

DIMENSION

The Newsletter of the L.A. ACM/SIGGRAPH Chapter

September 2000

L.A. ACM/SIGGRAPH Presents
Tuesday, Sept 12th, 2000

An Evening with Digital Domain

Hosted by



**SIDE EFFECTS
SOFTWARE**

The Program

6:30-7:30 Social
Hour

7:30-9:00 Program

The Location

Leonard H.
Goldenson Theater
Academy of
Television Arts &
Sciences. 5230
Lankershim Blvd.
North Hollywood, CA
91601

Fees/Registration

The event is free to L.A.
ACM/SIGGRAPH members and
\$10
for non-members. New members
who sign up on-site and pay the
\$25 annual membership fee
(checks or cash only) do not
have to pay the \$10 fee.

Directions

The Academy is located in North
Hollywood two blocks east of the
170 Freeway (Magnolia Avenue
exit) in the complex on the
northeast corner of Lankershim
and Magnolia. *Note: There is
no transition from the eastbound
101 to the northbound 170.
Exit at Tujunga and follow
it north to Magnolia.

Parking

\$2 fee in the Academy



X Men © 20th Century Fox

The Event

The L.A. ACM/SIGGRAPH Chapter meeting on September 12 will feature the recent work of Digital Domain. Highlights will include both feature film and commercial division projects along with an introduction by company CEO Scott Ross. The evening event will be moderated by Hollywood Reporter Special Issues editorial director Paula Parisi.

Company Overview

Over the last seven years, Digital Domain has established itself as one of the premiere visual effects studios in the motion picture and advertising industries. Since 1994, the company has produced effects for films that have grossed over \$3.5 billion in worldwide box office including \$1.8 billion for "Titanic," the highest-grossing film in motion-picture history. The company's work has been nominated for Best Visual Effects Academy Awards four times including winners "Titanic" and "What Dreams May Come." "The Fifth Element" and "Apollo 13" were recipients of British Academy BAFTA Awards for Best Visual Effects.

The feature effects division is currently completing production on Ron Howard's "How The Grinch Stole Christmas" to be released worldwide in November. Other projects completed this year include "X Men," the Coen Brothers "Oh Brother, Where Art Thou?," to be released at Christmas, "Red Planet," opening in early November and "Rules of Engagement."

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UPCOMING MEETINGS

Tuesday, October 10, 2000

Now You See It, Now You Don't

Sony Pictures Imageworks discusses the visual effects of their digital human as seen (and not seen) in "Hollowman".

Tuesday, November 14, 2000

The Best of the Best CGI and B.Y.O.V.

If you couldn't make it to SIGGRAPH 2000 in New Orleans, you'll have another opportunity to see the "Electronic Theater 2000" this evening. Also: B.Y.O.V. - Bring Your Own Video. Here's a chance to present your own CGI work in an open screening to follow the E.T.. It's YOUR opportunity, so grab it!

Tuesday, December 12, 2000

What JPL's Been Up to Lately

The Jet Propulsion Lab presents their current research related to space, land and sea including: The Shuttle Radar Topography Mission and the Digital Earth Project.

Call the SIGPHONE, 310-288-1148

For recorded information on the time and location of our next meeting.

Dimension Advertising Specs:

\$5 per line (~70 char/line)

1/4 Page (3.75"x 4.75") \$100

1/2 Page Horiz. (7.5"x 4.75") \$200

1/2 Page Vert. (3.75"x 9.75") \$200

Full Page (7.5"x 9.75") \$400

Accepted Media and Formats:

Zip, Jazz, Quark, FreeHand, Illustrator, Photoshop, TIFF, and EPS. Make sure to include all linked images and fonts. Macintosh format. For Media, include a self-addressed, stamped envelope for return.

Send your check made payable to:

Treasurer L.A. SIGGRAPH
L.A. ACM/SIGGRAPH P.O. Box 9399
Marina del Rey, CA 90295

Send your ad to:

Lynn Kaplan Dimension Art Director.
Ads under 10MB can be accepted via e-mail at: lynn180@earthlink.net
Ads over 10MB, please mail to:
Lynn Kaplan 1933 17th St. #3 Santa Monica, CA 90404

For Media, include a self addressed, stamped envelope for return.
Ads will be inserted upon receipt of payment.

Ad submission deadlines are six weeks before date of Issue.

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The company's Commercial's Division has been awarded the Best Visual Effects Gold Clio Award for the last three years. This year the company has already completed work on 45 spot ads for many of the leading commercial advertising directors in the world. In 1999, over 50 commercials jobs were completed.

