

DIMENSION

The Newsletter of the L.A. ACM/SIGGRAPH

December 1999

L.A. ACM/SIGGRAPH Presents
Tuesday, December 14, 1999

Hot Shots and Hot Spots

An Evening with Industrial Light & Magic Commercial Productions and Digital Domain

The Program

6:30-7:30 Social Hour

7:30-9:00 Program

The Location

Leonard H. Goldenson Theater
Academy of Television Arts & Sciences.
5220 Lankershim Blvd.
North Hollywood, CA 91601

Directions

The Academy is located in No. 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 parking structure

Fees/Registration

This 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 registration fee. Members only will be given priority entrance from 6:30-7:00 PM. After 7:00 PM it's first come first served. We strongly urge that members arrive early to assure their admittance.

Special Thanks to
Pamela Thompson
and Alan Botwinick



"Launch" 1st Union. ©1998 Industrial Light & Magic

The Event

'Tis the season of jingle bells and jingles that sell. Take a break from holiday shopping to see some of the best ads in CG. See how the CG elves create the eye candy that is stuffing agency stockings today .

Television was invented in this century with regular broadcasts beginning in 1936. With this invention came the advent of commercials. At first, simply announced, "And now a word from our sponsor," commercials have evolved into an art form all their own. The short format of TV commercials allows for some of the most creative work being done today. This short format is the testing ground for new technologies, ideas, and experimentation often leading to some of the most innovative work in the

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medium of computer animation and effects. With the proliferation of channels vying for the viewer's attention, dazzling eye candy commercials have become the ad agency's answer to its clients ever demanding needs.

Well known for its effects work in features like *"Titanic"*, Digital Domain has a reputation among advertising agencies due to its prolific output of television commercials. Andre' Bustanoby and Leslie Ekker will talk about some of the work being done in the commercials division of DD such as, the *"Animal Crackers"* spot for the Got Milk campaign.

Inspired by its successful work in the feature film arena, ILM expanded into the world of advertising in 1989. Today, Industrial Light & Magic Commercial Productions is a full-service production company specializing in the production of live-action commercials as well as commercials with visual effects. ILMCP accounts for nearly a quarter of ILM's annual revenue.

Producing an average of thirty commercials a year, ILMCP continues an aggressive expansion under the leadership of Executive Producer/Division Manager Marcie Malooly, who joined the company in 1995. The division has both doubled in size and quality since then and continues its reputation for melding bleeding-edge technology with a strong creative aesthetic. Recently, ILMCP has been honored at Cannes and AICP/MOMA, in addition to receiving an Emmy nomination for best commercial.

Using the knowledge, technology and creative talent it's known for world wide, ILMCP has produced some of the most imaginative TV spots of this century. Mary Beth Haggerty will speak about the impressive work being done by ILMCP on First Union Bank.

Please join us for a journey through the past and a look into what the millennium may bring to the world of television commercials and computer graphics.

ANDRE' BUSTANOBY

Digital Domain

Andre' Bustanoby is currently a Visual Effects Supervisor and the Performance Capture Supervisor at Digital Domain in Venice, CA.

In addition to supervising visual effects for music videos, commercials and feature films, he is also responsible for implementing and deploying new capture methodology and technologies for the feature film, commercial, and new media divisions at DD.

Bustanoby studied Mechanical Engineering at Washington State University and later worked at Boss Film Studios as Head of Integration and Chief Engineer where he was responsible for the design and manufacture of equipment for digital imaging, motion control, and motion capture.

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"Levis Ad". ©1999 Digital Domain

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His film credits include *"Lake Placid"*, *"Titanic"*, *"Ghosts"*, *"The Island Of Dr. Moreau"*, *"Waterworld"*, *"Species"*, *"Alien 3"*, *"Drop Zone"*, and *"Cliffhanger"*.

LESLIE EKKER

Digital Domain

Leslie Ekker is a Visual Effects Supervisor in the Commercial Division at Digital Domain. Prior to this, he was the Model Shop Supervisor at Digital Domain.

Ekker has over 18 years of Model Design & Construction experience on some of the most significant and award winning feature films, commercials, and theme park projects.

His work on *"True Lies"* included prop design for Arnold, design engineering & fabrication of a Harrier model-mover, and model shop CO-Crew Chief for Stetson Visual Services. His role was critical to the success of the Causeway Rocket Attack model demolition shot. He later moved to Digital Domain for the Causeway Explosion Continuation shot.

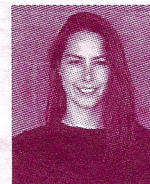
He was responsible for Model Effects and Construction on Coppola's *"Bram Stoker's Dracula"*, and ran the Special Prop & Model Shop, and the Art Department model shop on the Spielberg film *"Hook"*. For his work on *"Apollo 13"*, Leslie Ekker was nominated for the Academy Award in Visual Effects (along with fellow Visual Effects team member Rob Legato) and won the BAFTA Award for Visual Effects.

Other feature credits include *"Bladerunner"*, *"Ghost Busters"*, *"2110"*, *"Brainstorm"*, *"Die Hard"*, *"Buckaroo Banzai"*, *"Edward Scissorhands"*, *"Close Encounters Special Edition"*, *"The 5th Element"*, *"Dante's Peak"*, & *"Titanic"*. Leslie Ekker brings to

Digital Domain a practical and scientific approach distilled from long experience and a life-long love of science and design. He obtained a B. S. in Industrial (Product) Design from Art Center College of Design, Pasadena, in 1979.

MARY BETH HAGGERTY

Industrial Light & Magic Commercial Productions



Mary Beth Haggerty joined Industrial Light & Magic in 1995 as a technical director on *"Twister."* After working on many high profile feature film projects, she has diversified her talents into computer graphic work for commercials. In the last year, she has been a technical director on spots for Chevy Blazer, and is presently an integral part of the computer graphics work being done for a 10 spot award-winning campaign for First Union Bank. Haggerty describes herself as a cross between a Gear-Head and an Artist. Possessing both a technical background and a love of art, her work at ILM has demonstrated high achievement.

Prior to Industrial Light & Magic, Haggerty received her B. S. Degree in Computer Science in 1993 from Texas A&M University, and went on to receive her Masters from that schools famed Visualization Laboratory. At the Viz Lab, Haggerty concentrated her studies on the visualization of music. Her thesis work was accepted into the prestigious SIGGRAPH Computer Animation Festival in 1995 when she graduated.

Her film credits include such films as *"Celebrity"*, *"Small Soldiers"*, *"Spawn"*, *"Men In Black"*, *"Mars Attacks"*, and *"Twister"*.