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Try Luma Agents

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JOHN SAVAGE AI / LUMA GUIDE

Make a real-looking 70s action trailer with AI agents

My exact Luma workflow: 8 stills, one brief, Ray 3.2 shots, then one note turns every shot into night. Every prompt is copy-paste ready.

01
Cast + 8 stills
Any image model · 16:9

02
One brief
Luma home · attach the stills

03
Direct with notes
Reshoot only what is too calm

04
One note: night
Every shot, same action

05
Cut it
Like a trailer

START HERE

Make your own trailer with Luma Agents

Luma

TRY LUMA AGENTS →

STEP 1 OF 5

Cast your film and make 8 first frames

Any image model you like · 16:9

Every shot starts from a still you made. Write your cast ONCE and paste the same descriptions into every prompt, so the faces stay the same person from shot to shot.

MY CAST

COPY

```
a lanky man with a huge head, tiny face and absurd bowl haircut in a brown tweed suit · a very chubby man with a blond mullet and huge round cheeks in a shiny green bomber jacket · a very tall thin woman with a long narrow face, heavy freckles, huge lips and a towering black beehive hairdo · a short stocky police detective with an enormous square jaw, tiny eyes and a giant walrus mustache
```

MY REALISM ENDING · PASTE AT THE END OF EVERY PROMPT

COPY

```
the people have funny, oddly proportioned but real human faces, old school 1970s American action film footage, real 35mm film still, natural skin pores and imperfections, understated cinematic realism, 16:9
```

AVOID LIST · IF YOUR IMAGE MODEL HAS A "NO" / NEGATIVE FIELD

COPY

```
3d, cgi, cartoon, plastic skin, wax figure, illustration, render
```

TIP "real 35mm film still" + "natural skin pores and imperfections" + the avoid list are what stop the plastic AI look.

THE 8 SCENES · ONE PROMPT EACH, PLUS ITS FIRST FRAME

01 CAR CHASE

COPY

```
1970s Manhattan car chase in broad daylight, a battered silver 70s sedan drifts sideways around a corner, a very chubby man with a blond mullet and huge round cheeks screams at the wheel, police cruisers skid behind with lights flashing, yellow taxis swerve, sparks and dust, low tracking shot from a camera car
```

02 WOMAN IN THE CAR

COPY

```
inside a speeding 70s sedan at night, a very tall thin woman with a long narrow face, heavy freckles, huge lips and a towering black beehive hairdo leans out of the window yelling back at the police, red and blue police lights behind
```

03 DINER BRAWL

COPY

```
wild brawl in a 1970s New York diner, a very chubby man with a blond mullet and huge round cheeks in a shiny green bomber jacket flips a table, coffee cups and pancakes fly, cops dive behind the counter, a waitress with a giant beehive screams, neon signs
```

04 ROOFTOP FIGHT

COPY

```
rooftop fistfight at golden hour above Manhattan water towers, a short stocky police detective with an enormous square jaw, tiny eyes and a giant walrus mustache throws a wild punch at a lanky man with a huge head, tiny face in the middle and absurd bowl haircut in a brown tweed suit, dust and loose tar paper flying
```

05 TRAIN ROOF

COPY

```
fistfight on the roof of a moving elevated subway train in Queens, a lanky man with a huge head and absurd bowl haircut grabs a short stocky detective with a giant walrus mustache by the tie, wind blasting their hair and clothes, the city rushing past below
```

06 POOL HALL

COPY

```
a very tall thin woman with a long narrow face, freckles and a towering black beehive hairdo kicks open the door of a smoky pool hall, men with odd faces turn around, pool balls flying as a brawl starts
```

07 BRIDGE CHASE

COPY

```
on the Manhattan Bridge a lanky man with a huge head and absurd bowl haircut hangs from the back of a speeding garbage truck, three police cruisers chase it with sirens, the city skyline behind, wind and grit
```

08 WALK AWAY

COPY

```
final shot: four odd-looking heroes, a lanky man with a bowl haircut, a very chubby man with a blond mullet, a very tall woman with a black beehive and a stocky detective with a walrus mustache, walk away from a burning wrecked 70s sedan on an empty Brooklyn street at sunset, slow motion
```

TIP Pick the best still of each scene. Skip any still with a readable brand sign or logo in it.

