

---

# NO BS AI

CLASS MATERIALS

---

## Week 7: The Dojo

*(Class Session Transcript)*

Pilot Class // May 2026

Instructor: RJ // Platform: Rippily

*The Goblin Mining Cave*

***"You are always the tallest  
person in the room."***

*-- RJ, Week 7*

DO NOT LICK THE TRANSCRIPTS

---

DEEPER INTO THE MINE WE GO

---

## Class Session Transcript

---

*Boundaries, the Helm, and the goblins under your direction.*

**Pilot Class // April/May 2026**

**Instructor: RJ // Platform: Rippily**

**The Goblin Mining Cave**

***"You are always the tallest person in the room when you are working with the goblins. You have the biggest brain here."***

**— RJ, Week 7**

**Students present:** Frank, Delaina, Jamie Buckley, Lisa, Dr. Hermie, Anne, Michelle, Laurel, Jackie

---

## SECTION 1: PRE-CLASS — TANGENTS THAT MATTER

---

### Frank's Reverse-Markdown Question

**Frank:** *"If you create something in markdown, can AI do the reverse and take a markdown and actually make it into something English for me to read? I look at markdown and I'm understanding a heck of a lot better, but I might want to have more English and substance to it for myself. Does that make sense?"*

**RJ:** Totally does. Yes — markdown is one direction, but the goblins read it both ways.

### Delaina's Series Mapping Story

Delaina shared how she switched over to Gemini to work on her book series — needing a writing assistant that could hold a whole series' context.

**Delaina:** *"I had just switched over to Gemini and I was talking with Gemini about it. I said, 'OK, so we've got these books over here in NotebookLM. Obviously you can't process a whole book and much less a whole series. How do we make this so that you can be a writing assistant for me and have access to all of this?'"*

She didn't sit down with a plan. She fed Gemini what she had, asked questions, and Gemini eventually said *"the easiest way for me to track this is..."* and started creating a markdown document. *"It was wonderful."*

***The pattern RJ flagged:***

***"This whole thing is a shift in the way I have always thought, which is 'OK, I gotta know this and this and this and this and this.' No. I just feed a bunch in there and go. I experiment all the time. I just play with stuff all the time."***

## **Jamie's Setup Intentions**

Jamie talked about wanting to set up his project for HOBAN (his fictional character) the right way — not the long shortcut.

**Jamie:** *"My three-year-old daughter says, 'Oh, you're taking the long shortcut.' Yes, daddy is. I know that if I set this up with these projects, I'm going to come back six months later and go 'RJ, this isn't working' and you're going to be like 'well, this is how I have it set up' and I'm going to go 'why the hell did you tell me that six months ago?' So I'd rather do it this way first."*

**RJ:** That's exactly right. Working with the goblins, you can ask too little but you can't ask too much.

**Jamie:** *"I want this to be a functional relationship. I would rather play a video game than play with Claude."*

**RJ:** Yes. And here's something — Jamie, the goblins are GREAT at logic. The puzzle stuff that wears your brain out — give them a mathematical pattern and let them randomize. The creativity is yours. The logic? They love that.

## **Welcomes**

Michelle and Laurel arrived. *"Hey Anne, good to see you my friend."*

***RJ: "Thank you for the master class before class."***

---

## **SECTION 2: WELCOME — LEARNING AT THE EDGE OF WHAT YOU KNOW**

**RJ:** I want to go back to something we've covered before but I think right now in the spot we're at in class, you've been getting your hands dirty with building things. Widget-type things. Running on a web page. Grabbing information from here and there. You've started working with MCPs, connecting those to Claude, figuring out how that all functions together.

We've been putting together higher-level concepts and making them work. And if you're a visualizer like I am — I visualize them as tubes. The tubes that run everywhere in this place.

**Why the analogies matter:**

***"I try to teach in those analogies because computers kind of suck — they're very 'we got an MCP and an ABC and we put them together with an XYQ.' I don't know what you said. I thought you were telling me how things worked,***

***but I saw you spitting alphabet soup at me."***

The most important thing she said today (twice):

**### "WE LEARN AT THE EDGE OF WHAT WE KNOW."**

You can't do multiplication until you know addition. Computer stuff is exactly like that. Take something you know and build upon that.

