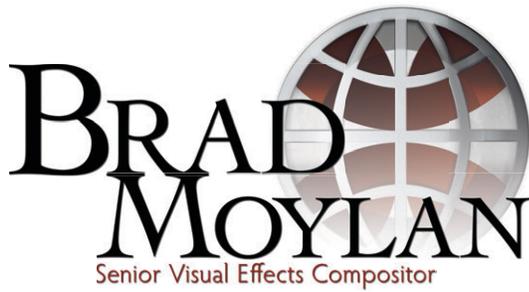


Demo Reel 2013 Shot Log

Transformers (*Senior Artist, ILM. Shake*)

- 00:06 *Ironhide & Ratchet defend Sam.* Composited all elements: 4 CG Transformers, CG debris (falling lamp post, concrete chunks, etc.), CG effects (missiles, smoke trails), stage elements such as muzzle flashes, smoke, dust, sparks and additional BG explosions. Integrated all paint and roto elements. Rack focus on Ironhide as he tumbles toward camera.
- 00:13 *Megatron on roof.* Composited all elements: CG Megatron with glints and shadow integration, stage smoke and debris elements. Sam element (on corner roof statue) from different plate; roto'd, retimed and 2D tracked to fit this plate. Using ILM's Zeno software, I placed simple geometry into the 3D scene to use as corner pins in Shake for placing the dust/smoke elements. I used z- and y-depth passes to place Megatron into dust. Integrated roto mattes.
- 00:17 *Starscream in FG, zoom to Megatron.* Composited all elements: 2 CG Transformers, CG digimatte of building to left of Megatron and several buildings beyond his building, stage smoke/dust elements. Again used Zeno to place simple geometry for corner pinning of smoke/dust. Placed Sam element on corner statue also using Zeno geom corner pins. Integrated roto mattes.
- 00:21 *Megatron swings his mace.* Composited all elements: CG Megatron, digimatte background and fire and debris elements to augment practical pyro. Set piece was raised off floor. Extracted set piece using partial blue screen on floor below plus provided roto mattes. Pulled pyro over BG with luma keys and roto. Used z- and y-depth passes to integrate Megatron into the practical smoke and debris. Created a few 2D "hero" debris chunks to bounce off of Megatron. Added camera shake.
- 00:24 *Explosion and helicopter.* Composited all elements: original rooftop set piece including stunt Sam, falling statue and some smoke, CG helicopter, CG digimatte, CG debris plus numerous fire and debris stock elements. This shot was tricky because the falling statue and Sam looked as if they were on guide wires - because they were! So using provided roto and keying from the partial blue screen below, I extracted the statue and Sam and in 2D recreated their angle and falling trajectory to look more "natural". Everything below the exploding rooftop is a digimatte. Added all fire and some smoke. Created heat wash from helicopter exhausts using 2D particles, displacement and blurs.

Beautiful Creatures (*Lead Compositor, Pixel Magic. After Effects*)



Demo Reel 2013 Shot Log

- 00:27 *Runner.* Sky replacement and day for night look. 3D camera track using AE's built-in camera tracker to track new sky and assist in creating roto mattes for street signs, theater marquee and other FG objects.
- 00:35 *Classroom.* Comped BG plate outside green screen windows, comped multi-pass CG exploding glass elements. (Roto provided.)

Red Cliff *(Lead Compositor, Pixel Magic. After Effects)*

- 00:42 *Cavalry rides into formation.* Composited CG army, CG digimatte and CG dust elements.
- 00:46 *Army stands ready.* Composited CG army, CG digimatte and CG dust elements.
- 00:50 *Spear through back.* Composited CG spear and stock blood element. Painted "hole" in armor and animated plates as spear is pulled through hole.
- 00:55 *Army on the march.* Created wide split screen comp from 3 plates of infantry and horsemen. Created digimatte/extension of river and BG mountains from provided photos. Ships in river are still frame photos, animated in comp. Boat reflections created in comp with displacement for water interaction. Composited CG army extension marching up mountains on right side of frame. Added stock and CG dust elements. Did majority of roto myself, as well as any color or luma keys required. Created new camera pan.

