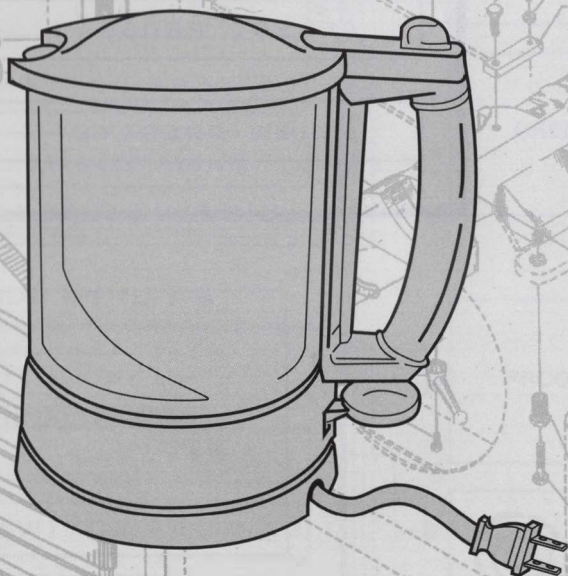
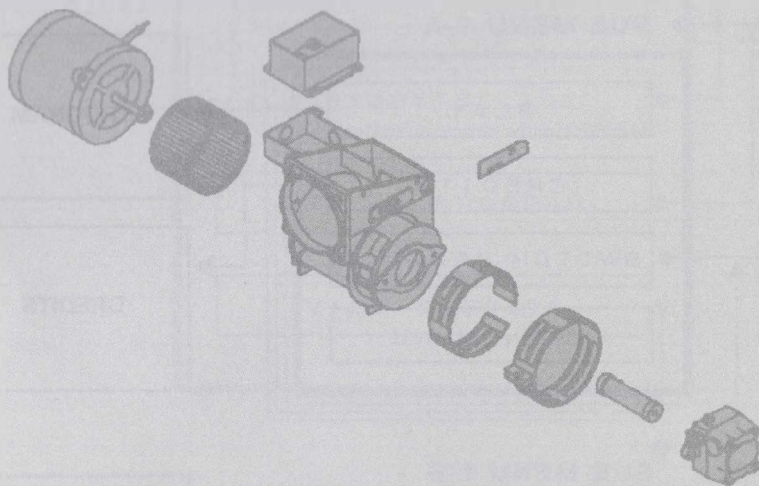




SIGGRAPH 2003  
SAN DIEGO

# ANIMATION THEATER PROGRAM PART 2





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  - 02 Multisensor Fire Observations - NASA Goddard Space Flight Center
  - 03 Daredevil - Rhythm & Hues Studios
  - 04 Dia de los Muertos - Vinton Studios
  - 05 Empire of the Eye: Andrea Pozzo - National Gallery of Art / Tangerine Studios
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  - 07 fr-019: Poem to a Horse - Farbrausch
  - 08 National Museum of American Jewish History - IOMEDIA
  - 09 Gravités - Supinfocom / One Plus One
  - 10 Influencing Bone Remodeling in Osteoporosis - Hurd Studios
  - 11 The Future is Wild - 422 Ltd.
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STORYTELLING

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- 01 Akryls - Supinfocom / One Plus One
- 02 Puppet Show - Trident Computer School
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## REALITIES CHALLENGED

# 01 Time Warner "Pigs"

1:19

Pigs fly through the air over Los Angeles by night.

Director: Bruno Aveillan

Producer: Quad - Believe

Agency: SSNK New York

Digital Visual Effects: la maison, Annie Dautane

Shooting Supervisor: Eve Ramboz

Graphic Artists: Eve Ramboz,

Bruno Maillard, John Breslin

CG Supervisor: Luc Froehlicher

CG Artists: Emmanuel Chapon,

Pierre Pilard,

Bénédicte Legrand Robert,

Matthieu Royer, Yannick Giaume,

Ahmidou Lyazidi, Myriam Catrin

Rotoscope: Gaëlle Bossis

Digital Visual Effects Coordinators:

Pascale Mazoyer, Dorothée Dray

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## 02 Multisensor Fire Observations