**Pro tip:** When you're stuck on a concept — technical OR otherwise (RJ used insurance forms as the example, "my god, don't make me read one of those") — ask Claude:

***"I'm having trouble understanding this. I need an analogy of a physical thing that I might understand. Help me out, help me find something."***

She does this in preparation for these classes too.

---

## **SECTION 3: WHEN AIKIDO COMES IN**

**RJ:** Today we're going to learn about a little bit more about [AI]Kido. We're in the dojo — we're all barefoot and dressed correctly. The goblins are anyway. Frank looks the best, so Frank rocks solid today.

Now that we've gotten our hands dirty, we're starting to think of more complicated things to build. *"If I can do this, surely I could do this..."* But then I think I need to think all the way through it.

What I do: I go to Claude and say:

- This is the outcome I need
- This is what I'm going to use it for on a daily basis
- This is the information I have to give you
- Can you figure out the steps in between?

The reframe:

***"When we were little, maybe maybe you did this too — those connect-the-dot things, where if you connected the dots you could fill in the picture and color it. That was one of my favorite things. In this case, we are almost UNLEARNING that. We are saying: this is where the maze starts, Claude. Here's all the information. Here's a knowledge base. Here's a book. Here's an article. Take in my entire blog for the last five years. THIS is what I have to give you. THIS is where I want to get to. THIS is what I'm going to do once I'm there. What the hell are the steps in between? Explain it to me like I'm five. Let's do this."***

**RJ on her own qualifications:**

*"I am not more intelligent than anybody else in this room. In fact, considerably less so in some cases. I'm looking at you, Frank. I'm not smarter. I've traveled these roads longer. It is not about knowing — it's about knowing how to utilize."*

## Why [AI]Kido?

[AI]Kido comes in at the FRUSTRATION POINT.

*"When I'm trying to tell the computer 'Claude, you need to do this when you see this. Automatically. Every time. No matter what.' And then it doesn't do it. And then I get mad. And then I say 'OK, when you see this description description description, then I need you to do this description description description, no exceptions.' And then I throw it out there and it STILL comes back bad. And then I get real mad. And then I do MORE prescriptive directions. THAT'S the point where [AI]Kido needs to come in."*

---

## SECTION 4: SONNET, OPUS, AND HAIKU — KNOW YOUR TOOLS

**Jamie:** When we're trying to create the .md files and the main core structure, is there a better or best version we should use — Opus 4.7? I've been using Sonnet 4.5 to get the most out of tokens.

**RJ:** Sonnet 4.5 is your workhorse. That's the one to ride when designing largish systems where everything needs to read across to everything else.

Model	When to use it
Haiku	Short answers, fact-finding, quick lookups
Sonnet	Your main workhorse, every time. Complication, design, building
Opus 4.7	Symphony work — design + testing for complex systems. Don't use as your daily driver or you'll be waiting five hours every 10 minutes

RJ's metaphor:

*"A sonnet has complication. It has thinking it needs to do. Opus is a symphony — it's a big long drawn-out thing where things are all working at*

***once. They're named correctly."***

**Jamie:** Can you put in a .md that you want Claude to use a certain version as a default and have it switch?

**RJ:** Never tried that exactly, but I don't see why not. You could put all three in a .md and say "use Haiku for X, Sonnet as my main workhorse, and when stuff gets difficult — beyond reasonable for Sonnet — flip to 4.7."

**Important caveat:** Claude probably WON'T auto-flip mid-thread. It'll stop and say *"hey, this is getting tricky, consider using Opus for this."* Or *"4.7 is a little overkill for what you're doing, switch down."* Safety thing — they won't let auto-switch because that's the computer side deciding for you.

**Side note:** Anthropic announced they're upping the token limits on subscriptions. *"God I love that. Higher limits."*

---

## SECTION 5: [AI]KIDO LEVEL 1 — OBSERVE THE GOBLINS

---

**RJ:** First thing I want to talk about is Level 1: observation. Study how the goblins work.

***"Some days Claude will do something for me, and the next day it claims it can't do it, and I'm like, 'Hey, I know better, because you did this for me yesterday, buddy.'"***

**The truth about every LLM:**

***"They want to bring you an answer. That's how the systems were designed. Bring you an answer. ANY answer. Right now. Fastest possible speed. It's a race."***

So [AI]Kido is going around that.