Other noteworthy projects the company has completed this year include location-based projects for Paul Allen's "Experience Music Project" and for Walt Disney Theme Park Productions.

X Men

Digital Domain created 150 shots for the film (of the film's 500 plus effect shots) including the Magneto light-effects, the Senator Kelly death transition, the Statue of Liberty shots at the film's conclusion and many of the CG X Jet shots.

Working with visual effects supervisor Mike Fink, executive producer Nancy Bernstein and visual effects producer Amy Hollywood Wixson, the film presented a wonderful challenge to a new group of DD supervisors to create some of the film's most striking images

CG supervisor David Prescott and digital effects supervisor Jonathan Egstad will take the audience through a few principal sequences which were created in Houdini, Lightwave and NUKE, the company's proprietary compositing program.

James Brown "The Artist's Journey" for Paul Allen's "Experience Music Project"

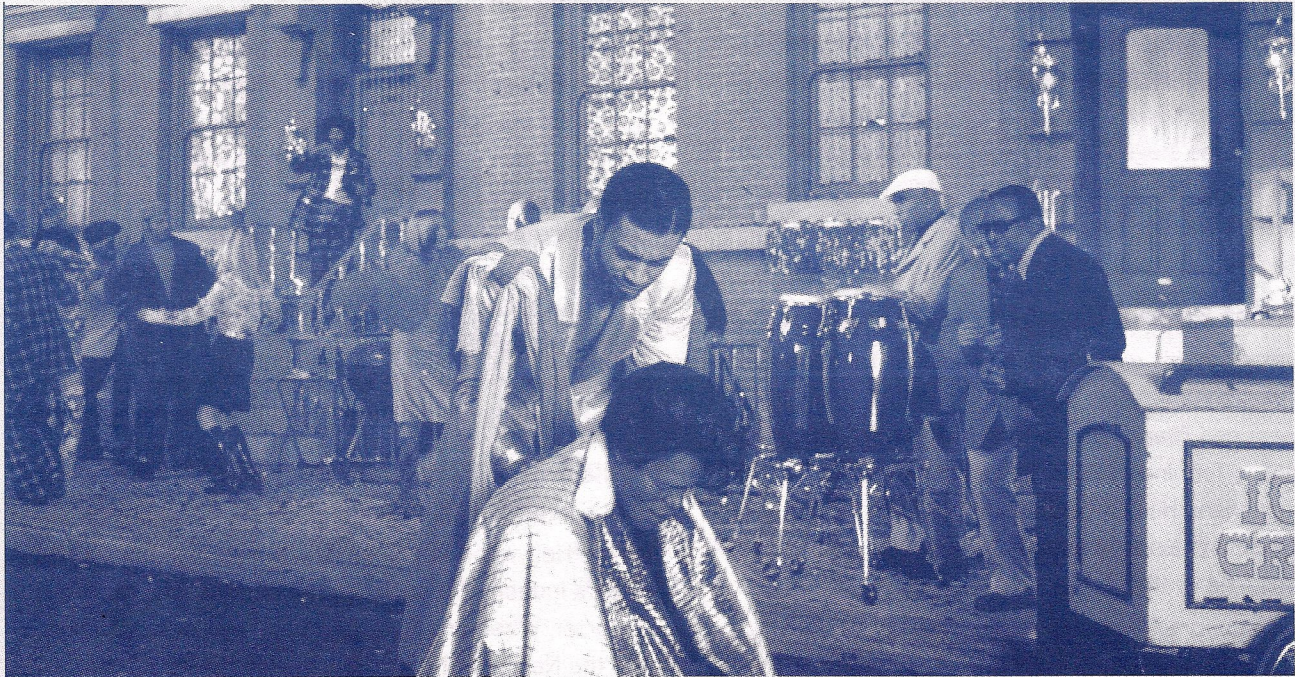
The Godfather of Soul, James Brown is the latest in a series of musical legends to move through the digital portals of Digital Domain. Beginning with the Rolling Stones, and later with Michael Jackson, Bjork, Busta Rymes, etc. the company has always had a particular affinity for musical projects and pushing the edges of digital artistry to the beat of these remarkable talents.

For Paul Allen's EMP museum in Seattle, Digital Domain was tasked with creating a digital James Brown, circa the early 1970's at the height of Funk and integrating Mr. Brown's gyrating performance into production shots filmed last Winter on the back lot of Paramount Studios under the direction of Ray Giarratana.

