

HIGGSFIELD / SUNO / FINAL CUT PRO

Parade of Worlds

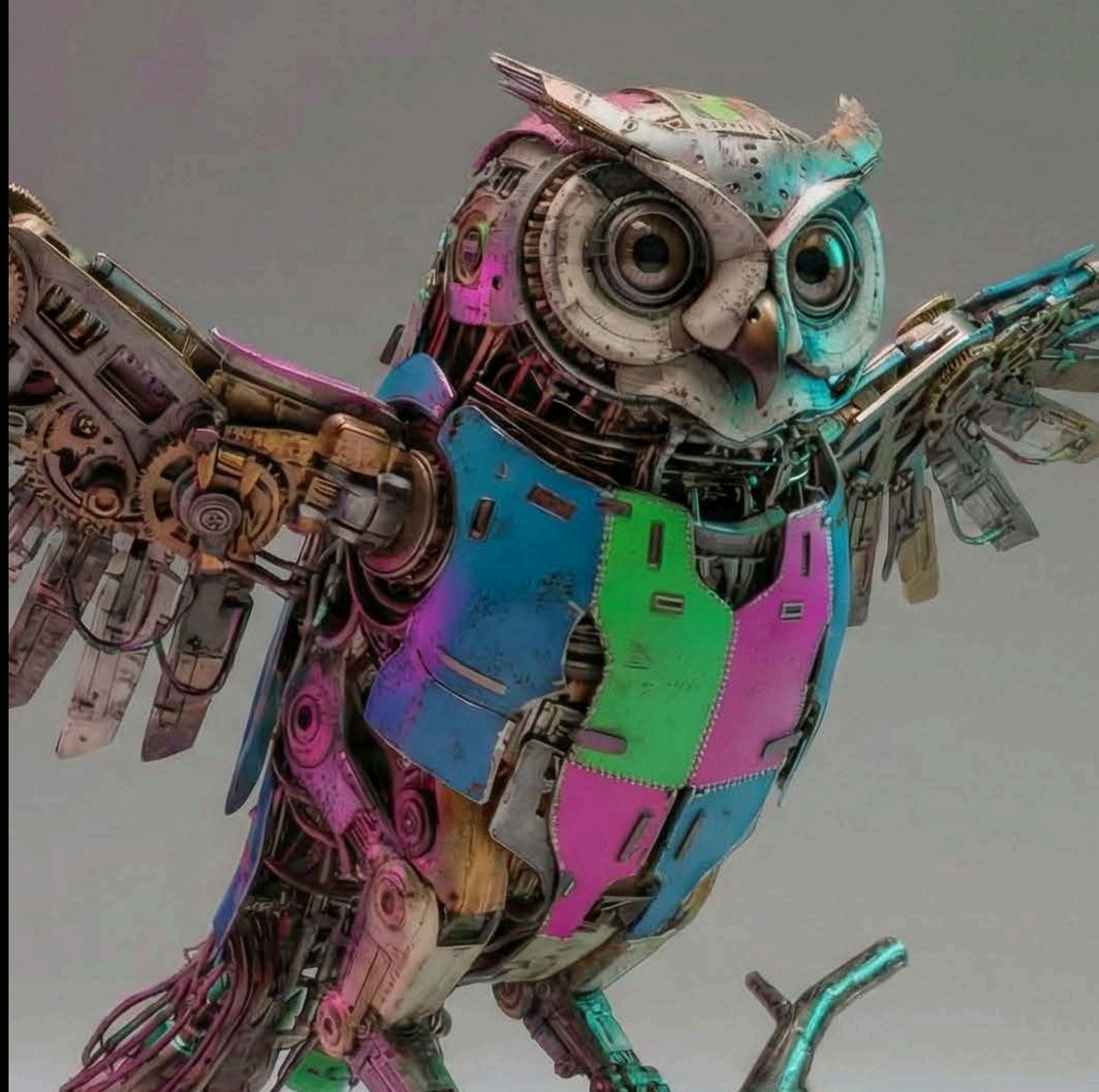
A character and motion bible for twenty four mechanical animals, built for an original song written with SUNO.

