

## Joe Laude – Composer

11915 Burbank Blvd. #4, Valley Village, CA 91607  
(507) 251-7006 – joe.laude@gmail.com – www.joelaude.com

**Qualities** – Meticulous, creative, attention to detail, observant, team player, problem-solver, eager to learn new things

**Technical Experience** – Nuke, Fusion, After Effects, Lightwave, Final Cut Studio, Photoshop, Mac OS X, Windows, Mac and PC hardware, Red One Workflow, SynthEyes, PFTTrack, Deadline and Shotgun. Some experience with Maya Lighting, Mental Ray Rendering.

### Employment History

- **Prime Focus** – Hollywood, CA and Vancouver, BC – 11/10–Present – Stereoscopic Composer
- **Invisible Arts** – Burbank, CA – 04/10–10/10 – Nuke Composer
- **Studio Thinkwell** – Burbank, CA – 04/09–12/09 – Composer & Technical Adviser

### Visual Effects Experience

- **Nuke Composer** – *Resident Evil: Retribution* – 07/12 – Prime Focus Vancouver
  - **Stereoscopic Composer** – *Men in Black 3* – 02/12–04/12 – Prime Focus Los Angeles
  - **Visual Effects Artist** – *Extracted* (Feature Film) – 02/12 – New Artist Alliance
  - **Stereoscopic Composer** – *Immortals* – 08/10–10/11 – Prime Focus Los Angeles
  - **Stereoscopic Composer** – *Green Lantern* – 03/11–06/11 – Prime Focus Los Angeles
  - **Stereoscopic Composer** – *La Crème Commercial* – 02/11 – Hoax Films
  - **Stereoscopic Composer** – *Star Wars: Episode I – 3D* – 11/10–02/11 – Prime Focus Los Angeles
  - **Nuke Composer** – *Bad Universe* (Discovery Channel) – 07/10–10/10 – Invisible Arts
  - **Nuke Composer** – *Deadliest Warrior* (Spike TV) – 04/10–06/10 – Invisible Arts
  - **Composer & Technical Director** – *Electricity* (Animated Museum Exhibit) – 07/09–10/09 – Thinkwell
  - **Nuke Composer** – *Dinoland Promo* (Dinoland, Dalian, China) – 09/09 – Thinkwell
  - **Lead Composer** – *Growth* (Feature Film) – 04/09–06/09 – New Artist Alliance
  - **Visual Effects Artist** – *Os & 1s* (Feature Film) – 03/09–04/09 – You Genius Kinoma
- Other Post Production and On-Set Experience at [www.joelaude.com](http://www.joelaude.com)

### Education

- Bachelor of Science in Film & Television Production, Full Sail University, Winter Park, FL  
Salutatorian (3.9 GPA), Course Director Awards in Lighting, College Mathematics and Media & Society
- Studied Digital Art at Rochester Community & Technical College, Rochester, MN

### References:

- Rick Sander – Visual Effects Supervisor, Invisible Arts – [heyricksander@gmail.com](mailto:heyricksander@gmail.com)
- Seth Cover – Vice President, Creative Development & Production, Thinkwell – (818) 333-3444
- Amiee Clark – Producer, “Growth” – (917) 592-3220

**Online Demo Reel:** <http://www.joelaude.com/>

**IMDb:** <http://www.imdb.com/name/nm3148815/>

## Joe Laude – Demo Reel Breakdown – 07/2010 Reel

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### **Shots from *Deadliest Warrior* were done in Nuke and shots from *Growth* were done in After Effects**

Unless otherwise noted, I was only compositor on these shots and other artists created 3D and matte painting elements.

**Shot 1 – *Deadliest Warrior – KGB vs. CIA*** – Shot was comprised of two plates of a dust explosion and of a light on set. Fire elements, heat distortion and CG hat were added, and cabling for light and dust cannon was painted out with large debris particles painted back in. Created Nuke Gizmo for heat distortion for other artists to create a consistent effect across shots.

