4 Stage: sauce, then lettuce and tomato on the bottom bun. A close shot with the camera tracking sideways at counter level. The chilled sauce bowl sits beside the board with fine condensation on the glass. The hero spreads a thick swipe of pink pickle sauce across the toasted bottom bun in one pass of a knife. The track continues as crisp lettuce leaves fall onto the sauce, then two thick red tomato slices slap down on top. Fast, tactile, real time. Cut as the tomato settles.

SHOT 18 — 00:20.4–00:22.6 Stage: stacking the two patties. This is the process climax. An object-chase shot. The hero slides the spatula under both cheese-covered patties, stacks them, and lifts them off the cast iron with a quick snap of the pan wrist. Molten cheese stretches between the patties and the pan in a short slow-motion accent at the top of the lift. The camera chases the stacked patties at close range as they travel across the dark gap between the range and the board, with smoke and flame parallax behind. Speed ramps back to real time as they land on the tomatoes. The cheese slumps down over the edges. Impact cut on the landing.

SHOT 19 — 00:22.6–00:24.4 Stage: the toppings, then the top bun. Medium-close, slightly low three-quarter angle. Rings of sliced red onion and extra pickles drop onto the melted cheese, bouncing slightly and settling. The hero picks up the golden top bun and sets it on the stack with a firm, controlled press of the palm. A bead of sauce and a thread of cheese squeeze out and slide down the side. Real time. Cut to the ultra-macro of the drip.

SHOT 20 — 00:24.4–00:30.0 Stage: the finished burger. The shot starts on an ultra-macro of the sauce drip rolling over the crusted patty edge. The camera pulls back fast and rises, revealing the full burger on the butcher block and then the hero behind it in a waist-high medium frame. The hero slides the board forward across the counter with one hand, wipes the spatula on the apron, and looks down at the burger with quiet satisfaction, never at the lens. The camera settles into a low hero angle with the burger large in the foreground, steam rising and cheese glistening, and the hero softly lit behind. It finishes on a stable beauty hold of about 1.2 seconds.

HERO PERFORMANCE + TASK-DRIVEN FLAIR The hero moves with focused, practiced intensity and weight behind every action. There are five brief flourishes, each flowing straight into the real next step: the knife flip into chopping, the pivot and door slam into the fridge, the bun toss landing directly in the butter, the spatula spin into the drop and smash, and the wrist snap that carries the stacked patties across the kitchen. There are no tricks for their own sake, no posing, no smiling at camera, and no presenting gestures.

SHOT GEOGRAPHY + SPECTACLE PEAKS + SCALE RHYTHM + CAMERA TRAJECTORIES + SPEED DESIGN + TRANSITIONS

- Geography: The camera moves between separate zones: butcher block, fridge, bun skillet, prep tray, cast iron and the assembly board. No vessel fills more than two shots in a row, and the space is re-established roughly every 3–4 seconds through wide resets, arcs behind the hero, and food traveling between stations.
- Spectacle peaks, building in order:
  - the knife flip, rise and dive
  - the bun toss landing in foaming butter
  - the overhead drop into the spatula spin and the meat hitting the pan
  - the low smash with fat spitting
  - the arc into the flip reveal

- Scale rhythm: wide, macro, top-down, hero, low, probe macro, wide, top-down, close, chase, macro release, hero.
- Camera: every major move follows a readable path from a start point to an end point that reveals the action. The signature moves are never repeated: tool-lock dive, lateral track, overhead drop, flame parallax, arc to impact, object chase, reverse macro release.
- Speed:
  - real-time impacts on the chop, bun landing, smash and patty landing
  - speed ramps attached to real motion
  - two short slow-motion accents: the salt fall and the cheese pull
  - varied time compression: the environmental chill, the macro butter melt, the probe-macro crust and the top-down cheese melt
  - no single speed mode lasts more than two shots in a row
- Transitions: mostly clean hard cuts, plus impact cuts. Graphic and motion matches:
  - knife sweep into the bowl
  - whisk circles
  - falling salt into falling oil
  - cheese squares into the round bun
  - steam burst into the wide reveal

SILENT PERFORMANCE LOCK The film is completely nonverbal. There is no voiceover, narrator, dialogue, off-camera voice, humming, muttering, laughter, or vocal reactions of any kind. The hero's mouth stays closed and relaxed throughout, with no mouth movement shaped like speech and no lip-sync. The hero never addresses the camera.

CONTINUITY + PHYSICS

- The recipe states only move forward.
- The pickles stay sliced once they are cut.
- The sauce stays chilled and glossy after the fridge.
- The toasted buns stay golden on the board from Shot 07 onward.
- The six unused portions stay raw on the tray.
- The smashed patties keep their shape and crust after the flip.
- The cheese stays melted.
- The hero's apron, sleeves and identity stay consistent.

