



JOIN EVOSHORT DISCORD

TODAY



Get Free Credits

Viral YouTube creators share workflows +
tips to create viral videos with EvoShort



Here's my workflow
that gets millions
of views 🙌



I use EvoShort
for fast, viral
shorts 🚀

Free Prompting Guide PDf for
EvoShort.ai to create viral AI evolution
videos of cars
<https://app.evoshort.ai>



1

car_drop_total_crush_detailed

```
{  
  "id": "car_drop_total_crush_detailed",  
  "prompt": "Instant hook: the last-frame car suddenly appears high above and free-falls straight down with heavy realistic speed. Below it, the first-frame car is stationary. The impact is brutally physical and messy: the falling car hits the old car's roofline first, then the entire old chassis collapses in stages. The roof caves in fully, pillars buckle and fold, the hood and trunk accordion inward, doors crumple and pop outward, windows explode into shards, and the frame rails kink as the car compresses down to a thin flattened mass. Tires on the old car burst and squeeze out, rims bend, suspension arms snap inward, and small debris (glass, trim, bits of bumper) skitters across the floor. Keep the crush continuous until the old car is completely pancaked with almost no volume left—no partial crush.\n\nThe new car continues dropping through the crushing resistance, jolts once on contact, bounces slightly from the impact, then settles with weight and a short suspension wobble. The new car should NOT land perfectly centered or perfectly aligned; allow a small believable offset and slight rotation from the impact (a few centimeters shift), like a real heavy drop. The flattened wreck remains underneath and around the new car's footprint as a visible crushed layer.\n\nMinimalist white studio, locked camera, single continuous shot, no cuts, no background motion. NO glow, NO blue beams, NO energy effects, NO particles beyond physical debris. Emphasize realistic metal deformation, progressive compression, and violent mechanical destruction."  
}
```



2

scrap_reassemble_to_new_no_fx

```
{  
  "id": "scrap_reassemble_to_new_no_fx",  
  "prompt": "Start with the first-frame car as a completely destroyed wreck: crumpled body, shattered glass, missing panels, bent wheels, and many parts scattered on the floor around it (doors, bumper, hood, fenders, rims, small debris). Instant hook: a subtle physical force triggers the reassembly (NO light beams, NO glow, NO energy effects, NO particles). Parts begin moving realistically as if pulled by strong magnets or mechanical forces. Scattered pieces snap back into place with satisfying physical clicks (doors swing and latch, bumper locks in, hood slides shut, wheels straighten and mount). As parts attach, dents uncrumple, scratches fade, glass reforms naturally, paint becomes clean and glossy. The car fully morphs into the last-frame car. Final moment: the brand-new functional car settles on the floor, pristine. Minimalist white studio, no background animation, no visual effects, no colored lights, no beams, no sci-fi glow. Camera locked, no cuts, purely mechanical realistic motion, clean reveal."  
}
```



3 body_lift_shell_swap_exaggerated_landing_physics

```
{  
  "id": "body_lift_shell_swap_exaggerated_landing_physics_long_suspension",  
  "prompt": "Camera locked in a minimalist white studio. Start with the first-frame car intact.\n\nHook: the car's BODY shell unlatches with a sharp mechanical crack and lifts upward unevenly. IMPORTANT: the body does NOT fully detach — it remains physically connected to the base via long, extended suspension struts / linkages (like exaggerated lift-kit arms). These struts stretch downward from the raised body to the grounded chassis, maintaining a continuous mechanical connection at all times.\n\nThe lift motion should feel heavy and imperfect: the body jerks, wobbles, tilts, and swings like a suspended mass on long flexible supports. The suspension struts visibly extend, angle, and articulate under load. Add inertia, overshoot, slight bending/flex in the struts, small yaw/roll rotations, air drag, and subtle sideways drift. Tiny dust and small non-glowing debris fall from the chassis as the body lifts.\n\nIMPORTANT: the base stays grounded the whole time: wheels, tires, axles, suspension base, and lower chassis remain planted on the floor. The extended struts visually connect the grounded base to the elevated body throughout.\n\nWhile hovering, the lifted body morphs mechanically into the new car body (panel sliding, roofline reshaping, lights/grille changing). NO glow, NO beams.\n\nThe transformed body rises higher but remains connected through the long suspension arms until the final moment. Then the connection retracts or releases naturally as the body exits the top of frame. One beat: only the grounded base remains.\n\nThen the NEW car body drops from above with weight and slight tilt, reconnecting onto the chassis.\n\nEXAGGERATED LANDING PHYSICS when it hits the chassis frame:\n- It SLAMS down hard, making the chassis visibly compress.\n- Suspension compresses dramatically (including visible strut compression and angle change), then rebounds.\n- The body bounces once or twice (big first bounce, smaller second bounce).\n- The body rocks front-to-back and side-to-side like a heavy mass settling.\n- The chassis twists slightly (torsion) and then springs back.\n- Wheels visibly splay outward under load, then snap back.\n- Tires squash wide and flat on impact, then regain shape.\n- Small realistic shake ripples through the whole assembly.\n- Add a short, sharp camera shake and strong motion blur during impact (cinematic, not sci-fi).\n- A quick dust puff bursts outward from the contact area on the floor.\n\nAfter the exaggerated settle, the base transforms to match the last-frame car: wheels/rims swap, tire profile changes, brake geometry updates, suspension height adjusts, stance changes—mechanical motion, grounded to the floor.\n\nEnd with the fully formed last-frame car.\n\nRules: minimalist white studio, no background movement, no extra props, no cuts. NO light beams, NO glow, NO energy effects. Maintain visible long suspension linkage during lift phase. Allow natural imperfect contact and settling (not perfect alignment)."  
}
```



blue_energy_wave_morph

```
{  
  "id": "blue_energy_wave_morph",  
  "prompt": "Camera locked in a minimalist white studio. Start with the first-frame car perfectly still.\n\nHook: a vibrant electric-blue energy wave appears at the front of the car, pulsing and crackling softly. It flows smoothly from front to back like a controlled plasma stream, casting dynamic blue reflections on the paint and floor.\n\nAs the blue energy passes over the car, the transformation happens exactly where it touches:\n- headlights stretch and reshape\n- grille geometry shifts\n- hood length adjusts\n- roofline flows into the new silhouette\n- rear lights morph last\n\nThe morph feels like energized liquid metal—smooth, continuous, elegant, no snapping.\n\nAdd cinematic physics:\n- subtle body flex under energy pressure\n- soft suspension movement\n- light vibration in mirrors and antenna\n- gentle motion blur around fast energy pulses\n\nEnergy details:\n- bright blue glow with soft aura\n- small electric arcs crawling over panels\n- light floor reflections from the blue wave\n- energy intensity ramps up then fades\n\nThe energy wave exits at the rear of the car and dissipates upward. One soft beat. The car is now fully transformed into the last-frame car.\n\nRules:\n- background remains static white\n- no extra props\n- single continuous shot\n\nMood: powerful, premium, futuristic, cinematic."  
}
```



floor_trapdoor_swallow_reveal

```
{  
  "id": "floor_trapdoor_swallow_reveal",  
  "prompt": "Instant hook: a clean rectangular seam appears on the studio floor directly under the first-frame car, then the floor splits open into a perfectly fitted trapdoor. The opening widens just enough to swallow the car. The first-frame car drops straight down and is completely engulfed—no parts left above the floor, fully gone. As it falls, the trapdoor closes immediately and the floor becomes perfectly seamless again, like nothing happened. One beat of silence. Then the same floor seam reappears and the trapdoor pops open just once as an elevator platform rises, carrying the last-frame car up into the exact same position and size as the original. The platform stops flush with the floor, the seam disappears, leaving only the fully revealed last-frame car.exaggerated Physics of the car, Minimalist white studio, no background animation, no extra props, no camera cuts, only floor + car. Camera locked, smooth motion, clean timing, strong reveal."  
}
```



cloth_unwrap_transition

```
{  
  "id": "cloth_unwrap_transition",  
  "prompt": "An old white cloth-like material drops from above and covers the entire first-frame car. Under the fabric, the car morphs shape—panels shift, wheels transform—while the cloth stretches over the new silhouette. When the cloth is pulled away dramatically, it reveals the fully formed last-frame car underneath. No background animation, only cloth and car."  
}
```



fog_sweep_smooth_reveal

```
{  
  "id": "fog_sweep_smooth_reveal",  
  "prompt": "Camera locked in a minimalist white studio. Start with the first-frame car perfectly still.\n\nHook: a thick low-lying fog slowly rolls in from one side of the frame, hugging the floor like a cinematic stage effect. It moves smoothly and naturally, swirling around the wheels and lower body.\n\nAs the fog passes over the car, the transformation happens INSIDE the fog:\n- front lights subtly reshape\n- grille geometry changes\n- hood length adjusts\n- roofline flows into the new silhouette\n- rear design morphs last\n\nImportant: the morph is completely hidden by the fog. No snapping, no visible mechanics. It feels like a magic practical effect.\n\nThe fog continues moving across the frame. As it clears, it reveals the fully transformed last-frame car.\n\nAdd realism:\n- fog density varies\n- small floor reflections\n- soft light diffusion through mist\n- slight air turbulence\n\nRules:\n- no glow\n- no beams\n- no energy effects\n- no background animation\n- single continuous shot\n\nMood: elegant, mysterious, cinematic, very smooth."  
}
```