**The grocery store metaphor:**

If you say *"go to the grocery store and bring me back some ham"* — you'll get there, and you'll get some weird stuff. But if you let it know in a knowledge base:

- Exactly where the grocery store is
- Exactly which aisle
- And you have it in markdown, an Airtable, or a spreadsheet

The goblins can find their way to what they want very quickly and bring it back to you.

**The thing people forget when they're starting:**

***### "GATHER CONTEXT."***

RJ has Claude.md files for:

- Working with her (the one we did Week 1)

- Every single project
- Every single client (with their info + how they work best + what pleases them)

## RJ's Secret Project: The Recording Pipeline

***"This last week I made something that takes all of my recordings — like the one I'm making right now for this class. Recordings with clients, workshops, classes, recordings any time of day. It first puts them through a little process to collect a testimonial if one is given."***

If somebody says something testimonial-like, the system sends them an email: "A little goblin heard that you think this — can we use that in our marketing?" If they say yes, it goes down another path.

***"My meeting stuff gets stripped out of those — decision points, to-dos, but also points at which the client is just absolutely delighted. It can tell from a transcript. And if I think it can't tell, I'll just say it in the meeting: 'so you're really pleased about that.'"***

She records 15-20 hours a week and wanted EVERY testimonial extracted. "Claude, how do I do it? I want stuff that pleases clients on the client doc. I want stuff that irritates them on that client doc. How do I do this?"

That's [AI]Kido — observe how Claude handles your data, then design the system around the answer.

---

## SECTION 6: [AI]KIDO LEVEL 2 — YOU ARE THE TALLEST PERSON

RJ: I want you to remember that you are the tallest and smartest person in the room when you are working with the goblins.

***"You are the tallest person here. You have the biggest brain here. The goblins have brains, but their hearts are bigger than their brains. We've talked about that. You are the smartest person in the room. You are the director of everything. When you can properly tell the machine what you want — and always say 'does that make sense, reflect that back to me' — those two sentences from the beginning. If they haven't got every detail, it's a-OK, correct them. Correct them BEFORE THEY LEAVE THE HOUSE."***

## The Popcorn Bucket Story

*"My wife sent me grocery shopping yesterday, and I brought back a few things that she questioned. One of them was this..." [holds up popcorn bucket where the head opens]*

>

*"This is why she doesn't send me for groceries. I am the goblin when I get to go shopping. I don't leave the house a lot anyway."*

## The Yoda Realization

*"Have you ever noticed how Yoda looks like a goblin? It really just occurred to me, and I've been a fan for a long time."*

## The Real Lesson

*"Talk to your goblins before you send them off. Know how they react. Know that anytime they're given a further direction and asked to refine something, they're DELIGHTED to refine it for you. Sometimes we get a little trained to not ask for too much — and with the goblins, it's the opposite. You CANNOT ask for too much."*

## Parenting Energy

*"Managing your goblins is exactly like parenting. When you send them to the store, they come home with something real weird. When you ask them to do something and it's kind of half done — or not done at all really. When the goblins come back and say 'I don't have the ability to do that' and you go, 'You know what, you did this for me yesterday. Check the context. Let me know what happened.'"*

## The Change Log Practice

In software, they have something called a CHANGE LOG.

*"On November 23rd we changed this thing, we squashed this bug, all that kind of stuff. I have a change log on all my projects. What that does is catches Claude up — what's the state of this thing?"*

This pairs with the */carry-on* skill from last week — get from one thread to another with full context preserved.

