



A SCENARIO EXPLORATION / MAKING OF

ALTER

How one take became twelve.

One eight-second take, changed eleven ways through the Scenario MCP: a new product in his hand, three outfits, two new people, two new places and three new looks. Above, six of the twelve versions at the same frame.

Switch between all twelve while the take plays:

scenario.com/explorations/alter

Scenario Scenario MCP

ONE TAKE. TWELVE *versions.*

One take of a man on a seaside promenade, made with Scenario and changed eleven ways. Every version keeps the take's motion, camera and timing frame for frame, so the exploration page switches between them while the take plays.



The take ORIGINAL



Cup to can SWAP



Camel overcoat SWAP



Cobalt work jacket SWAP



Black suit SWAP



Grandma RECAST



New lead RECAST



Alpine snow NEW WORLD



Rainy night street NEW WORLD



Hand-drawn anime RESTYLE



3D feature RESTYLE



Claymation RESTYLE

SWAP

Keep everything. Change one thing.
The cup becomes a can; the hoodie becomes a coat, a work jacket or a suit.

MOTION TRANSFER

Keep the performance and the camera. Change who or where.
Two new people in the same clothes, a snowy village and a rainy night street.

RESTYLE

Keep the motion and the framing. Change the whole look.
Hand-drawn anime, a 3D feature film and claymation.

HOW IT RAN

Overnight, 20 to 21 October 2026.
Claude Code with Opus 5.5 ran every generation through the Scenario MCP; local scripts built the prompts, checked the outputs and finished them.

MAKE THE *take*.

The take is itself made with Scenario: one still for the first frame, animated into eight seconds that look like a friend's phone video. He walks toward the camera, sips, spins and raises the cup to the lens.



The kept first-frame still, Gemini 3.0 Pro.

- 1 The first frame
- Gemini 3.0 Pro made two candidates from a director of photography's brief. The first carried a burned-in REC timestamp, so the second was kept.
- 2 Eight seconds, as a draft
- Seedance 2.5 in first-frame mode animated the still into an 8-second take with sound, as a 480p draft: 193 frames at 24 fps.
- 3 Finalised at 1080p
- Seedance 2.5 Draft Complete finalised that draft at 1080p with the same motion and the same 193 frames, as a 10-bit HEVC MOV.
- 4 Checked and prepared
- A transcription pass found no speech in the take's sound, only wind, so that sound could go back under every version. alter_prep.py converted the take to H.264 at 1080p and 24 fps for upload, and frame 0 and the toast frame at 7.708 s went up as stills.

TWELVE MOMENTS OF THE FINISHED TAKE, FRAME 0 TO FRAME 192



PHOTOGRAPH THE CHANGE *first.*

Every change starts as one still: a real frame of the take with the change already made in it. The edit then follows an example of the finished look instead of inferring it from words.



Frame 0 of the take



Camel overcoat



Cobalt work jacket



Black suit



Grandma, in his clothes



New lead, in his clothes



Alpine snow



Rainy night street



The toast frame, 7.708 s



The can design sheet



The can target frame

The can, designed first

Gemini 3.0 Pro designed the can on a plain product sheet (two candidates, one kept), then photographed it into the toast frame from that sheet.