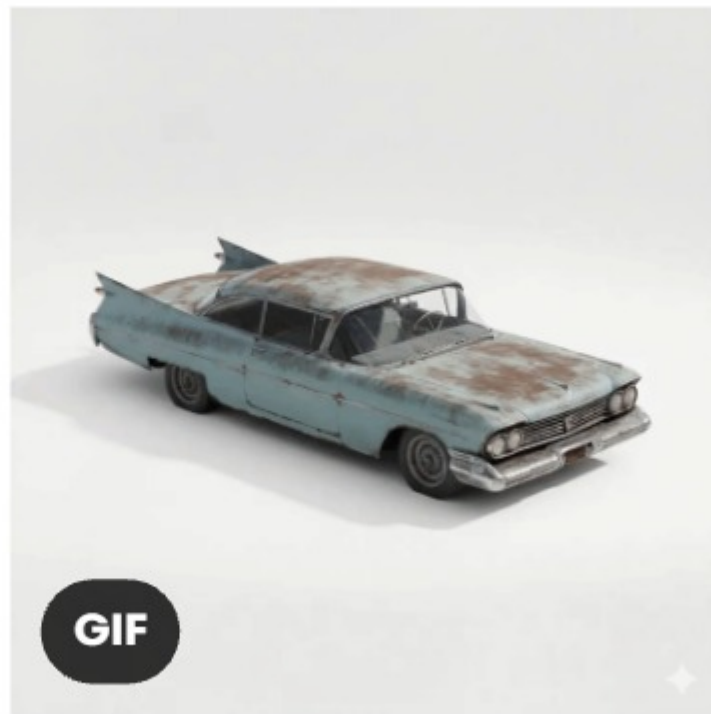
car_slide_shear_swap

```
{  
  "id": "car_slide_shear_swap",  
  "prompt": "Locked camera, minimalist white studio, single continuous shot, no cuts, no background motion.\n\nInstant hook: the last-frame car enters fast from the right, low to the ground, as if pulled by momentum on a slick surface. The first-frame car is stationary in the center.\n\nImpact transition (side-shear):\n- The new car clips the old car's side at mid-door height and keeps pushing through.\n- The old car is NOT crushed downward; instead it gets \"sheared\" sideways: doors peel open, panels rip, mirrors snap, glass shatters outward, and the body twists as it's forced to slide.\n- The old car's chassis scrapes the floor, throwing short streaks of metallic sparks and tiny debris (only from contact, not stylized).\n- The old car is progressively pushed left until it exits the frame, leaving scattered real debris trails (glass, trim, bumper bits) and a few skid marks.\n\nSettle and reveal:\n- The new car continues sliding into the center position, overshoots slightly, then corrects with a short tire-grip \"catch\" and a subtle suspension bounce.\n- End: the new car stops near center with a small believable yaw angle (not perfectly aligned). Old car is gone (fully pushed out), only realistic debris remains.\n\nNO glow, NO beams, NO magical dissolves, NO smoke clouds—only physical damage, scraping, deformation, and debris."  
}
```



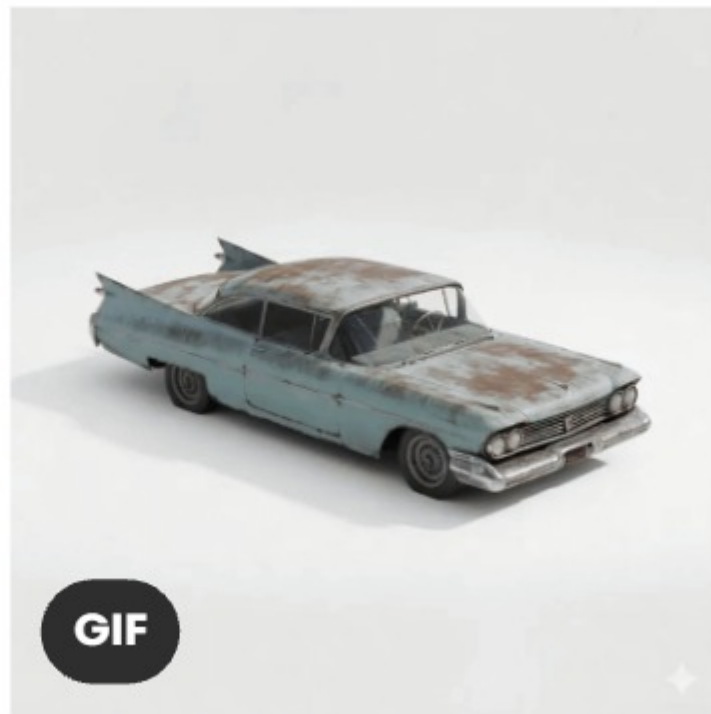
Industrial Roller Flatten → Roll-Through Reveal

```
{  
  "id": "industrial_roller_pass_reveal",  
  "prompt": "Locked camera, minimalist white studio, single continuous shot.\n\nInstant hook: a massive heavy industrial steel roller (like a road compactor drum) drops from above and lands directly in front of the first-frame car with heavy impact and floor vibration.\n\nTransition (roll-over destruction):\n- The roller begins moving forward slowly and forcefully.\n- As it makes contact, the first-frame car is crushed forward under rolling compression.\n- Roof collapses progressively under the rolling drum.\n- Hood folds inward in layers.\n- Windshield shatters and compresses into fragments.\n- Doors buckle and peel backward.\n- Tires burst and smear outward.\n- The car is flattened gradually as the roller passes over it — continuous progressive deformation, not instant.\n\nWhen the roller fully passes across frame, the crushed metal sheet remains behind.\n\nBut as the roller exits frame, the flattened metal sheet begins unfolding upward mechanically — panels reverse-fold, structure rebuilds upward — transforming into the last-frame car rising from the flattened remains.\n\nThe new car completes assembly and drops the final centimeters with heavy suspension compression and small rebound.\n\nRules:\n- No glow, no beams, no energy effects.\n- Only mechanical crushing and realistic metal behavior.\n- Strong weight, inertia, vibration.\n- Background static.\n- No cuts."  
}
```



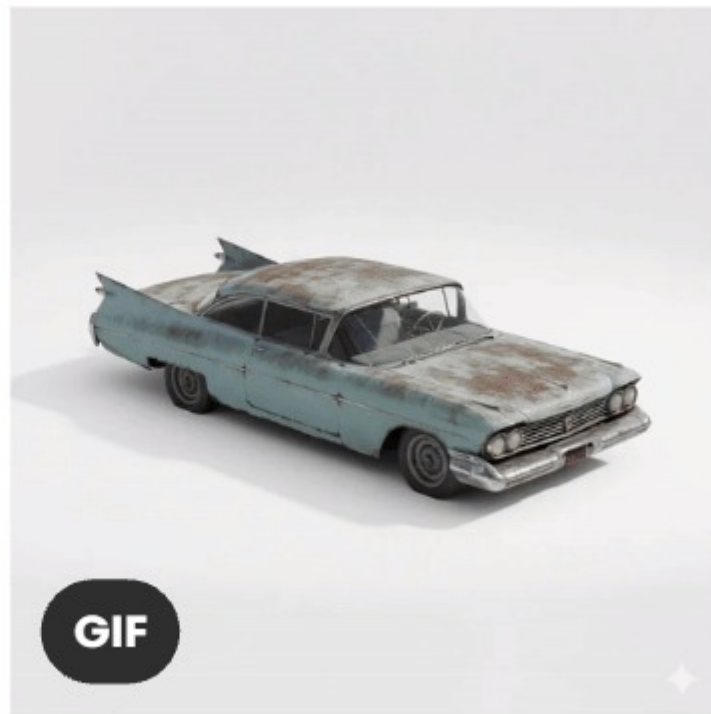
Vacuum Implosion Collapse → Density Swap

```
{  
  "id": "vacuum_implosion_density_swap",  
  "prompt": "Locked camera, white studio, no background motion.\n\nInstant hook: air pressure suddenly compresses inward around the first-frame car, like a controlled vacuum implosion.\n\nTransition:\n- The car begins collapsing inward toward its center mass.\n- Panels bend inward symmetrically.\n- Windows crack inward.\n- Wheels tilt inward.\n- The entire vehicle shrinks in volume as if gravity density increases.\n- Metal folds into itself in tight compression.\n\nThe car compresses into a dense compact cube of crushed metal at the center of the frame.\n\nOne beat.\n\nThe compacted mass suddenly expands outward explosively — but not destructively.\n- Panels unfold outward.\n- Wheels extend.\n- Roof stretches.\n- Geometry reshapes during expansion.\n\nThe expansion completes into the last-frame car, which lands with strong suspension compression and a short oscillation settle.\n\nNo glow. No particles. No magic. Pure physical compression and expansion physics.\nSingle shot. Static background."  
}
```