2:07

From space, we can understand fires in ways that are impossible from the ground. New Earth-observing satellites capture the significant impact of fires on our planet. This animation moves from a sequence of global fires in 2002 to continental and close-up views of three significant fires in the western United States in the summer of that year, the Hayman fire, the Rodeo-Chediski fire, and the Biscuit fire. Particular emphasis is made on the correlation of measurements from different satellite sensors. These sensors show many atmospheric and terrestrial phenomena that influence or are influenced by the occurrence of fires on Earth

Director/Producer: Horace Mitchell

Lead Animator: Cynthia Starr

Animators: Randall Jones, Alex Kekesi, Marte Newcombe,

Eric Sokolowsky, James W. Williams, Gregory Shirah, Lori Perkins

Designers: William C. North, Jennifer Farnham, Dr. Fred J. Gunther,  
Rosemarie Slaughter

Writer: Jarrett Cohen

Editor: Stuart Snodgrass

Sound Recording: Fred Kemman

Narrator: Michael Starobin

Music: Robert Hitz

System Administrator:

Kevin Mahoney

Data: NASA Distributed Active

Archive Center Alliance,

MODIS Rapid Response Project,

University of Maryland,

United States Geological Survey,

National Oceanic and Atmospheric

Administration, Socioeconomic Data

and Applications Center,

Reto Stockli

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## 03 Daredevil

1:55

To produce a compelling, subjective point of view for the title character in "Daredevil," Rhythm & Hues developed Shadow World, a visualization of echoes which bounce off objects in the environment, creating ghost-like images that dissipate with vapor-like transience. Shadow World represents the development of an advanced, production tested set of volumetric tools, allowing a great deal of flexibility and control in the shape and appearance of three-dimensional density fields. Useful not only in generating soft-edged cloudy effects, these fields may also be used to derive isometric surfaces around volumes, and be highly effective in the representation of fluids.

Director: Mark Steven Johnson

Producer: Avi Arad

Visual Effects Supervisors: Rich Thorne, Derek Spears

Visual Effects Producers: John Kilkenny, Rachael Fondiller

Digital Effects Producer: Paula Bonhomme

Digital Effects Supervisor: Nicholas Titmarsh

President Film Division: Richard Hollander

Executive Producer/Feature Division: Lee Berger

Production Executive: Heather Jennings

Assistant/Feature Division: Judi L. Affleck

Executive Assistant/Feature Division: Joni Cantrell

Production Coordinator: Serge Riou, Ryan Pollreisz,  
Chad Hellmuth

2D Coordinator: Pat McCormack

Production Assistant: Wendy Ho

Pipeline Setup: Ammon Riley, Nico Van den Bosch

Animation Setup Lead: Joe Mancewicz

Animation Setup: Jelena Erceg, Rick Grandy, Will Telford

Modeling Manager: Keith Hunter

Modelers: Roger Chao, Mark Chavez, Jason Chayes, Yeen-Shi Chen,  
Craig Chun, Moriba Duncan, Wei Ho, Brett Nystul,  
Chien-hsiung Wang

Animation Supervisor: Steve Ziolkowski

Animators: Hunter Athey, Steve Baker, Erik De Boer,

Davy Crockett Feiten, Dennis Greenlaw, Rebecca Ruether,  
Chad Shattuck, Roberto Smith, Brian R. Wells

FX TDs: Mike O'Neal, James Atkinson, Christopher Chapman, Antoine Durr, Anders Ericson, David Gutman, Jongwoo Heo, Eric Horton, Franklin Londin, Dan Ma, Tomas Rosenfeldt, Christopher Dante Romano, Chris Roda, Alfred Urrutia, Carlo Volpati, Craig Zerouni, Jeff Wolverton

Match-Move Supervisor: Wilmer Lin

Match-Movers: Kevin Carney, Richard Davenport, Michael Karp, Chris Logan, Debi Lyons, Jon Meier, Dan Mellitz

2D Supervisor: Harry Lam

Compositor 2D Supervisor: Craig Seitz

Compositors Flame/Inferno: Tim Bird, Kevin Moseley, John Heller, Kristin Johnson, Robert Trent

