Cinematic Demoreel Shot Breakdown:

Overall note: Not responsible for any face animation in a Rockstar game. Responsible for all body animation in my cutscenes including any animals, props and timing of effects.

Shot 1: Card Game

* Responsible for all animation from blockout to polish, face, props, camera, body and effect timings included. We started with no storyboards just the script so there’s a lot of iteration before there’s something that we want to take to the mocap stage. This one blends in from the prerendered cutscene and my ingame sequence that plays out like a cutscene but no camera cuts as it’s from 1st person viewpoint. Blending from there into game play. I was also responsible for the loops, nags and blends ingame connecting to the “cutscene”. This was mocap but heavily edited for better positioning and composition. The player was mainly keyframe.

Shot 2: Sean shot

* Responsible for 2nd pass, 3rd pass and polish animation for this one. Props and effect timings included. This one blends in from the player walking up and ends in an ingame sequence that plays out like a cutscene. Due to the number of changes that were requested for this mission I ended up changing most of the setup in the engine to work for the new flow.

Shot 3: Stop

* Responsible for all body anim passes. End of this cutscene was a blendout straight into gameplay which I had to match poses for to make seamless.

Shot 4: Sean Dead pickup

* Responsible for all body anim passes. We had no mocap for the deadbody so I keyframed that. We didn’t have any horse mocap for this so I had to grab the data from a lot of places and cut it together to make it work for the scene and then make the human mocap data work with it.

Shot 5: Siege explosion

* Responsible for all anim passes, face, body, and camera. Worked with design and director to come up with the idea for what would happen to the player here and how. Then blocked out the different versions until we all agreed on what we wanted. Shot and helped direct the mocap session for the scene. Once I got the mocap back I made all the loops and calls necessary for Adler and adjusted the player as needed for the best showing and feel for the explosion. Also had to work with the normal mechanic for planting the c4 as it had to look the same but not finish for the cinematic. Since the player is the camera, I worked closely with VFX on setting the timing for the explosions and the direction of the debris.