Paint Strip Sandblast → Structural Reveal

```
{  
  "id": "sandblast_strip_reveal",  
  "prompt": "Camera locked, minimalist white studio.\n\nInstant hook: a powerful industrial sandblasting jet sweeps across the first-frame car from left to right.\n\nTransition:\n- As the abrasive blast hits the car, paint strips away aggressively.\n- Body panels erode in layers.\n- Trim pieces rip off.\n- Glass becomes frosted then shatters.\n- Surface details grind away under pressure.\n\nBut instead of revealing bare metal, the blasting gradually reveals the structure of the last-frame car underneath.\n\nThe transformation follows exactly behind the blast wave.\nWhere the sandblast passes:\n- headlights reshape\n- grille geometry changes\n- hood line reforms\n- roofline shifts\n\nWhen the blast exits frame, the last-frame car stands fully revealed.\n\nAdd realism:\n- strong directional debris from abrasion\n- dust scattering along the floor\n- slight body vibration under pressure\n\nNo glow. No energy beams.\nIndustrial realism only."  
}
```



Horizontal Compression Replace (Low Chaos)

```
{  
  "id": "horizontal_press_replace_fp8",  
  "prompt": "Camera locked. White studio. No cuts.\n\nHook: two flat compression plates slide inward from left and right toward the first-frame car.\n\nTransition:\n- As the plates press inward, the car compresses horizontally in a controlled way.\n- Compression remains smooth and symmetrical.\n- No shattered debris.\n- No flying parts.\n\nAt maximum compression (very thin profile), hold for one beat.\n\nThe plates retract.\nAs the car expands back outward, it unfolds into the last-frame car.\n\nKeep deformation simple and symmetrical.\nNo particles.\nNo glow.\nNo chaotic physics."  
}
```



GIF

Car Shell Peel_Reveal

```
{  
  "id": "car_shell_peel_reveal",  
  "prompt": "Locked camera, minimalist white studio.\n\nThe first-frame car sits perfectly still.\n\nHook: a thin separation line suddenly appears along the  
edges of the body panels like the entire car is a hollow shell.\n\nTransition:\n- the outer body shell of the first car begins peeling away in large sections\n- the hood peels upward like a flexible skin\n- doors peel outward from the hinges\n- roof lifts and folds back\n- rear body unwraps last\n\nUnderneath the peeling  
shell, the last-frame car is already fully formed and perfectly clean.\n\nThe outer shell continues peeling backward until it collapses off-frame like discarded  
wrapping.\n\nThe new car remains stationary beneath.\n\nAdd realism:\n- thin metal bending\n- subtle creasing along peel lines\n- pieces scraping lightly  
across the floor\n\nRules:\n- no glow\n- no energy effects\n- no background animation\n- single continuous shot\n\nMood: mechanical illusion, satisfying  
reveal."  
}
```



internal explosions

Camera locked, white studio.

Instant hook: a chain of internal explosions detonates inside the first-frame car from front to back.

Destruction:

Front explodes outward first (hood, lights, grille blown apart).

Then mid-section (doors blast open, glass bursts).

Then rear (trunk and rear panels erupt).

Each explosion is directional and physical:

parts fly outward but remain within frame

debris arcs realistically and falls

After the chain reaction:

nothing remains but scattered parts across the floor.

Reassembly:

All debris abruptly reverses motion.

Parts fly back along their original trajectories.

But instead of rebuilding the old car, they assemble into the last-frame car.

Final:

the new car completes assembly in place, with heavy impact and short bounce.



chain_explosion_reverse_rebuild_ltx23_fire

```
{  
  "id": "chain_explosion_reverse_rebuild_ltx23_fire",  
  "prompt": "quiet place, ambient sounds, Minimalist white studio environment. Static camera, perfectly locked-off framing. Single continuous shot.\n\nAudio mode: SFX ONLY. No music. Silence is preferred over any musical layer.\n\nSUBJECT SETUP:\n- Only one car exists at the start: the first-frame car\n- The last-frame car does NOT exist yet\n\nHOOK — HIGH-ENERGY CHAIN EXPLOSIONS WITH REAL COMBUSTION:\nA powerful sequence of internal explosions detonates inside the first-frame car, traveling from front to back with extreme force.\n\nEach explosion includes REALISTIC FIRE AND IGNITION:\n- short-lived fireballs\n- sparks and hot fragments\n- brief ignition flashes inside the structure\n\nEXPLOSION 1 (front):\n- hood is violently blown upward\n- headlights and grille eject outward\n- a fast, bright fire burst flashes from inside the engine bay\n\nSOUND: loud concussive blast, deep pressure wave, metal rupture, glass shatter\n\nEXPLOSION 2 (mid — strongest):\n- doors blast open or tear off\n- windows explode outward\n- a larger internal fire burst expands briefly before dissipating\n\nSOUND: heavier explosion, strong low ydap, structural snapping\n\nEXPLOSION 3 (rear):\n- trunk and rear panels erupt outward\n- final ignition burst with sparks and hot debris\n\nSOUND: deep blast, trailing metal tearing\n\nFIRE / COMBUSTION RULES:\n- fire is brief and physically driven (not continuous flames)\n- no stylized glow or sci-fi energy\n- fire fades quickly into smoke and heat haze\n- sparks follow realistic gravity and cooling\n\nDESTRUCTION BEHAVIOR:\n- debris is thrown wide with force\n- parts spin, arc, and collide\n- multiple floor impacts\n\nAfter the explosions, the car is completely destroyed. Only debris remains.\n\nSOUND AFTER DESTRUCTION:\n- debris impacts and scattering\n- small residual crackles from hot material\n- then brief silence\n\n--- TIME REVERSAL PHASE ---\n\nAll debris reverses motion along the exact same trajectories.\n\nFIRE REVERSAL DETAIL:\n- flames collapse back into ignition points\n- sparks retract cleanly\n- no lingering smoke during reversal\n\nSOUND:\n- strong الهواء suction pull\n- debris lifting sharply\n\n--- REASSEMBLY INTO NEW CAR ---\n\nAll parts assemble directly into the last-frame car (not the original).\n\nASSEMBLY SOUND:\n- metallic alignment impacts\n- panel locking\n- precise mechanical seating\n\nFINAL MOMENT:\n\nThe last-frame car completes assembly with a heavy impact and slight bounce.\n\nEND STATE:\n- fully formed last-frame car\n- no debris\n\nEND SOUND:\n- small settling ticks\n- then silence\n\nREALISM DETAILS:\n- high-energy blasts with short-lived fire\n- believable mass and inertia\n- grounded physical behavior\n\nAUDIO MIX PRIORITY:\n- foreground: explosions, fire bursts, debris\n- midground: structural destruction\n- background: silence\n\nSTRICT AUDIO RULES:\n- no music\n- no soundtrack\n- no score\n- no cinematic hits\n- no bass drops\n- no tonal layers\n- no drones\n\nFINAL AUDIO CONSTRAINT:\n\nIf any music or tonal layer is generated, remove it completely and replace with silence while preserving all sound effects.\n\nRULES:\n- no glow effects\n- no beams\n- no sci-fi energy\n- allow only realistic fire, sparks, and combustion\n- background remains static white\n\nMOOD:\nViolent, explosive, high-energy, realistic combustion, grounded cinematic destruction."  
}
```



cloth_unwrap_transition_ltx23_sfx

```
{
  "id": "cloth_unwrap_transition_ltx23_sfx",
  "prompt": "quiet place, ambient sounds, Minimalist white studio environment. Static camera, perfectly locked-off framing. Begin with the first-frame car completely still and centered.\n\nAudio focus: detailed, clearly audible physical sound effects. Silence is preferred over any musical layer.\n\nHOOK (visual + audio): An old white cloth drops from above and lands over the entire car, covering it completely.\nSOUND: soft fabric fall, light الهواء displacement, gentle cloth impact on metal surfaces.\n\nThe cloth settles naturally over the car, conforming to its shape with realistic folds and tension.\nSOUND: subtle fabric sliding, light friction against paint, small creases forming.\n\nTRANSFORMATION (hidden under cloth): While fully covered, the car morphs beneath the fabric. The cloth stretches and adapts to the changing silhouette:\n- panels shift under tension\n- wheels reposition and transform\n- proportions adjust smoothly\n\nThe transformation remains completely hidden by the cloth. No visible morphing.\n\nMANDATORY SOUND EFFECTS (clearly audible):\n- fabric tension stretching (tightening and releasing)\n- subtle internal mechanical reshaping (very muted, realistic)\n- light creaking of stretched material\n- soft movement of cloth sliding across surfaces\n\nThe cloth reacts physically to the morph:\n- tension lines shift\n- folds redistribute\n- slight pulling at edges\n\nREVEAL: The cloth is pulled away in one smooth, slightly dramatic motion, uncovering the fully transformed car.\n\nSOUND DURING REVEAL:\n- clean fabric pull (continuous motion)\n- accelerating cloth movement with الهواء displacement\n- final soft snap of fabric release\n\nEND STATE:\n\nThe cloth exits frame. The transformed car remains still in silence.\n\nREALISM DETAILS:\n- natural fabric weight and inertia\n- believable fold behavior\n- soft floor contact and drag\n- subtle studio reflections\n\nAUDIO MIX:\n- foreground: fabric movement (dominant)\n- midground: subtle mechanical reshaping\n- background: silence\n\nSTRICT AUDIO RULES:\n- no music\n- no soundtrack\n- no score\n- no ambient pads\n- no drones\n- no tonal layers\n\nFINAL AUDIO CONSTRAINT:\n\nIf any music or tonal layer is generated, remove it completely and replace with silence while keeping all sound effects.\n\nRULES:\n- background remains static white\n- no extra props\n- single continuous shot\n\nMOOD:\n\nElegant, tactile, realistic, premium, controlled, high-end commercial feel."
}
```



