

INTERACTIVE VIDEO · TOLSTOY · DESCRIPT

Direct the adventure.

A 20-page handbook for the young adult who already understands the mission and the clips — maybe you are in them — so you can run the show without clicking around in Tolstoy.

YOU
Direct

AGENT
Assemble

DENNIS
Access only

Live home · dennisyu.com/tolstoy

The video is the landing page. Your job is the story. Not the buttons.

Read this once. Then talk, don't click.

This is not a Tolstoy tutorial. Tolstoy's canvas is already wired. I did that. It is not hard. I will not keep doing it, and I will not hire you to sit in that same click loop.

Your job is direction: which clip, what the next question should **feel** like, whether the live player still sounds like us, and when a take is dead and needs a new one. An agent cuts in Descript the way we cut text, then writes the branch graph, then hits Tolstoy's project API. You watch the result. You say "that button is lame" or "Jake would never say that." That is directing.

Open this book when

- You are about to run a session
- A new clip landed and the tree must grow
- The live player feels off and you need language for the agent

Close this book when

- You start looking for Tolstoy's "add button" UI
- You are about to learn After Effects
- You are rewriting Dollar a Day from scratch

Twenty pages, in order

PP	WHAT YOU WALK AWAY WITH
3–6	Mission, four jobs of the adventure, three seats, what you never do
7–9	What a scene is, how we name clips, how you speak a Descript cut
10–13	The branch graph, button copy, Jake / FFM gate map
14–17	What the agent writes to Tolstoy, live QA, reshoot vs recut, qualifying
18–20	Recruiting two doors, a session checklist, done–when

The one sentence

If it takes a mouse in Tolstoy, it is not your job. If it takes taste, it is.

You already know the hard part.

You understand the mission. You know the clips. You may be in them. That is the scarce skill. Software is not.

A choose-your-own-adventure only works if every fork still sounds like the same room. Someone who was there — or who has watched the tapes until they can finish Jake's sentence — can feel when a branch is fake. That person should not spend the afternoon hunting a "next step" dropdown.

The real skill is psychology and sales, not fooling with tools. We planned and shot a whole interactive sequence in an hour with an iPhone, a mic, and our brains.

I wrote that years ago when Tolstoy was new. It is still true. What changed is the assembly line. Cuts now happen in Descript the way we edit a document. Wiring now happens as JSON against Tolstoy's project API. The young adult in the room used to be the clicker because that was the only path. That path is retired.

Taste

Does this still sound like the shoot?

Sequence

What should they see next, and why?

Standard

Walk the live player. Kill what is lame.

What "direct" means in a session

1. Name the clip in English ("Jake money-guess, the \$30K reaction, not the \$85K one").
2. Name the feeling of the next question ("cocky dare," "genuine check-in," "trap for tourists").
3. Approve or reject the graph the agent wrote before anything goes live.
4. Play the published Tolstoy like a stranger. Say the first broken moment out loud.

Four jobs. Every branch does at least one.

This adventure is not a course dump and not a prank video. It has to educate, entertain, train, and qualify — often in the same minute. If a fork only lectures, people bounce. If it only goofs, we collected a laugh and no next step.

Educate

They leave knowing a real idea: WHY before WHAT, Dollar a Day, topic wheel, agency vs product vs audience. Teach it the way the clips already teach it. Do not invent a new curriculum on the buttons.

Entertain

Jake burning money, the airhorn, the “you’re an idiot” fork — that is the hook that keeps a thumb on the glass. Comedy is a gate, not the product. If the joke has no door on the other side, cut it or give it a door.

Train

The player should be able to do the next small thing: write a WHY, pick a path, record a one-minute. Training is a verb. A branch that only says “go watch module 7” is a syllabus, not an adventure.

Qualify

We learn who they are without a 40-field form. Name, money posture, job vs company, which expert they pick. Qualifying is a conversation that branches. It is not a pop quiz that shames them.

When you review a branch, ask: **which of the four did this just do?** If the answer is “none, it was a menu,” rewrite the question until it is a scene.

GCT for this adventure

Goal. A young person who wants income or a brand walks a living video and comes out trained and sorted — not parked on a 60-minute lecture.

Content. Clips we already shot (Jake, Dennis, the dozen friends) plus new takes only when a gate has no honest clip.

Targeting. Humans who will play it. Agents who will assemble it. You, in the middle, directing.

