Mira Makes · Every prompt: a car that drives up a wall (Wan 3)

Free guide from miradanieli.com/guides/tesla-stunt-prompts/ · 8 Wan 3 clips at 480p: $1.42 via the API, free on Higgsfield Unlimited (slow). The car is fictional; the Tesla event is real (Oct 2026).

Step 1 · Design the car once

A video model forgets your car between shots. This sheet is its memory: attach it to every prompt after this one.

- **Tool:** ChatGPT image (or Nano Banana Pro) · 16:9
- **Attach:** Nothing

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A four-panel vehicle reference sheet arranged as a two-by-two grid in a single horizontal frame, thin clean white gutters between the panels, the same single concept car in every panel: a low two-seat roadster in pearl-silver satin paint with a long low rounded nose, a one-piece smoked-glass bubble canopy that wraps down into the side windows, a short rounded tail, smooth silver aero discs covering all four wheels, no door handles and no mirrors, two slim white headlight lines at the front, a thin red light line across the rear split into two segments by a small gap at the centre above a smooth plain rear panel, a flat dark carbon underside with four round ducted fan grilles, and four small round cyan-lit nozzle ports at the lower corners of the body.
Panel 1 (top-left): front three-quarter view from the left at headlight height, the white headlight lines lit.
Panel 2 (top-right): rear three-quarter view from the right, the split red rear light line glowing.
Panel 3 (bottom-left): clean side profile facing screen-right, the full low silhouette and the bubble canopy readable.
Panel 4 (bottom-right): the car tipped up on its side on a low black stand so the underside faces the camera, the four ducted fan grilles and the four cyan nozzle ports clearly readable.
Mid-gray seamless studio backdrop applied uniformly across all four panels, even neutral mid-gray, no seam line, no gradient. One broad diffused source from camera-left and slightly above, long soft reflections running along the silver body, the paint reading satin rather than mirror-glossy, true natural colour against the neutral gray. Sharp focus in every panel, the identical car in every cell with the same proportions, the same canopy and the same lights.
Real automotive studio photograph on a 50mm-equivalent lens, soft natural film grain, photographed not generated. No text, no letters, no numbers, no badge, no logo, no license plate anywhere on the car or the backdrop.
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Step 2 · The set: an empty ramp

An empty plate of the location keeps the ramp the same in every clip.

- **Tool:** ChatGPT image · 9:16 (it may come out wide, that's fine)
- **Attach:** Nothing

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A cinematic anamorphic still photograph, a wide low-angle establishing composition of a single tall curved concrete ramp standing alone on a dry white salt flat at night, the camera low and far enough back that the whole ramp fits the frame, the ramp starting flat on the ground in the lower right, curving up into a sheer vertical wall and curling over at the very top into a short overhang that leans back out over the ground, the whole curve carried on a dark steel truss behind it.
Both edges of the ramp are lined with continuous tangerine-orange light strips that trace the full curve from the ground up to the overhang, the pale smooth concrete surface between them lit softly by their glow and left plain. Low white fog lies across the salt around the foot of the ramp and the base of the truss. A line of dim warm work lights sits small on the far horizon, the sky above deep near-black. The scene is empty, no vehicles and no people.
Captured with a wide-latitude cinema look and a vintage 40mm-equivalent 2x anamorphic character at a wide aperture: oval bokeh on the distant lights, gentle horizontal squeeze, soft frame-edge falloff, a light diffusion bloom lifting the tangerine light strips into a soft halation, tungsten-balanced colour-negative film rendition pushed for night, fine theatrical 35mm grain across the whole frame, in an M5 atmospheric night register. Mostly dark with practical light cutting through the haze, lifted blacks that never crush, highlights rolled off that never clip. Real photographic frame captured on a real cinema camera on a real night location, real concrete, real steel, real fog. No CGI, no rendered look, no plastic surfaces, no AI smoothness, no text, no letters, no numbers, no logos, no markings painted on the ramp.
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Step 2 · The car in fog

Start frame for the reveal and the light mood for the whole video.

- **Tool:** ChatGPT image · 9:16
- **Attach:** The car sheet

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A cinematic anamorphic still photograph, a low-angle rear three-quarter hero composition of the pearl-silver bubble-canopy roadster from the attached car reference parked alone on a dry white salt flat at night, the camera low near the ground just behind and to the left of the car, the car anchored in the lower third of the frame with deep night darkness filling everything above it.
The car carrying identically from the attached reference, its split red rear light line glowing hot red, the smooth silver tail catching a thin red reflection, the smoked-glass canopy holding one faint cyan glint. Low white fog drifts across the salt at wheel height and swallows the lower edge of the wheel discs, a soft cyan glow leaking from the nozzle ports under the body into the fog.
Beyond the car the salt flat falls away into darkness, a line of dim warm work lights small and soft on the far horizon, the sky above committed to deep near-black with no moon.
Captured with a wide-latitude cinema look and a vintage 40mm-equivalent 2x anamorphic character at a wide aperture: oval bokeh on the distant lights, gentle horizontal squeeze, soft frame-edge falloff, a light diffusion bloom lifting the red and cyan practicals into a soft halation, subtle horizontal streak flares on the brightest points, tungsten-balanced colour-negative film rendition pushed for night, fine theatrical 35mm grain across the whole frame, in an M1 cinematic narrative night register. Mostly dark with practical light cutting through the haze, lifted blacks that never crush, highlights rolled off that never clip. Real photographic frame captured on a real cinema camera on a real night location, real painted metal, real fog. No CGI, no rendered look, no plastic surfaces, no AI smoothness, no glossy toy-car sheen, no text, no letters, no numbers, no logos, no badges, no license plate.
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Step 2 · The car hovering

Shows the model what the jets and smoke should look like.