water_splash_reveal_ltx23_sfx

```
{
  "id": "water_splash_reveal_ltx23_sfx",
  "prompt": "Quiet place, ambient sounds only: a minimalist white studio with subtle room tone (soft air presence, faint low hum).\n\nCamera locked. First frame: the car is perfectly still, centered, pristine. a massive volume of water suddenly begins pouring from directly above the car. The flow is heavy, continuous, and sustained—like a controlled industrial dump of water rather than a quick splash.\n\nWater behavior (dominant and long-lasting):\n- thick, high-volume vertical cascade covering the entire car\n- wide column of water, larger than the car footprint\n- strong downward force with visible weight and density\n- continuous flow that remains active for most of the shot duration\n- secondary splashes and rebounds as water hits the floor and body\n- sheets, streams, and droplets interacting dynamically\n\nInitial impact:\n- water slams onto the roof and spreads rapidly across all surfaces\n- large splash crown forms outward on contact\n- water wraps around the car, fully engulfing it\n\nTransition (hidden inside water mass):\n- the car becomes partially and then fully obscured by the heavy water flow\n- transformation occurs entirely within the moving water volume:\n  - headlights reshape while hidden by cascading sheets\n  - grille geometry shifts behind flowing water layers\n  - hood and roofline adjust under continuous coverage\n  - rear design resolves last as water continues to pour\n\nImportant behavior:\n- transformation is never directly visible—always masked by water\n- no snapping or visible mechanics\n- motion feels like a practical effect driven by coverage and reveal\n\nWater persistence:\n- the main vertical flow remains present across at least 80% of the shot\n- water does not disappear quickly; it maintains strong visual dominance\n- flow gradually reduces near the end rather than cutting off abruptly\n\nFinal reveal:\n- the water stream weakens and tapers off\n- residual water sheets and droplets slide off the surface\n- the last-frame car is revealed underneath, fully transformed\n- small puddles and runoff remain on the floor\n\nAudio design (SFX only):\n- quiet ambient room tone at start\n- sudden onset of heavy impact (deep, full-spectrum splash)\n- continuous rushing water sound (thick, sustained flow)\n- splashes, rebounds, and surface impacts\n- water runoff and dripping as flow reduces\n- final light dripping and settling\n\nVisual realism details:\n- realistic water weight and inertia\n- reflections distorted through moving water layers\n- droplets and streaks catching light\n- subtle body vibration under heavy impact\n\nRules:\n- no glow\n- no beams\n- no energy effects\n- only physical water behavior\n- single continuous shot\n- static white background\n\nAudio constraints:\n- NO voiceover\n- NO narration\n- NO spoken words\n- NO text-to-speech\n- NO human vocal sounds\n- only physical sound effects"
```



shrink_wrap_vacuum_transition_ltx23_sfx

```
{
  "id": "shrink_wrap_vacuum_transition_ltx23_sfx",
  "prompt": "minimalist white studio environment. Static camera, perfectly locked-off framing. Begin with the first-frame car completely still and centered.\n\nAudio focus: detailed, clearly audible physical sound effects. Silence is preferred over any musical layer.\n\nHOOK (visual + audio): A large sheet of transparent industrial plastic film drops from above and drapes over the entire car.\nSOUND: soft plastic flutter, light air displacement, gentle contact with surfaces.\n\nThe film settles loosely over the car at first, slightly oversized.\nSOUND: light crackling of thin plastic, subtle sliding across paint.\n\nWRAP + SEAL PHASE:\n- the plastic begins tightening around the car as if vacuum-sealed\n- air is pulled out from underneath\n- the film clings tightly to every contour\n\nSOUND:\n- continuous vacuum suction (soft but present)\n- plastic tightening and stretching (crisp tension sounds)\n- small air pockets collapsing\n\nThe film becomes fully tensioned, revealing every detail of the current car shape.\n\nTRANSFORMATION (hidden under film): While tightly wrapped, the car morphs beneath the plastic. The film reacts to the changing structure:\n- surfaces shift under tension\n- proportions adjust\n- wheels reposition subtly\n\nThe transformation remains completely hidden by the plastic layer.\n\nMANDATORY SOUND EFFECTS (clearly audible):\n- plastic stretching and tightening under pressure\n- small crackles from tension redistribution\n- subtle internal mechanical reshaping (muted)\n- faint suction fluctuations as volume changes\n\nThe plastic reacts dynamically:\n- tension lines move across the surface\n- stretched areas shift and redistribute\n- slight snapping adjustments as tension equalizes\n\nRELEASE + REVEAL:\n- the vacuum seal suddenly releases\n- the plastic loosens instantly\n- the film is pulled upward and away in one continuous motion\n\nSOUND DURING REVEAL:\n- sharp release of suction pressure (clean air intake sound)\n- rapid plastic flutter and lift\n- light snapping of tension release\n\nEND STATE:\n- The plastic exits frame. The fully transformed last-frame car is revealed, perfectly still.\n\nREALISM DETAILS:\n- believable plastic thickness and النكس\n- tight surface adhesion during vacuum phase\n- natural release behavior with light rebound\n- subtle reflections distorted through stretched film\n\nAUDIO MIX:\n- foreground: plastic tension and suction (dominant)\n- midground: subtle internal reshaping\n- background: silence\n\nSTRICT AUDIO RULES:\n- no music\n- no soundtrack\n- no score\n- no ambient pads\n- no drones\n- no tonal layers\n\nFINAL AUDIO CONSTRAINT:\n- If any music or tonal layer is generated, remove it completely and replace with silence while keeping all sound effects.\n\nRULES:\n- background remains static white\n- no extra props\n- single continuous shot\n\nMOOD:\n- Precise, tactile, صنعتي, satisfying, premium, controlled, high-end commercial feel."
}
```



foam_expansion_carve_out_transition_ltx23_sfx

```
{
  "id": "foam_expansion_carve_out_transition_ltx23_sfx",
  "prompt": "minimalist white studio environment static camera perfectly locked-off framing begin with the first-frame car completely still and centered\n\nfocus on physical sound effects only silence preferred no music\n\nthick industrial foam pours from above landing onto the car and rapidly expanding\n\nwet foam splatter soft expansion fizz light air displacement\n\nthe foam accumulates quickly covering the car from top to bottom\n- expands outward in volume\n- builds into a dense uneven mass\n- flows down the sides and pools at the base\n\ncontinuous soft expansion bubbling and fizzing\n\nsubtle crackling as foam grows\n\nlight surface movement as layers stack\n\nthe car becomes completely engulfed in a large foam block\n\nfoam continues growing after full coverage\n- mass becomes thicker and more solid\n- surface texture shows small bubbles and irregularities\n\npersistent expansion fizz\n\nlow soft internal bubbling\n\nwhile fully encased the car transforms inside the foam block\n- internal volume shifts slightly\n- outer foam reacts subtly to changes beneath\n\nthe transformation remains completely hidden\n\nclearly audible sound effects required\n- foam expansion with fine fizz and micro popping\n- soft internal pressure changes\n- muted internal mechanical reshaping\n\nfoam begins to break and peel away in chunks\n- sections collapse and fall from top to bottom\n- pieces tear crumble and drop to the floor\n\nsoft tearing of foam structure\n\nlight brittle cracking\n\nchunks hitting the floor with soft impacts\n\nsmall debris scattering\n\nas foam clears the last-frame car is revealed underneath fully transformed\n\nremaining foam slides and falls away from surfaces\n\nsmall residue pieces drop last\n\nfinal state\n\ntransformed car stands clean and still foam debris on the floor\n\nrealism details\n- believable foam density not too liquid not too rigid\n- irregular break patterns\n- natural fragmentation behavior\n- interaction with gravity and surface contact\n\naudio mix\n- foreground foam expansion and break dominant\n- midground muted internal reshaping\n- background silence\n\nstrict audio rules\n- no music\n- no soundtrack\n- no score\n- no ambient pads\n- no drones\n- no tonal layers\n\nabsolute audio constraint\n\nno voiceover no narration no spoken words no text to speech no human voice of any kind only physical sound effects\n\nif any voice or tonal layer appears remove it completely and keep only real sound effects\n\nrules\n- background remains static white\n- no extra props\n- single continuous shot\n\nmood\n\nintactile satisfying physical controlled premium high end commercial feel"
```



overhead conveyor swap crush

```
{
  "id": "overhead_conveyor_swap_crush",
  "prompt": "Locked camera, minimalist white studio.\n\nHook: an overhead conveyor system slides into frame carrying the last-frame car suspended above.\n\nBelow:\n- The first-frame car remains perfectly stationary on the floor.\n\nTransition:\n- The conveyor stops directly above with exact alignment.\n\nA mechanical clamp releases the suspended car.\n\nCrush event:\n- The upper car drops straight down under gravity.\n- The lower car does NOT move or fall away.\n\nImpact behavior:\n- On contact, the lower car is instantly and cleanly crushed downward.\n- The deformation is controlled and vertical—no chaotic twisting or debris.\n- The structure compresses in a physically believable way: roof collapses, pillars buckle, body flattens.\n- No parts fly outward—everything remains contained within the silhouette footprint.\n\nTiming:\n- The crush completes exactly as the upper car reaches its final resting position.\n- No bounce from the lower car—only the top car absorbs motion.\n\nResult:\n- The crushed lower car is fully compressed into the floor plane or becomes visually negligible.\n- The new car ends perfectly positioned where the old car was.\n\nFinal:\n- Strong suspension compression on the new car, followed by a subtle, controlled settle.\n- The environment remains pristine and untouched.\n\nRules:\n- No debris, no particles, no sparks.\n- No exaggerated destruction—must feel engineered and precise.\n- Maintain clean silhouettes and visual clarity.\n- Single continuous shot.\n\nMood: industrial precision, controlled force, hypnotically satisfying."
}
```



Car Sink under water reveal

Locked camera. White sealed chamber studio.