YOUR 8 FIRST FRAMES, IN ORDER

STEP 2 OF 5

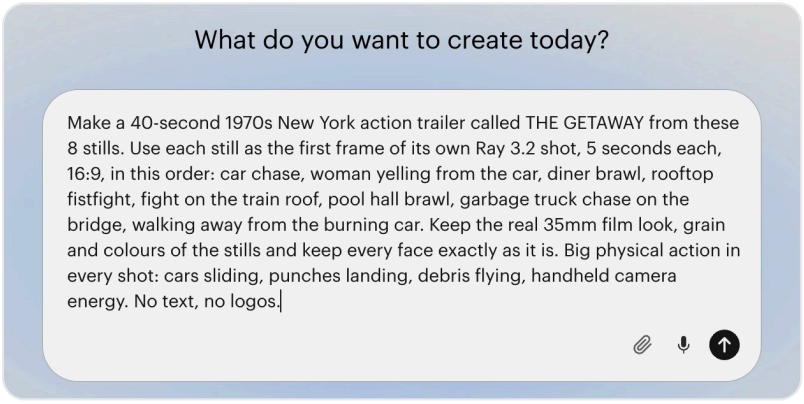
Give the agent the idea and the mood, not a prompt

Luma home → "What do you want to create today?"

1 **Attach your 8 stills (paperclip) and paste this brief:**

COPY

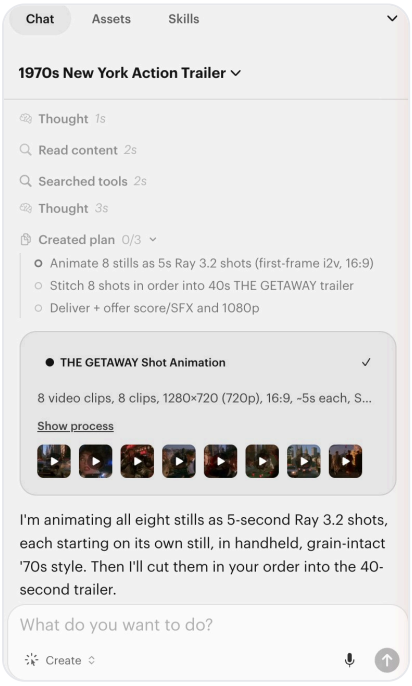
```
Make a 40-second 1970s New York action trailer called THE GETAWAY from these 8 stills. Use each still as the first frame of its own Ray 3.2 shot, 5 seconds each, 16:9, in this order: car chase, woman yelling from the car, diner brawl, rooftop fistfight, fight on the train roof, pool hall brawl, garbage truck chase on the bridge, walking away from the burning car. Keep the real 35mm film look, grain and colours of the stills and keep every face exactly as it is. Big physical action in every shot: cars sliding, punches landing, debris flying, handheld camera energy. No text, no logos.
```



THE COMPOSER WITH THE BRIEF

What happens next: The agent writes a plan (animate the 8 stills as 5-second Ray 3.2 shots → stitch them in your order → deliver), builds every shot on one board and cuts the trailer.

> **TIP** The shots come at 720p first (about 125 credits per 5-second shot). Ask for 1080p only for the shots you keep.



THE AGENT'S PLAN IN THE CHAT

THE 8 SHOTS ON THE BOARD

STEP 3 OF 5

Direct it with notes

This is where your taste comes in.

Watch every shot. Name what's too calm and ask for reshoots of only those. **My note:**

COPY

```
Reshoot the pool hall as a real brawl (punches, a pool cue snapping, balls flying), the woman yelling handheld with her hair whipping in the wind as she leans out of the window, and the walking-away shot handheld with a second explosion behind them.
```

> **TIP** If a reshoot adds something you didn't ask for (an object in a hand, a sign), say exactly what to remove: "nothing in her hands".

