

Randy S. Little

Visual Effects Compositing

Shot Break down.

1) Watchman titles @ yU+co

Lead compositor on 8min title sequence. Managed all parts of compositing process while working with project art directors and producers. I dealt with the outside vendors of the CG asset to insure everyone was on the same page in terms of what deliverables I expected and how I expected them delivered. Managed Color pipeline, edit conform and re conform for final delivery as well as managed the yU+co internal team of artist.

2) Superman returns titles @ Prologue

Final conform compositor working with Kyle Cooper as well as lead art director and motion graphics artist to insure the final delivery of this for its time epic title sequence.

3-5) Green Lantern @ Imageworks

Lighter/Comp TD for my shots. Look dev for behind schedule movie where effects had to be built from a library of pre built elements in the hopes the director would chose a final look. Several of my shots where set at Epitome shots include my best shot which was cut from the movie which established the look for the scenes that happen in the training platform.

4) Battlestar Galtica series finally and TV movie (BSG – The Plan) @ BSG VFX

Comp multipass CG renders in to live action scenes. Working with 3d artist Jessie Toves on many of his shots including this one which is the only scene in BSG where a old school cylon actually uses its sword as a weapon.

5-6) See 4

7-8) Battlestar Galtica series finally

The epic shots of the Galactica having its spike broken. Multipass comp, Steam created in fusion as particles, all light flickering done in comp.

9)Zune spot @ EightVFX

Compositor for this Microsoft Zune spot. Its a basic shot of screen replacement on an epic. I was in charge of night shift and dealing with external vendor for roto. Whats a Zune anyway?

10-11)Dis_connected now AL_X. Animated short directed by Eric Durst.

Compositor and 2d FX design. Working directly with Eric and Akiko on all final comps, many of the FX that where done in 2d. All effects and moving subway effect where created by me. In shot 11 the wristband effect was all created in 2d with Illustrator, Photoshop and final comp in Shake. A trailer can be found at this link.

http://www.luminetik.com/trailer_player/trailer.html

12-14)Speed racer @ Look Fx

Green screen gimbal car with no mask or wind shield. Comp&Key Multipass CG over live action GS plate. The shots while not insanely difficult require even more precision in comp since they are so large in frame. No tricks with getting away with blurs and grain, in the movie you can see the peach fuzz on his face. Because we know that even though they go by in less then 1 second they are looked at frame by frame for delivery.

15-16)BSG The Plan

GS car plate (with no hood?) shot in DVC Pro comped with CG elements. Using only the full scene depth pass to mask wave of blast, as blast sim with city elements was a very long render. Color comp tweak as much as you can for a TV schedule.

17)Epic 2 Million Dollar CG Coke Zero spot @ Buck Design

After spending a lot of money this spot aired once in Brazil.

I was the a Senior compositor working on this epic spot that had a team of 20+ CG artist and animators. CG comp with pass and more passes. I think the smallest comp for my shot list came in at over 1500 nodes with the largest comp coming in at over 3000 nodes. Average for a big movie Huge for a TV spot.

18)HP Hands @ EightVFX

CG and Live action GS comp. Comp and massive paint fix of Vera. Her entire arm move is when she pushes down was created by me to fix damage done to the original plate when a roto person saved a bad vectors warpy retime over the original plate. Comped her into CG BG.

19-20) Sea world spots @ Traveling Picture shot

Compositing supervisor and lead compositor for these shots that were created to show off two new attractions at Sea World that didn't exist yet. Some Mantas are real some are not. The family is in front of a partial real scene the Rocks and window frame are all added in Comp as well as 50% of the Manta.

21-23) More Sea World

Turtle Trek is a dome projected 3d experience. These ads were meant to try and give a sense of the attraction as TV spots. GS people with all CG multipass environments. Pass set up was created by me to allow for faster 3d rendering and lots of atmosphere and DOF tricks added in comp.

24) See #4. This is a live action plate with cylons comped in.

25) See #4 Multipass comp plus dust.

26-28) Gulaku sugar @ Fin vfx Sydney Australia.

Senior compositor compositing a lot of CG elements with pass and NO ALPHAs. For whatever reason when they thought this through they thought the zmerge node in Nuke actually worked. The node was a failed experiment at Digital Domain that just lived on in the code.

29) Pycosis short @ Randy S. Little

Not the crazy most amazing comp work but the entire shot from design to execution to final delivery where mine and its simple and I like it. Odd for a VFX person to like simple but I believe in less is more when you can make the less really add to the story and take away from it. I was the VFX sup for the whole show with has about 50 VFX shots. Some much cooler than would show Rigs I built on set. The work files were lost time.

30-32) Lost Time @ Whitebox Suite (my company)

I not only was the colorist for this feature but was responsible for all the VFX shots as well. Simple but again they aren't someone else design and implementations its work done under my direction. Dealing with Director to vendor for CG creature to final delivery.

33-35) Hunger Games @ Hunger games in house team.

We did a lot of the pre and post vis of shots pass our comps onto RSP and R&H. We also finished a lot of shots in house with some pretty cool Nuke set ups. All these shots with the train and the trees are from a setup created by the comp sup. These are simple comps for the most Keys and adding interactive lighting. The final shot with the cornucopia was actually done in Maya where I created the simple act of the sun rising over the CG replica to then comp in a more realistic shadow then could be done in 2d. The best part of this job was hanging out with Gary Ross talking about how to make the best espresso.

36-37) Madonna in Concert venue animation project @ Ring of Fire

Multipass CG comps with a lot of the effects added in 2d in Shake and AE.

38-39)Delta goodrem I Believe Again. @ The Gingerbread Man Sydney Australia.

Lead compositor for this award winning music video. Lots of keys and set extensions and CG into live action.

40-41) Primeval New world @ Fusion CI

Compositing supervisor for season finally of this SYFY show. These has a lot more detail in the core which was asked for by production when we delivered. Color grading seems to have hiding all that work.

I was in charge of 2 other compositors and 3 CG artist for the 58 shots we handled at Fusion. We ended up doing such a good job that the main house was asked to replicate our work on the anomalies. To see all that work gone from Grading.