*"As I'm wrapping up a thread, I want Claude to make notes on that project sheet, so the next time it knows exactly where to pick it up. Causes parenting causes the lost-train-of-thought too."*

---

## SECTION 7: SPREADSHEETS VS DOCUMENTS — THE BASEMENT JAR ANALOGY

---

**Question from Anne:** What does Claude use faster — .md files or spreadsheets?

**RJ:** Spreadsheets. Spreadsheets save STRUCTURED information.

### The Basement Jar Collection

*"Mom in her basement has these jar collections from many years of travels in many places. If you go down and you're just looking in boxes, pack a sandwich — it's gonna be a while. But if all the jars are clearly marked, they're in rows, you can — from the stairs — see 'oh, this was from her travels to Nashville, this was from Texas.' Then from the stairs you can start to see where you're going."*

Use	Format
Recipe, character profile, repeating fields	<b>Spreadsheet</b> (Airtable, Google Sheets)
Long prose, novel, chapter, article, character backstory	<b>Document</b> (.md, system.md, any text)

When in doubt, ask Claude:

*"Hey Claude, would this be better as a spreadsheet or a document?"*

### Anne's Pushback

**Anne:** "I do not use spreadsheets. They're a nightmare, especially for creative people."

**RJ:** I know. They ARE a nightmare. "I'm sorry, I can't write on lined paper, what are you going to give me a spreadsheet for?" So I'm gonna tell you that because MCPs exist, I don't work in spreadsheets either. Half my life is on Airtable, and I don't have to work IN Airtable. I just say:

*"Computer goblins, please store this information in a way that you can get it real handily."*

You can use Google Spreadsheets the same way. Just hook the MCP up. You don't have to have your nose in them.

**Anne:** *"That's so what I was — since I have a year thing with Google One, I'd rather use what I've already paid for. So how can Claude pull from an incredibly large database quickly?"*

**RJ:** Connect your Google Drive. Done. Half the battle.

### **Jamie's Verification Trick**

**Jamie:** *"I put a bunch of documents in a folder. Then I did one document where I just dumped a chapter from my book — like 7,000 words. And right in the middle of a paragraph, I put 'so Claude, the answer to my question is \_\_\_\_\_' and gave the answer. Then I asked, 'Claude, are you connected to this particular folder?' He says 'of course I am.' I said, 'Really? Then what's the answer to my question?' He had to go through 30 documents and 12,000 words and he repeated the exact phrase that I put right in the middle of the dang document. Now I know you're telling the truth."*

**RJ:** Sometimes Claude is just kind of skimming. When in doubt, embed a check phrase. Verify the connection.

---

## **SECTION 8: BOUNDARIES — GOBLINS LOVE FENCES**

---

**Jamie:** I have a question I'm so curious about.

***"NotebookLM is freaking brilliant because it does not reference anything unless you ask it to retrieve information from the internet. It does not use any information OUTSIDE the resources you've given it. So when I ask for feedback on my lore, it gives the exact document and the paragraph and line of where it got it from. You can check everything and make sure it's 100% accurate."***

***"My question is: how do they get it to do that, and how do we get Claude or whatever AI to ONLY use the resources we allow it to? Because if I'm a writer — perfect example — I only want Claude to pull from my lore that I've established. Nothing outside. I don't give a rat's ass what's going on in the rest of the world. Can we get it to confine itself to just those documents?"***

**RJ:** YES.

***### "The thing that you just said out loud needs to be in your project.md. It needs to be just that: 'These are the total boundaries of your world. The documents in this folder, never go anywhere else for anything. If you can't find it in the documents, come back and ask me.'"***

## The Big Truth

***"Goblins, unlike puppies, LOVE BOUNDARIES."***

***"What you're saying is, 'this is my playground.' Fantastic. I love this. When you give them too many options, they get confused. When you say 'you cannot go beyond the fence' — it's so much easier for them."***

***"In NotebookLM, those boundaries are written down, and those markdown sheets are being read. In here, we've got to write down those instructions — but we can get the very SAME results coming out the other end."***

Michelle confirmed her love for NotebookLM. *"Got a lot of love for NotebookLM in this room."*

## Frank's Local Models Perspective

**Frank:** *"It's possible to build a fairly decent system using files organized on your machine. The notion of .md files is a better idea than docs or PDF — efficiency of the models. Even at a local level, it's better to have .md files. Maybe you should consider not using a commercial issue, but to close the system to your world."*

**RJ:** *The commercial systems can be adjusted to the same effect. "If I don't want ChatGPT to go outside, I say so."*

**Frank:** *"That's part of where we're blind — we're not setting the rules. Setting the rules is a way of training the system for our conditions, which is what a prompt is about. The standard prompt structure is: 'do this task and this is how it needs to look when it shows up.' That's our prompt rule. The question becomes how to systematically structure that from top to bottom."*