Andre Bustanoby, Visual Effects Supervisor, "The Artist's Journey" will take the audience through the various techniques employed in this 65mm film project.

Digital Domain Commercials

Digital Domain Commercials division is one of the most successful aspects of the company. Currently, Digital Domain is producing effects work and animation for over 50 spot ads per year. Directed by many of the finest commercial advertising directors in the world and led by many of the finest visual effects supervisors in the industry, including Fred Raimondi, Ray Giarratana, Andy MacDonald and Leslie



Digital James Brown © Experience Music Project

Ekker, the work continues to win raves and awards around the world. Join Patrick Davenport, DD Commercials executive producer as he presents some of the company's latest work and methodologies.

Speakers for the Event

Scott Ross, CEO, Digital Domain

Scott Ross is the CEO, President and Co-founder of Digital Domain, Inc. Ross created Digital Domain, with writer/producer/director James Cameron and four-time Academy Award-winning character-creature creator Stan Winston, after serving as Vice President of Lucasfilm and General Manager at Industrial Light and Magic from 1988-1992. Earlier, Ross served as President of One Pass, Inc. A native New Yorker, Ross began his career at Hofstra University where he graduated in 1974 with a BS in Communication Arts.

Andre Bustanoby, Visual Effects Supervisor, The Artist's Journey

Late in 1995, Bustanoby joined Digital Domain where he was tasked with supervising and managing the nascent Performance Capture department. Bustanoby provided capture supervision for such award-winning

commercials as Nike's "Virtual Andre" and Coke "Jitterbug" as well as for the Academy-Award winning feature film, "Titanic" (1997). After supervising the capture for the Busta Rhymes/Janet Jackson music video, "What's it Gonna Be," Bustanoby co-supervised the visual effects for Bjork's "Hunter" music video.

He then acted as VFX supervisor for "Lake Placid" (1999) and Paul Allen's "Experience Music Project" (2000).

David Prescott, CG Supervisor, X Men

David was recruited by Digital Domain and joined the Company in 1996. As an Effects Animator on Luc Besson's "The Fifth Element" he created a pipeline that could generate thousands of anti-gravity vehicles flying in interweaving grid formations anywhere from 100 to 600 stories above ground level. His next challenge came in the form of James Cameron's "Titanic." David's responsibilities on the show included the development and set-up of procedural animations for smoke, floating debris and various other critical elements. Moving into the after-life for Vincent Ward's "What Dreams May Come," David worked closely with Visual Effects Academy Award winner Kevin Mack to

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create the first L-System tree ever used in film. David's next role at Digital Domain was as Technical Supervisor on "Supernova." Here David designed and set up a pre-visualization system allowing motion control model sequences to be determined prior to shooting on stage, ultimately shaving weeks off the stage-shooting schedule. David then served as CG Supervisor for David Fincher's "Fight Club" and the distinctive opening sequence which travels through Edward Norton's character's brain.

Jonathan Egstad, Digital Effects Supervisor, X Men

Jonathan lent his remarkable compositing talents to such high profile projects as True Lies, Apollo 13, The Fifth Element and Titanic. On the Universal Studios theme-park attraction Terminator 2-3D, Egstad served as compositing co-supervisor. He has been instrumental in the refinement of Digital Domain's proprietary compositing software NUKE for which he wrote many advanced plug-ins.

Most recently, Egstad served as Compositing Supervisor on Warner Bros. Red Planet.

Patrick Davenport, Executive Producer, Digital Domain Commercials

Originally trained as a barrister, Davenport joined The Moving Picture Company in 1990 as a runner. After 4 weeks, he became a trainee producer in the Special Effects Department. Later, Davenport was promoted to producer in 1991, before becoming a company director and the head of Special Effects Department in 1995. He joined Digital Domain in January 1997, as Director of Commercial Operations. His responsibilities included overseeing the digital production of some of the worlds leading commercials. He was named Executive Producer earlier this year.

Paula Parisi, Moderator, Hollywood Reporter

PAULA PARISI is the Editorial Director of Special Issues for the Hollywood Reporter. She has covered the visual effects industry for such diverse publications as The Reporter, Wired and Entertainment Weekly magazines and the New York Times. She is also the author of "Titanic and Making of James Cameron," and is a very knowledgeable observer of Digital Domain.

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CONGRATULATIONS TO

**DIGITAL
DOMAIN®**

**FOR THEIR OUTSTANDING
WORK ON X-MEN!**

FROM YOUR FRIENDS AT SIDE EFFECTS SOFTWARE.



**SIDE EFFECTS
SOFTWARE**