



## **Dead Man's Chest Goes Six for Six at VES Awards**

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### **Monday February 12, 2007**

Disney's PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST was the big winner for Industrial Light & Magic at the 5th Annual VES Awards, winning in all six categories for which it was nominated, including Outstanding Visual Effects, Saturday night (Feb. 11, 2007) at the Kodak Grand Ballroom in Hollywood.

"There was some amazing 'snap, crackle and pop' effects work on display last night," said Eric Roth, exec director of the VES. "This past year --with technological and artistic advances aplenty -- the 'did you see that?' bar was set higher than ever and this year's crop of visual effects winners cleared it with room to spare."

The winners were:

Outstanding Visual Effects in a Visual Effects Driven Motion Picture  
PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST  
John Knoll, Jill Brooks, Hal Hickel, Charlie Gibson

Outstanding Supporting Visual Effects in a Motion Picture  
FLAGS OF OUR FATHERS  
Michael Owens, Matthew Butler, Bryan Grill, Julian Levi

Outstanding Visual Effects in a Broadcast Miniseries, Movie or Special  
NIGHTMARES AND DREAMSCAPES – BATTLEGROUND  
Eric Grenaudier, Sam Nicholson, Mark Spatny, Adalberto Lopez

Outstanding Visual Effects in a Broadcast Series  
BATTLESTAR GALACTICA - Episode 303b "Exodus"  
Gary Hutzel, Michael Gibson, Alec McClymont, Brenda Campbell

Outstanding Supporting Visual Effects in a Broadcast Program  
ER - Scoop and Run  
Sam Nicholson, Scott Ramsey, Adam Ealovega, Anthony Ocampo

Outstanding Visual Effects in a Commercial  
Travelers - SNOWBALL  
Dan Lemmon, Eileen Moran, R. Christopher White, Paul Story

Outstanding Visual Effects in a Music Video  
U2 and Green Day - THE SAINTS ARE COMING  
Matt Winkel, Ben Looram, Wayne England, Graham Fyffe

Best Single Visual Effect of the Year  
PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST – Flying Dutchman Sequence  
John Knoll, Ned Gorman, Jakub Pistecky, Tom Fejes

Outstanding Real Time Visuals in a Video Game  
FIGHT NIGHT ROUND 3 for PS3  
Christopher Sjoholm, Kat Kelly Hayduk, Rob Hilson, Celia Jepson

Outstanding Visual Effects in a Special Venue Project  
ROVING MARS  
Alan Markowitz, Dan Maas, Jeremy Nicolaides, Johnathan Banta

Outstanding Animated Character in a Live Action Motion Picture  
PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST – Davy Jones  
Steve Walton, Jung-Seung Hong, Marc Chu, James Tooley

Outstanding Animated Character in an Animated Motion Picture  
CARS - Mater  
Larry The Cable Guy, Mike Krummhoefener, Tom Sanocki, Nancy Kat0

Outstanding Animated Character in a Live Action Broadcast Program, Commercial or Music Video  
Geico - CHAT  
David Hulin, Seth Gollub, Andy Walker, Jenny Bichsel

Outstanding Created Environment in a Live Action Motion Picture  
PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST  
Chris Stoski, Susumu Yukuhiro, Jack Mongovan, Greg Salter

Outstanding Created Environment in a Live Action Broadcast Program, Commercial or Music Video  
ELISABETH - Episode 1  
Dave Bowman, Jimmy Kidell, Russell Horth, Gurel Mehmet

Outstanding Models and Miniatures in a Motion Picture  
PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST  
Bruce Holcomb, Ron Woodall, Charlie Bailey, Carl Miller

Outstanding Models and Miniatures in a Broadcast Program  
BATTLESTAR GALACTICA - Season 2, Episode 218 "Resurrection Ship, Part 2"  
Steve Graves, Jose Perez, Mark Shimer, Chris Zapara

Outstanding Compositing in a Motion Picture  
PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST  
Eddie Pasquarello, Francois Lambert, Jeff Sutherland, Tory Mercer

Outstanding Compositing in a Broadcast Program, Commercial or Music Video  
Travelers - SNOWBALL  
Laure Lacroix, Lyse Beck, Steve McGillen, Matt Holland

Outstanding Special Effects in a Motion Picture  
CASINO ROYALE  
Chris Corbould, Peter Notley, Ian Lowe, Roy Quinn

There were plenty of challenges cited, ranging from “recreating actual Mars data [for ROVING MARS] while maintaining historical reality and making the images presentable for IMAX,” to “rooting the bridge that went from foreground to background with five people in only seven weeks” for DEAD MAN’S CHEST.

In addition, the Lifetime Achievement Award was presented to ILM's legendary senior vfx

supervisor, Dennis Muren, an eight-time Oscar-winner, who began his career 30 years ago on STAR WARS and has been on the industry's cutting edge of innovation, working on CLOSE ENCOUNTERS OF THE THIRD KIND, INDIANA JONES & THE TEMPLE OF DOOM, E.T., THE ABYSS, T2, JURASSIC PARK, A.I. and WAR OF THE WORLDS, among others.

"Without George [Lucas], where would we be?" Muren asked backstage. Muren reminisced about the impact of seeing Yosemite as a child in opening up his observational skills. His philosophy: "Think of everything that you do as being obsolete...Take what you think you can do and top that...Make an image look fresh and new. I've grown to embrace technology. What artists need to do is make things work for them."

Right now Muren is working on an instructional book for CG artists intended to hone in on their observational skills and working part-time for ILM and Pixar. He's working on realtime at ILM to make it more iterative and working on a synthesis of animation and vfx at Pixar that will work for them.

Lucas recalled Muren working nights at ILM and becoming not only "a stalwart," but also "the heart and soul of the organization." In terms of innovation at ILM, Lucas singled out Zviz, the company's realtime previs system based on the LucasArts game engine. Lucas said Zviz is still being beta tested on the new animated STAR WARS series, as well as INDIANA JONES 4. "It's the single most thing that will revolutionize the industry," Lucas boasted.

Meanwhile, DEAD MAN'S CHEST's vfx supervisor John Knoll hinted at what's to come in the fourth installment this summer, PIRATES OF THE CARIBBEAN: AT WORLD'S END: "Getting the Dutchmen characters integrated and smoothed out was the biggest challenge of DEAD MAN'S CHEST. In the next one, the challenges are more environmental. There's a big water sequence at the climax and the requirements are somewhat different from POSEIDON and [demand] more techniques."