Hot Tub Time Machine *(Lead Compositor, Pixel Magic. After Effects)*

- 01:04 *High five.* Green screen car interior comp. Added reflections to "windshield".
- 01:07 *Cusack yells.* Green screen comp, including matching practical flashes on set.

Jonah Hex *(Compositing Supervisor, Pixel Magic. After Effects.)*

- 01:10 *Eye in mouth.* Composited CG smoke and winking crow's eye inside Hex's mouth. Animated/morphed the wink using two separate images.



Demo Reel 2013 Shot Log

A Thousand Words (*Lead Compositor, Pixel Magic. After Effects*)

- 01:14 *Eddie sweats.* Two shots. Created, tracked and composited sweat beads and "trails".
- 01:20 *Squirrel!* Comped CG squirrels scampering up practical tree. Created a tiny bit of interaction with pebbles and leaves as they run by camera. CG created a holdout for the tree but it didn't line up perfectly in spots, therefore it was up to me to fill in the gaps using warping or paint and do bits of subtraction roto from CG render to fix occlusion problems.
- 01:24 *Tree erupts.* Comped multi-pass CG tree, dust and debris. Camera shake.

Fright Night (*Compositing Supervisor, Pixel Magic. After Effects*)

- 01:30 *Motorcycle through window.* Green screen car interior comp. Added CG head-rest and CG breaking glass. Flying motorcycle that crashes through back window is actually 5 different green screen elements, plus the plate of the motorcycle falling to the street out the back window, all with secondary animation to make the shaking, vibrating motorcycle seem more "dangerous". The backgrounds are a stitch of several angles of moving footage, stabilized and tracked to match the FG plate. Finally, a day for night type of color correction was added, including use of provided roto and luma/color keys to reduce photographed highlights even further.

NOTE: This is just a small section of a shot that is actually 1:29 in length. This was all shot and composited in stereo as well. The full length breakdown followed by the entire shot in anaglyph 3D can be found here:

www.bradmoylan.com/FN.html

300 (*Lead Compositor, Pixel Magic. After Effects*)

(The high contrast "crushed" look and stylized color of these shots was done in comp to a target of 90% of the final look, which was finished in D.I.)

- 01:42 *King Leonidas.* I did the entire composite, including blue screen extraction and roto, composited CG ocean, animated and comped provided digimatte of sky, CG mountains in BG. Replaced practical spears and added more, with



Demo Reel 2013 Shot Log

subtle natural animation. Created sun-flare element and added haze and atmosphere.

- 01:46 *Spartans surrounded, wide.* Did entire composite. (Had help with roto of blue screen elements here and there.) Comped CG water, mixed in practical elements shot in HD (rocks and white water), digimatte plateau and FG mountains, coworker dressed as Leonidas, CG particle army of soldiers with glinting metal, CG spears, CG birds, dozens of layers of blue screen flags and banners, 13 layers of FG blue screen archers moving into position, layers of dust and haze. And it's nearly impossible to see, but every spear in the cluster of Spartan shields is a 2D card, added one at a time and given subtle motion. Finally, I added a subtle 2.5D camera move.
- 01:58 *Captain gets speared.* (Sequence of 5 shots) Blue screen extraction and roto. Composited CG ocean, CG mountains, digimatte sky elements, CG spear extension that pierces the Captain's midsection, CG arrows, CG flung shield and CG sword blades penetrating the Captain. Added several stock blood spray elements as needed. The practical defocused arrows in the BG were troublesome so I created new 2D cards and tracked them in to replace the practical elements. Added 2D volumetric light rays. Added blood elements on sword strikes.

Secretariat *(Compositing Supervisor, Pixel Magic. After Effects)*

- 02:14 *Big Red prances.* Added crowd extension to upper deck from non-motion controlled plates. Stabilized, re-tracked.
- 02:17 *Racetrack.* Composited CG crowd into infield of track, CG horses and riders. Removed practical horses and riders from plate. Removed non-period fencing from infield. Removed non-period addition to scoreboard, patching BG as needed. Added FG green screen plate of cheering crowd.
- 02:20 *Horses galloping.* Using provided roto, replaced BG behind FG horses to show stadium instead of trees. BG is manufactured from a somewhat inappropriate angle of the stadium, warped to fit angle of shot, with many plates of practical and CG crowd extensions added to fill in seats, defocused. Added CG dirt clumps kicked up by horses.
- 02:26 *Coming around the bend.* Using keys and provided roto, comped stadium in BG. Track accomplished with a combination of Mocha, AE's point tracker, and the inevitable hand-nudging when necessary.