DAVE HUTH

CHARACTER DESIGN AND DIRECTION

PARADE OF WORLDS / 01 OF 09

DRAFT 01 / 2026 07 25



The Ensemble

Twenty four units. Twenty one face right.



H01 BADGER



H02 RAT



H03 WOLF



H04 WOLVERINE



H05 MARTEN



H06 STAG



H07 TORTOISE



H08 CHIPMUNK



H09 RACCOON



H10 COYOTE



H11 TOAD



H12 SKUNK



H13 COUGAR



H14 BEAVER



H15 OWL



H16 OPOSSUM



H17 HARE



H18 FOX



H19 ZEBRA



H20 ELEPHANT



H21 CROCODILE



H22 DOLPHIN



H23 WHALE



H24 CAT

What Holds Them Together



H11 TOAD



H20 ELEPHANT



H18 FOX

Faces

Species markings stay naturalistic, painted onto plate. The face is the only soft read in the system, and it carries all the empathy.

Light

One soft key from camera right, neutral sweep, pink and mint floor bounce. Consistent across all twenty four.

Substrate

Warm copper and oxidized brass clockwork. Cams, leaf springs, rivets and visible bushings. Nothing is hidden.

Livery

Three flat enamel accents in magenta, spring green and cyan, applied as dorsal saddle panels. They read as parade caparison, not as paint.

The finding that matters

Twenty one of twenty four sit in lateral profile facing right. The set was photographed as a parade before anyone called it one. A parade is a lateral event, so the orientation work is already done.

The Procession

Lateral travel locked to the beat. Camera holds, creatures cross.



SLOWEST



ROLL



PACE-SETTER



SHEAR



BANNER



FASTEST

Weight is the metronome

Every walker plants on the downbeat. If the foot and the kick drum disagree, the whole parade reads as floating.

Set the tempo spread

Tortoise anchors at the slowest cycle. Chipmunk runs fastest. Coyote sets the pace between them. Three speeds is enough to feel like a crowd.

Lag the head

Head bobs land one beat behind the shoulder. That single delay is what makes a machine look alive rather than driven.

Stagger the entries

Never let the frame go empty and never let it go even. Enter on the offbeat, exit on the bar.

The Articulation

What physically pivots. Build the rig before you build the shot.



H01

Badger

Shoulder yoke rotates while the striped mask stays level. The head is a gyroscope.



H20

Elephant

The trunk is a segmented ring stack, the one true tentacle in the set. Ears fan on the beat.



H17

Hare

Haunches are coiled leaf springs. Ears rotate as independent paddles. The only unit that leaves the ground vertically.



H15

Owl

Feather blades are keys and tools. They fan and close like a hand of cards. Head rotates without body movement.

Two more worth rigging by hand

- Beaver: the paddle tail slaps the ground on the downbeat. Treat it as percussion, not as anatomy.
- Marten: the only unit with real fur. That tuft lags and settles, and it is the motion tell that sells the entire rig.

The Morph

Worlds change. Creatures carry across.



H23 WHALE / THE HINGE



H22 DOLPHIN / THE HINGE

The song title is plural.

Each verse is a different world, and the same parade walks through all of them. The creatures are the through line. Everything else is allowed to dissolve.

Morph on the bar line

Never mid phrase. The ear forgives a world change on the downbeat and refuses one anywhere else.

Hold the creature, change the ground

Identity stays fixed while the world dissolves around it. This is the cheapest reliable morph in the toolkit and it reads as intent.

The enamel is the constant

Magenta, green and cyan persist through every world. Backgrounds can go anywhere as long as the livery survives the cut.



Prompting the Transformation

Build a mechanism, not a melt.



H07 TORTOISE / RECONFIGURES TO / H15 OWL

The slowest unit turns into the only flier, and the shell is already a hinged array of plates.

1 Name the mechanism

Shell plates unlatch and cantilever outward tells the model what to render. The tortoise becomes an owl tells it to interpolate.

2 Conserve every part

Mechanical change is rearrangement. Nothing appears and nothing vanishes. Give each piece a stated destination.