Edits of real frames

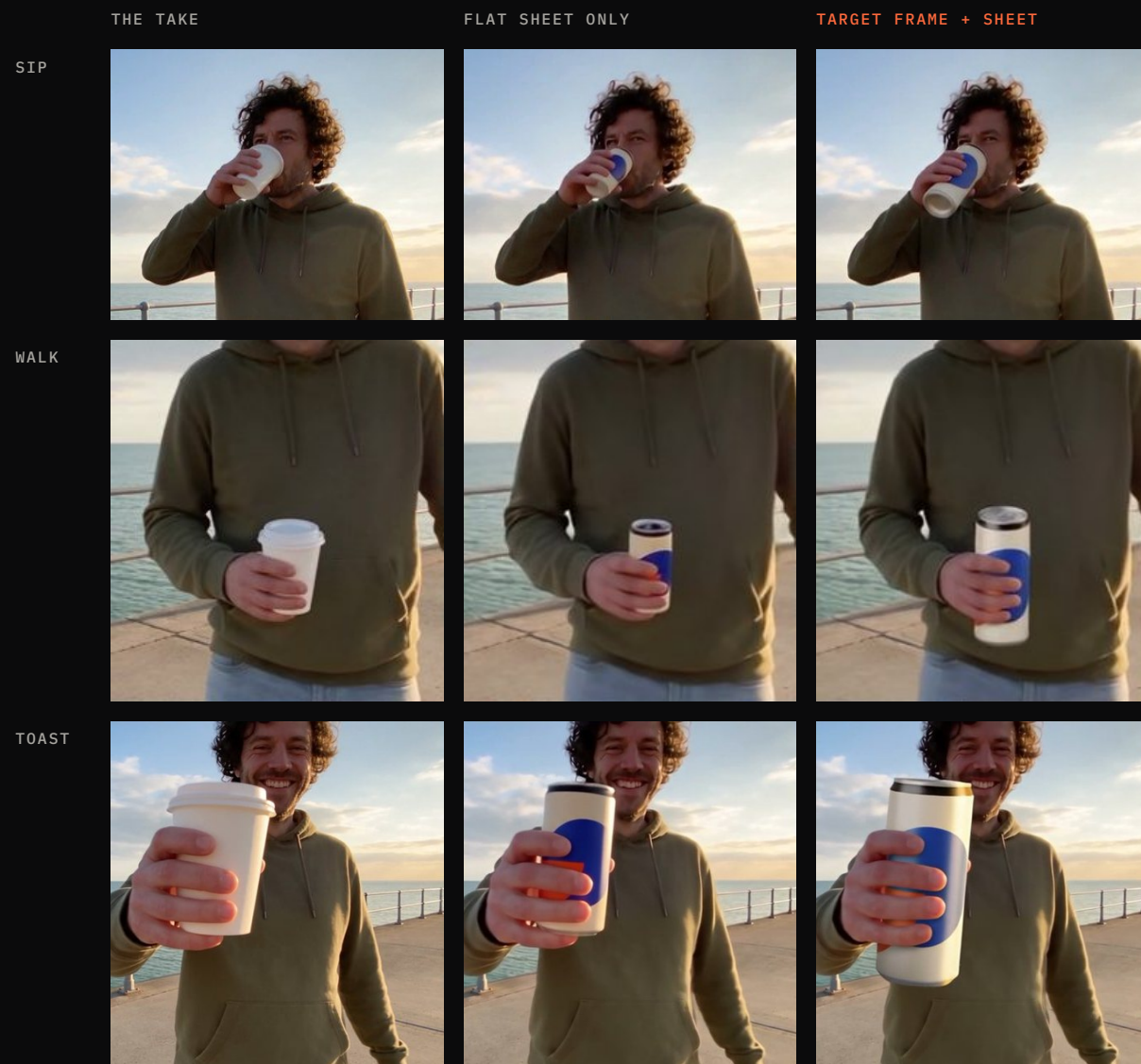
Frame 0 carried the outfits, the recasts and the new places; the toast frame, where the cup is large and close to the lens, carried the can. Gemini 3.0 Pro made two candidates per change at 2752 x 1536, and one was kept after review.

Built to stay aligned

A recast keeps the source's clothes, so the new person's own clothes cannot leak into the shot. A new place keeps him at the same size and position as in the source frame.

PRINTED, NOT *pasted*.

Same take, two references, both as 480p drafts; the two prompts differ by one sentence. What the edit is shown decides whether the can looks held or laid on top.



THE TWO REFERENCES



The product sheet



The target frame

Flat product sheet only

The cup's tapered shape survived at his lips, the print sat on it like a sticker, and the can stayed cup-sized.

Target frame first

A slim can with the sun running down the metal, in the right proportions from the first frame to the last.

One sentence apart

The target-frame run adds the sheet as @image2 with one line: "@image2 shows the same can alone, for its design from every side."

BUILD THE *prompt.*

alter_prompt.py assembles every prompt from tested presets: the mode's opening block says what must not change, one change line says what does, and a close block ends it. It binds @image1 to the target frame and writes the run parameters.