Three seats. Stay in yours.

SEAT	DOES	DOES NOT
You · Director	Mission, clip pick, question feeling, live walkthrough, call a reshoot	Click Tolstoy. Cut timelines. Write API calls. Design SFX.
Agent · Assembler	Descript cuts from your English, branch JSON, video upload, create/update steps, publish URL	Invent the story. Override a “this is lame” call. Use Tolstoy’s shoppable-ad MCP as if it were CYOA.
Dennis · Access	Token in Keychain, Tolstoy login if a human wall appears, Agent Chrome window if UI is the only path left	Sit in the canvas adding buttons. Become the daily clicker again.

How you talk to the agent

Speak like a director on a set, not like a ticket in Jira.

Say this

“Open on Jake intro–name. After they type a name, dare them: ready to knock this out of the park, yes or no. Yes goes to WHY. No goes to generic–if–no, then offer one more chance. Cut the intro at the laugh, not after the logo.”

Not this

“Can you log into Tolstoy and add a button? I think it’s under Steps. Use the second clip. Make it look professional. Add some music.”

What the agent already has

- **Descript MCP** in Cursor — text–edit the cut, publish a download URL.
- **Tolstoy Projects API** — create project, upload video, create steps with answers: [{text, next}].
- **Not** Tolstoy’s marketing MCP. That library is shoppable widgets and generated ads. It does not create interactive steps. If an agent reaches for it, stop them.

Last resort only: a browser agent in a Chrome window named **Agent**, and only if Dennis typed “drive Chrome.” Never his daily Chrome. Prefer the API.

A short list of things you never do.

Do not click Tolstoy’s canvas

No “add step,” no drag-the-node, no hunting the button editor. If the agent cannot write the graph, that is an access problem for Dennis, not a new job for you.

Do not become a video editor

No SFX, no lower-thirds hobby, no After Effects. Cuts are Descript: remove the dead air, keep the sentence. Our Marketing Mechanic videos go up essentially raw on purpose.

Do not invent a second curriculum

WHY, topic wheel, Dollar a Day, 3×3, influencer kit — already taught. Your forks point at those ideas. You do not rewrite the course on the buttons.

Do not ship a branch you have not played

The live player is the set. Watch it on your phone like a stranger. If you only approved a spreadsheet, you directed a spreadsheet.

Green / red for a session

	GREEN	RED
Clip	Named in English, in-point / out-point in words	“Use the good one”
Question	A person would actually say it	A dropdown of modules
Next	Named scene, or “needs a new take”	“We’ll figure it out in Tolstoy”
QA	You walked every new fork once	Agent says it works so it works

If you are stuck

Stuck on story → page 10 (graph) and page 12 (Jake gates). Stuck on a cut → page 9. Stuck on “is this even us?” → page 15. Stuck on hiring a helper → page 18. Do not get stuck in the software.

A scene is a clip plus a question.

Tolstoy calls it a **step**. We call it a scene so nobody thinks the software invented the idea. Every scene has four pieces. If one is missing, it is not ready to wire.

1 • Clip

A short video. Usually 15–90 seconds. One beat. Jake asking who you are. Dennis on WHY. A reaction to \$30K. Not a 12-minute lecture unless the adventure has earned a sit-down.

2 • Overlay

Optional text on the picture. Use it for the question the viewer must answer, or a name prompt. If the speaker already asks it on camera, you may not need overlay.

3 • Answers

The buttons. Two is usually enough. Three is a fork. Five is a menu — menus kill adventures. Each answer has a **next** scene. Dead ends are allowed only as a joke that still offers a way back.

4 • Job

Educate, entertain, train, or qualify — mark it. “Name capture” is qualify. “Burn baby burn” is entertain that still has to land somewhere. “Do you have a strong WHY?” is train + qualify.

Name capture is a scene, not a form

Jake: “You know who I am, now who are you?” That is the intro gate. The player types a name. Next dare: “Ready to knock this out of the park and change your whole life?” Yes or no. Yes goes to WHY. That is already a funnel. We did not need a landing page with six fields first.

Your video is the landing page. LightSpeed, VideoAsk, Tolstoy — same idea. Nobody is doing the celebrity version of this well yet. That is the opening.

Director test

Can you tell the scene to a friend in one breath? “Jake asks your name, then dares you, then we teach WHY.” If you need a flowchart in that sentence, the scene is doing too much. Split it.

