

Billy Tai
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Specialty: Directing, Previs, Camera (Rough Layout & Final Layout), Editing, 3D animation (mocap and keyframe), communication with directors/clients (English & Chinese)

Education:

Academy of Art University, San Francisco, California
BFA in Computer Art, 3D Animation, 1998 - 2002

University of San Francisco, San Francisco, Californias
BS in Accountant, 1994 – 1998

Work experience:

Oct, '19 – Current
墨影像 MOREVFX, Beijing, China

Previs & Postvis Supervisor

Project: 《独行月球》 Moonman (not yet released)

Job includes: Previs supervising, editing, working closely with director 张吃鱼 Chiyu Zhang to ensure the previs is to the client's liking. This project also includes a virtual pre-production, along with the traditional previz, giving clients the freedom to virtually scout their cameras before the actual shooting. All prepared in maya, rendered in Unreal with FX and lighting done in Unreal

Project: 《外太空的莫扎特》 Mozart (not yet released)

Job includes: Previs supervising, working closely with director 陈思诚 Sicheng Chen to ensure the previs is to the client's liking

Project: 《你好李焕英》 Hi, Mom (2021)

Job includes: Previs supervising, working closely with director 贾玲 Ling Jia's production team to ensure the previs is to the client's liking

Project: 《明日战记》 Warriors of Future (not yet released)

Job includes: Postvis supervising, working with director 吴炫辉 Yuen Fai Ng to ensure the layout is to the client's liking

Project: 《燃野少年的天空》 Run for Young (not yet released)

Job includes: Previs supervising, working with director 张一白 Yibai Zhang's production team to ensure the previs is to the client's liking

Project: 《金刚川》 Sacrifice (2020)

Job includes: Previs supervising, editing, working closely with director 郭帆 Frant Gwo to ensure the previs is to the client's liking. This project is a virtual production, giving clients the freedom to virtually scout their cameras before the actual shooting. All prepared in maya, rendered in Unreal with FX and lighting done in Unreal

Dec, '17 – Sep, '19
PIXOMONDO, Beijing, China

Previs & Postvis Supervisor

Project: Midway (2019)

Job includes: Postvis and Layout supervising

Project: 《唐人街探案 3》 Chinatown Detective 3 (2021)

Job includes: Previs supervising, editing, working closely with director 陈思诚 Sicheng Chen to ensure the previs is to the client's liking

Project: 《流浪地球》 The Wandering Earth (2019)

Job includes: Previs supervising, working with director 郭帆 Frant Gwo to ensure the layout is to the client's liking

Project: 《命运算法》 Thirteen O'Clock (production paused)

Job includes: Previs supervising, editing, working closely with director 徐伟 Wei Xu to ensure the previs is to the client's liking

Project: 《阴阳师之侍神令》 The Yinyang Master (2021)

Job includes: Previs supervising, editing, working closely with director 李蔚然 Weiran Li to ensure the previs is to the client's liking

Project: 《飞驰人生》 Pegasus (2019)

Job includes: Previs supervising, editing, working closely with director 韩寒 Han Han to ensure the previs is to the client's liking

Project: 《未来未来》 Future Future (production paused)

Job includes: Previs supervising, editing, working closely with director 郭敬明 Jingming Guo to ensure the previs is to the client's liking

Oct, '16 – Apr, '17

The Third Floor, Inc, Los Angeles, California

Previs Artist & Virtual Production Artist

Project: Aquaman (2018)

Job includes: Previs Shot Creation

Software: Maya, After Effect

Project: Virtual Production

Job includes: Mocap directing, mocap animation, Previs Shot Creation for a TTF virtual production demo. Creating scenes from storyboard to a virtual production environment allowing directors to freely play with virtual cameras to visualize how they would like to shoot the scenes.

Software: MotionBuilder, Maya

Feb, '11 – Aug '12; Oct, '12 – Jul'13; Sep, '14 – Jun, '15; Jul, '17 – Nov, '17

SONY Imageworks, Culver City, California

Senior Rough Layout & Final Layout Artist

Project: Hotel Transylvania 3 (2018)

Job includes: Rough layout artist for the film. Worked closely with director to layout the shots

Software: Maya, and Sony's proprietary tools in Linux

Project: Hotel Transylvania 2 (2015)

Job includes: Rough & Final layout artist for the film. Worked closely with director to layout the shots

Software: Maya, and Sony's proprietary tools in Linux

Project: Cloudy and a Chance of meatball 2 (2013)

Job includes: Rough layout for the film. Worked closely with director to layout the shots

Software: Maya, and Sony's proprietary tools in Linux

Project: SMURF 2 (2013)

Job includes: Rough layout for the film, and generate previz to provide visual ideas for director

Software: Maya, and Sony's proprietary tools in Linux

Project: Hotel Transylvania (2012)

Job includes: Rough layout for the film. Worked closely with the director to layout the shots

Software: Maya, and Sony's proprietary tools in Linux

Project: Arthur Christmas (2011)

Job includes: Rough & Final layout artist for the film. Worked closely with director

Software: Maya, and Sony's proprietary tools in Linux

Jul, '15 – Aug, '16

Original Force, Culver City, California

Layout Lead

Project: Duck Duck Goose (2018)

Job includes: Rough and final layout, as well as previz for the film, working closely with director.

