



FIG. 01 — THE WENDOLLS (DIRECT)

PREVIZ FRAME

## A teenage band. A senior-citizen uprising. One register.

### THE WENDOLLS (DIRECT)

A hybrid music film for The Wendolls' single "Ridicule" — live action, VFX, and a generative pipeline composited into one visual register, blocked end-to-end inside AIM PREVIZ.

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THE CHALLENGE

A four-piece teenage rock band out of Los Angeles, one single, and a film that escalates from a stripped performance plate into a full shopping-mall standoff — senior citizens versus riot police. Three production languages — live action, VFX, and generative — on a music-video budget, with zero room for the joins to show.

THE PREVIZ APPROACH

AIM worked shoulder to shoulder with director Wiley Hodgen — for years the bassist at Taylor Hawkins' side in Chevy Metal and The Birds of Satan, the Foo Fighters drummer's own bands, whose record carries Dave Grohl and Pat Smear cameos — bringing rock and roll's inner circle to a teenage band's breakout film. Together we blocked the entire film inside PREVIZ before the camera rolled: performance coverage, the mall standoff, lens choices, and cut rhythm authored as motion against the track. The live shoot with the band executed frames that were already approved; AI-extended environments and CG augmentations were finished through the studio's standard editorial and grade pipeline so captured and generated read as one cinematography.

OUTCOMES

BASIS NOTED PER FIGURE

|                                                                                                                                                                                                |                                                                                                                                                                         |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <div>100%</div> <div>SHOTS BLOCKED BEFORE CAMERA ROLLED</div> <div>Every setup — performance plate and mall riot alike — existed as a PREVIZ scene with blocking, lens, and look locked.</div> | <div>3</div> <div>PRODUCTION LANGUAGES, ONE REGISTER</div> <div>Live action, VFX, and generative environments finished through a single editorial and grade pass.</div> |
| <div>1:1</div> <div>CUT MAPPED TO THE TRACK</div> <div>Qualitative — the song is the script; every transition lands on a beat blocked as motion in previz.</div>                               | <div>0</div> <div>LOOK DECISIONS LEFT TO SET</div> <div>Qualitative — lens language and look-dev locked inside PREVIZ before capture, from production records.</div>    |

## 01 /

## The song is the script

"Ridicule" doesn't have scenes so much as escalations — a band on a white cyc, a mall atrium filling with furious seniors, a riot line meeting a wall of canes and cardigans. The cut treats the track as the script: every transition lands on a beat, every escalation earns its place inside the verse it interrupts.

That rhythm was not discovered in the edit. It was authored in PREVIZ, as motion, before a single frame was captured — so the absurdity plays as timing, not as coverage rescued in post.

## 02 /

## Two worlds, one cinematography

Production paired a live shoot with the band against AI-extended environments and CG augmentations. PREVIZ sat at the center of the workflow — blocking shots, testing lens choices, and locking the look before the camera rolled — so the join between captured and generated reads as cinematography rather than as effect.

The mall world holds a single filmic register across live plates and generated frames because both were executing the same previz: same lens language, same grade direction, same blocking.

## 03 /

## Flagship craft at band scale

A film with this many worlds — performance, riot, aftermath — is conventionally out of reach for an emerging band. The PREVIZ-first pipeline is what collapses the economics: iteration happened where it costs minutes, and production only paid for frames that had already been approved.

Directed by Wiley Hodgen, AI direction by Matty, executive produced by Teylez Perez. An AIM production, end to end.

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*"The joins don't show because there was nothing to hide — captured and generated frames were approved as the same film inside PREVIZ."*

— AIM · RIDICULE PRODUCTION NOTES

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