Compositors: Kenneth Au, Tony Barraza, Jeffrey Castel De Oro, Jimmy Jewell, Bertha Garcia, Perry Kass, Oded Kassirer, Sean Lee, Matt Linder, Jeffrey McLean, Jeremy Nelligan, Marc Rubone, Joe Salazar, Jeff Wells, Matthew Wilson, Serkan Zelzele

Lighting Supervisor: Arthur Jeppe

Lighters: Georgia Cano, Tom Capizzi, Pascal Chappuis, Lisa Clarity, Daev Finn, Bridget Gaynor, John K. Goodman, Karl Maples, Gaelle Morand, John Paszkiewicz, Scott Penningroth, Mike Roby, Evelyn Spencer, D Wehser, Suponwich Juck Somsaman, Amie Slate

Digital Artist, Lighting: Thuc Nguyen

Digital Artist, R+H:Box: Brian Tatosky

Art Director: Doug Juhn

Freelance Designer Art: Nick Pugh

Matte Painters: Dylan Cole, Kino Scialabba

Paint Box Artists: Sully Jacome-Wilkes, David Palmer, Andrew Paquette, Martha Mack, Alison Yerxa

Artist: Rick Rische

Modeler: Brad Sick

Match-Movers: Lulu Simon, Mitchell Snary

Rotom Artists: Anne Hermes, Veronica Hernandez, Michael Frevert, Marvin Jones, Richard Stay

Assistant Editor: Gus Duron

Editor: Shannon Leigh Olds

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## 04 Dia de los Muertos

6:10

“Dia de los Muertos” (Day of the Dead) captures the beauty, mystery and sacredness of the ancient Meso-American holiday that honors and remembers those who have died. Combining stop-motion and CG characters, miniatures, digital backgrounds and FX, Kirk Kelley creates a richly layered world that blurs the boundaries separating the living from the dead. Dynamic camera angles and lively music enhance the subtle, stylized performances of the living characters and the frenzied action of the spirits.

Director: Kirk Kelley

Producers: Mary Sandell, Rachel Walchak

Executive Producers: David Altschul, Will Vinton, Zilpha Yost

Producers: Mary E. Sandell, Rachel Walchak

Director of Photography: John Ashlee Prat

CGI Animation: Allan Steele, Chris Ohlgren, Joel Brinkerhoff, Travis Knightt, Patrick Van Pelt, Brian Boyd

Stop Motion Animation: Clay Connally, Chris Ohlgren,

John Ashlee Pratt, Robin Ator, Wendy Fuller, Alex Inman

Stop Motion Lighting: John Ashlee Pratt

Set Design: Tracy Prescott, John Ashlee Prat, Clay Connally

Set Construction: Scott MacGregor, Chris Sweet, Clay Connally, John Ashlee Prat

Set Painting: Piper Rovin

Character Fabrication: Colin Batty, John Ashlee Prat, Clay Connally

Costume Design & Fabrication: Kate Schmitt

Motion Control: Kine Arnold, Halle Hennessey, John Ashlee Prat

CG Lighting: Clay Connally, TJ Nabors

Character Modeling & Set-up: Brian Boyd, Allan Steele, Adrian Grey

Character Texturing & Costume Design: TJ Nabors

Lead Technical Artist: Kate Nagy

Digital Backgrounds: Clay Connally

Cloth Animation & Simulations: Patrick Van Pelt, Jeff White

Effects: Kate Nagy, Kerry Pierce

Technical R&D & Support: Miguel Grinberg, Chris Immroth, Kerry Pierce, John Pierson