Software: Maya

Mar, '15 – Jun, '15

Encore VFX, Burbank, California

Previz Artist & Animator

Project: Flash (TV program), Season 1, Episode 21 – 23

Job includes: Providing visual idea for previz, and animating final character animation

Software: 3D Studio Max in PC

Feb, '14 – Sep, '14

Sprite Animation, Los Angeles, California

Lead Rough & Final Layout Artist

Project: Pac-man and the Ghostly Adventures (Season 2)

Job includes: Rough/Final camera layout and animation

Software: Maya

Jul, '13 – Feb, '14

Proof Inc.,

Previz Artist

Project: Fast And Furious 7 (2014)

Job includes: Shot creator for car chase action sequences

Software: Maya

Jul, '12 – Sep, '12

Uncharted Territory, Los Angeles, California

Previz Artist

Project: White House Down (2013)

Job includes: Shot creator for multiple action sequences

Software: Maya

Sep, '10 – Feb, '11

Rhythm & Hues, El Segundo, California

Rough Layout & Final Layout Artist

Project: HOP (2010)

Job includes: Previz, rough & final CG camera layout. Help establish a CG pipeline to R&H's existing in-house work flow

Software: Proprietary In-house softwares in Linux

Jul, '10 – Sep, '10

Persistence of Vision (POV), Los Angeles, California

Previz Artist

Project: Yogi Bear (2010)

Job includes: Shot creator for the opening sequence in Maya, and editor in After Effect

Jan, '10 – Jul, '10

BLUR Studio, Venice, California

Layout Artist & Animator

Project: Star Wars: The Force Unleashed 2 Trailer

Job includes shot creator for the game cinematic in XSI, and editing in Vegas

Project: Star War: The Old Republic Trailer

Job includes animation and camera works in XSI, crowd simulation in 3DMax

Apr, '07 – Nov, '09

Pandemic Studios/EA, Los Angeles, California

Cinematic Director & Designer

Project: The Saboteur

Directing, Previz, Cameras Layout, Xbox360 integration for in-game rendering,

Editing (trailers, commercials, marketing materials)

Software: XSI, AfterFX, and in-house game engine tool

Nov, '06 – Mar, '07

COLLECTIVE INC., Newport Beach, California

Character Animator

Project: Silent Hill: Home Coming

Job includes in-game keyframe animation in Maya & mocap editing in Motion Builder. Also held a MotionBuilder training class to in-house animators

Feb, '05 – Nov, '06

SONY Playstation Cinematic solutions group, San Diego, California

Character Animator

Project: Lair Cinematic

Job includes keyframe animation & mocap editing in MotionBuilder 7, facial & lipsync in Maya 7.

Project: SOCOM 4 Cinematic

Job includes animation in MotionBuilder 7 and camera layout in Maya 7.

Project: ATV Fury Extreme Cinematic

Job includes Mocap acting, and animation in MotionBuilder 7.

Project: Warhawk PS3 Cinematic

Job includes Previs, camera layout in Maya and animation in MotionBuilder 7.

Project: Kill Zone (PSP) E3 Trailer

Job includes keyframe animation in Maya 7.

Project: Lair PS3 E3 Trailer

Job includes Keyframe animation in Maya 7.

Project: Socom PSP Cinematic

Job includes Facial, keyframe animation and mocap animation in Maya 6.5.

Project: Road to Sunday Trailer

Job includes Previz and camera layout in Maya 6.5.

Project: Twisted Metal 2

Job includes Keyframe animation for visual targets in Maya 6.5.

Project: Socom 3 Cinematic

Job includes Facial & lipsync, keyframe animation and mocap animation in Maya 6.5.

Jul, '03 – Oct, '03

Mondo Media, San Francisco, California

Character Animator

Project: James Bond 007: Everything or Nothing Cinematic

Job includes character animation in Maya

Software Skills:

Maya, XSI, Motion Builder, Unreal, Adobe Photoshop, After Effects, Vegas, Final Cut Pro, etc.

Language Skill:

English, Chinese (Mandarin), Chinese (Cantonese), Semi-fluent in Japanese and Korean.

Achivement:

- Ability to communicate with directors/clients and discuss shots and art direction in Chinese
- Vast understanding of Chinese film making, bringing Hollywood storytelling to the Chinese movie industry
- SEED AWARD, CHINA judge
- Sony Applause Award

