



# One frame To film.

A real news frame in. Ten seconds of  
Batman cinema out. The exact prompt, the  
pipeline, and the directing rules that  
make AI video read as real.

GOOGLE OMNI · HIGGSFIELD MCP · FABLE 5

*start from truth, direct the lie*

# The job.

Two climbers rigged a protest banner on a broadcast mast, live on the news. One frame of that footage became the start of a shot no helicopter ever filmed: both of them unfurl bat wings and BASE-jump off the Empire State Building, caught on a long lens.

START FRAME

REAL NEWS FOOTAGE



FINAL FRAME

GOOGLE OMNI · 4K · NATIVE AUDIO



# The pipeline.

Four moves. One chat. You never open a tab.

## THE RUN

### I · FIND THE FRAME

News, archive, your own camera roll. One honest frame beats any moodboard: it carries the casting, the light and the lens for free.

### II · BRIEF FABLE 5

Hand Claude the frame and the idea. It writes the shot like a director: beats, camera behaviour, physics, sound. You are briefing, not typing prompts.

### III · SHIP IT THROUGH HIGGSFIELD MCP

Claude sends the job straight to Google Omni on Higgsfield, start frame attached, prompt attached. The result lands back in the same conversation.

### IV · JUDGE LIKE A DIRECTOR

Wrong beat? Change one thing, tell it to keep everything else identical, roll again. Approving takes is your job. Making them is not.

MCP is the plumbing: it lets Claude operate Higgsfield directly. You talk to one machine and it drives the others.

# How Omni thinks.

Omni does not imagine your scene from nothing. Hand it a start frame and it inherits the scene: the people, the wardrobe, the banner, the light. The image does the casting. The prompt directs what happens after frame one.

## THE CONTRACT

### FRAME · THE TRUTH

Who is there, what they wear, how it is lit. Everything you refuse to describe in words.

### PROMPT · THE FICTION

What happens next: action, camera, physics, audio. Written as one continuous shot.

### LOCKS · THE SACRED

Name what must never change and say it twice. Here: the banner text stays exactly as shot, legible throughout.

Omni also renders sound with the picture. If you do not direct the audio you get a stock bed. Write the mix like sound design: rotor thrum, wind buffet, fabric crack, radio chatter.

# The prompt.

Written by Fable 5 from a two-line brief, sent by MCP, rendered by Omni. Steal the skeleton, swap the scene.

THE ACTUAL PROMPT · IN FULL

FABLE FILES · N° 002

One continuous news-helicopter telephoto shot animating from this exact start frame: two climbers in black at the tip of the Empire State Building antenna mast on a clear sunny morning, black banner below them: the banner text stays EXACTLY as in the start frame, unchanged and legible throughout. The action must be STAGGERED and imperfect, never synchronized: for the first two seconds both figures keep working the rigging with small workmanlike movements, the banner flapping in gusts. Then the LEFT climber alone glances at his partner, shifts his weight twice, and unfurls dark bat-wing cape membranes with a ragged fabric snap, one wingtip buckles in the wind before stiffening. He tips forward off the platform in a heavy, graceless BASE-jump drop, body pitching down and accelerating out of the bottom of frame: real gravity, not floating. The camera operator is caught off guard: a late, jerky whip-tilt down tries to follow him, brief focus hunt, overshooting then correcting. A beat later the SECOND climber hesitates, looks down after his partner, adjusts his grip, then unfurls his own wings with different, uneven timing and shape, and shoves off clumsily half a second later; the camera whip-pans back up catching only part of his exit. Constant handheld gimbal shake and long-lens wobble throughout, heat-hazy skyline parallax, sun glinting off rivers. Photoreal broadcast look: fine grain, subtle sensor noise, soft highlight rolloff, slight lens flare. No slow motion, no symmetry, no simultaneous movement, no on-screen graphics, no text changes. Audio: helicopter rotor thrum, wind buffet, a sharp fabric crack as each wing opens at different moments, faint startled radio chatter.

# Why it works.

## SIX MOVES INSIDE THE PROMPT

### **I** · NAME THE CAMERA

"News-helicopter telephoto" buys a whole grammar in three words: long lens, haze, wobble, broadcast grade.

### **II** · LOCK THE SACRED

The banner text is ordered to stay exactly as shot, and the order is repeated. What you do not lock, the model redesigns.

### **III** · STAGGER EVERYTHING

Synchronised motion is the CGI tell. One jumps early, the other hesitates and follows half a second late, with different wing shapes.

### **IV** · DIRECT THE OPERATOR

The cameraman is a character: caught off guard, late whip-tilt, focus hunt, overshoot, correct. The mistakes are the realism.

### **V** · ORDER THE PHYSICS

"Heavy, graceless drop, real gravity, not floating." Name the failure you fear and ban it in writing.


### **VI** · SCORE IT

Rotor thrum, wind buffet, two fabric cracks at different moments, startled radio chatter. The ear believes before the eye does.

# The beats.


Ten seconds, one continuous take. Every beat below was written before it was rendered.

00:00 THE WORK




Both climbers keep rigging. Nothing posed, nothing staged. The boring seconds buy the believable ones.

00:02 THE WINGS



The left climber alone unfurls. One wingtip buckles in the wind before it stiffens, exactly as ordered.

00:04 THE DROP



Real gravity, no floating. The camera is caught late and has to whip down after him.

00:09 THE SECOND EXIT



He hesitates, adjusts his grip, then shoves off clumsily. The camera catches only part of it.

sync is the tel

# field notes.

## ◆ WHEN FRAME AND PROMPT DISAGREE, THE PROMPT WINS

The real mast was not the Empire State Building. Omni kept the climbers, the rig and the banner, and rebuilt the whole city around them because the prompt named the location. Use that: cast from reality, relocate in writing.

## ◆ MASKED FIGURES CAN TRIP SILENT MODERATION

Runs sometimes die with no error message. Reword so the object is the subject: "a banner rigged by two figures" instead of "two masked men", then roll again.

## ◆ EDIT, DO NOT RE-ROLL

To fix one beat, change one variable and end the note with "keep everything else identical". Omni treats it as an edit instead of a fresh gamble.

## ◆ NOBODY PRINTS TAKE ONE

Budget three to five rolls for a shot this dense. Judging takes is the work. Generate at native resolution, then upscale only the keeper to 4K.

the news is a location scout

# Where this goes.

This file taught you one shot. Waviboy Academy builds the studio around it: the taste, the craft, the machinery and the clients. Lifetime course access plus twelve months in the Members Club. No subscription.

## INSIDE THE ACADEMY

### I · TASTE

Decode a brand's world before you touch a tool, so every frame you start from is the right one.

### II · TOOLS

The full craft layer: lighting, casting, skin, product consistency, motion that reads real. The imperfection rules in this file run through all of it.

### III · AUTOMATION

The Vaults: ready-made agents, motion prompt templates and Claude Code skills. The same machinery that wrote this prompt, plug and play.

### IV · MONETISE

Pricing, proposals, retainers, and real client briefs posted weekly on the Job Board. Your first client can come from the overflow.

When a new model drops, Waviboy TV ships the working method inside a week, this Omni workflow included. 1,000+ members in 34 countries. One got a call from L'Oréal with 130 followers.

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# The machine makes. You know.

One honest frame, one written shot, one judged take. That is the whole method. Find your frame this week, direct what happens next, and lock what you love before the machine redesigns it.