Systems Administration: Jonathan Rozes

Editors: Christopher Murrie, Cam Williams, Scott Sundholm

Compositing: Rebecca Bowen, Tom Burney, Phil Guzzo



Music: "Mohana" by Esther Forero,  
 Performed by TOTO La Momposina, Published by Rio Phagos,  
 ©Yard High 1996 "Copla De La Muert", Performed by Susana Baca,  
 Tonga Publishing, ©1997 Del Fuego Y Del Agua  
 Sound Design & Mix: Jamie Haggerty  
 Sound Engineer: Lance Limbocker  
 Music Clearances: Melissa Marsland, Amy Massingale, Beth Pardo  
 Additional Support - CG Animation: Kevin MacLean, Tracy Larson,  
 Scott Robideau, Alex Inman, Dyche Alsaker, Bart Goldman  
 Character Modeling & Set-up: Alex Inman, Melissa Gamez,  
 Tracy Larson Texturing: Janelle Pierce, Amy Moran  
 Lighting: David Trappe  
 Additional CG Technical Support: Brian Boyd, Chris Ohlgren,  
 Shawn McInerney  
 Additional Stop Motion & Stage Support: Octavia Hunter,  
 Toby Ethridge, Ted Jackson, Brett Crutcher, Brian Garver  
 Additional Support - Stop-Motion Shot Set-up: Gayle Ayers  
 Set Construction: Kate Schmitt, Tracy Larson, Robin Ator,  
 Allan Steele, Tony Chioti, Elicia Harris, Rebecca Bowen, Adrian Grey,  
 Bruce Weinkle  
 Character Fabrication: Eric Butte, Tim Tanner  
 Animation: Tony Marrithew, Noah Klabunde  
 Stage Support: Toby Ethridge, Octavia Hunter, David Trappe,  
 Ted Jackson, Brett Crutcher, Brian Garver  
 Editorial Support: Rebecca Rockam, Steve Briske, Trevor Cable,  
 Chris Tenzis  
 Production Support: Paul Diener, Mark Axton, Dan Casey,  
 Brigid Kelly, Deanna Rizzo, Billy Halkinrude  
 Production Accounting: Brad Day, Bryan Clark  
 Colorist: Michael Mintz  
 Production Coordinator: Nick Childs  
 Negative Assembly: Bob Zurcher  
 Title Design: John David Buffam  
 Film Finish: Kevin Nordine @ Pixel  
 Films  
 Generous Support From:  
 DownStream Digital,  
 Stage Right, Inc., Portland Color Lab  
 Special Thanks: John Ashlee Prat,  
 Clay Connally, Rebecca Bowen,  
 Zilpha Yost, Joe Arredondo,  
 Allan Steele, Barry Bruce  
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## 05 Empire of the Eye: Andrea Pozzo

3:17

As part of the National Gallery of Art film series "Empire of the Eye," this excerpt illustrates two of the most remarkable illusionistic ceiling paintings in Italian Renaissance Art. Commissioned in 1684 to paint both an illusionistic dome and ceiling vault in the church of S. Ignazio in Rome, Andrea Pozzo documented invaluable sketches and perspective treatises as he worked. These rare documents were scanned and imported as templates to recreate digital models of his work. CGI was completed using Alias|Wavefront Maya 3.0 and Adobe After Effects S.5 running on Mac OS X.

Director: Joseph Krakora  
 Producer: Ellen Bryant  
 Art Direction, 3D Animation:  
 Carol Hilliard  
 Animation Unit: Tangerine Studios  
 Editor: Tony Black  
 Host: Al Roker

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**Tangerine Studios**  
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**+1.202.234.6780**  
**carol@tangerinestudios.com**

## 06 The Life of Mammals

2:30

"The Life of Mammals" presents a fascinating and complete insight into this incredible group of animals. 422 Ltd. produced the content graphics for this vast project, allowing the viewer to witness amazing scenes, impossible to film. The aim was to produce subtle, realistic visuals that were unobtrusive yet have a definite stylistic quality. The Dinohyus sequence is a 3D reconstruction of a mammal now extinct. The interior of the Blue Whale shows the sheer enormity of the mammal's inner workings.

Director: Mick Connaire  
 Producer: Mike Salisbury  
 Animation: Andy Power  
 Compositing: Dave Corfield  
 Design/Art Direction: Mick Connaire

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**+44.117.946.7722 fax**  
**kim@422.com**

## 07 fr-019: Poem to a Horse

2:00

The work of a team of hobby artists and programmers in their spare time. Using commodity PC hardware and taking only 64 kilobytes of space (so everyone can download it in under 10 seconds and watch it using any reasonably modern Windows PC) it shows a plethora of abstract yet smooth objects accompanied by an electro-pop soundtrack. "Poem to a Horse"

therefore explores the fields of real-time rendering, generative art and approaching the Kolmogorov complexity of visuals.