THE CUP-TO-CAN PROMPT, AS RUN

```
Edit @video1. Keep absolutely everything exactly the same, frame for frame: the man in the olive hoodie with their face, body, every movement and expression, the camera movement, framing and lens, the set, the light and the timing. Change only the white paper coffee cup in the hand: it becomes the slim cream drinks can with a blue circle and an orange quarter-circle from @image1, held exactly the same way at the same size, printed and lit exactly as in @image1. @image2 shows the same can alone, for its design from every side. Nothing else changes. No text, no letters, no logos, no watermarks.
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■ Opening block: the Swap mode ■ Change line: the product-swap preset ■ Close block



@video1: the take (toast frame)



@image1: the target frame



@image2: the design sheet

THE THREE OPENING BLOCKS

Swap
“Keep absolutely everything exactly the same, frame for frame: the man in the olive hoodie with their face, body, every movement and expression, the camera movement, framing and lens, the set, the light and the timing.”

Motion transfer
“Keep exactly the same camera movement, framing, timing and every movement, gesture and expression of the man, frame for frame.”

Restyle
“Redraw every part of every frame in this style, the man and the whole background alike; nothing may stay photographic: no photo texture, no lens look, no film grain.”

RUN PARAMETERS FOR THE CUP TO CAN

referenceVideos	[the prepared take] the only video reference
referenceImages	[target frame, sheet] bound as @image1, @image2
duration	-1 the output follows the source: 193 frames
generateAudio	false the take's own sound goes back later
draft	true a 480p draft first

Drafts first
The edits ran as 480p drafts on Seedance 2.5 in edit mode (one anime comparison ran at 720p). Only the drafts kept after the checks and a look at the crops went to Seedance 2.5 Draft Complete, which finalised them at 1080p with the same motion and the same 193 frames.

Written by the builder
The swap, outfit, recast, new-place and claymation prompts came from alter_prompt.py. The anime and 3D prompts were written by hand that night in the same shape, which the builder now produces.

CHECKED BEFORE *you see it.*

alter_check.py measures every draft against the take before anyone looks at it, and every keeper again after finalising. The numbers find broken edits; the 100% crops are for what only eyes catch: brand marks, hands, stray letters.



The QA sheet for the anime final: the take above, the edit below, at eight moments. Under each, the frame and its structure score; the median for the whole take is 0.57.



100% crops from the cup-to-can final, picked where the picture changed most.

- Length** the same frame count as the source

Change the share of the frame that differs

Structure how much of the source's edges survive

Motion frame-to-frame change, on a 40 px grid
- Jumps** a pose that resets or morphs

Tail drift last frames that leave the source

Frozen stalls while the source moves

THE ELEVEN KEPT EDITS, MEASURED ON THE 1080P FINALS

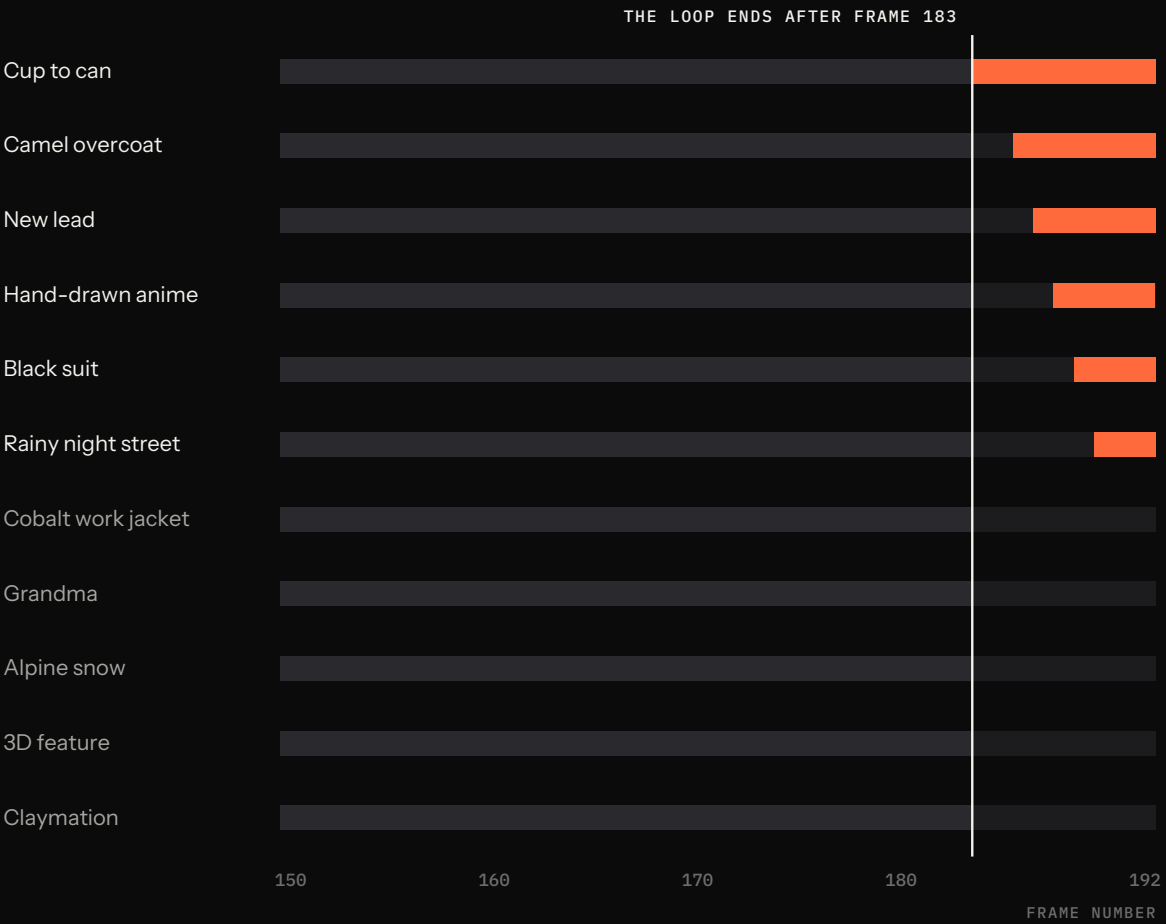