- **Tool:** ChatGPT image · 9:16
- **Attach:** The car sheet

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A cinematic anamorphic still photograph, a low front three-quarter composition at ground level of the pearl-silver bubble-canopy roadster from the attached car reference hovering about one metre above a dry salt flat at night, the car centred slightly above the middle of the frame, a thick churning carpet of white smoke filling the lower third.
The car carrying identically from the attached car reference, its two slim white headlight lines lit, four bright cyan jets firing straight down from the corner nozzle ports into the smoke, the smoke glowing cyan from within where the jets hit it and rolling outward toward the camera. A faint red glow from the rear light line catches the far edge of the smoke.
Far behind in the darkness, the tangerine light strips of a curved ramp glow out of focus on the left, the sky deep near-black above.
Captured with a wide-latitude cinema look and a vintage 40mm-equivalent 2x anamorphic character at a wide aperture: oval bokeh on the distant lights, gentle horizontal squeeze, soft frame-edge falloff, a light diffusion bloom lifting the cyan jets and headlights into a soft halation, subtle horizontal streak flares on the headlights, tungsten-balanced colour-negative film rendition pushed for night, fine theatrical 35mm grain across the whole frame, in an M1 cinematic narrative night register. Mostly dark with practical light cutting through the smoke, lifted blacks that never crush, highlights rolled off that never clip. Real photographic frame captured on a real cinema camera on a real night location, real painted metal, real smoke. No CGI, no rendered look, no plastic surfaces, no AI smoothness, no glossy toy-car sheen, no text, no letters, no numbers, no logos, no badges, no license plate.
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Step 3 · The presenter’s look

Lock the outfit on a plain grey background first. Keep the mouth closed in every still: the video model opens it.

- **Tool:** ChatGPT image · vertical
- **Attach:** A face photo of your presenter

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The woman from the attached reference, exactly the same face, freckles, brown eyes, warm skin and long voluminous wavy dark-brown hair with caramel highlights. New outfit, all black: a fitted black leather biker jacket worn open, soft matte leather with natural creases and a silver zip, over a thin fitted black crew-neck knit top, slim black straight-leg trousers, black ankle boots, no jewelry. Full body, standing relaxed with her weight on one hip, body turned slightly from the camera, both arms relaxed at her sides with hands visible and natural (five fingers each), soft closed-lip smile, eyes to the camera. Plain mid-gray seamless studio background, one soft diffused light from camera-left, matte skin with real fine texture, real leather grain, soft film grain, photographed not generated. Vertical image. No text, no logos.
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Step 3 · The presenter in the car

Same face and outfit, now in the cabin, hands below the frame.

- **Tool:** ChatGPT image · 9:16

- **Attach:** The look + the car sheet

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A cinematic anamorphic still photograph, an intimate eye-level medium close-up of a woman sitting in the driver's seat of a parked concept car at night, the camera at eye height from the passenger seat looking across at her three-quarter face, her head and shoulders filling the left-centre of the frame, the curved smoked-glass canopy and the dark night beyond it filling the right side and the top of the frame.
The woman carrying identically from the attached character reference, her long voluminous wavy dark-brown hair with caramel highlights, her freckles, brown eyes and warm skin locked from the reference. She wears an all-black look: a fitted black leather biker jacket worn open, soft matte leather with natural creases at the shoulders and a silver zip catching a thin line of cyan light, over a thin fitted black crew-neck knit top, no jewelry. She sits relaxed and upright, shoulders settled into a pale grey seat, both hands resting in her lap below the bottom edge of the frame, her face turned toward the camera with a soft, slightly amused closed-lip smile, eyes to the lens.
The cabin is the minimal interior of the silver car from the attached car reference: a pale grey seat, a slim dark dashboard with one thin cyan light line along its edge, the bubble canopy curving overhead. Through the canopy, far outside, the tangerine edge lights of a tall curved ramp glow soft and out of focus in the night.
The thin cyan dash line rims her jaw and the far side of her face, a soft warm glow from the tangerine lights outside touches her near cheek and her hair, the rest of the cabin falling into deep soft shadow.
Captured with a wide-latitude cinema look and a vintage 40mm-equivalent 2x anamorphic character at a wide aperture: oval bokeh on the distant ramp lights, gentle horizontal squeeze, soft frame-edge falloff, a light diffusion bloom softening the cyan and tangerine highlights, tungsten-balanced colour-negative film rendition pushed for night, fine theatrical 35mm grain across the whole frame, in an M1 cinematic narrative night register. Real human skin captured on a real cinema camera, peach fuzz catching the rim light along the jawline, real natural pore texture soft fine and even, subsurface scattering at the ear edge and nostrils with warm undertone bleed, her skin warm and true against the cool cabin, hair strand by strand with flyaways settled in the still cabin air, real leather grain with soft matte sheen and fine knit weave, the black outfit holding detail in the shadows and separated from the dark seat by the cyan rim light. Lifted blacks that never crush, highlights rolled off that never clip. Real photographic frame captured on a real cinema camera, real fabric, real human subject. No CGI, no rendered look, no plastic skin, no AI smoothness, no skin smoothing, no glossy highlights, no screens, no text, no letters, no logos.
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Step 4 · Wan 3: up the wall, then upside down