Director: Thomas Mahlke  
 Producer: Farbrausch  
 Contributors: Dierk Ohlerich,  
 Thomas Mahlke, Ronny Pries,  
 Tammo Hinrichs

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**th@inverse-entertainment.de**  
**www.farb-rausch.com**

## 08 National Museum of American Jewish History

3:00

A fundraising video for the new National Museum of American Jewish History, on the mall in Philadelphia, Pennsylvania. Due to a very preliminary architectural design scheme at the time of production, IOMEDIA was challenged to develop a rendering style that would not look computer generated, so that the design would not seem too "real". IOMEDIA

produced extensive hand painted watercolors of the building elevations, surrounding site and interiors in order to achieve this soft, impressionistic look.

Director: Eric Rosemann  
 Producer: Peter Korian  
 Contributors: Eric Rosemann,  
 Michael Lasker, Daniel Burt,  
 Kris Rivel, Glenn Burton,  
 Eugene Carroll

**Contact:**  
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**+1.212.352.1115**  
**+1.212.352.1117 fax**  
**eric@io-media.com**  
**www.io-media.com**

## 09 Gravités

5:29

In this universe, gravity is generated with an enormous machine. But when things fall out of order, it is the beginning of the end or a meeting.

Directors: Thierry Bassement,  
Frederic Gesquiere,  
Alexandre Perard  
Producer: Supinfocom Valenciennes

**Contact:**  
**Maud Bonassi**  
**Supinfocom/ One Plus One**  
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**75008 Paris**  
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**+33.1.42.25.91.92 fax**  
**maud@oneplusone.fr**

## 10 Influencing Bone Remodeling in Osteoporosis

3:45

A physician education piece on osteoporosis and the mechanism of action of Actonel, a drug for its treatment. Bone is living tissue that is constantly renewed. Cells called osteoclasts remove damaged bone and cells called osteoblasts replace it with new bone. Because estrogen suppresses osteoclast activity, postmenopausal estrogen loss causes an imbalance in favor of the osteoclast, that is, bone removal. When more bone is removed than replaced, bone thinning causes osteoporosis. Actonel is absorbed by bone and ingested by osteoclasts during bone removal. By interfering with cell functioning, Actonel kills osteoclasts. Remodeling balance is restored and osteoporotic fracture risk is reduced.

Director: Jane Hurd  
Producer: Amalia Delicari  
Screenwriters: Jane Hurd,  
Christine Young  
Animators: Donald Tolentino,  
Jason Guerrero, Andy Wagener,  
Donna DeSmet  
Title Design: Luba Proger

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**www.hurdstudios.com**

# 11 The Future is Wild

2:54

A thirteen part series for Animal Planet USA. The 422 team of animators, composers, designers and producers worked with John Adams television to bring the series to life over the 18 month production schedule.

Director: Steve Nicholls  
 Producer: Paul Reddish  
 Animation Director: Peter Bailey  
 Post Production Supervisor:  
 Mike Shirra  
 Senior Designer: Kate Finding

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## STORYTELLING

### 01 Akryls

5:01

Let us enter the tiny universe of the infinitesimal in the infinitely big, and beyond.

Director: Yann Couderc,  
 Bruno Hajnal, Xavier Henri  
 Producer: Supinfocom Valenciennes

**Contact:**

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**France**  
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**+33.1.42.25.91.92 fax**  
**maud@oneplusone.fr**

### 02 Puppet Show

1:31

An accident that happens to puppets.

Director/Producer: Maki Kawato

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**4-1-11 Meieki**  
**Nakamura-ku**  
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**+81.52.583.1766 fax**  
**chocolab@banbi.net**  
**www.tc.kawai-juku.ac.jp**

## 03 The Eidolons of Edna

3:45

In Victorian England an old woman living alone in her house is at her wits end. An unconventional exorcist arrives to help, swiftly ridding her of the poltergeists with unfortunate results.

Director: Shane Welbourn  
Producers: Shane Welbourn,  
Gina Welbourn

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**#403 82nd Avenue**  
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**ginaw@bioware.com**

## 04 Gone With The Wind In Sixty Seconds 1:03

The plot of the Hollywood epic "Gone With The Wind" is compressed to one minute, with hilarious results in this short student film.