3 Sequence it in beats

Mechanisms fire in order: release, rotate, seat, lock. Everything at once reads as a dissolve.

4 Never stop the gait

Keep the walk cycle running through the change. A machine that pauses to transform looks like magic, not engineering.

5 Use hardware nouns

Hinge, detent, rail, gimbal, iris, cam, telescoping shaft. Nouns constrain a model far harder than adjectives do.

6 Hold the materials

Same brass, same enamel, no new colour. If the palette shifts, the eye reads new substance rather than new arrangement.

SHOT PoW-T07-O15-v01 FIRST FRAME H07 Tortoise lateral plate MODEL image to video, 4s

Locked tripod. Lateral profile, neutral grey sweep. The unit walks right to left and never stops moving forward. Every visible part stays rigid. All change happens at hinges, pivots, rails, detents and telescoping joints.

00.0-01.0 Audible detent. Hexagonal shell plates unlatch in sequence from the spine outward, each lifting fifteen degrees on a brass piano hinge and holding there. The copper substructure stays visible beneath. The legs keep their four beat cycle.

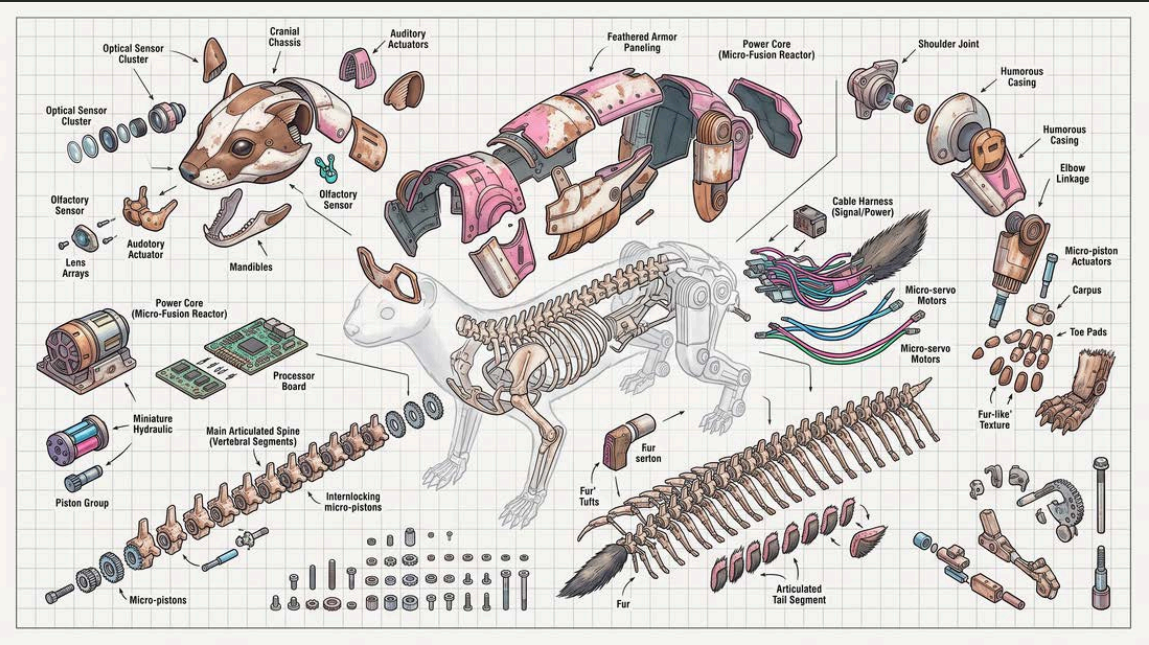
01.0-02.2 Forelimb columns retract on telescoping shafts, fold one hundred eighty degrees at the elbow, and lock against the shoulder yoke with a hard stop. The raised shell plates rotate on their hinges and index outward along the folded limb, seating one against the next like a fan of keys. That is the wing armature. Plate count is conserved: nothing is added and nothing is discarded.

02.2-03.2 Rear columns extend two segments and re-articulate into three toed talons, the toes splaying on visible pivot pins. The body pitches upright about the hip gimbal. Forward travel continues on a new two beat gait.