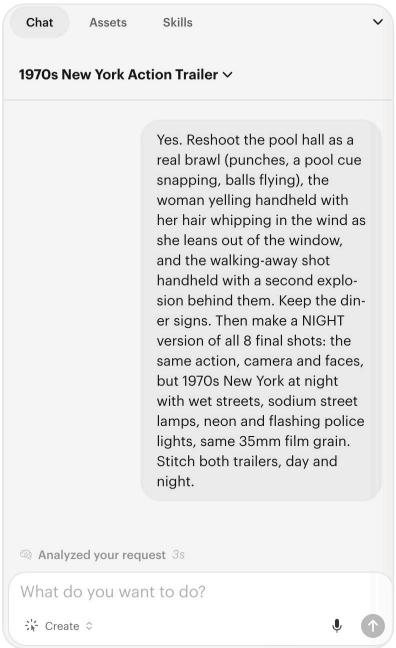
STEP 4 OF 5

One note, every shot changes

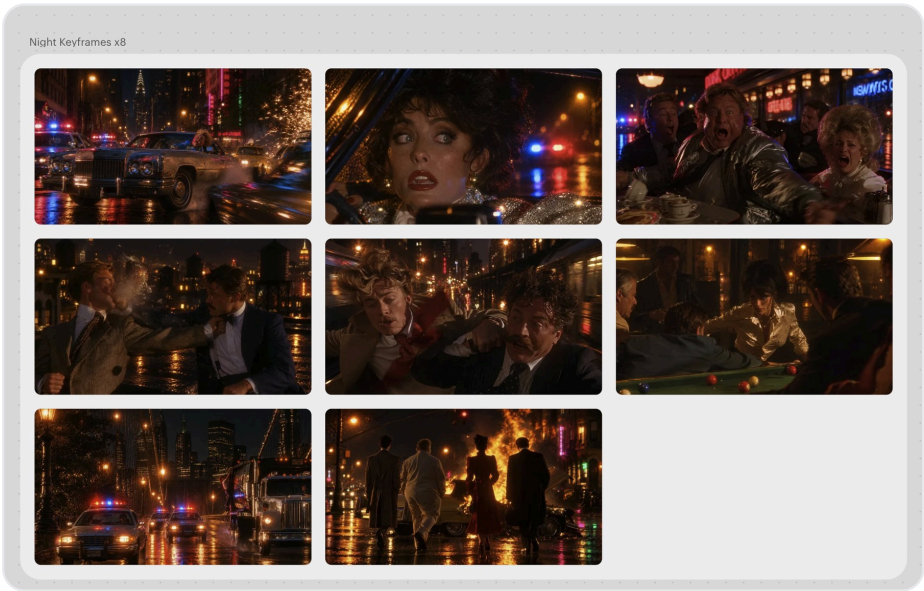
Type one note in the same chat and the agent redoes the whole film:

COPY

```
Make a NIGHT version of all 8 final shots: the same action, camera and faces, but 1970s New York at night with wet streets, sodium street lamps, neon and flashing police lights, same 35mm film grain. Stitch both trailers, day and night.
```



THE NOTE IN THE CHAT



ALL 8 SHOTS AT NIGHT

> **TIP** The night version keeps the exact same action and framing, so you can cut between day and night on the same moment.

4 SHOTS, DAY | NIGHT

Same moment, two looks. 4 of the 8 shots: day on the left, night on the right.

STEP 5 OF 5

Cut it like a trailer

1. Use the cleanest seconds of every shot: the first 1–2 seconds are usually the strongest. Check faces, hands and signs before you use a moment.
2. Cut every half second in the fast parts, hold the big moments (the explosion) longer.
3. Open on your best action shot, end on your widest shot.

Luma

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