Two shots with one hard cut in one prompt. Three references, always in the same order.

- **Tool:** Wan 3 on Higgsfield · References · 9:16 · 8 s · 480p
- **Attach:** 1. car at the ramp · 2. empty ramp · 3. presenter in the car

```
Cinematic vertical 9:16 video, two shots with one hard cut, night, white salt flat with low fog. The car is exactly the silver bubble-canopy roadster in image 1; the ramp is exactly the tall curved concrete ramp with tangerine edge lights in images 1 and 2. The woman from image 3, long wavy dark-brown hair and a black leather jacket, sits in the driver's seat, visible through the smoked-glass canopy. Shot 1, wide side view, camera locked off: the car rolls from the foot of the ramp, accelerates up the curve and keeps driving as the ramp turns vertical, wheels pressed to the concrete, white vapour streaming from under its body. Hard cut to Shot 2, closer, low angle at the curled lip at the top of the ramp: the same car is upside down, roof pointing at the ground, holding still against the underside of the lip; through the canopy the woman hangs upside down in her seat, her long hair falling toward the glass, and she looks out at the camera with a calm, deadpan closed-lip expression. The car keeps exactly the same shape and size and never falls; the ramp does not change shape. Deep black sky, cyan glow, no text, no letters, no logos, no license plate, no other people. Sound: rising fan whine and tyre hum, then a steady deep fan roar, no music, no voices.
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Step 4 · Wan 3: the flip and the landing

The hardest shot. Check the landing: in one take Wan added someone else's badge to the car.

- **Tool:** Wan 3 on Higgsfield · References · 9:16 · 8 s · 480p
- **Attach:** 1. empty ramp · 2. car in fog · 3. presenter in the car

```
Cinematic vertical 9:16 video, two shots with one hard cut, night, white salt flat. The car is exactly the silver bubble-canopy roadster in image 2; the ramp is exactly the curved concrete ramp with tangerine edge lights in image 1; the woman from image 3, long wavy dark-brown hair and a black leather jacket, is in the driver's seat. Shot 1, wide side view, camera locked off, the whole ramp and arc in frame: the car races up the ramp, leaves the top edge, flies in a high arc across the black sky and does one slow full sideways roll, small cyan jets firing from its corners. Hard cut to Shot 2, low front three-quarter angle at ground level: the same car drops the last half metre onto the salt on four fading cyan jets and settles softly, white fog rolling toward the camera, headlights switching on; through the smoked-glass canopy the woman pushes her hair back from her face with one hand and gives a small satisfied closed-lip smile. The car keeps exactly the same shape and size in both shots, realistic weight, realistic hand with five fingers. No text, no letters, no logos, no license plate, no other people. Sound: fan whine, a rush of air, a soft heavy landing, jets winding down, no music, no voices.
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Lip-sync · Talking while upside down

Give Wan the voice line as audio input and it moves the lips. Then measure the delay against your voice track: ours was up to 0.4 s.

- **Tool:** Wan 3 (API, with audio input) · 9:16 · 8 s · 480p
- **Attach:** 1. presenter upside down, high up · 2. the look · 3. the car sheet + the voice line

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Cinematic vertical 9:16 video, one continuous shot, inside the silver bubble-canopy car at night, framed exactly like image 1. The woman is exactly the woman in images 1 and 2 (same face, freckles, hair and open black leather jacket over a thin black top), in the driver's seat of the car from images 1 and 3. The car is upside down and holding still high up at the very top of a tall curved ramp: she hangs upside down in her seat, gripping the seat with both hands, her long hair falling straight down toward the canopy glass, and far below beyond the glass the dark salt ground, the glowing tangerine curve of the ramp and drifting smoke, a long way down. Her hair sways gently. She talks to the lens, speaking the words of the audio with natural lip movement, trying to stay calm and deadpan, blinking slowly. The distance to the ground stays large the whole time. Realistic hands with five fingers, no text, no letters, no logos, no screens, no other people. Sound: only her voice from the audio, under it a steady deep fan roar, no music.
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Tips

- Make the car sheet first and attach it everywhere.
- Write “no text, no letters, no logos, no license plate” in every prompt.
- Keep the presenter’s mouth closed in every still image.
- Upside down? Show the ground far below.
- Lip-sync with audio input runs up to 0.4 s late: line each clip up with your voice.
- 480p is enough: upscale the finished cut.