Version	Changed	Structure	Motion
Cup to can	2.0%	0.77	0.91
Camel overcoat	8.2%	0.68	0.93
Cobalt work jacket	11.7%	0.68	0.97
Black suit	10.1%	0.72	0.95
Grandma	6.3%	0.52	0.98
New lead	2.0%	0.76	0.98
Alpine snow	82.1%	0.33	0.88
Rainy night street	83.3%	0.15	0.87
Hand-drawn anime	26.9%	0.57	0.82
3D feature	32.4%	0.22	0.94
Claymation	56.2%	0.25	0.88

A small swap changes little of the frame and keeps most of its structure; a new place or a restyle changes most of it. Identity in a recast is checked by eye.

SOUND AND THE *loop*.

Two finishing steps: the right sound under every version, and one length that all twelve share.

TAIL DRIFT ON THE 1080P FINALS



The take ends on a fast toast to the lens, and edit mode settles differently in its last frames. On the finals the checker found the cup-to-can swap leaving the source in its last 9 frames, and five more versions in their last 3 to 7. Every version, the take included, is cut to frames 0 to 183: 184 frames, 7.67 s, so all twelve loop together on one clock.

THE TAKE'S OWN SOUND, OR A NEW PLACE'S

Every edit for the take's own setting ran with generateAudio off, and alter_finish.py laid the take's sound back under it. The motion is the source's, so the footsteps stay in sync.

The two new places need their own sound. Both world edits had been run with sound on as a test, and both came back with murmured phrases: a transcriber read them at a log-probability of -1 to -2, against -7 for the take's wind.

ElevenLabs Sound Effects 2 made an 8-second looping ambience bed for the snowy village and one for the night street, and alter_finish.py laid each under its version.



Alpine snow: a new ambience bed



Rainy night street: a new ambience bed

THE SEA STAYED A *photo*.

Restyle was the hard mode. Five anime runs on the same take show what turned a half-converted shot into a drawn one. Frames 0, 54 and 137 of each run, with the structure median: above 0.65, the source's surface detail survived.



0.69 **First prompt, 480p draft**
People drawn; the background still photographic.

0.71 **First prompt, run at 720p**
The same at a higher resolution: not a resolution problem.

0.72 **Stronger opening, 480p draft**
The sky turned painted; the sea stayed photographic.

0.72 **Stronger opening, plus a style image of another scene**
Little change.

0.55 **Stronger opening, plus this shot's first frame redrawn**
Every part drawn: sky, sea, railing and promenade.



The redrawn first frame, Gemini 3.0 Pro.

The stronger opening

It names the background as art: "Redraw every part of every frame in this style, the man and the whole background alike; nothing may stay photographic."

The redrawn first frame

Gemini 3.0 Pro redrew frame 0 as an anime frame, bound in the prompt as "@image1 is the first frame of the result: every frame must be drawn exactly like it." The kept anime measured 0.57 on its 1080p final.

3D, CLAY AND *watercolour*.

The same rules, three different outcomes: one look needed only the stronger prompt, one needed the redrawn first frame, and one did not survive finalising.

3D FEATURE



First prompt: only the face turned cartoon. Structure 0.83, 2.6% changed.



