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## Shot Breakdown List

**Note:** The Maya standard renderer was used unless otherwise mentioned. I composited all scenes on my demo tape using either Commotion Pro or After Effects. I did not create any of the models on my demo tape. The modelers are shown in the credits. See <http://www.allenagenda.com> for additional behind-the-scenes information and screen shots.

**Asteroids in Blue Gas:** This scene is comprised of several polygon asteroids (created using the rockGen.mel script) floating in a lightFog environment. A Paint FX matte painting is in the background.

**Ocean Schooner:** I setup, lit, and rendered this scene using a textured model from DeEspona. Maya 4.5 fluid effects were used to create the ocean.

**Asteroid Crash:** I am responsible for the scene setup, animation, lighting, rendering, compositing of all elements.

**Sulaco on Desert Planet:** same as above

**Canyon Fly through:** Same as above.

**Sulaco Attack in Space:** Same as above. The blue gas from the engines is Maya Paint FX.

**P51 Ocean Flyby:** Fluid Effects created the ocean, while the sky was a hemisphere mapped with a sky image.

**ME109 Toward Horizon Scene:** The ME109 (polygon) aircraft is a DeEspona model. I created the texture maps in Photoshop. I photographed a detailed 1/16 scale aircraft in order to capture the initial texture maps. Rotating transparent disks (blade texture maps applied) were used in place of propeller geometry. I used the GI\_Joe MEL script to generate a sphere of low-intensity directional lights to fake Global Illumination (G.I.). The scene was rendered in Maya 4. The background plate (France) was matchmoved with MatchMover 2.2. Several compositing elements are shown individually.

**Egyptian Columns on Walkway Scene:** The beauty pass of the Egyptian columns was rendered using Entropy 3 (and MayaMan from Animallogic). The shadow pass was generated using the useBackground material and rendered in Maya 4. The reflection in the building window is a simple composite of the original beauty pass. The element was then matchmoved to the window pane using only X-axis information.

**Plane Chase Over Ocean Scene:** In addition to the ME109, I also texture mapped the P51 Mustang aircraft. The ocean geometry was generated in Terragen.

**Aerial Dogfight Scene:** The two aircraft, rendered using Maya 4, moved through the scene on motion paths. Again, the GI\_Joe MEL script created a sphere of directional lights. The background image was created from several digital photographs and assembled in RealViz Stitcher. Light values and colors were taken off of a light probe image photographed on location.

**P51 Mustang Turntable Scene:** This Maya 4 rendered scene highlights the texture mapping of the aircraft and its lighting (fake GI) in relation to the lightprobe reading (shown in background).

**Model Credits:** DeEspona, Joe and Paul Conti, and Nigel Pickering.

**Soundtrack:** Birmingham 6