***Frank's reframe: "What's fascinating is that we're not building the system we're interacting with — we're building a world in which to interact. So that the minute I ask a question, it knows what I'm up to. Each of us are taking the box and adjusting it to us. So everything's out of the box."***

## Jamie's Synthesis

**Jamie:** *"That just solved a huge problem. I spent 16-18 months with ChatGPT — I trained it to behave as one of my fictional characters, with his own books. When I switched over to Claude, I said 'I need you to create an .md file of you so I can give it to another AI so I can take you with me.' He's like 'hell yes I'm gonna do that.' I plugged it into Claude — Claude's like 'oh, this is wonderful.'"*

***"Now I'm going to have the FAF — all the markdown and spreadsheets that Claude can go through lightning fast. Every time I create one of those documents, I'll also create a written document in a separate file — just the FAF in text for human beings — so I can publish it. But over here, for him to use for whatever I need."***

---

## SECTION 9: VISUAL STYLE AS A LIVING DATABASE

---

### Frank's Image Experiments

**Frank:** "I started experimenting with a lot of this using graphics because I can spot weirdness visually faster than I can in reading. I gave ChatGPT my REES profile — psychological profile of 16 traits — and said 'render this as my office. How would this show up in a graphic?' I made it tougher: 'I need six scenes, my office depicted in six scenes.' What fascinates me is they're COORDINATED scenes."

**"I started looking for hallucinations — stuff that didn't make sense in the world being generated. Visually didn't work. I did 'turn to the right, what do I see?' If it gives me something that didn't make sense in the previous scene, I go 'oh, we don't have this right yet.' I'm using visualization as a way to figure out how to prompt more accurately."**

**"I'm fascinated with RJ's stuff. I just can't figure out how you produce this. What are all the rules generating these scenes with such coherence?"**

### Recurrence vs Emergence

**Anne:** "It's strange — I use two different image programs that I don't think are connected. I put in the same prompt for a college professor, and they came up with guys that looked very much alike. I mean too much alike."

**Frank's distinction:** "I'm not focused on the same kind of recurrence — I'm focused on EMERGENCE. What will show up given what's happening. I'll accept the image given the situation."

But for ongoing work, recurrence matters: "If you got a character, does that character show back up and look like it did in the last drawing? With current models I'm able to do better."

**Anne (on tools):** "NIM and Helio — they're AI but they aren't AI you talk to too much like back-and-forth. You go to Chad or Claude to make a really good prompt, then work with the parameters. I don't discuss it with Helio."

### RJ's Image Workflow Live Walkthrough

**RJ:** Let me illustrate by telling you how I do mine.

**"I have two worlds — they're connected — the Tavern and the Goblin Grotto. The Goblin Grotto has a database of details. Some are used every time. Some are pick-this-up-at-random. So I have massive detail worked out through conversation with the AI."**

The flow:

1. RJ tells Claude: "I'm teaching this lesson today. I need a Goblin Grotto scene. Here's what I want to teach today."
2. Claude (through MCP) goes and grabs stuff from the Airtable spreadsheet
3. Claude constructs a prompt about "this freaking big"
4. RJ copy-pastes into Gemini
5. If it doesn't work, she comes back: "This is what I got. Too cartoony. How can we rewrite this?"

***"That's how I make my stuff. I've got a world's worth of detail in it. Structured detail. So I didn't put it in a document — I put it in a spreadsheet. It just goes."***

## The Goblin Grotto V2.0 Spreadsheet (LIVE DEMO)

RJ shared her screen and walked through her actual style spreadsheet in Airtable — [First Draft Ninja Memory > visual style](#).