**Shot 2 & 3 – *Deadliest Warrior – Nazi SS vs. Viet Cong*** – As the show had very few practical effects on set, many dynamic effects like this flamethrower needed to be created and composited in post. I integrated CG fire and smoke, added heat distortion and interactive light and shadow to ground and car.

**Shot 4 – *Deadliest Warrior – Persian vs. Celt*** – Shot is entirely CG and matte painting except for dust elements in foreground. Added camera shake and animated matte painting to help the effect of motion.

**Shot 5 & 6 – *Deadliest Warrior – Roman vs. Rajput*** – Shot on green screen, and tracked to animate matte painting and create parallax. Shot 5 contains a subtle rack focus effect as the camera moves in. The flare off the sword in shot 6 was lost in the key, so it is enhanced in the final.

**Shot 7 – *Deadliest Warrior – Aztec vs. Zande*** – Podding shot with heavy roto work. Involved a small group of four or five actors shot multiple times in different positions. Huts were added to match later shots where the invaders are shown much closer to the village.

**Shot 8 – *Deadliest Warrior – Sun Tzu vs. Vlad the Impaler*** – Photoshop layers were put on cards in Nuke's 3D environment to create a more visually interesting camera move. Foreground tree and bats were extracted from stock footage to help bring the painting to life.

**Shot 9 & 10 – *Growth*** – In order to match the flicker of the television, shadows were created by cloning areas of the face and hand that were already in shadow. Distortions were added to the practical make-up wounds when the worms pushed their way out, and several instances of the worms peaking out from behind the digital double were cleaned up.

**Shots 11 & 12 – *Deadliest Warrior – Somali Pirates vs. Medellín Cartel*** – Another green screen shot of Somali Pirates on a boat, shooting at a larger boat, requiring muzzle flashes and ocean spray. The larger boat was an untextured model the company had purchased online, and due to time constraints, the 3D department was only able to light it. Given only lighting and occlusion passes, I was asked to do whatever it took to make it work. I proceeded to spruce up every other part of the shot, including adding water droplets on the lens that interacted with the lighting of the shot as the camera moved.

**Shot 13 – *Growth*** – The CG elements were poorly tracked so I locked it to the double's face, removed trackers, color corrected and matched the depth-of-field in the rack focus.

**Shot 14 & 15 – *Growth*** – Multi-pass elements of parasite were layered together and integrated into the scene, including handcrafting some of the shadows with roto. In 14, the director asked for a small venom spray when the worm opens its jaws, so I created one using Trapcode Particular. The blood trickles in 15 were also a 2D effect created with Particular.

**Shot 16 – *Deadliest Warrior – Somali Pirates vs. Medellín Cartel*** – Shot was recorded on a street in Los Angeles, and needed to look like a dock area in Central America. Thom Price made the matte painting in the background, which I brought to life with ocean waves, distorting reflections and rocking boats. The car bomb was created with several layers of stock footage of dust, debris and fire.

**Shot 17 & 18 – *Deadliest Warrior – KGB vs. CIA*** – This shot was a cameo of the show's creator, and was meant to be a memorable shocker of a shot. For the aftermath shot, Thom Price painted a gory patch to place over his face and eye, and I tracked them into place. I also needed to add some blood to the clean shirt, spline-warping the element to fit.

**Shot 19 – *Growth*** – One of the more complex shots on *Growth*, this clip is less than half the shot's full length. Various lighting sources required matching the rendered shadows with the many different shadows in scene. Paint Artist Michael Libby removed trackers under my supervision.

**Shot 20, 21 & 22 – *Deadliest Warrior – Sun Tzu vs. Vlad the Impaler*** – Another green screen shot, the backdrops are still photos, with Massive simulations generating the CG crowds. They were composited into the stills and then that footage was composited with the key of Sun Tzu, adding camera shake, rack focus and chromatic aberration effects for realism.

**Shot 23 – *Growth*** – Another one of the most complex comps on all of *Growth*, it had several problems. A few of the worms in the shot penetrated either the walls or other worms, or moved at strange angles, and a re-render was not feasible. This required massaging many parasites into position to make do with the elements provided.

For more information about the shots on the reel or the breakdowns, please e-mail me at joe.laude@gmail.com