Hook:
water bursts upward through floor grates and rapidly floods the studio around the first-frame car.

As water level rises:
- buoyancy begins affecting suspension
- tires partially lift
- reflections distort across bodywork

Then:

extreme pressure deformation begins.

The deeper the car sinks:
- roof compresses inward
- doors bend from pressure
- windows implode
- body reshapes fluidly under force

At full submersion:
visibility becomes murky.

A dark silhouette shifts shape underwater.

Then all water drains instantly downward through hidden floor channels.

As the water disappears:
the last-frame car remains sitting perfectly dry in the same spot.

Tiny droplets slide off body panels.

No glow.
No underwater fantasy lighting.
Pure pressure and fluid physics.



shrink_wrap_vacuum_transition_ltx23_sfx

A first-frame car is completely stationary on the floor in a minimalist white studio. The camera is locked off and the background remains perfectly static.

The last-frame car suddenly appears high above the first car and immediately falls straight downward with heavy realistic speed and convincing weight. It drops directly onto the stationary first car.

The impact is brutally physical and progressive. The falling car strikes the roofline of the first car first, then continues crushing downward through it. The roof caves in completely, the pillars buckle and fold, the hood and trunk accordion inward, the doors crumple and pop outward, the windows shatter into glass fragments, and the chassis collapses in multiple stages. The frame rails kink and compress, the body loses nearly all height, and the first car is flattened into a thin pancaked wreck with almost no volume left. The crush must be complete, not partial.

During the collapse, the tires of the crushed car burst and deform, rubber compresses outward, rims bend, suspension components snap inward, and small physical debris such as glass fragments, trim pieces, and bumper fragments scatter and skid across the floor. The crushed wreck remains visible beneath and around the footprint of the landed car.

The falling last-frame car continues descending through the crushing resistance with one strong jolt at impact. It then rebounds slightly, bounces a little from the force, and settles with realistic weight. The landing should not be perfectly centered or perfectly aligned. Allow a small believable offset and slight rotation after impact, as if a heavy object landed naturally and shifted a few centimeters. After landing, the suspension compresses and releases with a short natural wobble before coming to rest.

Realistic synchronized physical sound effects only: heavy free-fall air movement, violent metal crushing, glass shattering, tire bursting, rim deformation, suspension snapping, debris skittering across the floor, a strong impact jolt, a slight rebound, and a final weighted suspension settle.

No speech is present. No narration is present. No voice-over is present. No words are read aloud. No human voice is present. No music is present.

Single continuous shot. Static camera. Static background. No glow, no blue beams, no energy effects, no magical effects, and no non-physical particles beyond realistic debris. Emphasize realistic metal deformation, progressive compression, violent mechanical destruction, and believable weight.



shrink_wrap_vacuum_transition_ltx23_sfx

A first-frame car is completely still in a minimalist white studio. The camera is locked off and the background remains perfectly static.

A thick low-lying fog begins rolling smoothly into the frame from one side. The fog stays close to the floor and moves naturally around the wheels and lower body of the car. It spreads with soft swirling motion, varied density, and subtle air turbulence.

As the fog passes over the car, the transformation happens entirely inside the fog and remains fully hidden. The front lights gradually reshape, the grille geometry changes, the hood length adjusts, the roofline flows into a new silhouette, and the rear design transforms last. The transformation must stay completely concealed by the fog at all times. No snapping, no visible mechanics, and no exposed morphing.

The fog continues moving steadily across the frame. As it clears, it reveals the fully transformed last-frame car in the same position. The reveal is smooth, restrained, seamless, and realistic.

Realistic visual details: varying fog density, soft light diffusion through the mist, slight air turbulence, and subtle floor reflections.

Sparse realistic physical sound effects only: soft air movement and gentle fog turbulence. No room tone, no atmospheric hum, no tonal ambience, and no dramatic sound design.

No speech is present. No narration is present. No voice-over is present. No words are read aloud. No human voice is present. No music is present.

Single continuous shot. Static camera. Static background. No glow, no beams, no energy effects, and no magical visual effects.

The overall movement is refined, restrained, smooth, and realistic.



shrink_wrap_vacuum_transition_ltx23_sfx

A first-frame car is completely still in a minimalist white studio. The camera is locked off and the background remains perfectly static.

A vibrant electric-blue energy wave appears at the front of the car and begins moving smoothly from front to back. The wave behaves like a controlled flowing band of energized plasma, following the surface of the car with clean, continuous motion. It casts blue reflections onto the paint and the floor as it travels.

As the blue energy wave passes across the car, the transformation happens exactly where the energy touches. The headlights stretch and reshape, the grille geometry changes, the hood length adjusts, the roofline flows into a new silhouette, and the rear lights transform last. The transformation is smooth, continuous, and elegant, with no snapping and no abrupt jumps.

The car surface reacts subtly to the energy as it moves across it. Add slight body flex under the energy pressure, soft suspension movement, light vibration in mirrors and small details, and a controlled sense of force passing through the structure. Fast portions of the energy wave may show gentle motion blur.

Visual energy details: bright blue glow, soft aura, small electric arcs crawling across body panels, dynamic blue reflections on the floor, and energy intensity that gradually increases and then fades. After passing over the entire car, the energy wave exits from the rear and dissipates upward, leaving the fully transformed last-frame car completely still.

Sparse realistic synthetic-electrical sound effects only: soft electrical crackle, controlled energy movement, light electric arcing, subtle surface vibration, and a gentle energy fade. No dramatic impact hit, no beat, no room tone, no atmospheric hum, and no tonal ambience.

No speech is present. No narration is present. No voice-over is present. No words are read aloud. No human voice is present. No music is present.

Single continuous shot. Static camera. Static white background. No extra props.

The overall movement is smooth, controlled, refined, and futuristic.



shrink_wrap_vacuum_transition_ltx23_sfx

A first-frame car begins as a completely destroyed wreck in a minimalist white studio. The body is heavily crumpled, the glass is shattered, panels are missing, the wheels are bent, and many parts are scattered across the floor around the wreck, including doors, bumper pieces, hood sections, fenders, rims, and small debris. The camera is locked off and the background remains perfectly static.

A subtle physical force triggers the reconstruction. There are no light beams, no glow, no energy effects, and no particles. The reassembly must feel purely physical and mechanical. Scattered parts begin moving back toward the wreck as if pulled by strong magnets or guided by precise mechanical forces. Loose parts slide, lift, rotate, and align naturally before snapping back into place.

As the reconstruction progresses, doors swing into position and latch shut, bumper pieces lock into place, the hood slides and closes cleanly, wheels straighten and mount correctly, and other components reconnect with satisfying physical motion. Each attachment should feel solid, controlled, and believable.

As parts reattach, the damaged structure is gradually restored. Crumpled metal unbends and unfolds, dents smooth out, scratches disappear, shattered glass reforms naturally, and the paint becomes clean, glossy, and pristine. The entire vehicle continuously rebuilds and reshapes until it becomes the fully formed last-frame car.

At the end, the final car is completely restored and brand new. It settles naturally onto the floor with a subtle sense of weight and a small final suspension adjustment before becoming perfectly still.

Realistic synchronized physical sound effects only: scattered metal parts sliding across the floor, mechanical pulling force, metal clicks, latching parts, panels aligning, wheels mounting, glass reforming, body panels unfolding, light structural settling, and a final clean mechanical finish. Keep the sound design physical, restrained, and satisfying.

No speech is present. No narration is present. No voice-over is present. No words are read aloud. No human voice is present. No music is present.

Single continuous shot. Static camera. Static white background. No extra props. No colored lights, no beams, no glow, no sci-fi effects, and no magical visual effects.

The overall motion is clean, controlled, mechanical, realistic, and satisfying.



shrink_wrap_vacuum_transition_ltx23_sfx

A first-frame car is completely still in a sealed white chamber studio. The camera is locked off and the environment remains perfectly static at the beginning.

Water suddenly bursts upward through floor grates and rapidly floods the chamber around the car. The water rises quickly and forcefully, spreading across the floor and climbing around the body. As the water level increases, reflections distort across the paint and windows, the suspension reacts to buoyancy, and the tires begin to partially lift as the vehicle becomes increasingly submerged.

As the car sinks deeper into the rising water, extreme pressure deformation begins. The roof compresses inward, the doors bend under pressure, the windows implode, and the body gradually reshapes under intense fluid force. The deformation must feel continuous, physical, and believable, driven entirely by water pressure and submersion. No magical transformation, no sudden snapping, and no visible fantasy effects.