All motion obeys real mass, gravity, inertia, friction, heat and deformation. Meat squashes under visible downward force. Fat spits, butter foams, oil smokes, and cheese stretches and sags as real materials do. Nothing floats, assembles itself, duplicates or moves without a visible cause.

LIGHTING Premium, high-contrast commercial lighting with a subtle neo-noir mood. One large warm tungsten-toned soft key comes from camera-left and slightly behind the work zones, with natural deep negative fill on the right. Bright backlit rims pick out smoke, steam, oil spatter and salt flakes. Dimensional highlights fall on the hero's face and forearms, the knife and spatula steel, the glossy sauce, the butter foam, the caramelized crust and the molten cheese. The cool blue gas flame gives a small color contrast against the warm key. Light direction stays consistent across every shot.

AUDIO Only synchronized, on-screen diegetic sound:

- knife on wood and the crunch of pickles
- the whisk scraping glass
- the fridge seal thump
- burner ignition and gas flame hiss
- butter crackle and bun sizzle
- tongs clicking
- the soft thud of mince dropping and salt ticking
- the oil hiss and the violent meat sizzle
- the heavy spatula impact and metal scraping on iron
- the soft landing of the patties
- the bun press
- the board sliding on the counter

No music, no speech, no whooshes, risers or cinematic booms. Every cut is silent.

Blender 3D camera motion prompt:

Build a Blender animation from scratch with a Python script (Blender 4.2+), then render it. Match every number below exactly. Don't improvise.
OUTPUT
- 1080x1920 (9:16), 30 fps, frames 1–227 (7.57 s). H.264 MP4. Colour management: Standard view transform, look None.
- Cycles, 64 samples, denoise on, motion blur on (shutter 0.5).
- Save the .blend and the script too.
WORLD UNITS & LAYOUT
Metres. The character sits at the origin facing -Y (toward the "front" camera). +X is the character's left.
ROOM (a closed box with an open top)
- Floor: a plane covering the room. World-space checker (use Geometry > Position, not object coords) with 0.58 m squares. Tile edges lie on x = 0 and y = 0. Colours sRGB black 40,40,42 and white 226,227,229. The square at x 0→0.58, y -0.58→0 is BLACK. Roughness 0.55.
- Walls: 0.1 m thick, 3.62 m tall, matte (roughness 0.9), sRGB 214,214,212. Inner faces at: back y = +2.0, front y = -7.5, left x = -2.3, right x = +7.0.
- World: use Light Path "Is Camera Ray" to mix two Backgrounds. Camera rays see flat grey-blue sRGB 140,143,151 at strength 1 (visible above the walls). All other rays get a soft white fill (0.9,0.9,0.92) at strength 0.9.
- Sun: strength 1.1, angle 30°, rotation XYZ (40°, 0°, -25°).
CHARACTER (smooth-shaded, Subdivision 1 viewport / 2 render, all parented to an Empty "Character" at the origin)
- Material: matte green sRGB 64,168,84, roughness 0.55, specular 0.25.

- Body: a round cone ("pear" torso) made from a UV sphere of radius 1:
  - lower hemisphere scaled to r 0.215 and centred at z 0.215
  - upper hemisphere scaled to r 0.172 and centred at z 0.80-0.172
  - equator ring at z 0.215, r 0.215
  - then scale all Y by 1.12
- Head: sphere r 0.18 at (0, -0.01, 0.92).
- Eyes: for sx = ±1, take d = normalize(sx*0.27, -0.95, 0.10) and p = headCentre + d*0.18.
  - White sphere r 0.026 at p - d*0.014 (sRGB 245,245,245, roughness 0.25).
  - Dark-brown pupil sphere r 0.0205 at p - d*0.004 (sRGB 45,25,18, roughness 0.15).
- Arms: vertical capsules r 0.036, tip-to-tip 0.42 (z 0→0.42), at x = ±0.085, y = -0.185.
- Legs: capsules lying along Y, r 0.10, tip-to-tip 0.44, centred at (±0.165, -0.03, 0.10).
  (Capsule = UV sphere with the top half moved up and the bottom half moved down by length/2 - r.)

