

BEATRIFUL

A human-in-the-loop generative video platform.
A director and a service operator stay on every project.

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Making every beat BEATRIFUL



Member, NVIDIA Inception program

Creators get stranded by AI tools.

Credits burned, no one answering, false promises, stalled projects. The tools are powerful; the service layer around them does not exist.

Musicians

Every song deserves a video. Most never get one: budget, time, and a self-serve tool that fails silently at 2 a.m.

Filmmakers

A pitch needs a trailer. Previz costs weeks and a crew, so most pitches arrive as a PDF.

Brands

Commercials at the pace of social media, with nobody accountable when the render is wrong.

The platform, with people in the loop.

An AI video platform where a director composes every project and a customer-service operator stays present until it ships. Musicians get a video for every song, filmmakers a previz trailer for every pitch, brands their commercials.

We bring human actors into formerly 100 percent AI productions. The synthetic cast is the session band; the humans are the headliners, written in, paid and credited.

Founder's framing, October 2026. Using AI to support the creatives, not replace them.

Shipping product, not a demo reel.

FORMAT	LIVE TITLES	WHAT IT PROVES
Serialized micro-dramas	A Long Way from Home (65 episodes), Valeria, Hold the Line, On the Fence (pilots)	Scripted, multi-episode continuity with consistent cast, voice and language (English, Spanish)
Visual albums	All I Wanted Was to Eat My Sushi (20 tracks), Hello World (10 Python lessons as songs)	One video per song, end to end
Daily show	KAYO, a news-comedy episode every night on a timer	Unattended daily production
Artist tools	Composer, Sessions, profile and pitch pages for DJs and filmmakers	The platform surface creators actually use

Compute cost per finished episode is in the low single-digit dollars; a three-episode pilot renders for under ten dollars of compute.

Director, board, render, verify, human, publish.

- **Director.** A large language model turns a song, script or brief into a shot board: shots, references, voices, continuity notes.
- **Board gate.** Nothing renders without a board. A linter and a failure corpus (every wrong render we have ever paid for, written down as a rule) check each board at the door.
- **Render.** Open-weight video models run locally on NVIDIA hardware; hosted models are used only when speed or a capability demands it.
- **Verify.** Read-back of speech, frozen-frame detection, identity checks against reference images; failures re-render automatically.
- **Human.** A director reviews the cut; a service operator owns the customer until delivery.

Built on DGX Spark from day one.

- Two **NVIDIA DGX Spark** (GB10 Grace Blackwell) systems run the render floor 24/7 in New York.
- **Wan 2.2** open-weight video generation in ComfyUI, with FlashAttention and FlashInfer built for the GB10 (sm_121).
- **NVENC** encode path for every delivered cut; CUDA for the identity, read-back and frame-quality checks.
- Measured throughput: about sixteen 5-second clips per hour per system, with thermal and throttle logging on both machines.

Why local matters

Owning the floor lets us keep a board rendering until it is right instead of rationing credits. It is the economic basis of the human-in-the-loop promise: the people cost money, so the compute cannot.

Where Inception helps.

- **DGX Cloud** for burst capacity when a slate of episodes is due faster than two Sparks can deliver.
- **Inference optimisation** on GB10: FP8 and distilled video models, TensorRT paths for the verification models, NIM for the Director's local language models.
- **Technical guidance** on the unified-memory profile of the Spark for long-context video generation.
- **Go-to-market** through the Inception network: music distributors, film pre-production, and agencies who need a vendor with a human on the line.

Two markets first. Commercials follow.

Music creators

Independent artists and labels releasing through distributors. Unit: a video for every song, a visual album for every release, artist management tooling for comeback acts.

Film pre-production

Producers and writers pitching features and series. Unit: a previz trailer per pitch, a pilot per show bible, in days rather than months.

Brands and agencies

Commercials and serialized social content, sold as a serviced product with a named operator rather than a self-serve credit meter.

Hollywood years plus workforces of thousands.

Christopher Johns, Founder and CEO. Twenty years in and around film productions. Founded SupportSave, a pioneer of customer-service outsourcing in the Philippines; built teams of thousands, took the company public, later private, and exited in 2016.

Eric Flesche, CTO. Technical decision-maker for the platform and the render floor.

Origin. The studio began as Tipo26, named for the 1926 Maserati, when the founder made a music video for the feature *Maserati: The Brothers* and the song was taken into the film. Beatriful is the lead brand that grew out of that work.

Beatriful, Inc.

Entity	Delaware C-corporation, incorporated October 2026 (Stripe Atlas); EIN issued
Headquarters	136 Madison Avenue, 5th and 6th Floors, New York, NY 10016
Funding	Bootstrapped by the founder. No outside capital raised, no investors or incubators
Team	Two people, plus session performers and collaborators credited per production
Infrastructure	Two NVIDIA DGX Spark systems, on premises in New York
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