03.2-04.0 Skull cowl splits on its centre seam and rotates back. The beak assembly slides forward on a rail and seats with a click. Two iris rings stop down into the eye housings. Wings fan fully open, each blade feather clearing the next with a tick.

MATERIALS Oxidized brass and copper clockwork. Flat enamel in magenta, spring green and cyan.

NEGATIVE melt, morph, liquid, organic, soft body, clay, dissolve, cross fade, particles, glow



Words to avoid

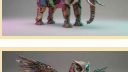
Avoid every verb that belongs to biology or to soft matter. Melt, morph, dissolve, flow, ooze, drip, seep, bleed, blend, seamless, liquid, molten, putty, clay, wax, gel, blob. Avoid growth language: grow, sprout, swell, bloom, stretch. Avoid substance change: transmute, metamorphose, shapeshift, becomes, turns into. Avoid editing vocabulary too, because a video model renders it literally: cross fade, dissolve into, blend between, tween.

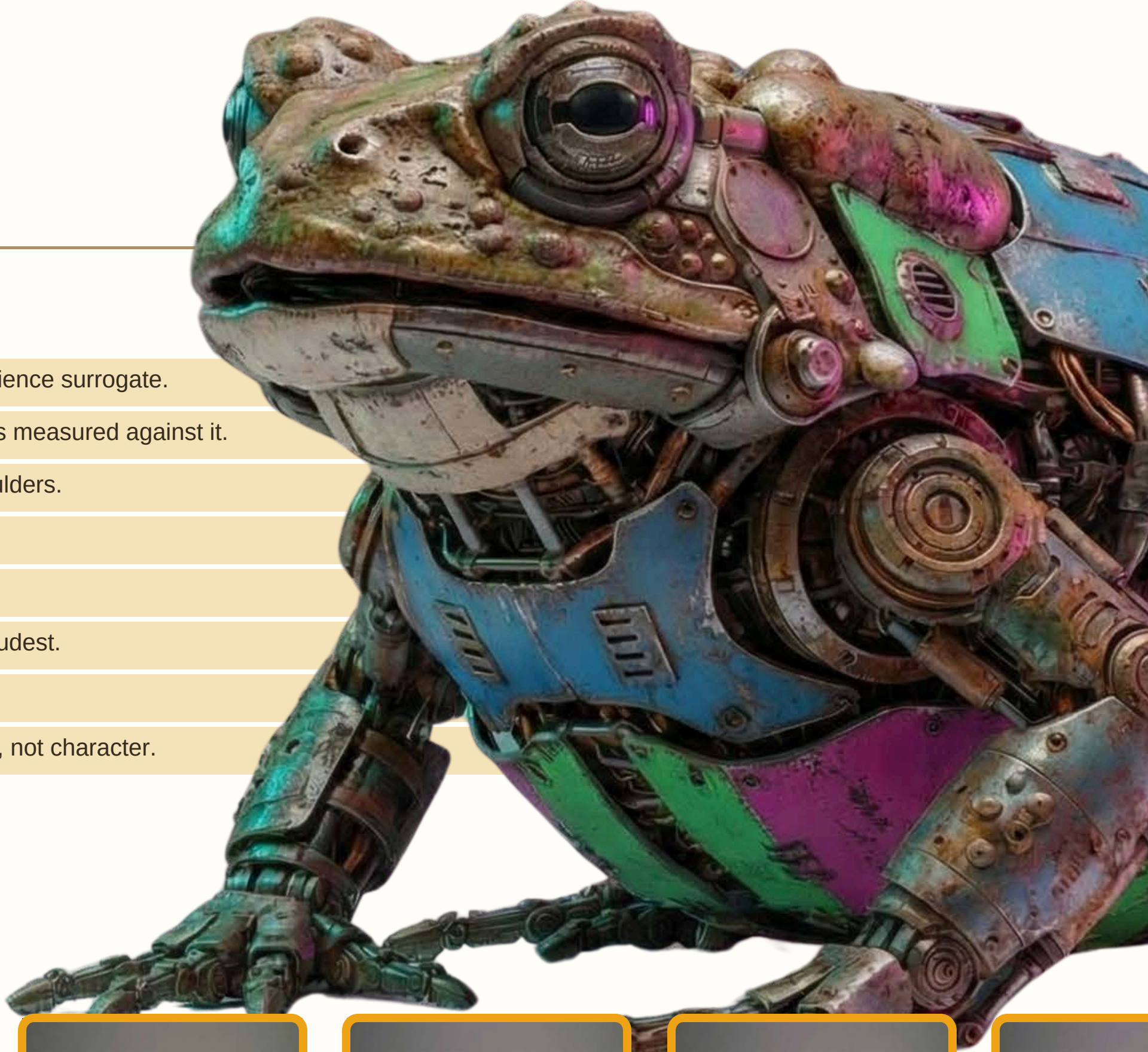
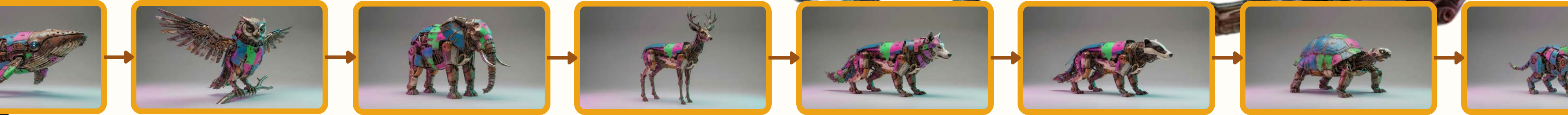
Morph is the worst offender. Most video models read it as fluid interpolation. Say reconfigure, re-index or transpose instead.