At full submersion, the water becomes murky and visibility is reduced. The car is seen mainly as a dark underwater silhouette. Inside the murky water, the silhouette gradually changes shape until it becomes the form of the last-frame car, while remaining partially obscured by the water.

Then the entire volume of water drains instantly downward through hidden floor channels. As the water clears away, the fully transformed last-frame car remains in the same position. The car appears perfectly intact and dry, with only a few small droplets sliding off the body panels after the reveal.

Realistic visual details: strong water movement, believable flooding behavior, rising water interaction with the body, distorted reflections, realistic buoyancy response, murky underwater visibility, and natural droplet runoff at the end.

Realistic synchronized physical sound effects only: forceful water bursting through the floor grates, rapid flooding, rushing water movement, buoyancy creaks, deep pressure stress, metal deformation under compression, window implosion, submerged fluid movement, powerful draining suction, residual water runoff, and small droplets sliding off the final car. No room tone, no atmospheric hum, no tonal ambience, and no dramatic musical layer.

No speech is present. No narration is present. No voice-over is present. No words are read aloud. No human voice is present. No music is present.

Single continuous shot. Static camera. Static sealed white chamber background. No glow, no underwater fantasy lighting, no beams, no energy effects, and no magical visual effects.

The overall motion is physical, controlled, fluid, and realistic.



shrink_wrap_vacuum_transition_ltx23_sfx

A first-frame car is completely still in a minimalist white studio. The camera is locked off and the background remains perfectly static.

The first-frame car is only a thin removable outer shell covering the fully formed last-frame car underneath. The last-frame car already exists inside from the beginning. Do not morph one car into another. The action is only a physical shell peel reveal.

A thin separation line appears around the edges of the outer body panels. The shell begins peeling away in large sections. The hood peels upward and backward like a flexible skin. The doors peel outward from the sides. The roof lifts, folds back, and separates. The rear shell peels away last.

As each shell section moves away, it reveals the already completed last-frame car underneath. Every exposed area must already match the final car exactly. The revealed inner car never changes shape after becoming visible. There is no snapping, no redesign, and no visible transformation of the inner car.

The outer shell continues peeling backward until it fully detaches and collapses out of frame like discarded wrapping. The last-frame car remains perfectly still in the same position.

Use realistic thin metal bending, light creasing along the peel lines, flexible sheet-like shell movement, subtle scraping, and believable material separation. The outer shell should feel hollow and lightweight. The revealed car should feel solid, complete, clean, and fully formed.

Use only realistic synchronized physical sound effects. Include thin metal peeling, panel flexing, creasing, separation clicks, light scraping, shell sections collapsing away, and a clean final reveal.

No speech is present. No narration is present. No voice-over is present. No words are read aloud. No human voice is present. No music is present.

Single continuous shot. Static camera. Static background. No glow, no beams, no energy effects, and no magical visual effects.

The result must be a shell removal reveal, not a morph.



shrink_wrap_vacuum_transition_ltx23_sfx

A first-frame car is completely still in a minimalist white studio. The camera is locked off and the background remains perfectly static.

A violent chain of internal explosions begins inside the car and travels from front to back in one continuous sequence. The destruction is physical, directional, and progressive.

The front section explodes first. The hood blasts upward and outward. The headlights and grille are blown apart. Body panels tear away with strong force and fly outward while remaining inside the frame.

The explosion then moves into the middle section. The doors blast open and outward. Side panels deform and tear free. Glass bursts apart and scatters in realistic fragments. Debris follows believable arcs through the air and falls naturally onto the floor.

The final explosion reaches the rear section. The trunk and rear body panels erupt outward. Remaining structural parts break apart and scatter. By the end of the chain reaction, the original car is completely destroyed and nothing remains except separated parts, broken panels, glass, wheels, and debris spread across the floor.

Immediately after the destruction is complete, all debris abruptly reverses motion. Every part flies backward along its original trajectory with clean reverse movement, as if time is reversing. The scattered parts do not rebuild the first-frame car. Instead, they reassemble into the last-frame car.

Panels, doors, lights, glass, wheels, and structural parts return through the air and connect in a controlled reverse assembly. The new vehicle takes shape progressively until the fully formed last-frame car is completed in place.

The final assembly ends with strong physical weight. The completed last-frame car lands firmly, compresses its suspension, gives a short bounce, and settles naturally.

Use realistic synchronized physical sound effects only. Include internal explosions, metal tearing, body panels blasting outward, glass shattering, debris impacts on the floor, reverse debris movement, parts reconnecting, mechanical assembly impacts, and a final heavy suspension settle.

No speech is present. No narration is present. No voice-over is present. No words are read aloud. No human voice is present. No music is present.

Single continuous shot. Static camera. Static white background. No glow, no beams, no energy effects, and no magical visual effects.



shrink_wrap_vacuum_transition_ltx23_sfx

A first-frame car is completely still in a minimalist white studio. The camera is locked off and the background remains perfectly static. The shot is a single continuous take with no cuts and no background motion.

The last-frame car suddenly enters the frame fast from the right side. It stays low to the ground and moves with strong sideways momentum, as if sliding across a slick surface. The first-frame car remains stationary in the center.

The moving last-frame car strikes the side of the first-frame car around mid-door height and keeps driving through the contact. The old car is not crushed downward. Instead, it is sheared sideways and forced left across the floor. The doors peel open, body panels rip away, mirrors snap off, glass shatters outward, and the body twists under the lateral force. The chassis scrapes hard across the floor and throws short realistic metallic sparks and tiny physical debris caused only by contact.

The old car is progressively pushed left until it fully exits the frame. As it is forced out, it leaves behind believable damage traces such as shattered glass, trim pieces, bumper fragments, small debris trails, and light skid marks on the floor.

The last-frame car continues sliding inward after the impact and takes over the center position. It overshoots slightly, then catches grip with a short realistic tire correction. The suspension compresses and releases with a subtle bounce. The final car does not stop in a perfectly straight or perfectly centered position. It should end with a small believable yaw angle and a natural sense of momentum having just settled.

At the end of the shot, the old car is completely gone from the frame. Only the new car remains, along with realistic debris and damage traces left behind on the floor.

Use realistic synchronized physical sound effects only. Include fast lateral slide movement, heavy side impact, metal tearing, panel ripping, glass shattering, mirror breakage, chassis scraping, short metallic sparks, debris skittering across the floor, tire grip catching, and a final suspension settle.

No speech is present. No narration is present. No voice-over is present. No words are read aloud. No human voice is present. No music is present.

No glow, no beams, no magical dissolves, no smoke clouds, and no stylized effects. Use only physical impact, scraping, deformation, sparks from contact, and realistic debris.

The overall result should feel violent, grounded, fast, and physically believable.



shrink_wrap_vacuum_transition_ltx23_sfx

A first-frame car is completely still in a minimalist white studio. The camera is locked off and the background remains static.

The first-frame car drives straight forward in a simple direct line and exits the frame. It does not rotate, turn, drift, slide sideways, or spin. The wheels roll forward normally and the car keeps the same orientation during the entire movement.

After the first-frame car has fully left the frame, the last-frame car enters from behind along the same straight path. It drives directly forward into the scene without rotating, turning, drifting, or changing direction.

The last-frame car then brakes firmly and stops near the center. The body leans forward slightly under braking, the front suspension compresses, and the car settles naturally after stopping.

The two cars remain separate. The first car leaves, then the last car enters. No morphing and no overlap.

Use realistic synchronized physical sound effects only. Include engine acceleration, rolling tires, forward movement, firm braking, and a short suspension settle.

No speech is present. No narration is present. No voice-over is present. No words are read aloud. No human voice is present. No music is present.

Single continuous shot. Static camera. Static background. No rotation, no spin, no drift, no sideways movement, no glow, no beams, and no energy effects.



shrink_wrap_vacuum_transition_ltx23_sfx

A first-frame car is completely intact and stationary in a minimalist white studio. The camera is locked off and the background remains perfectly static.

The upper body shell suddenly unlatches with a sharp mechanical crack and begins lifting upward unevenly. The body must not fully detach during the lift. It remains physically connected to the grounded lower chassis through long extended suspension struts and articulated mechanical linkages.

The wheels, tires, axles, suspension base, and lower chassis remain planted firmly on the floor throughout the lift. The long struts stretch between the raised body and the grounded base and remain clearly visible at all times.

The lifted body behaves like a heavy suspended mass. It rises with jerks, wobble, slight tilting, gentle swinging, and imperfect balance. The extended struts angle, flex, and articulate under the load. Add realistic inertia, small overshoot, subtle roll and yaw movement, slight sideways drift, and minor bending in the support arms. Small pieces of dust and tiny physical debris may fall from the chassis. No glowing particles are present.

While suspended above the chassis, the raised body mechanically reshapes into the last-frame car body. Panels slide into new positions, the roofline changes, the headlights and grille reshape, and the overall proportions adjust. The transformation is mechanical and continuous. No glow, no beams, and no energy effects.

After the new body shape is complete, it rises slightly higher while still connected through the extended suspension linkages. The supports then retract or release naturally and the transformed body exits through the top of the frame. The grounded wheels and lower chassis remain alone on the floor for a brief moment.

