

Reel Breakdown

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First 10 seconds are a quick sizzle reel of some of the shots listed below.

OZ THE GREAT AND POWERFUL

Witches Land on Oz's Lionhead Gate as Magic Mist Moves Across the Poppy Fields
Composited this fully CG shot to match others within the sequence.

Baboons Take Flight 1, 2 & 3

Integrated the multiple layers of baboons, fx magic mist, renders of the Emerald City and projections of distant sky and landscape elements.

ROGUE ONE - A STAR WARS STORY

Star Destroyers About to Collide

Composited this all CG shot.

Explosion on Planet Scarif

Keyed control deck set piece. Tracked in CG chair support bar. Integrated CG window, spaceships, planet matte painting and explosion effects. Dialed in the interactive lighting and exposure shifts.

Vader's Star Destroyer Shoots at Rebel Ships

Composited this fully CG shot.

K2SO KO's Imperial Officer

Droid integration - fun little shot.

Rebels Try to Shoot Vader

Added blaster fire, sparks, interactive lighting and flares to enhance this shot.

AVENGERS - AGE OF ULTRON

Hulk Leap 1 & 2

Added distant atmo via cards in 3D. Lens treatment. Integrated many renders of rocks, debris, dust, environment and characters. Proved a little trickier because the characters, environment and fx renders all used completely different lighting setups. Tracked a plate of Black Widow's head onto her body when it was visible.

Sokovia City Drops from the Sky 1 & 2

Integrated sky and ground matte paintings with CG renders of helicarrier, fx debris, and island. Integrated explosion thrusts from falling city were smoke and explosion plates that I tracked, scaled and retimed to work. Added camera shake.

UNBROKEN

Lone Raft in Ocean at Sunset

Originally filmed in a pool. Removed edge of pool, blue screen and sky from original plate. Color corrected dark bluescreen water reflections. Utilized, retimed and spliced together 4 or 5 ocean plates and a new sky. Extracted sun reflection and water highlights from other plates and adjusted them as necessary.

Fending Off the Shark

Removed the clunky shark stand-in. Integrated CG shark and retained as much of the water highlights and reaction as I could - sometimes utilizing paint.

Pulling Shark Onboard Raft

Originally filmed in a pool. Keyed blue screen behind actors and removed pool edge to integrate ocean and sky plates. Color corrected chroma blue out of pool water reflections to look more like ocean.

Wrestling with Shark on Raft

Originally filmed in a pool. Keyed blue screen behind actors and removed pool edge to integrate ocean and sky plates. Color corrected chroma blue out of pool water reflections to look more like ocean. The live-action dummy shark was actually upside down in the plate so I color corrected the shark to make it look like it's right side up.

Snapping Seagull's Neck

Originally filmed in a pool. Keyed blue screen behind actors and removed pool edge to integrate ocean plate. Integrated CG bird head into the hands and connecting to the rest of the puppet. Lots of paint/reveal work of the original puppet's shadow and interaction on the raft and hands.

Underwater Dodging Bullets

Originally filmed in a pool. Painted out underwater pool edge. Retained as many bubbles from the plate as possible. Integrated bullets, bubble trails and floating plankton.

Treading Water as the Shark Lurks

Originally filmed in a pool. Painted out underwater pool edge. Added bullet holes treatment to raft. Integrated CG shark and plankton.

Underwater Bullet Dodging, Shark gets Shot

Originally filmed in a pool. Painted out big cross tattoo on actor's SR torso. Integrated CG bullets, bullet trails, shark and blood.

Sharks Eat Dead Shark

Composited this fully CG shot. Utilized water plate for surface water and lightly layered in various cloudy elements and plankton to give the water more depth and murkiness.

TOMORROWLAND

Attackers Frozen in Time Grenade Bubble

Utilized basic nuke 3D geo for intersection matte and holdout of bubble from ground and display cases. Integrated many FX and CG renders for final result.

Platform Ascent to the Monitor Globe 1 & 2

Integrated fully CG shots to match surrounding shots.

Platform Arrives at Monitor Globe Entrance

Retimed, animated and roto'd the platform and actors from the plate. Manually added the lighting/exposure changes that occur in order to match up with surrounding shots. Integrated tachyon FX on platform, BG matte painting and FG CG.

THE AMAZING SPIDER-MAN 2

Clocktower Explosion and Gwen Dangling 1& 2

The plate was just Gwen, Spider-Man and the grated platform they're on. The CG environment, explosion, smoke, embers, sky, Goblin and atmo were integrated.

Spider-Man and Goblin Tussle #1

Integrated CG dust, dust motes and webs around hands and neck.

Spider-Man and Goblin Tussle #2

The plate is just Spidey, Goblin and the lower SR metal gear Spidey is laying on. I keyed then integrated CG environment, dust, Spidey's eye lenses and web shooting renders.

Spider-Man and Goblin Tussle #3

Integrated CG dust, dust motes and webs around hands and neck.

Gwen Dangles from a Web

Keyed and retimed the blue screen plate of Gwen dangling. Comped together the CG renders of the clocktower, Spidey, Goblin, atmo and light flaring.

THE AMAZING SPIDER-MAN

Spidey Close to Thief's Face

Integrated CG webs onto arms, torso and face of thief. Took extra care in animating the facial web tendril connection points so they correctly track with the actor's head and muscle movements.

Spidey in the Sewer

In comp, I created the tunnel and running water extensions to the sewer set piece. At the head of the shot I had to preserve Spidey's lower body from the original plate so I could comp him over a more intensely roiling water drain plate from an outside vendor. I then integrated the CG water debris, mist particulate and webs with the live-action Spidey.

Lizard Rips Ventilation Slats

For the background environment I had to take on-set footage from another shot where the camera was inside a wall vent. I painted out the physical vent slats on a single frame and re-applied the camera track and flashing lighting from the original footage using various keys. I was then able to comp the floating dust particles, Lizard, eye flame reflections and CG slats on top.

Gwen Defends Herself with Torch

The original footage had the Lizard stand-in actor, different bg and no torch flame. I knocked out everything in the doorway, aside from Gwen's arm, so I could place our science lab photography, particle motes, flame and CG Lizard in the doorway. Once everything was in there I had to rebuild the foreground fencing, track it in, hack some flame light play onto the wires and mimic the rack focus in the plate.

OZ THE GREAT AND POWERFUL

Glinda Talks and Walks with the Tinkers and Munchkins

Integrated set extension of mid-ground roof, buildings, ground, BG towers and CG barrels and cart.

China Girl with Broken Legs

Integrated China Girl and added a subtle comp solution glue to the brush and broken china piece.

Oz Creates Small Fire Explosion

Integrated fire FX and monkey renders. Added monkey cast shadow on wall and interactive explosion lighting on environment and characters through various keying methods. Touched up some prosthetic makeup on the Tinker characters as well.

Witches Give Orders to Soldiers & Baboons In the Dungeon

Comped together the multiple layers of Winkies, baboons, environment and torches. Utilized a randomized expression for the torch flicker. Warped, tracked, and integrated a specific plate the client wanted behind the witches.