A working test: if a verb could describe honey, a caterpillar, or a lava lamp, cut it.

Running Order

A first pass at sequencing the parade.

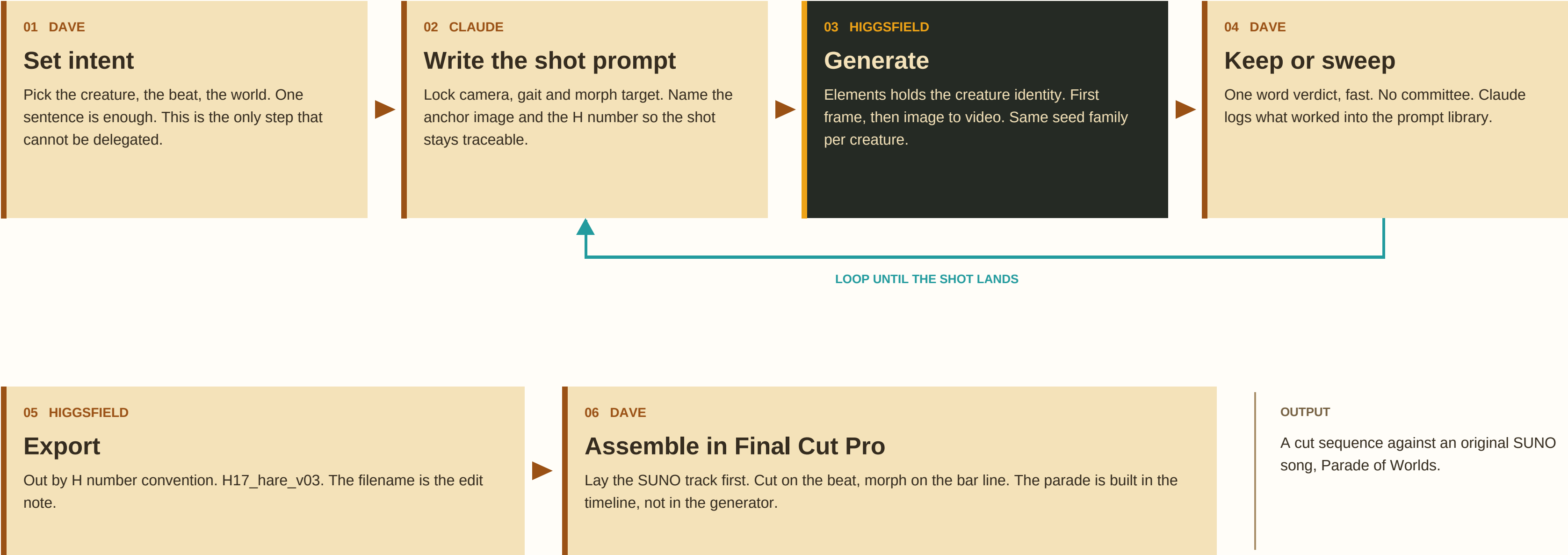
01		H24	Cat	Open here. The only unit facing camera. Audience surrogate.
02		H07	Tortoise	Establish the slowest cycle. Everything else is measured against it.
03		H01	Badger	Low walkers begin. A rolling bass line of shoulders.
04		H10	Coyote	Lift the tempo. Longest stride in the set.
05		H06	Stag	Raise the silhouette. Chorus arrives.
06		H20	Elephant	Full height and full width. The parade at its loudest.
07		H15	Owl	Punctuation. Use once, at full stop.
08		H23	Whale	Close. Slowest and largest. Treat as weather, not character.