Stronger opening alone: the whole frame converted. Structure 0.22.

The kept 3D version runs on the stronger prompt with no image. A 3D target frame was made that night and was not needed.

CLAYMATION



This shot's first frame, redrawn in clay by Gemini 3.0 Pro.



The draft: 56% of the frame changed. Structure 0.25.

The clay preset carries a warning that it often stayed photoreal in earlier tests. With the redrawn first frame it converted fully, and it took the watercolour's place.

WATERCOLOUR, DROPPED



Frame 100 of the 480p draft, with a redrawn first frame. Structure 0.58.



Frame 100 after finalising at 1080p. Structure 0.75.

Finalising sharpened it back toward the photo, and it read as a filter over the video rather than a painting. Every keeper is now checked again after finalising; the anime held at 0.55 as a draft and 0.57 final.

WHAT THE NIGHT *changed.*

Everything measured that night went back into scenario-alter, the free agent skill on the exploration page: SKILL.md, 36 presets, the realism pass, the QA guide and nine local scripts.

Rule in the skill	What showed it
Draft at 480p, finalise only the keepers	Draft Complete returned the same 193 frames and the same motion at 1080p.
Restyle openings name the background as art	3D went from 0.83 to 0.22 with the stronger opening alone.
Redraw the first frame when a restyle stays a photo	Anime 0.72 to 0.55; claymation converted at 0.25.
Check again after finalising	The watercolour went from 0.58 to 0.75 and was dropped.
Leave generateAudio off; make ambience separately	Both world edits run with sound came back with murmured phrases.
Detect tail drift and trim every version alike	Up to 9 frames on the finals; one 184-frame loop for all twelve.
Measure motion on a 40 px grid	Night street: 0.58 on the fine grid from rain and neon shimmer, 0.86 on the coarse one, with the performance matching by eye.
Restyle limits: structure 0.65 or lower, change at least 15%	A faithful restyle keeps the scene's colours: the kept anime changed 27% of the frame. Earlier checks that night used 0.70 and 35%.
Report structure dips only for swaps	The braids recast dipped at frames 162 to 172 while matching the source frame for frame.
Find jumps	A test splice of frames 60 to 69 pasted at frame 100 was found at exactly frames 100 and 110, and nothing else.
Crop what changed	Earlier crops picked the busiest regions: empty sea and railing.

The run

20 Seedance 2.5 drafts, including six restyle experiments and one 720p comparison; 13 Draft Complete finals (the take and 12 edits, one of them the dropped watercolour); 15 Gemini 3.0 Pro image jobs for the still, the design sheet, the target frames and one style image; 2 ambience beds. Recorded usage for the run: 16,764 CU.

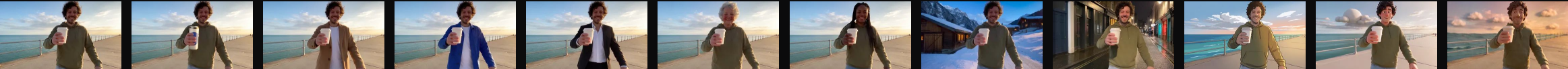
Not covered by this run

One source take, with no dialogue: a recast to a different voice and longer clips split into segments were not exercised that night.

SEE AND COMPARE ALL TWELVE
[scenario.com/explorations/alter](#)

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All twelve at frame 172, the toast to the lens.