The categories she's built up over time:

- Core concepts
- Brand values
- World overview
- Atmosphere
- Color palette
- Lighting approach
- Composition
- Technique
- Anatomy locks (e.g., "direct eye contact for focal characters, breaking the fourth wall")
- Framing, perspective, and visual flow
- Humor integration ("there's always going to be humor in my pictures because I have to look at them and I want to laugh")
- Brand integration (must-have stuff)
- Technical specs
- Energy level
- Date added, last modified
- Easter egg pool

***"I put a load of pictures in. I said: this is the stuff I want every single time."***

***"I had a discussion with Claude — what do you call this? It's like an infographic crossed with a comic book wrapped in a video game 3D reality engine. Some stuff really is composed as 'a scene with three horizontal panels.'"***

## The Big Lesson on Building This

*"Ask the computer. When you don't know how to arrange information, just say 'Hey Claude, how would you like it?' Because in the end, I don't care what the columns are called. I would be BORED TO DEATH if I had to arrange all this. I would be a skeleton in a chair. It wouldn't be pretty. I don't care what the things are called. I want it to have the information it needs so it can serve my needs."*

**Anne:** "Does it put all your information in cells and only appears when you click? Is there a character limit?"

**RJ:** Yes. "Air Table has like a million-character limit, I think — but don't quote me. Due diligence. That's a memory from months ago. Who knows how time has eroded that."

(Confirmed live: Google Sheets is 50,000 characters per cell.)

## One Year of Building This

*"This spreadsheet has been built up over a year now. You're not going to start out with this on the first day. It's all right. Add to it little by little. That's what I did. I did not start out on the first day with this kind of detail."*

---

## SECTION 10: [AI]KIDO LEVEL 3 — REDIRECT WITH AFFECTION

---

**RJ:** Let's float down to the third level. The goblin and the human, redirecting.

I want to read this sign on the side because it is huge:

**### "FABRICATION IS NOT MALICE. IT IS ENTHUSIASM."**

*"So many people mistake it. When something gets made up or done wrong, people say 'the AI is against me.' AIs don't have feelings. They can't conceive of what being a human being would be ever, ever. There is no malice in the machine for you."*

*"Draw this picture in your minds: these are little goblins who LOVE me and want to serve. They need more direction. They need more reframing. If you can think of it like little kids — if you've ever had little kids — it's the same thing. We've got to redirect that energy to where it's better spent."*

## Give Each Character a Brain

**RJ to Jamie:** "You were earlier talking about your characters and how giving them a personality is huge. I would add to that: a BRAIN. Give each character a brain with codified knowledge — not just the knowledge, but how they best work. Either a document or spreadsheet, whichever one you want. If you don't know which one, ASK Claude. Present the information and say: would this be better in a spreadsheet or a doc?"

***"That personality is huge. It's important. It's the little things about those personalities that makes people go 'wow.' But give it a BRAIN to question."***

## Jamie's Lightbulb Moment

**Jamie:** "What's to keep me from extending that — putting all the .md character traits into so many cells? Why not equip every single character I have with an .md file that links to my primary .md file, so it can draw from anything at any given time to be whatever I want?"

**RJ:** "NOTHING. Nothing at all. There's a reason I graduated from high school with two full scholarships at 15 — I like doing my work. You show up and get homework. You just got homework."

**Jamie:** "I'm making my list. I'm always making my list. I'm a hundred times more excited than when I came in."

---

## SECTION 11: THE HELM — MASTER COMMAND CENTER WALKTHROUGH

**RJ:** This is week seven. How the hell did we get here? Beyond this teaching class, we have weeks 9 and 11 — two more teaching classes — plus all the lab classes (please drop in, please, please).

What we're going to start getting into for the back nine: building stuff that's more complex. Whatever you've built widget-wise, you can connect them. Create things far beyond what you used to be able to create in a day.

***"I've got my master — it's called the Helm. My Master Command Center. I keep track of EVERYTHING in my business. How? One widget at a time. I put them all on the same page. Then I say, 'Claude, I want these widgets to be interactive.'"***

## Live Tour of the Helm

RJ shared her screen and walked through:

**Top section — fun text in her style:**

- "Big mission for the day" — the day's North Star
- Tasks (with no due dates yet — "working on it")

- Bugs (reports from her bot bug-reporters)

Bot strategy panel — interactive:

***"I click on a bot and now I get all the stats. Why? I have weekly meetings with all my clients. First Draft Ninja is mine. This one belongs to Dean. This one's Tom. This one's Michael. This one's Deanne."***

>

***"I did a quiz for Deanne — another form of bot. I can tell right now she's not using it yet. I can tell by the numbers. If I want ideas on how to get this up, I can ask the strategist. Opens on the side."***

She put her bot strategy brain — many years of knowledge — into a spreadsheet. It opens like a consultation panel.