Name clips so a stranger could find them.

The tapes already exist. The failure mode is “the good Jake take” living in someone’s head. You keep a living inventory — a sheet or a doc the agent can read. One row per clip. Never delete a row. If a take is retired, mark it dead. Same rule as a client roster.

FIELD	EXAMPLE
id	jake-intro-name
who	Jake / Dennis / friend name
gate family	Intro · WHY · Money · Topic wheel · Branding · Ads · Praise · Criticism
in / out	“Starts at ‘you know who I am,’ ends on the grin, before the crew laugh”
file / URL	Drive / Frame.io / Descript project — one pointer, not three copies
status	Live · Cut ready · Needs take · Dead

Gate families we already shot toward

From the Jake Paul statements doc — the bridges that turn existing FFM videos into an “entercation.” You do not need every family on day one. You need a spine.

Intro

Name, dare, qualify grow vs brand

WHY

Have one? Can you make one?

Money

Guesses, bank, job vs company

Path

Agency, mastermind, ecom, product, YouTube

Also waiting in the same map: film/photography, topic wheel, branding, advertising, generic yes/no, praise, criticism. Treat those as DLC until the spine plays clean.

If you are in the clips

Say so in the inventory (“that’s me over Jake’s left shoulder”). You are allowed to kill a take of yourself. You are not allowed to hide a take because you hate your hair. Taste, not vanity. If the beat is honest, it stays.

Speak the cut. Do not learn the timeline.

Descript is a document. Words go away, pictures go away. That is the whole editor we want. I already ran an hour of raw through the content agent: filler gone, dead air trimmed, no bumpers, no music, no jump cuts. Under a dollar of compute. That is the house style.

You do not need to open Descript. You need English the agent can run:

```
Project: Jake FFM adventure
Composition: jake-money-guess
Keep from "guess how much the average American makes" through the $30K reaction.
Lose the crew talking after "airhorn."
Do not add music. Do not add titles.
Publish a download URL when the transcript matches that beat.
```

Legal cuts

- Trim start and end raggedness
- Remove "um" if it is not a joke
- Pull one reaction out of a longer take
- Export the beat as its own file

Illegal cuts

- SFX packs, whoosh, meme captions
- Re-ordering sentences so Jake "makes more sense"
- Beauty filters, fake eye contact
- A 12-minute scene that should have been three

What you review

The agent sends a Descript project URL or a published file. You watch the beat. You do not comment on waveforms. You say: "You clipped his first word" / "That's the \$85K face on the \$30K line" / "Ship it."

When a clip is shipped, the inventory status becomes **Cut ready**. Only cut-ready clips may be attached to a Tolstoy step. Raw dumps do not go on buttons.

House recipe if the agent needs it: dennisyu.com/content-agent/ and the longer Content Agent guide. Same standard: get the recording over the publish line, do not make a film.

The story lives in a graph, not in a canvas.

Before anyone talks to Tolstoy, there is a file. Scenes, buttons, destinations. You can read it. You can argue with it. The agent writes Tolstoy from that file, not from vibes.

```
{
  "id": "jake-intro-dare",
  "clip": "jake-intro-name",
  "overlay": "Ready to knock this out of the park?",
  "job": ["entertain", "qualify"],
  "answers": [
    { "text": "Hell yes", "next": "why-have-one" },
    { "text": "Not yet", "next": "generic-if-no" }
  ]
}
```

That is a scene. A project is a list of scenes plus which one starts. next must be another scene id, or a special end. If next points at nothing, the graph is not approved.

You approve structure

Are the forks the ones a person would actually take? Is "Not yet" kinder and more useful than "No"? Does every no-path get a way back? Are we asking two questions in one button row?

Agent approves plumbing

Every next resolves. Every clip is Cut ready. Overlay length fits a phone. Answer labels are short enough to be buttons. No orphan scenes.

Draw it on paper first if you need to

Boxes and arrows on a notebook are legal. Photograph the page. The agent types the JSON. You do not have to type JSON if it makes you feel like a developer. You do have to be able to read the graph back in English and say it is true.

Rule of two

Default to two answers. Add a third only when the third is a real life (job vs company vs "none of your beeswax"). A fourth is almost always a course menu pretending to be a scene. Split the scene instead.