How We Build This

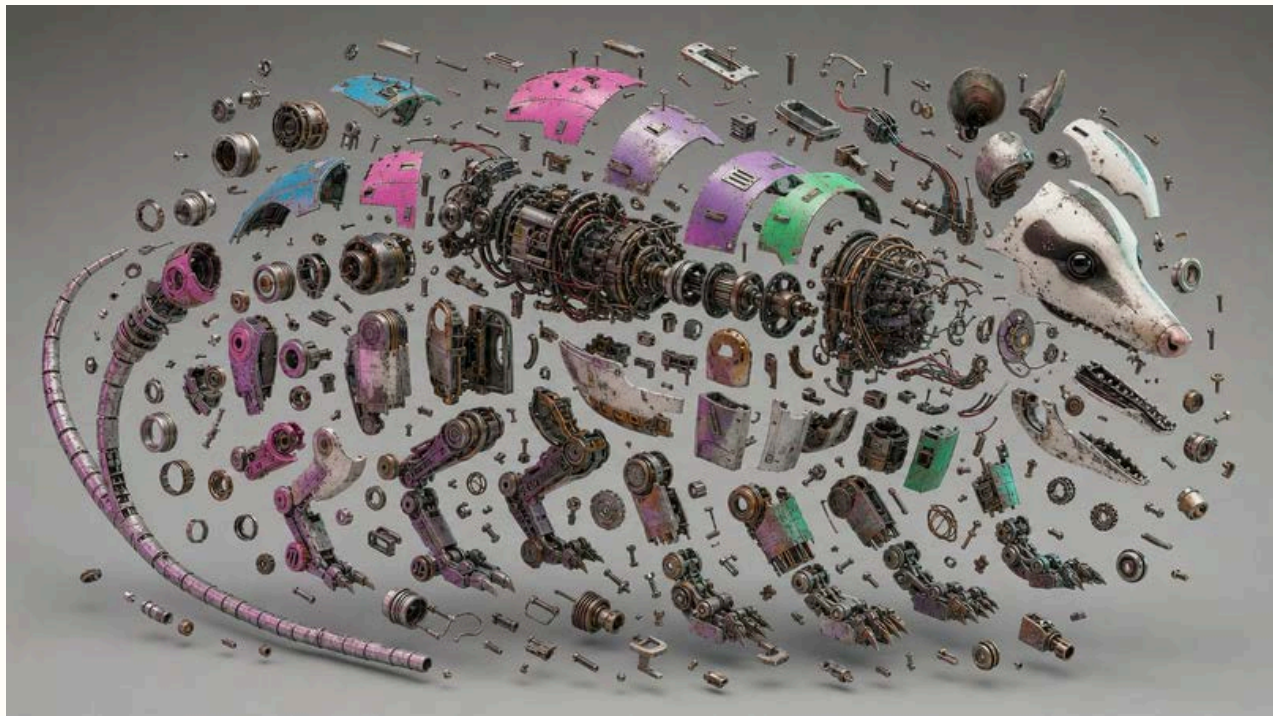
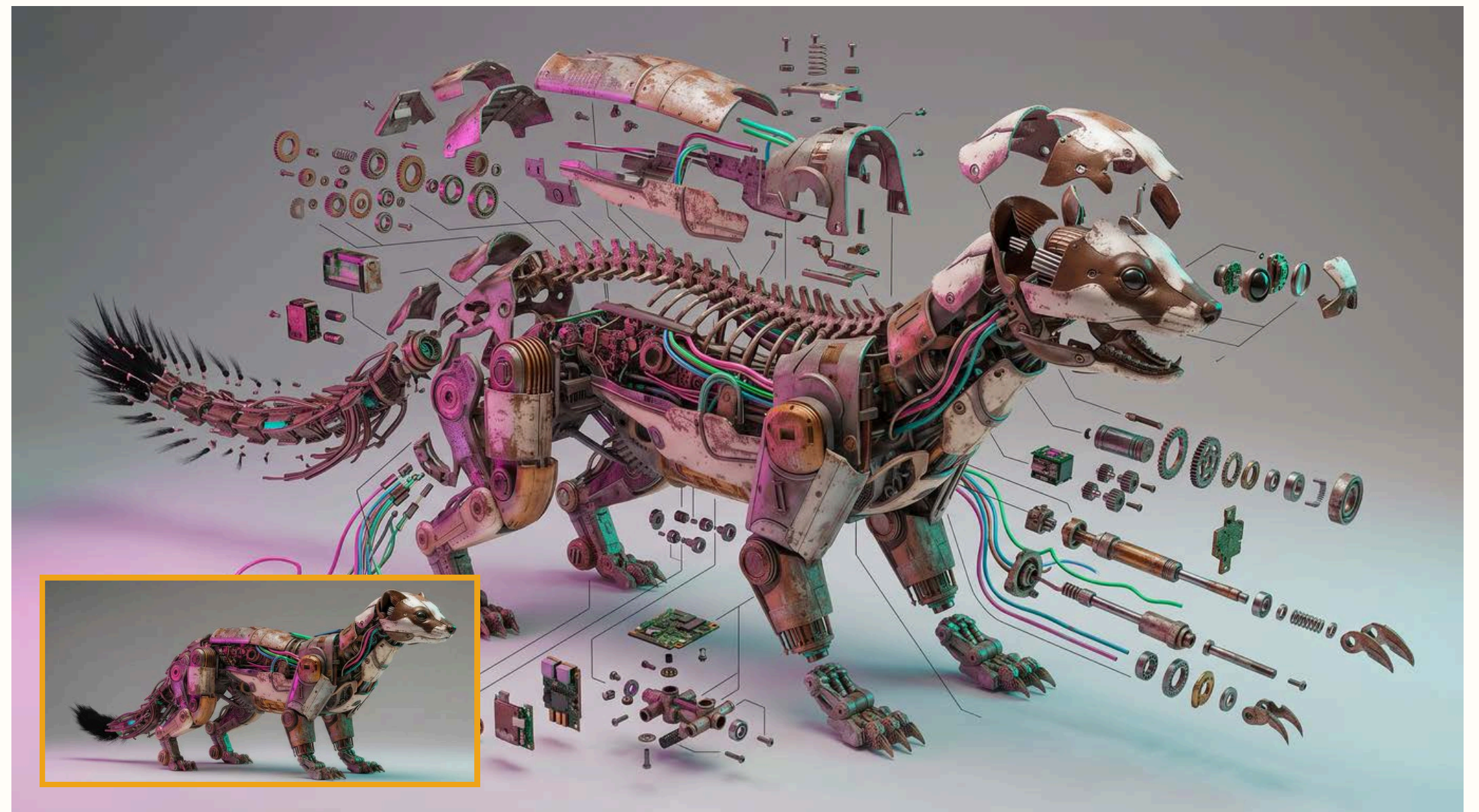


The working loop, from intent to timeline.



What's inside

The inner structure, learn to show before tell



A review of models will show varying degrees of internal structures. Prompts can anticipate break-away components, and include “blow out” diagrams and renders as elements.