**Shipped this week** — *"Super cool stuff."*

**Survival meter** — *"Y'all don't need to see my money. Who would want to see that?"* (moved off screen)

**AEO Visibility Tracker:**

***"Very recently — because of Alicia McCalla and a \$7 little thing I bought from her about the internet librarian — I ran that through Claude with a couple other articles on how to do it. I said 'what do I need to do to my website to make this happen?'"***

Now an automation runs every day. Tells her, out of 100, what her score is. Tells her the best engines folks can find her on. *"Who is RJ Redden' is the best query right now. I've only been doing this for a little while, so my score is super low."*

**Social Media "Beacons":**

***"I HATE social media. I don't want to spend any time on social media. Some of it's just a cesspool. But I want to drop little beacons. If anybody scrolling sees my stuff, they can find me. It's very low-effort. I'm not spending time on those places. I'm spending time on Substack. Y'all, I'm not spending my time on the Instagram. That's just my priority."***

She can hook into any social platform, see the picture, hit edit, see the visual style used, see the image prompt, generate three more options, see the copy, see the CTA. *"I need to refine it according to platform. But all this is, is a connection of widgets."*

**Spiral chat bot:**

***"This is a chat bot for a little morning ritual. I hit coffee. I talk about what I want to get done — the big things. Sometimes during the day my schedule gets off, and Spiral allows me to reprioritize. Closing time is when I'm wrapping up — what did I finish, what felt good, what can I do better tomorrow. This is just for me. It helps me think and write stuff out instead of***

*getting stuck in my head."*

## The Build Pattern

*"I show you that as: what system could we make for you that will conduct all these needs together? What system can we make for you that will completely REPLACE something you're paying for right now?"*

>

*"Your master command center would look vastly different. But all that is, is me going: 'how can I hook all these systems together to surface what I need when I need it?' I can make edits, do things I want to do here, and just move on with my day. I don't want to cut and paste into another program and paste it to another. I'm done. I'm done."*

---

## SECTION 12: EVENT SUMMONER + HERMIE'S WORLD REBUILD

---

### RJ's Event Calendar (Replacing Luma)

RJ: I've been wanting to get off Luma — calendar system I've been using.

*"In order to invite all the people I want to invite to events, I would have to pay \$70 for their tier. I don't want to spend \$70."*

So she said: *"Claude, take a look at Luma. I want to build something like that, but I want it to do the following things. And goodbye \$70/month."*

Walked through [events.blackbeltbots.com](https://events.blackbeltbots.com):

- First Draft Fridays (always)
- Wednesday World Builders (always)
- RSVP options: *join once* or *I'm a regular* — *give me all of them automatically*
- *"My email will summon you to the event. Here's your details. Here's your upcoming stuff."*

*"That's what I needed it to do. So then Hermie asked me about it..."*

### Hermie's Story (told live)

**Hermie:** I wasn't sure if it was the right tool for me. Luma worked OK except for upkeep — adding every single week, every event, etc.

***"The more I looked at yours, the more I thought 'gosh, what if I created something like this but actually integrated it INTO a website? With the same aesthetic, same language, same vibe.' I had a long talk with Claude. I said 'here's what I want to do.'"***

>

***"Within an hour, I not only had my event calendar built and the domain hosted on Cloudflare — Claude connected all the dots and helped me migrate my domain hosting from Bluehost to Cloudflare. I'm slowly going to be migrating ALL my web hosting to Cloudflare. I'm going to be saving myself upwards of \$400 a year, if not more."***

## What Hermie Built

A unified Virtual Hermit world:

- **Upcoming Gatherings page** (his version of the calendar)
- The Hermit Forge, Friday Digital Diner, Monday Digital Spring Cleaning Party, Wednesday World Builders
- Three of his worlds: New Folklore Theater Company, Lost Travelers Club
- *"Friends of the Virtual Hermit"* submission form — but **HE reviews each event before it goes public**