Buttons should sound like a person in the room.

The clip has a voice. The buttons must not sound like a learning-management system. “Proceed to module 2” is how you lose Jake’s audience in one tap.

DEAD	ALIVE
Continue	Hell yes
Learn about WHY	I have a strong WHY
No / skip	Not yet — show me
Select a revenue model	Sell to 10 people · Sell to 10,000 · Make the videos
Submit	That’s my name
More information	Wait, burn the money first

Feeling, then words

When you brief the agent, name the feeling first. The copy follows.

Cocky dare

Hell yes / you’re an idiot. Use rarely. Earn it. Always a way back after the roast.

Honest check-in

Do you have a strong WHY? Yes / not yet. No shame on “not yet.” That path is the training.

Pick a face

Agency, e-com, product, YouTube — show the person, not the category label, when we have the clip.

Keep labels short. Tolstoy buttons are not paragraphs. If you need a paragraph, it belongs in the clip or the overlay, not on the tap target.

Name the player when you have the name

After the intro gate we have a name. Later overlays can use it. Do not fake intimacy before they gave it. Do not ask for email, phone, and company on scene one. Qualify in conversation, harvest contact when they have a reason to give it.

Jake's adventure, the spine you actually launch.

Not the whole 2020 omnibus. The path that already has gates and clips. You can grow DLC after this plays.

SCENE	QUESTION	FORKS
Intro · name	You know who I am. Who are you?	Name → dare
Intro · dare	Ready to knock this out of the park?	Yes → qualify · No → generic-if-no
Qualify	Grow your income, or generate brand awareness?	Both can still go to WHY. Note the answer.
WHY · have one	Do you have a strong WHY?	Yes → realization · No → WHY teaching clip
WHY · realization	Can you make your own?	Yes → they record / link · No → Dennis WHY
Story form	Best way to tell your story?	Video → importance of video · Other → generic no
Money · guess	What does the average American make?	\$30K / \$50K / \$85K → matching reaction clip
Money · paycheck	What % live paycheck to paycheck?	24 / 52 / 78 → reaction, then truth
Job vs company	Get a job or start a company?	Job → start-smart · Company → million paths
Path · faces	Which of these is exciting?	Agency · \$1k · \$100 · \$10 · YouTube

WHY teaching clip can be Jake or Dennis — the statements doc already allows Dennis on “if you have not grasped WHY.” Do not be precious. Use the clip that teaches.

Launch bar

Spine plays on a phone, start to a path pick, with cut-ready clips and no orphan buttons. That is a launch. Topic wheel, branding, and ads gates are version 1.1. Do not hold the spine hostage for DLC.

Money scenes are comedy with a sorting hat.

The 2020 shoot put cash on the counter and filmed reactions. That is entertainment. It is also qualify: we learn how they think about money without a spreadsheet. Keep both jobs.

Guesses need matching takes

\$30K, \$50K, \$85K each need Jake's face for that guess. If you only have one reaction, do not fake three buttons. Either shoot the missing faces or ask a question the clip can actually answer.

Bank question is optional intimacy

"How much do you have in the bank?" plus "none of your beeswax." That third button is the respect path. Use it. Do not force a dollar amount to proceed. Note it when they offer it.

Five ways to a million — pick a face

Jake lists the math: \$83k a month, or 10 people at \$100k, or 1,000 at \$1,000, or 10,000 at \$100, or 100,000 at \$10, or YouTube at stupid view counts. Then we show people who have actually done a version of that.

PATH	WHO THE PLAYER PICKS	WHAT THEY GET
Agency deals	Jake or the agency figurehead	Free guide / agency kit — easiest start
\$1,000	Mastermind face	High-ticket, high-trust
\$100	E-commerce face	Product on the internet
\$10	Product face (socks, not theory)	Volume game
YouTube	Creator face	Audience as the product

Each pick gets a three-sentence intro from that person if we have the clip. If we do not have the clip, the graph says **Needs take**. You do not cover it with a stock headshot and a paragraph I wrote.

Burn-the-money fork

"Want to see me burn some money?" Yes → burn. No → "too bad" then continue. That is entertain. After the bit, you still owe them a next scene on the spine. A viral clip that dumps them on a homepage is a trailer, not an adventure.

You should recognize this. You should not type it.

This page is so you can tell a real assembly from a stall. The agent uses a bearer token from Keychain. Nobody puts the token in this PDF, in chat, or in a Google Doc.