CAMERA

- Sensor width 36 mm, sensor_fit = HORIZONTAL (lens values below assume this).
- Motion style: the camera is perfectly still during each hold [t0, t1]. Between one row's t1 and the next row's t0 it snaps to the next angle. Interpolate az, el, tgt, lens and roll linearly and dist log-linearly, all with smootherstep easing u = x^3(x(6x-15)+10).
- Pose from (az, el, dist, tgt, lens, roll), angles in degrees:
  - loc = tgt + dist*(sin az·cos el, -cos az·cos el, sin el).
  - Aim at tgt with world +Z as up. Only fall back to +Y up if |forward.z| > 0.99999.
  - Then rotate about the camera's own view axis by +roll: q = q_lookat @ Quaternion(Z, roll).
- Bake a keyframe on every frame (location, quaternion, lens) with LINEAR interpolation. For frame f, t = (f-1)/30.

SHOTS (name, t0, t1, az, el, dist, tgt, lens, roll)

1 ECU face 0.000 0.167 0.0 1.0 0.423 (-0.003, 0.008,0.918) 34.0 0.1
2 MS front 0.333 0.583 0.1 1.2 1.342 (-0.003, 0.009,0.924) 67.5 -0.1
3 WS front 0.800 1.050 0.3 3.7 4.216 (-0.019, 0.024,0.876) 65.4 0.0
4 low 3/4 right 1.267 1.483 49.3 -14.7 2.432 (0.055,-0.090,0.882) 41.2 -3.8
5 high 3/4 right 1.683 1.917 40.5 39.0 1.315 (-0.152, 0.122,0.736) 21.0 -2.0
6 far low 3/4 2.133 2.333 46.4 -5.8 3.554 (0.054,-0.019,1.010) 31.8 -0.3
7 MCU front low 2.550 2.767 -6.5 -17.3 0.882 (-0.017,-0.118,0.883) 56.6 0.2
8 low 3/4 wide 2.983 3.167 33.1 -9.8 3.134 (0.038,-0.054,0.884) 58.2 2.5
9 MCU high front 3.383 3.633 3.2 21.4 1.054 (-0.011, 0.143,0.867) 57.8 3.6
10 high 3/4 right 3.850 4.050 30.0 26.7 3.172 (-0.063, 0.155,0.830) 64.0 1.8
11 overhead 4.250 4.500 -2.4 89.9 2.358 (-0.018,-0.283,0.500) 36.0 1.1
12 worm's-eye side 4.717 4.917 33.4 -22.7 1.546 (0.036,-0.155,0.856) 37.8 -3.4
13 extreme wide 5.133 5.383 51.4 6.1 7.462 (-0.144,-0.150,0.678) 32.1 0.3
14 ECU face 5.583 5.800 0.8 -8.3 0.450 (-0.003,-0.064,0.939) 62.0 0.5
15 side medium 6.000 6.233 56.6 -7.2 2.665 (0.015,-0.079,0.939) 80.1 -2.0
16 wide front 6.417 7.083 0.5 11.8 5.042 (-0.031, 0.056,0.770) 45.4 -0.2
17 ECU face 7.302 7.570 0.2 1.4 0.518 (-0.004, 0.010,0.917) 43.3 0.1

CHECK BEFORE THE FULL RENDER

Render low-res stills and confirm each one; fix any mismatch before rendering the whole thing.

- t=0.05: the head fills about 90% of the frame width, with a thin strip of checker floor at the bottom corners.
- t=0.95: the full character is small and centred, the back wall fills the upper frame, and the checker grid is square-on.
- t=1.40: the camera is low at the front-right, and the character's face points toward frame-left.

- t=4.40: a near top-down view, with the character in the upper-middle and the wall as a band at the top of frame.
- t=6.75: the character is tiny and centred, the back wall spans the frame, and there's a grey sky band across the top ~16%.
- At t=0.2, 0.7, 1.15, 4.15: the camera should be mid-snap and motion-blurred.
Also confirm no camera position ends up outside the room.

Interactive hand prompt:

help us explore hand pain. Build an interactive 3D hand with bones, muscles, tendons, and layers you can peel back. Point to a spot through your webcam or click it to explore possible causes and recovery tips. use webcam and gesture control, so my hand will control the interactive 3d hand

Claude Opus 5.5 video animation prompt:

I want you to create an "Introducing Opus 5.5" launch video in hand drawn canvas animation style. You must use the clawd 8bit character as the main character representing Claude. The character will have adventures, fast cuts, zooms, animaations going all out in the hand drawn style. But WOW the audience and research Opus 5.5 for building and non dev work to include as stats in this video. Make it unconventional showing the true power of you Opus 5.5. Use the Anthropic Claude font, make it almost Anthropic branding. Use the real Claude logo and play off that with the Clawd. Get the right assets, plan it out, draft and render to give me an MP4. No skills, No MCP.

16:9 at high res

30 seconds max

Aim to reduce file size limit

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