Demo Reel 2013 Shot Log

Hotel For Dogs (*Compositor, Pixel Magic. After Effects*)

02:29 *Hotel reveal.* Composited CG Hotel and digimatte. Keyed green screen to extract FG sidewalk/street action. Added additional crowd elements.

The Pacific (*Compositor, Pixel Magic. After Effects*)

02:38 *Exploding bunker.* Comped practical muzzle flash and explosion fire elements, CG particle explosion elements with flying debris and smoke.

02:40 *Mommy bomb.* Using the 4 plates shown, split comp, roto and keying to combine them all into a shot of a reluctant suicide bomber.

Men in Black 3 (*Compositor, Pixel Magic. After Effects*)

02:48 *Boris' arm.* Actor had his arm tucked down the side of his jumper, obvious in the plate. I had to remove the bulging arm and fill in the BG which now becomes visible. Later in the shot, in the profile section, you could still see a bulge so roto/keying, blur and color correction, as well as painting in a new seam for his pants, were used to make his waist and leg seem more naturally rounded. All in flashing, changing lighting. Warping, paint, Mocha and tons of hand-tweaking to get this one right.

Looper (*Lead Compositor, Pixel Magic. After Effects*)

02:52 *Joe steps onto road.* Sky replacement and compositing of additional CG and practical sugarcane elements to fill in fields on both sides of road. Keying to add anything behind the practical trees and sugarcanes led to unacceptable light fringe contamination around dark edges. Blending modes and color correction ensued to reduce this problem. It was especially troublesome around the warm, orange light wrap seen in the original plate around the tree on Screen Right, and the FG sugarcane on Screen Left. I believe the end result turned out very well. (So did the supervisor!) A combination of 3D camera and Mocha were used for tracking. Luma keying and roto to extract Joe.

02:58 *Sky replacement.* More boolean blending to fill in the new sky while maintaining edge detail. Luma keying and roto to extract Joe.



Demo Reel 2013 Shot Log

03:01 *Abe's security monitors.* Displays were shot as bright backlit windows instead of green screens. This created a ton of light bleed problems around FG edges when replacing with darker video images (in this case, static). Also, I needed to create a metal bezel to go around the outside of each display, requiring roto of crossing FG stuff since no luma keys would be possible. I believe Abe's hair detail and lack of light issues with crossing guy in BG attest to a problem well solved. Mocha was used for the track. It required some finessing because of the rack focus, but the end result is rock solid.

Gangster Squad (*Lead Composer, Pixel Magic. After Effects*)

- 03:07 *Gangsters blast from behind movie screen.* Needed to add holes being shot into movie screen. Fortunately, the gangsters were using practical blanks which caused some billowing to occur in the screen, as well as great looking practical muzzle flashes! I created a black and white texture of "holes" animating, then used a combination of the practical lighting from the muzzle flashes as well as a few hand-placed bright spots to create a Displacement Map which I then used to displace the holes texture, creating holes that warp and billow, matching the practical motion of the plate. I then created a new BG to be revealed through the holes alpha, added light rays coming through the holes (we are in a movie theater, after all, with a projection on the screen from the other side) and added subtle smoke/dust and debris elements. A few CG bits of tattered cloth dynamics scattered throughout sell the effect.
- 03:21 *Money burns.* Practical fire didn't cover enough of the table. I composited a combination of CG fire, which never looked entirely correct, mixed with cloned pieces of practical fire from the original plate, re-timed, stabilized and re-tracked. (Believe it or not, some of that blue flash from the ignition is practical and we had to match it and make it bigger.)
- 03:30 *Fireball.* Mixed CG fireball with practical at-camera fire elements, created interactive lighting along elevator shaft walls and up cables.