The completed last-frame car body then drops straight down from above with strong weight and a slight natural tilt. It reconnects onto the grounded chassis with a heavy mechanical impact.

The landing is exaggerated but physically believable. The body slams onto the chassis and forces the suspension to compress deeply. The struts shorten and change angle under the load. The tires squash wide against the floor and the wheels spread outward slightly before returning to their normal position.

The body rebounds with one large bounce followed by a smaller second bounce. It rocks forward and backward, then slightly from side to side as the heavy mass settles. The chassis twists briefly under torsion and springs back into alignment. A short vibration passes through the entire vehicle. A small realistic dust puff spreads outward from the floor at impact.

Keep the camera locked. Do not add camera shake. The car itself should communicate the force through suspension movement, body bounce, tire deformation, and chassis flex.

After the body has mostly settled, the grounded base mechanically updates to match the last-frame car. The wheels and rims change, the tire profile adjusts, the brakes reshape, the suspension height changes, and the final stance settles into place while remaining grounded.

The sequence ends with the fully formed last-frame car resting naturally on the floor with a final subtle suspension movement.

Use realistic synchronized physical sound effects only. Include mechanical unlatching, metal strain, extending suspension linkages, strut flex, panel movement, heavy body lift, support retraction, falling air movement, a powerful chassis impact, deep suspension compression, tire deformation, metal settling, and final mechanical alignment.

No speech is present. No narration is present. No voice-over is present. No words are read aloud. No human voice is present. No music is present.

Single continuous shot. Static camera. Static white background. No cuts, no extra props, no glow, no beams, no energy effects, and no magical transformation.



shrink_wrap_vacuum_transition_ltx23_sfx

A first-frame car is completely still at the center of a minimalist white studio. The camera is locked off and the background remains perfectly static. A powerful sandstorm suddenly enters from both sides of the studio. Fine abrasive sand strikes the car at high speed and begins flowing around the entire vehicle. The sand movement becomes increasingly dense and forceful.

The storm gradually erodes the visible appearance of the first-frame car. The paint disappears first, then the body lines become obscured. The windows vanish behind the dense moving sand, and the full silhouette becomes harder to see until the car is completely hidden inside a thick sand cloud.

The transformation takes place entirely inside the storm. The geometry shifts, the proportions change, and the new vehicle shape forms while remaining fully concealed. The transformation must never be directly visible. Do not show exposed morphing, snapping geometry, or magical effects.

The sandstorm then begins losing strength. Instead of dispersing randomly, the sand flows away from the center in controlled sheets. The particles peel back gradually and reveal the last-frame car in stages. The front is revealed first, the sides become visible next, and the rear is revealed last.

The fully transformed last-frame car remains stationary in the same position. Small natural piles of sand remain around the tires and scattered lightly across the floor.

Use realistic particle behavior, believable wind interaction, dense sand movement, granular flow, and natural settling. The storm should feel powerful and physical, with no glow, no beams, and no energy effects.

Use realistic synchronized physical sound effects only. Include intense sand impacts, granular hissing, abrasive scraping, heavy wind pressure, turbulent particle movement, muted internal mechanical reshaping, cascading sand release, small granular avalanches, and settling particles.

No speech is present. No narration is present. No voice-over is present. No words are read aloud. No human voice is present. No music is present.

Single continuous shot. Static camera. Static white background. No cuts, no extra props, no magical transformation, no glow, and no energy beams.

The overall result should feel powerful, elemental, realistic, controlled, and suitable for a premium automotive commercial.



shrink_wrap_vacuum_transition_ltx23_sfx

The opening image defines the original car. The ending reference image defines the final target car. The target car must not be visible before the final reveal.

The original car is completely still on the floor in a minimalist white studio. The camera is locked off and the background remains perfectly static.

An overhead conveyor enters the frame carrying a large opaque industrial transport shell suspended above the original car. The suspended object is completely covered and its contents cannot be seen. Do not show another car inside or beneath the cover.

The conveyor stops directly above the original car. A mechanical clamp releases the covered heavy object, which drops straight downward without rotating, drifting, or tilting.

The covered object lands directly onto the original car and crushes it vertically in place. The original car's roof collapses, the pillars buckle, and the body compresses into a thin flattened layer. The entire crushing action remains contained beneath the opaque shell. No duplicate car is visible during the impact.

The heavy covered object shows strong vertical suspension movement and a short controlled rebound before settling.

After the crushing is complete, the opaque transport shell lifts straight upward. As it rises, it reveals the fully formed target car underneath.

The revealed vehicle must already match the ending reference image exactly when it first becomes visible. It must have the correct body shape, proportions, headlights, grille, roofline, wheels, paint, and overall silhouette. Do not morph the revealed car. Do not show the original car changing into the target car after the cover lifts.

The target car remains in place and settles with a small natural suspension movement. The crushed original car is nearly invisible beneath it.

Use realistic synchronized physical sound effects only. Include conveyor movement, clamp release, falling mechanical weight, controlled metal crushing, pillar buckling, chassis compression, suspension impact, shell lifting, and a short final settle.

No speech is present. No narration is present. No voice-over is present. No words are read aloud. No human voice is present. No music is present.

Single continuous shot. Static camera. Static white background. No visible second car before the reveal. No duplicate original car. No mid-shot vehicle replacement. No debris, no particles, no sparks, no glow, no beams, and no energy effects.



shrink_wrap_vacuum_transition_ltx23_sfx

The opening image defines the original car. The ending reference image defines the target car. The visible vehicle at the end must match the target car in body shape, proportions, headlights, grille, roofline, wheels, and overall silhouette.

The original car is completely still in a minimalist white studio. The camera is locked off and the background remains perfectly static.

A powerful industrial sandblasting jet suddenly enters from the left and sweeps across the original car toward the right. The blast is strong, focused, and highly abrasive.

As the sandblasting stream strikes the original car, the outer surface is stripped away aggressively. Paint is blasted off first. Then the outer surface layers erode. Trim pieces tear away. Glass becomes frosted under abrasion and then shatters. Fine surface details are ground away by the pressure of the blast. The body reacts with slight realistic vibration under the force.

The change happens exactly behind the moving blast front. Wherever the sandblasting passes, the original car is removed and the target car is revealed in its place. Do not reveal bare metal as the final result. The abrasive pass must progressively uncover the target car underneath.

As the blast moves across the vehicle, the revealed form changes section by section. The headlights reshape, the grille geometry changes, the hood line reforms, the roofline shifts, and the rest of the body updates progressively until the full target car is revealed.

The transformation must track tightly behind the sandblasting wave. The revealed areas must already match the target car as soon as they become visible. Do not wait until the very end to replace the original car. Do not show a copy of the original car in the revealed area. Do not morph the fully revealed sections again afterward.

When the sandblasting jet exits the frame on the right, the target car remains fully revealed and stationary in the same position.

Use realistic visual details such as strong directional abrasive debris, dust scattering across the floor, fine material removal, slight body vibration under pressure, and believable industrial abrasion.

Use realistic synchronized physical sound effects only. Include the forceful sandblasting jet, intense abrasive impacts, granular scraping, trim pieces tearing away, glass frosting and shattering, dust scattering, and the final fading pass of the blast.

No speech is present. No narration is present. No voice-over is present. No words are read aloud. No human voice is present. No music is present.

Single continuous shot. Static camera. Static white background. No glow, no beams, no energy effects, and no magical transformation. The result should feel industrial, precise, aggressive, and physically believable.



Drive forward enhanced version

The opening image defines the original car. The ending reference image defines the target car. The original car must appear at the beginning of the shot. The target car must appear after the original car has fully exited. The two cars are separate vehicles. Do not morph one car into the other.

The original car is completely still in a minimalist white studio. The camera is locked off and the background remains perfectly static.

The original car suddenly drives straight forward in a simple direct line and exits the frame. It must only move forward. It must not rotate, drift, slide sideways, spin, or change direction. Keep the orientation stable during the entire movement.

Use exaggerated but believable acceleration physics on the original car. The launch should feel powerful and dramatic. The rear suspension compresses under load. The front end lifts slightly. The tires grip hard. The body pitches backward under acceleration. The car rapidly gains speed and drives out of frame in a straight line.

Only after the original car has completely left the frame, the target car enters from behind along the same straight path. The target car drives straight forward into the scene. It must not rotate, drift, slide sideways, spin, or change direction. Keep the orientation stable during the entire entrance.

Use exaggerated but believable acceleration physics on the target car as it enters. The rear suspension compresses. The front lifts slightly. The tires grip firmly. The body pitches backward under acceleration. The motion should feel fast, strong, and clean.

As the target car reaches the final position, it performs exaggerated but believable braking. The front suspension compresses strongly. The body pitches forward noticeably. The rear lifts slightly. The tires bite into the floor and the car slows in a straight line without drifting. After the stop, the target car settles with a short natural suspension rebound and a small final body settle.

At the end of the shot, the visible car must match the target car from the ending reference image in body shape, proportions, lights, grille, roofline, wheels, and overall silhouette.

Use realistic synchronized physical sound effects only. Include engine acceleration, tire grip, forward rolling movement, strong braking, suspension compression, and final settling.