STEP	CALL	YOU CARE BECAUSE
1. Project	POST api.gotolstoy.com/projects/	You get a player URL back
2. Upload	POST .../videos → videoId	Only cut-ready files
3. Steps	POST .../projects/steps	answers [].text + next
4. Order	PUT .../projects/{id} stepsOrder	Start scene is first
5. Fix	PUT .../projects/steps/{id}	Your QA notes become this

A step payload looks like the graph you already approved: description, overlayText, videoId, answers. Tolstoy returns a short step name. The agent maps your scene ids to those names. You still speak in scene ids (“jake-intro-dare”), never in Tolstoy’s random id.

Proof the agent actually did it

- Player URL you can open on your phone
- Graph file committed next to the inventory
- Your last QA note visible as a changed button or overlay

Not proof

- “I would paste this into Tolstoy”
- A screenshot of the editor
- Tolstoy MCP shoppable widgets
- A Loom of clicking

Docs the agent reads: tolstoy.gitbook.io — Project and Video. Public method we already published: blitzmetrics.com/create-your-own-interactive-video-in-minutes/

Your real job is the live player.

Open the Tolstoy on your phone. Volume up. Do not sit at the editor. Play it like you do not work here. Talk while you play. The agent takes notes. That recording of you reacting is more useful than a written bug list.

Walk every new fork once

1. Start as a stranger. Did the first five seconds earn the name question?
2. Give a fake name. Does the next scene still make sense?
3. Take the **no** path on purpose. Dead ends are only funny if they let you back in.
4. Take the money guesses wrong on purpose. Does the reaction match the button you tapped?
5. Pick a path you would not personally pick. Is that person still respected?
6. Stop at the first moment you would close the tab. Say why, out loud, in one sentence.

Notes that an agent can patch

"Dare overlay is too long on iPhone." "\$50K button plays the \$85K face." "Generic-if-no dumps me on a homepage." "Hell yes feels mean after the WHY teaching clip — change to I get it."

Notes that waste a day

"Make it pop." "Can we add music." "It should be more professional." "I don't like Tolstoy's font." "Let's rebuild this in another tool."

Pass / fail

Fail = a fork you have not played, a reaction that does not match the tap, a button that sounds like school, a clip that is still raw. Pass = you would send it to a friend without a disclaimer. Ship on pass. Do not wait for DLC.

Most problems are a cut. Some are a take.

Do not schedule a camera day because a button is lame. Do not recut a clip that never contained the beat. This page is the call.

YOU NOTICE	CALL	WHO
Dead air, extra laugh, wrong in-point	Recut	Agent in Descript from your English
Button copy is school-ish	Rewrite graph	You + agent, no camera
Overlay covers a face	Patch step	Agent PUT overlayText
We asked a question the footage cannot answer	Change the question or Needs take	You decide which
Missing reaction for a money guess we already advertised	Needs take	You, with a phone, same energy
A path face we named has no intro clip	Needs take or drop that path from v1	You — dropping is legal
Someone in the clip objects for a real reason	Dead that take, reroute graph	You, then agent

A new take is still not a production

Phone, mic if you have it, same room energy as the original. One question, two reactions, done. We planned and shot sequences in an hour on purpose. If a new take needs lighting diagrams, you have slipped into movie-making. Stop.

Good new take

"Jake, look at the lens, say the \$50K line again, we lost the original reaction." Two minutes. Inventory row updates to Cut ready after Descript.

Bad new take

"Let's reshoot the whole money kitchen with a new set and drones." That is a different project. It is not how we launch the spine.

Sort people without giving them a test.

Qualifying is one of the four jobs. It is also how we later train and hire. The adventure should leave us knowing enough to be useful — and leave them feeling seen, not processed.

Collect in the conversation

- Name
- Income vs brand (their words)
- Job vs company
- Which path-face they picked
- Whether they made a WHY

Do not collect on scene one

- Email + phone + company + budget
- A 20-question certification exam
- Anything we would be ashamed to ask on camera
- A “are you serious?” filter that only mean people pass

Two doors after they play

Some players want to join the work. They are not all the same species.

Humans

Gate 0: watch the thrive / career material and send the one-minute video before anyone gets a call. No informational interviews until hiring@ has the tape. This adventure can **end** by asking for that one-minute. It must not skip Gate 0.

