

Green Screen to Any Scene

How a chrome car and an astronaut were filmed once on a green studio floor, cut out, and integrated into six worlds, every step on Scenario.



Four steps, one model each

Claude Code ran the whole production through the Scenario MCP: it launched every generation, waited on the jobs and downloaded the results, with a person reviewing each step before the next one. The narrated film and the page were assembled locally from those outputs.



GPT IMAGE 2.5 SUNBURST
frames and backgrounds



SEEDANCE 2.5
motion on green



PIXELCUT VIDEO BG REMOVAL
the cutout



VIDEO STUDIO
the composite

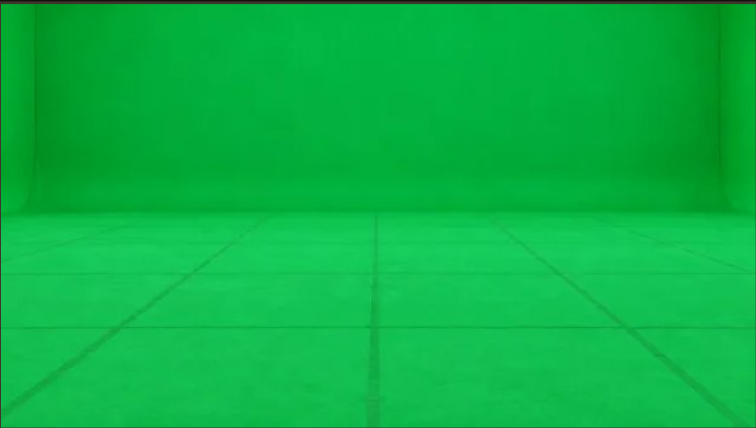


FLUX.3 EDIT VIDEO
the light

Two subjects were chosen to stress the last step: a chrome car, the hardest surface for reflections, and an astronaut with a face behind a glass visor. Three video edit models were compared on that step with the same input and the same instruction. The film's voice is Gemini 3.8 Flash TTS and its music is ElevenLabs Music v2.5, both generated on Scenario.

The green shot

GPT Image 2.5 Sunburst made an empty green studio, with a darker tape grid on the floor, then placed each subject into that same studio in its final pose. Seedance 2.5 animated the move from the empty studio (first frame) to the pose (last frame): six seconds at 720p, no audio.



FIRST FRAME
the empty studio



LAST FRAME
the approved pose



THE ASTRONAUT
same studio, same recipe

The motion took several rounds. A first car clip on a plain green void slid instead of driving; a real floor with a grid gave the model ground to hold the wheels on. A request to arrive, curve and brake came back as a hook that read as a zigzag; one straight entry from the frame edge with a slight steer and a stop was approved. The astronaut reused the same studio and the same first and last frame logic, and walked in on the first try.

Remove the green

A video background removal model keeps only the subject, as a video with an alpha channel. Three models ran on the same approved car clip. Each was composed over an empty plate and checked frame by frame in the first second, where the car enters.



SOURCE AT 1.0 S
the car is already in



VIDEO FOREGROUND EXTRACTOR, MATTING
empty: the car appears at 1.4 s



VIDEO FOREGROUND EXTRACTOR, HEAVY
a floor-tape line leaks in



PIXELCUT, KEPT
clean from the first frame

The Matting mode of Video Foreground Extractor only found the car about a second after it entered, so it would pop into the scene. The General Heavy mode held the car but let a thin line from the floor tape through for the first second. Pixelcut Video Background Removal held the car from its first frame with almost no stray green, and was used for both subjects.

The composite

Video Studio layered the cutout over a background plate made with GPT Image 2.5 Sunburst: the plate at the bottom, the cutout on top at full opacity with a normal blend. The cutout went in as ProRes 4444; an earlier test showed that an alpha WebM is composed as a black box.



CUTOUT
Pixelcut, shown on black



BACKGROUND
GPT Image 2.5 Sunburst



COMPOSITE
Video Studio



THE VISOR
studio green through the glass

The plates were drawn for the motion: open asphalt to the frame edge where the car enters, lane lines running with its path. A first set with a road shoulder on the entry side was discarded. On its own the composite looks pasted: no contact shadow, the studio's reflections on the paint, and on the astronaut, green from the studio seen through the visor.

Three models, one instruction

Each model received the same composite and the same short instruction, once: "Integrate the car into the scene so it looks like it was filmed there. Keep everything else unchanged." An earlier test that listed every light and reflection was judged over-described; this short instruction replaced it.



INPUT
the Video Studio composite



SEEDANCE 2.5
barely changed the image



MINIMAX H3
a new clip, paint stays grey



FLUX.3 EDIT VIDEO
sunset on roof and glass, a shadow

Seedance 2.5 returned a clip very close to its input. MiniMax H3 generated a new clip from the composite instead of editing it: the car arrives later and keeps its studio grey. FLUX.3 Edit Video rebuilt the light: warm sunset on the roof and windshield, a darker body and a contact shadow on the road, with the desert unchanged.

The same test, in red light

The astronaut's hangar is lit only by red emergency lights, the opposite of the studio. The same three models, the same instruction with the subject's name changed.



INPUT
the Video Studio composite



SEEDANCE 2.5
red tint, a glowing floor circle



MINIMAX H3
green stays in the visor



FLUX.3 EDIT VIDEO
hangar light, scene untouched

Seedance 2.5 tinted the suit red and cleared the visor, but painted a glowing circle on the floor. MiniMax H3 again made a new clip, with a white suit and a green visor. FLUX.3 Edit Video lit the edges of the suit with the hangar's red and left the scene alone. It won on both subjects and was the least expensive of the three; Seedance 2.5 was the most expensive.

One shot, six places

FLUX.3 Edit Video then took each subject into two more scenes with the same short instruction. Two scenes needed one extra sentence each, for one named failure.



RED HANGAR



COLD CORRIDOR



ALIEN PLANET



DESERT SUNSET



FROZEN LAKE



NEON STREET

In the cold corridor the first pass left the visor green; one sentence saying the visor is clear glass and the face is lit naturally fixed it. On the neon street the first pass added a reflection on the wet road but kept the body studio bright; one sentence saying the car is lit by the dark street and reflects its lights brought the neon onto the paint and the glass.