No speech is present. No narration is present. No voice-over is present. No words are read aloud. No human voice is present. No music is present.

Single continuous shot. Static camera. Static white background. No glow, no beams, no energy effects, no magical transformation, and no sideways motion. The result should feel fast, simple, direct, and physically believable.



shrink_wrap_vacuum_transition_ltx23_sfx

```
{
  "id": "air_inflation_deflation_reveal_ltx23_sfx",
  "prompt": "minimalist white studio environment static camera perfectly locked-off framing begin with the first-frame car completely still centered and fully rigid\n\nfocus on physical sound effects only silence preferred no music\n\nINFLATION START\n\ncompressed air suddenly begins pumping into the first-frame car from inside its body\n\nsharp pneumatic burst\n\ncontinuous pressurized air rushing\n\nsubtle rubber tension creaks\n\nlight metal stress sounds\n\nthe entire first-frame car gradually inflates like a heavy flexible air-filled replica\n\nbody panels swell outward smoothly\n\nhood roof doors and fenders become rounded and oversized\n\nwindows and lights stretch with the expanding silhouette\n\ntires remain touching the floor\n\nthe car grows taller wider and more balloon-like\n\nall parts stay physically connected\n\ninflation must affect the existing car itself\n\nno external balloon appears\n\nno separate inflatable object covers the car\n\nthe expanding body behaves like thick reinforced rubberized material\n\nsurfaces bulge unevenly under pressure\n\npanels wobble slightly as air redistributes\n\nsmall ripples travel across the inflated body\n\nthe enlarged mass rocks gently from side to side\n\ncontinuous air filling hiss\n\nrubber stretching and creaking\n\noccasional pressure pops\n\nsoft floor contact sounds as the inflated mass shifts\n\nthe first-frame car becomes extremely inflated\n\nnearly spherical but still recognizable as the same car\n\nwheels remain visible near the floor\n\nbody reaches maximum pressure\n\ninflated shell trembles under internal tension\n\nhold briefly at maximum inflation\n\nair pressure peaks with a strained rubber squeak\n\nsmall surface vibrations\n\nsubtle internal pressure pulses\n\nTRANSFORMATION HIDDEN DURING DEFLATION\n\nmultiple air valves suddenly release at once and the inflated car begins deflating rapidly\n\npowerful compressed air discharge\n\nfast fluttering rubber sounds\n\ndeep pneumatic whooshes\n\nirregular squeaks and folds collapsing\n\nthe oversized car body shrinks and collapses inward\n\nroof sinks down\n\nswollen panels fold and contract\n\nthe silhouette rapidly becomes smaller\n\nflexible surfaces flap and ripple under escaping air\n\nthe car wobbles heavily as pressure disappears\n\nwhile the inflated form is collapsing the first-frame car transforms into the last-frame car\n\nthe transformation must remain hidden by the unstable deflating shape\n\nno visible morphing between car designs\n\nno crossfade\n\nno transparent overlap\n\nno duplicate cars\n\nthe last-frame car does not exist separately before the reveal\n\nclearly audible sound effects required\n\nstrong escaping air jets\n\nrubber flutter and folding\n\nshort pressure bursts\n\nsoft internal mechanical reshaping\n\nsuspension settling under changing weight\n\nthe deflating shell continues shrinking until it tightens naturally around the exact proportions of the last-frame car\n\nfinal air releases from beneath the body with several short pneumatic coughs\n\nremaining wrinkles pull tight and disappear across the surfaces\n\nas the last air escapes the fully formed last-frame car is revealed clean solid rigid and correctly proportioned in the exact same position\n\nfinal settling\n\nsuspension compresses once\n\nbody gives one small realistic bounce\n\ntires remain planted on the studio floor\n\nall flexible inflated behavior stops completely\n\nsound finalization\n\nshort final air hiss\n\nsubtle suspension creak\n\nsoft tire contact\n\nsmall metallic settling click\n\nthen silence\n\nrealism details\n\nbelievable pressurized expansion\n\nstrong volume increase before deflation\n\nthick material tension rather than thin party-balloon behavior\n\nrealistic inertia wobble and delayed surface movement\n\nnatural air redistribution across the inflated body\n\nirregular deflation timing across different panels\n\nconvincing gravity and floor interaction\n\naudio mix\n\nforeground pressurized air and rubber movement dominant\n\nmidground body stress suspension and muted internal reshaping\n\nbackground silence\n\nstrict audio rules\n\nno music\n\nno soundtrack\n\nno score\n\nno ambient pads\n\nno drones\n\nno tonal layers\n\nabsolute audio constraint\n\nno voiceover no narration no spoken words no text to speech no human voice of any kind only physical sound effects\n\nif any voice or tonal layer appears remove it completely and keep only real sound effects\n\nrules\n\nbackground remains perfectly static white\n\nno visible air hose pump nozzle or equipment\n\nno people\n\nno extra props\n\nno detached body parts\n\nno car duplication\n\nno camera movement\n\nno camera cuts\n\nsingle continuous shot\n\nmood\n\nsurreal tactile satisfying pneumatic controlled premium high end commercial feel"
}
```



shrink_wrap_vacuum_transition_ltx23_sfx

```
{
  "id": "lightning_strike_transform_reveal_ltx23_sfx",
  "prompt": "minimalist white studio environment static camera perfectly locked-off framing begin with the first-frame car completely still centered and fully visible\n\nfocus on physical sound effects only silence preferred no music\n\nATMOSPHERE BUILDUP\n\nsubtle tension builds in the air above the car\n- faint static electricity gathers overhead\n- small electrical flickers appear in the air\n- the white studio remains clean and minimal\n- the car stays perfectly still\n\nsoft electrical crackling\n\nlight static hiss\n\nlow air tension rising\n\nTHUNDER STRIKE HOOK\n\na powerful lightning bolt suddenly strikes straight down from above and hits the first-frame car with extreme force\n- the impact is violent bright and immediate\n- the strike lands precisely onto the car roof area\n- the flash fills the frame for a brief instant\n- intense electrical energy spreads across the entire car body\n\nmassive lightning crack\n\nsharp explosive thunder impact\n\nviolent electrical snap\n\nheavy energy discharge\n\nimmediately after impact the car becomes engulfed in chaotic electrical activity\n- bright arcs crawl rapidly across the body\n- branching bolts wrap around the silhouette\n- sparks burst outward from multiple نقاط on the car\n- the body shakes under the force of the strike\n- brief hot smoke and vapor appear around the impact zone\n\ncontinuous electrical crackling\n\nrapid snapping arcs\n\nmetal stress sounds\n\nsmall debris and spark impacts hitting the floor\n\nTRANSFORMATION PHASE\n\nwhile fully engulfed in lightning flashes sparks and electrical discharge the first-frame car transforms into the last-frame car\n- the transformation must happen inside the blinding electrical chaos\n- the changing shape is partially obscured by intense flashes sparks smoke and energy arcs\n- no visible clean morphing\n- no duplicate cars\n- the last-frame car does not exist separately before the reveal\n\nvisual behavior during transformation\n- repeated flashes hide the body changes\n- arcs pulse over the entire silhouette\n- smoke and vapor briefly veil parts of the car\n- the car jolts subtly as energy surges through it\n- the silhouette shifts under the cover of light and electricity\n\nclearly audible sound effects required\n- strong lightning crack and thunder hit\n- continuous electrical arcing and snapping\n- sparks showering and bouncing on the floor\n- muted internal mechanical reshaping\n- light metal creaks and body stress\n- short bursts of vapor and sizzling\n\nREVEAL\n\nthe electrical activity begins to fade\n- arcs become smaller and less frequent\n- smoke thins out gradually\n- the final bright flickers travel across the surface and disappear\n- the fully transformed last-frame car is now revealed underneath\n\nfinal small electrical pops\n\nresidual sizzling\n\nlight smoke dispersal\n\nsoft metallic settling\n\nFINAL STATE\n\nthe last-frame car stands clean still and centered in the same position\n- a few tiny sparks fade away at the very end\n- a faint trace of smoke may rise briefly then disappear\n- suspension settles once after the impact\n- the car becomes completely calm and rigid\n\nsound finalization\n\nlast electrical tick\n\nsoft settling creak\n\nthen silence\n\nrealism details\n- lightning should feel violent fast and believable\n- electrical arcs should interact naturally with the car surface\n- impact should feel powerful with visible force transfer\n- smoke and sparks should support the concealment of the transformation\n- no magical fantasy energy beams only lightning electricity sparks and physical reactions\n\naudio mix\n- foreground lightning crack thunder and electrical arcs dominant\n- midground sparks body stress and muted internal reshaping\n- background silence\n\nstrict audio rules\n- no music\n- no soundtrack\n- no score\n- no ambient pads\n- no drones\n- no tonal layers\n\nabsolute audio constraint\n\nno voiceover no narration no spoken words no text to speech no human voice of any kind only physical sound effects\n\nif any voice or tonal layer appears remove it completely and keep only real sound effects\n\nrules\n- background remains perfectly static white\n- no people\n- no extra props\n- no visible machines or equipment\n- no detached body parts flying unrealistically far\n- no car duplication\n- no camera movement\n- no camera cuts\n- single continuous shot\n\nmood\n\nviolent clean high impact satisfying electrical transformation premium high end commercial feel"
```