Agents

New agents start at the public START HERE, then the private team files. Vendor memory is a cache. If a player is actually an agent (or a human who will run agents), point them at that door, not at a job application.

You do not have to run hiring. You do have to make sure the last scene of the adventure does not dump a stranger into a calendar link with no tape. Direct that ending the same way you direct Jake's dare.

What we are not doing

We are not turning this into a lead-gen maze with a hidden price. We are not using the player as unpaid QA for Tolstoy's UI. We are not collecting a roster of names to spam. Educate, entertain, train, qualify — then a clean next step.

This handbook is also a recruiting filter.

People who want in will find this URL. Good. The adventure trains them. This book tells them how we work. If they still want to be the Tolstoy clicker, they have not read it.

Door A
Young adult director. Knows the mission and clips. Directs. Does not click. May be in the footage. Reads this PDF. Walks the live player.

Door B
Agent assembler. Reads START HERE, uses Descript + Tolstoy API, writes the graph from the director's English. Does not invent the story.

If someone wants a third door

There isn't one. "I'll learn Tolstoy and click for you" is the job we are deleting. "I'll color-grade the clips" is a different company. "I'll rewrite Dollar a Day" is how agents collide. Send them back to A or B.

THEY SAY	YOU SEND
I was on that shoot / I know those tapes	This PDF + a live player to break on purpose
I can run Cursor / Claude / Grok	blitzmetrics.com/new-agents-start-here/
I want a job on the team	Career page, Gate O one-minute, then hiring@
I will manage the Tolstoy account	No. Read page 5.

Hand them this line
"Watch the adventure on your phone. Then read dennisyu.com/tolstoy. If you still think the job is clicking, it isn't. If you can feel which fork is fake, talk to us about directing. If you can assemble from a graph, talk to us about agents."

One session, start to ship.

Print this page or keep it on a second phone. You should be able to run it without opening Tolstoy once.

1 Name the goal of the hour

Example: "Spine plays through path-pick on mobile." Not: "Work on Tolstoy."

2 Inventory is open

Every clip you will touch has an id, a gate family, and a status. Missing row = you write it before you talk cuts.

3 Speak the cuts

English in-points. Agent runs Descript. You watch the beat. Status → Cut ready.

4 Approve the graph

Read every new scene out loud. Two answers unless a third is a real life. Every next exists.

5 Agent wires API

You wait for a player URL. You do not hover their shoulder in the canvas. If they stall on "paste this," the session has failed even if the JSON is pretty.

6 Walk the player

Phone. Stranger. No-path. Wrong guess. First close-the-tab moment spoken in one sentence.

7 Patch or take

Use page 16. Recut, rewrite, PUT overlay, or Needs take. Then walk the changed fork again. Do not assume.

8 Leave a receipt

Player URL, graph file, inventory updates, one paragraph of what changed. Next session starts there. Not in someone's memory.

Time box

A spine session that cannot ship one new playable fork in an hour is stuck on production, not direction. Cut scope. Launch the shorter tree.

You are done when a stranger can play it.

Not when the canvas looks busy. Not when the PDF exists. When a person who was not in the room can finish the spine on a phone and you would still send it.

Done

- Spine is playable
- Inventory matches what is live
- Graph is the source of truth
- You walked it once this week
- Needs-take rows are honest

Not done

- DLC gates blocking launch
- A clicker still required
- Raw dumps on buttons
- Hiring link with no Gate O
- Token sitting in a doc

Keep these URLs in your pocket

WHAT	WHERE
This handbook (live)	dennisyu.com/tolstoy
Interactive video in minutes	blitzmetrics.com/create-your-own-interactive-video-in-minutes/
Interactive video as funnel	blitzmetrics.com/how-to-use-interactive-video-to-drive-leads-through-your-funnel/
Descript / content agent	dennisyu.com/content-agent/
New agents start here	blitzmetrics.com/new-agents-start-here/
Career · Gate O	blitzmetrics.com/career/
Tolstoy API (agent)	tolstoy.gitbook.io/tolstoy/reference/project

If it takes a mouse in Tolstoy, it is not your job. If it takes taste, it is.

Dennis Yu · August 2026 · Personal brand home for this method is dennisyu.com/tolstoy. Private shoot docs and the roster stay off this page. The adventure is public. The clicking is over.