Director/Producer: Scott Chantler

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## 05 Aunt Luisa

3:02

This film features an aging widow who, through a whiskey induced haze, has become convinced that bandleader Guy Lombardo and his Royal Canadians have taken up residence in her house. She hears them playing, but she's never actually seen them as the performance is always happening in another room. Blur Studio wrote and produced "Aunt Luisa" entirely in-house, with the studio's team of artists and animators handling concept design, storyboards and every phase of the animation process.

Director: Tim Miller, Paul Taylor

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**Blur Studio, Inc.**  
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**Venice, CA 90291**  
**USA**  
**+1.310.581.2338**  
**mandy@blur.com**  
**www.blur.com**

## 06 Henry's Garden

8:10

The story of a monster who loves flowers and experiences a harsh transformation of his environment. It's a tale of joy, loss, rejuvenation, and the enduring power of nature. "Henry's Garden" was produced on Windows NT workstations using Alias|Wavefront's Maya Unlimited, Right Hemisphere's Deep Paint 3D, Adobe Photoshop and Adobe Premiere.

Directors/Producers: Moon Seun, Kevin Geiger  
Contributors: Brian DeBoer, Jerry Summers

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**+1.310.234.1176**  
**kevinmoon@earthlink.net**  
**www.simplisticpictures.com**

## 07 Un Amour Mobile

2:04

A short animation about two characters living on a mobile, inspired by French illustrations from the 1920's. To achieve images that suited this style, custom software was written to render the 3D animated figures. The animation style derives from 2D and 3D conventions, exploring and combining the spacial abstraction available to both.

Director/Producer: Ian Mackinnon

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**University**  
**Fern Barrow**  
**Poole, BH12 5BB Dorset**  
**United Kingdom**  
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## 08 Au Petite Mort

3:10

Attracted by the motion of an iridescently winged dragonfly, a predatory fish, driven by instinct and forces of nature, leaps from his ever-flowing river and in one sudden moment of carnal lust and abject destruction, takes a life. Rain falls, leaves blow in the chill wind, and the sky darkens as the fish reenters his kingdom. Above, a brightly colored float splashes into the water. Attached is a beautiful but barbed iridescently winged lure.

Directors: Jerry van de Beek,  
Betsy de Fries  
Producer: Betsy de Fries  
Animation, Production:  
Jerry van de Beek, Betsy de Fries  
Music Composition: B.Z. Lewis,  
Monica Pasqual

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**www.littlefluffyclouds.com**

## 09 Mekarate

4:30

An office worker is driven to self-destruction by illusion.

Director/Producer: Hiroyasu Shimo

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## 10 Ode to Summer

2:28

An attempt to use CG technology to bring to life the art of Chinese ink brush painting. It has the usual elements found in Chinese paintings like the lotus, koi, lady, rock, tree and calligraphy. All the objects are 3D geometry with the unique Chinese brush strokes realized through a combination of models and shaders. Texture maps have been kept to a minimum while using simple lighting.

Director: Ron Hui  
 Producers: Tony Neoh,  
 Raymond Neoh  
 Contributors: Ling Xu, Moon Chen,  
 Ong Kiem Ching, Laurence Meng,  
 Kamiyu Guo, Paul Liang, Holic Chen,  
 Polpol Shi, Lion Li, Roxanne Li,  
 Shi Ke, Bai Jing, Leo Zeng, Sinlone,  
 Fu Xinyong, Angus Liu, Panny Guo,  
 Shine Xing, Chen Jianle, Ivy Wang,  
 Kiki Sun, Elva Yang

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## 11 Little Red Plane

8:17

In a tree house, safe from the world around him, a little boy immerses himself in dreams of flying. Soon, his imagination takes him on a spiritual journey with a gift from his father. This flight of fantasy transports him to an astonishing world where he is given an opportunity to reconcile the past.

Directors/Producers: Joey Jones,  
 Wira Winata  
 Contributors: Michael Frantum,  
 Jason Du, Deon Vozov,  
 Howard Kouo, Tung Chow Hsieh,  
 Prances Torres, Sammy Wong,  
 Daniel Favini, Andrew Bunnag,  
 Zac Wallons, Darin Velarde,  
 Danielle Velarde, Kristin Pittman,  
 Carlson Bull

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