



FIG. 01 — BROOKS J MARTIN (DIRECT)

PREVIZ FRAME

A night garden the size of a city block.

BROOKS J MARTIN (DIRECT)

A neon-lantern music film for Brooks J Martin's "Do" — six movements, two creature performers, and a full dance company, blocked shot-for-shot in AIM PREVIZ before a render node touched it.

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THE CHALLENGE

Follow "Maybe" with its counter-punch: a three-minute-forty film that grows from a solo verse under a cherry tree into a full-cast neon chorus — dozens of environments, creature performers, and a lantern palette that has to hold across every cut. Direct engagement with the artist, no agency layer, and no conventional set to fall back on.

THE PREVIZ APPROACH

Every shot passed through PREVIZ — script, storyboard, keyframe, 3D block, motion — before generation. The lyric was resolved into environments, each with its own lantern palette and lens language; complex moves like the FPV canal run were blocked in PREVIZ CineForge 3D; lip-sync, beetle performance, and choreography routed through PREVIZ Director. Continuity locked across performers, lantern colour temperature, wisteria hue, and camera profile.

OUTCOMES

BASIS NOTED PER FIGURE

6 MOVEMENTS, ONE CONTINUITY BUNDLE Sakura bandstand to full-cast chorus — every environment inherits locked characters, lanterns, wisteria hue, and moon phase.	8–14 STORYBOARD FRAMES PER ENVIRONMENT Authored in PREVIZ Storyboard, inheriting the film's continuity bundle before any render kicked off.
2 CREATURE PERFORMERS, LIP-SYNCD The scarab duet — articulated performance routed through PREVIZ Director's motion-transfer passes.	03:40 PREVIZ-LOCKED END TO END Script, storyboard, keyframe, 3D block, and motion approved inside PREVIZ before the generative stack took over.

01 /

The counter-punch

Where "Maybe" sits in the doubt, "Do" is the moment the chest decides to move — and the film mirrors that shift with scale. Not a page in a drawer this time: a whole city block of cherry blossom, paper lanterns rising into a moonlit sky, and neon water.

The world is a hyper-real Kyoto-after-hours — a temple courtyard washed in ochre lantern-light, a canal edged in chartreuse neon, a wisteria pavilion where a lion lies still under a full moon. Every one of those environments had to feel like the same night.

02 /

Kyoto after hours, built to be shot

The lyric was imported into PREVIZ Script and resolved into environments — bandstand, canal, pavilion, dance floor — each with its own lantern palette and lens language under one locked Director Style: 35mm anamorphic, warm-lantern key, chartreuse LED practicals as the film's second colour.

Complex scenes — the FPV canal move, the wisteria pavilion, the dance-floor 360 — were blocked in PREVIZ CineForge 3D so camera moves stay physical and repeatable even when nothing in the frame physically exists.

03 /

Creatures, choreography, and the chorus

Threaded through the cut is a duet of iridescent scarab beetles at a chrome vintage microphone — world-building only a generative pipeline can put on a real screen, and only a previz-supervised one can keep consistent. Lip-sync on Brooks, articulated beetle performance, and the dance company's choreography all ran through PREVIZ Director.

The finish was conventional craft: layered plates delivered into Nuke and After Effects for grade, grain, lantern flicker, and the dance-floor light strips — landing the full-cast chorus like a decision made too late to take back.

“Two beetles at a chrome microphone, a lion under a moon window, a full dance company — and every one of them obeyed the same continuity bundle.”

— AIM · DO PRODUCTION NOTES

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