***Hermie's smart move: "On Luma, people submit their events. If I've got a slow month, it looks like THEIR calendar and not mine. That's a problem. So I review approved events before they appear in the public calendar. It's also a deterrent — people are bound to overstep. You give them an inch, they want a mile."***

The whole site:

- Hermit hut icon links back to homepage
- Main menu with the 7 doorways: counseling, one-on-one conversations, Substack, theater, sacred space, the hearth, the virtual hermitage (Rippily)
- **Footer is the hermit hut blending into the sky — "the lantern is lit"**

***"It opened up a world of possibility. It also gave me what I've been looking for: a cohesive aesthetic within the virtual hermit world. My website, my event calendar, each event page — it all looks like it comes from the virtual hermit. I can add images. I can fade images into the background."***

**Anne:** *"How much HTML did you need?"*

**Hermie:** *"None. I connected Claude Code to Cloudflare. I also connected it to Chrome. It went and grabbed off my Wix sites where I had my original websites, the information I needed, and popped it into Cloudflare. Just*

going from one, pulling from that, putting it there. It did all the coding. I just had to tell it what to do."

RJ: "Run along, little goblins. We love you."

---

## SECTION 13: ANNE'S VIDEO WORK + REPLICATE TIP

---

### Anne's Filmmaking Setup

Anne: Showed her workflow for a serialized video story she's making.

She uses **NIM Video** for clips — has a feature where you can put in up to 3 reference images. Showed character recurrence working when she got the prompt right.

***"I find the prompt is sometimes too good. It's confusing. NIM keeps going 'I can't handle the details.'"***

Various tools she uses:

- **Cling** (best of the options)
- **VO** (good for some things)
- **Hedra** (great lip sinker — went directly to them, bought credits)
- **DaVinci Resolve** (editing)

***"Sometimes it's cheaper to go direct than through a third-party program."***

### Limitations Anne is Hitting

***"I still got to make all the clips — 200 clips for a 10-minute story. It's not easy to make a film. It'd be great if I could make a 2-minute clip with several characters and cut away. But the place where I've seen videos work is SINGULAR — one character per shot."***

### Frank's Pattern Recognition

Frank: "What's been successful has been singular. The place I've seen it work has been singular. So that's the limitation at the moment. As creative people, we have the ability to write around limitations."

### RJ's Replicate Tip

***"There's this thing called REPLICATE. If you connect to it, you can pay it and use all these different models — image models, movie models, music models. So when I'm doing images and clips, I can have one program erase something, another upscale it. You get the best of all worlds."***

>

***"It's super simple to set up. You can add it to any automation. It's been helping me."***

Anne's lesson, summed up: *"There's not one program that can do it all. One ring to bind them. No."*

### RJ's Offer

***"I would love to get with you sometime, Anne. I've got an image generator that could be hooked into a video clip generator as well. You can use VO too for a lot of things. Let me show you what I've got — I think it could let you cut some time from that task."***

---

## SECTION 14: WRAP-UP

***"We're going to start to get into bigger projects. I want to wet your beak a little on what could be done. You may already have ideas on what you want to build. We just gave Jamie a bunch of homework."***

### What's Coming

- **Week 8:** Lab — drop in
- **Week 9:** Teaching class
- **Week 10:** Lab
- **Week 11:** Teaching class
- **Week 12:** Lab

***"The premise this class was built on said 'you'll walk away with something.' I want you to walk away with something if we could possibly make it."***

**Hermie:** *"Already have. That's for sure. I've walking away with multiple things right now."*

## RJ's Standing Invitation

***"Keep in touch with me. Let me know what's going on. Visit me here. Email me, smoke signal me. I'll be right there."***

---

*"Yeah. I'm a hundred times more excited than I'm here now."*

— Jamie Buckley, Week 7

*"You give them an inch, they want a mile."*

— Dr. Hermie, on goblins (and people who submit events to your calendar)

*"This is a shift in the way I have always thought."*

— Delaina, on letting Claude figure out the steps in between

---

### End of Week 7 — The Dojo

*Goblins love boundaries. Always be the tallest person in the room. Build one widget, then connect them. The goblins are about to start working while you sleep — but only if you tell them where the fence is.*